

韻文韻舞

The Verve of Verse

尋存與啟迪——香港早期聲影遺珍

Early Cinematic Treasures Rediscovered

黃義順：剪接是千變萬化的

Wong Yee-shun: Editing is Ever-changing

獅子山下的初衷

The Pioneering Spirit of *Below the Lion Rock*

通訊

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Newsletter

5.2015



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《通訊》

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編輯	郭靜寧
英文編輯	羅鍵鏘
助理編輯	單識君 杜蘊思

香港西灣河鯉景道50號

電話：2739 2139

傳真：2311 5229

電郵：hkfa@lcsd.gov.hk

設計：TomSenga Design

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Hong Kong Film Archive

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Programming	Winnie Fu Cecilia Wong

Newsletter

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Editor	Kwok Ching-ling
English Editor	Francisco Lo
Asst Editors	Cindy Shin Vinci To

50 Lei King Road,

Sai Wan Ho, Hong Kong

Tel: 2739 2139

Fax: 2311 5229

E-mail: hkfa@lcsd.gov.hk

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封面 陳韻文筆下四女性：
Front cover Four of the women penned by Joyce Chan:

1 2	1 王釗如 Barbara Wong Chuen-yu
3 4	2 李司棋 Louise Lee
	3 汪明荃 Liza Wang
	4 黃杏秀 Cecilia Wong Hang-sau

近期本館各個緊扣個別專題的「座談」和「映後談」熱浪，方興未艾的、言無盡意無窮的、大功告成的，緊密登場。

「港人情繫獅子山」(二至三月)請來監製、導演、學者，回溯七十年代。「尋存與啟迪——香港早期聲影遺珍」(三至五月)特約研究學者，就新近發現的舊電影，深化對三、四十年代香港電影面貌的探索，尚有兩節於稍後舉行。

「劇本：影像的藍圖」(四至六月)聚焦陳韻文、司徒安、張堅庭、羅啟銳、陳文強、杜國威等跨越六十至九十年代的作品，由作者們現身說法，大談創作背後的經過、心得，令人期待。他們的創作路向各異，各人有著顯著不同的特色，相信除了愛好欣賞電影的觀眾，對有志創作的的朋友，是難得與卓然成家的編劇們交流的機會。這個系列的活動才剛由陳韻文打開序幕呢！她的筆觸細膩，醞釀然有著回甘的味道，引人再三細看。[\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

Recently, the Archive has unleashed a wave of seminars and post-screening talks. Some of these invigorating discussions are yet to be over while others have concluded with much fanfare.

'People Below the Lion Rock' (February – March) invited producers, directors and scholars to retrace the 1970s. The guest commentators of 'Early Cinematic Treasures Rediscovered' (March – May) examined Hong Kong cinema of the 1930s and 40s through several the rediscovered gems, with two remaining seminars on our schedule.

'The Art of Film Scripting' (April – June) puts the spotlight on the works of Joyce Chan, Szeto On, Alfred Cheung, Alex Law, Chan Man-keung and Raymond To from the 1960s to 1990s. The scriptwriters will share their experience and insight into their profession. Each of them comes from a different creative background and career path, hence this series is not only reserved for film lovers; it also offers a chance for aspiring writers to converse with established scriptwriters. Joyce Chan has freshly commenced the programme, which serves as a reminder that her exquisite writing begs for repeat viewings. [\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

鳴謝：方創傑先生、陳韻文女士、黃義順先生、黎錫先生、劉勤銳先生、星光聯盟影業(香港)有限公司、香港電台、香港電影公司、高韻有限公司、電視廣播有限公司、夢成電影娛樂海外有限公司、D & D Limited

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「劇本：影像的藍圖」、「尋存與啟迪——香港早期聲影遺珍」、「修復珍藏」、「百部不可不看的香港電影」、「歡樂早場」等節目詳情見《展影》及資料館網頁。

For details of HKFA programmes please refer to *ProFolio* and our website.

韻文韻舞

The Verve of Verse

世怡 Sai Yee



香港電影新浪潮的討論中，不可不兼而察看其前奏——七十年代中後期電視風起雲湧時的作品，當中一位編劇的名字很是閃亮——陳韻文 (Joyce Chan)，皆因多部至今傳為經典的傑作，均出自她的手筆。香港電影資料館的「劇本：影像的藍圖」請得移居加拿大的 Joyce 為第一個重頭環節的嘉賓，出席座談和映後談，又接受「香港影人口述歷史計劃」訪問。Joyce 文筆固然了得，說話語調和神情都很生動，過程中得聞她在電視和電影圈箇中經歷，在創作上的一些看法，尤其令人感到一下說到心裡去，深有所感。

困惑

「歸去來。陳韻文」是個別開生面的座談會，世間的人和事，其實暗有互通。Joyce 援引一些發人深思的有趣例子，對比之下，透過不同的價值觀，帶出電影作品劇本與拍成影像之間的落差，令人困惑連連。一部電影的誕生，牽涉環節眾多，由創作至製作的路上，往往狀況百出。編劇和導演是相輔相成的，在她編劇的作品中，雖然憾事一籬筐，有的拍壞了，但當中源自現實、發自內心的作品，超越時間，觸動不同年代的觀眾。看到評論和當下觀眾的迴響，Joyce 甚至對《瘋劫》(1979) 結局原本構思當年遭否決，感到釋然。

在不同的場合細聽她對多個舉作

例子的場面分析中，好的、不好的，流露她對電影語言的敏感度，對美學境界的追求，當中的啟發，令我們大有得著。譚家明導演曾與 Joyce 合作無間、甚有默契，他並時有神來之筆。有一些即興的想法是臨場發揮的，因應現場情況來處理。Joyce 認為選景選得好的話，會大有幫助，讓要表達的內容滲透出來。一個很特别的例子，發生在《群星譜：王釗如》(譚家明導演)的一場戲，閨密慫恿王釗如出軌，譚家明先在喜來登酒店拍了那場王釗如暗中窺視「對象」的場面，然後 Joyce 寫閨密述說過程的旁白。這段戲非常引人入勝，疑幻疑真。有趣的是，觀眾的回應，也顯出了各自的表述。

泉源

Joyce 觸覺敏銳，曾任職電台的她，音樂可說是一道不可或缺的繆思之泉。至於編劇的竅門，開初有賴狂啃出色的外國劇本，以及電視台為外國電視劇集配音的對白本，從中琢磨。靈感之源呢？很多時是靈機一觸，應用上平日看到的一本書、聽到的一首歌、認識的一個人、聞說的一件事……她創作時已構思場面調度，劇本交給導演拍好後，有時為畫面配上音樂，頓有點睛之感。

七十年代中後期，《群星譜》(1975)、《相見好》(1975)、《七女性》(1976) 意念新鮮；社會性的《CID》(1976)、《北斗星》(1976)、《ICAC》(1977-78)、《屋簷下》(1978) 等當

(左起)易以聞、陳韻文、惟得、本館節目策劃傅慧儀
(From left) Jack Ng, Joyce Chan, Victor Or and HKFA Programmer Winnie Fu



中也有動人的篇章，不套教條，並無主題先行的生硬感。主創人員之一的Joyce，又特別提到資料搜集的重要，故事也是從大量的資料中提煉出來。當然，對人的觀察力和想像力，才賦予戲劇和人物靈魂。她創作力旺盛，持續寫作，最新的小說集《小心》於去年出版。

話中話

談話中，Joyce 帶出了的看法很多：潛台詞增添層次，才有戲味；每一個角色，縱使是俗稱茄哩啡的閒角，都可以有戲和有作用；過場戲有如一篇文章的標點，也是有作用的，不是一般所說為透氣位；前後對比手法的運用；令全片達到連貫等等。這在對她的創作觀可見一斑。

例如《北斗星：阿詩》(許鞍華導演)中，阿詩(黃杏秀飾)四次吃東西，正是一番巧妙的鋪排：一)初抵坊飢腸轆轆，狼吞馬拉糕；二)與男友同居，家中煮飯；三)寄住男友父母家，正伸手想拿叉燒飽吃，男友母親一句「食乜燒飽喇」，詩即時縮手；四)無奈重操故業為娼，下班後在茶餐廳不斷大吃。第二和第四次是正在建立幸福家庭和夢碎的對比，第三次則是兩個階段間心理上的分水線。

今次節目中請 Joyce 選映一部對她深受影響的電影，她選了《士兵之歌》(Ballad of a Soldier, 1959)，惟得尤其對音樂在片中的起伏，有細緻的分析。

潛台詞，真的叫人回味再三。易

以聞提到《阿詩》開場「北斗星」劉松仁和「癮君子」伍衛國的一段對話，精彩處在答非所問，卻讓答話人的想法和狀況呼之欲出。

一語激起的波瀾，往往在我腦海縈迴，且舉兩段一談。

《屋簷下：阿琮的故事》(明偉儀導演)篇幅雖短，拍得緊湊而一氣呵成。其中一幕，父母離異，長子帶著妹妹買菜，見到不遠處的生母及其男伴在買水果，長子醒目地即叮囑妹妹不要亂喊媽媽；待媽媽喊他，一聲「媽媽」竟自他口中溜了出來。媽媽把幾個蘋果「塞」給兄妹倆，並說「一陣有人問邊個俾嘅，就話係我俾嘅，知唔知呀？」，然後生母轉頭對男伴說「信唔信呀？我係咪要顧家呀？」這一場幾個人你一言我一語，像是一組俐落的撞球，語畢，叫人又好氣又好笑，想想非常的生氣。阿琮(李司棋飾)的憤恨「積積埋埋」，推向最後火山般的爆發；其他如吳孟達演來活靈活現，就算是只出一場的生母，只有數語對白，就已形象鮮明。

《士兵之歌》可堪賞析的地方甚多，影片在戰火的硝煙間，由一個小兵帶出一股清泉。小兵和路上遇到的少女都入世未深，純樸未鑿，少女乍遇陌生人，又怕又赧，聲稱去會未婚夫。沿路情愫互生，臨別匆匆一句道出真相，「那有甚麼愛人。」待火車月台上孤影依依，少女一個疊影大特寫哀聲抱怨：「我這樣說，可不就是表白我愛你。你怎麼啥也不說一句？」妙的是小兵猛然明白過來，也不管火

車在飛馳中，恨不得下車尋佳人去。影片調皮地以美不勝收的影像，描劃兩人心靈剎那的相互感應。

Joyce 以《狂牛》(Raging Bull, 1980)開場的一段作為這個以困惑為主題的座談會的序曲，音樂(歌劇《鄉村騎士》間奏曲, Cavalleria rusticana - Intermezzo)與畫面交融下，拳手的躍動如舞。

音韻和文字交融，也如舞翩翩。

後記

今次選映的只是陳韻文芸芸作品中的一隅。我錯過了長劇《家變》(1977)的播映，不曾看過。在網上得看《香江歲月》(第一輯, 1984-85)，這齣連續劇橫跨四十年代香港淪陷前後至七、八十年代之交，歷史的推進間，幾條主線人物相互穿插，短短十八集內，對幾個家庭如何徘徊親情、生存，有甚多微妙的刻劃。

幾個家庭有大富(柯俊雄)、偏門致富(萬梓良)、從富到貧(張國柱)、從貧到富(黃淑儀)……掙扎求存中，夫妻、父子、母子間難以彌補的裂痕，是一個個有待抹拭的傷口。柯俊雄與顧美華夫妻間長出憎恨的蔓藤、如同陌路是一種。梁家輝、鄺美雲、劉永(加上鄺美寶和楚原)關係的撲朔曖昧，又完全是另一種。若非七十年代練就的深厚功力，怎可寫得如此慧黠剔透，大珠小珠落下，清脆跌宕。■

世怡為香港電影資料館編輯統籌

Discussions of the Hong Kong New Wave will inevitably include its prelude—the electrifying era of 1970s television. One scriptwriter’s name particularly stands out—Joyce Chan—because many contemporary classics can be attributed to her craft. The Archive was pleased to invite Joyce, who is now residing in Canada, as a guest for ‘The Art of Film Scripting’ programme’s seminars and post-screening talks, in addition to being interviewed for the Oral History Project. Joyce’s writing is admittedly exceptional, but her manner of speaking and expression is equally effervescent. In the process, she recalled her experiences working in film and television while sharing her personal views on the creative process, with insightful and relevant observations.



《瘋劫》(1979)、《撞到正》(1980)、《愛殺》(1981)可說開正陳韻文戲路，懸疑、驚慄，不忘捉狹。
Suspenseful with a hint of mischief: *The Secret* (1979), *The Spooky Bunch* (1980) and *The Love Massacre* (1981) are perfect matches for Joyce Chan’s scriptwriting sensibilities.

Perplexity

‘The Frustrations of a Script-writer’ was a candid seminar that reflected the interconnectedness of life’s many incidents. Joyce cited some thought-provoking examples and differences in values to illustrate how a screenplay and the finished product can differ from each other drastically, with perplexing results. The creation of a film involves a great many things coming together; from inception to production, there are innumerable problems that will arise. The scriptwriter and director are nevertheless complementary. Even though there have been many times when projects she was involved with went regrettably wrong, what is ultimately created comes from something real and infused with the kind of authenticity that is timeless and universal, as experienced by audiences throughout the years. To hear her sentiments echoed by the audience’s feedback, Joyce found relief even in the rejection of her original ending for *The Secret* (1979).

Her various analyses of scenes from films—both good and bad—highlighted her command of film language, as well as her aesthetic pursuit, which left us with plenty of food for thought. Director Patrick Tam, who is also known for his strokes of genius, was one of Joyce’s closest collaborators, with whom she shared great creative chemistry. Some of the improvisation came from the necessity of handling the on-set situations that required instantaneous intervention. Joyce believed that an excellent choice of location would help the story to find its way. A special example comes from a TV episode of *Superstar Specials: Wong Chuen-yu* (directed by Patrick Tam), in the scene where Wong’s girlfriend instigates her to have an affair. Tam first shot the scene at the Sheraton Hotel where Wong’s character secretly spies on her potential target, with her girlfriend’s voiceover of the events written by Joyce afterwards. This scene is particularly fascinating, producing a surreal mix of fantasy and

reality. Interestingly, the audience each finds his/her own interpretation of the scene.

Inspiration

Once worked as a radio broadcaster, the perceptive Joyce took music as an inseparable muse. The key to her early development as a scriptwriter came from her insatiable consumption and meticulous study of outstanding foreign scripts, at times even the dubbing scripts of foreign television programmes. But what is the real source of her inspiration? Her ideas and insights often came to her while she was reading a book, listening to a song, meeting someone, hearing about an anecdote, among other daily activities. As she conceived an idea, she already had clear mental sketches of how the scenes would be constructed. After the screenplay was handed over to the director and shooting was done, she would sometimes help with choosing the music, which helped bringing the scenes to life.

《阿琼的故事》具見心思
The Story of Ah King is meticulously crafted.



The mid and late 1970s saw the production of some fairly unconventional TV programmes, including *Superstar Specials* (1975), *Happy to See You* (1975), *Seven Women* (1976); followed by social realist dramas such as *CID* (1976), *Social Worker* (1976), *ICAC* (1977), *Under the Eaves* (1978). The latter features stirring episodes that are neither dogmatic nor preachy. As one of the creative talents involved in these shows, Joyce stressed the importance of research, which was the source of the stories. Of course, ultimately it is still one's powers of observation and imagination that will imbue the soul of the drama and its characters. Her exuberant creativity continues in her writing today, with her latest novella collection *Causation* published last year.

Double Entendre

In her conversations, Joyce shared her perspective on many subjects, including how subtext adds flavour to a story by adding layers to it; every character, even an extra, can play a part with dramatic effect; interludes can serve as punctuations that have vital impact on the story, rather than being inserted as a dramatic break; the use of before and after for contrasts; how to ensure the continuity of a film. All of which are small droplets of insights distilled from her wider creative vision.

For example, in *Social Worker: Ah Sze* (directed by Ann Hui), the eponymous character's four eating scenes throughout the story is an ingenious arrangement: 1) Newly

arrived, a starving Ah Sze (played by Cecilia Wong Hang-sau) gulps down a sponge cake; 2) she is living with her boyfriend and diligently cooking at home; 3) while living with her boyfriend's parents, Ah Sze reaches for a barbecue-pork bun, only to be rebuffed by her boyfriend's mother's sarcastic remark; 4) forced back into prostitution, a despondent Ah Sze sits at a café gorging herself with food. The second and fourth scenarios are diametrically opposing points between the dream of building a home and the shattering of that possibility, while the third scenario is the psychological watershed between the two points.

For this programme, Joyce selected to screen a film that had deeply affected her, *Ballad of a Soldier* (1959), whose undulating use of music has been analysed by critic Victor Or.

Subtext leaves you pondering long after the viewing has ended. Jack Ng referred to the opening scene in *Ah Sze*, where Damian Lau Chung-yan's character has a conversation with Ng Wai-kwok's junkie character, the brilliance lies with the irrelevant answers to what is being asked, all the while exposing the junkie's inner thoughts and actual circumstances to the audience.

Among the selected films, there are quite a lot of scenes that evoked such force of emotion from a line of dialogue that left an indelible mark on my mind.

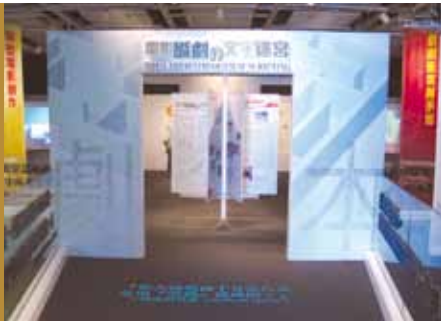
Under the Eaves: The Story of Ah King (directed by Ming Wai-yi) is a short yet impactful and well-constructed piece. There is a scene where the

eldest boy brings his little sister along to buy groceries after their parents' divorce, only to see from afar his mother purchasing fruits with her new beau. The brother tells his sister not to call out their mother. However, it is the boy himself who lets slip the word 'mama' when she greets him. The mother purposefully gives a few apples to her children and says 'Later, when someone asks you who gave you the apples, tell them it's from me, alright?' She then turns away to her companion and says, 'Believe me or not? Do I not have a family to support?' The scene has its few characters interjecting one line after another, like an agile game of billiard. When it's all said and done, viewers are left feeling both infuriated and amused. Ah King (played by Louise Lee) bottled up her anger, which leads to her ultimate explosion. Other characters are also as vividly rendered such as Ng Man-tat's inadequate husband and the aforementioned mother whose few lines were enough to leave a distinctive impression.

There are many wonderful things in *Ballad of a Soldier* to appreciate and analyse. The film is set in the midst of war, from which a young soldier finds a glimmer of hope. The soldier meets a young woman on the road, both inexperienced and guileless youngsters with much to learn about the world. At first, the girl is uneasy about meeting a stranger, so she shyly claims she is en route to meet her fiancé. However, along the journey the two grow increasingly fond of each other. When at last before they part at a train station, the girl reveals, 'I don't have anyone'.

「劇本：影像的藍圖」節目(25/4-28/6/2015)繼陳韻文作品，並有司徒安、張堅庭、羅啟銳及陳文強等編劇的作品放映及座談活動；同期配合舉行的展覽「電影編劇的文字迷宮」則由4月24日至7月26日在本館展覽廳舉行。

Besides the works of Joyce Chan, 'The Art of Film Scripting' (April 25 to June 28) also includes other seminars and screenings of films written by Szeto On, Alfred Cheung, Alex Law, Chan Man-keung, among others. Meanwhile, the corresponding exhibition 'The Labyrinth of Film Scripting' is held at the Exhibition Hall of the Hong Kong Film Archive from April 24 to July 26.



She is left a solitary figure on the platform as the train pulls away with the solidier. In the next scene, the scenery out the train window is superimposed with her close-up as she sadly utters, 'When I told you I didn't have anyone, I was admitting that I love you. Why didn't you say anything?' The soldier is hit by the sudden realisation of her true feelings and belatedly wishes he could hop off the speeding train to find his beloved. The film beautifully connects the two longing hearts together in a fleeting moment of spiritual connection that brings them back together.

Joyce uses the opening sequence of *Raging Bull* (1980) as the prelude to the seminar whose central theme is frustration. The Intermezzo of Pietro Mascagni's *Cavalleria rusticana* blends

in with the images of the boxing's movement like a dance inside the ring.

The blending of music and words, too, is like a dance.

Epilogue

This programme has only selected a fraction of Joyce Chan's oeuvre. I missed the broadcast of serial drama *A House is not a Home* (1977) but I watched *Miracle of Orient* (Series 1, 1984-85) online. This drama series captured the history of Hong Kong from the prewar 1940s to the 1970s and early 1980s, where the stories of several main characters intersect. In merely 18 episodes, there are plenty of poignant depictions of familial relationships and tales of survival.

In those families, there are the

rich (Ko Chun-hsiung), the shady rich (Alex Man), those who went from rich to poor (Chang Kuo-chu) and those who went from rags to riches (Gigi Wong). The irreparable rifts between spouses, parents and children as they struggle to survive are wounds that are left unattended. The hate and alienation spurred between the couple played by Ko and Josephine Koo is one. Another is the kind of vague relationship between Tony Leung Kai-fai, Cally Kwong and Anthony Lau Wing (in addition to Mabel Kwong and Chor Yuen). Joyce must have mastered her craft already in the 1970s to be able to write with such wisdom and vision. (Translated by Hayli Chwang) ■

Sai Yee is Editorial Coordinator of the HKFA.

「開疆拓宇——邵逸夫電影王國」@ 新加坡

'The Foundation of Run Run Shaw's Cinema Empire' in Singapore

新加坡是邵氏公司早期發展的一個重要據點，邵逸夫爵士當初和兄長們以此作為開拓南洋一帶電影事業的中心點，直至現時星洲仍設有多間邵氏電影院。本館節目策劃(文化交流)王麗明去年為策劃「開疆拓宇——邵逸夫電影王國」展覽，特地前往當地搜集資料。該展覽獲邀在本館的展期完結後，移師到新加坡國家博物館展出，王麗明專程前赴出席5月1日的開幕禮，見證這極具意義的時刻。



(左起)王麗明、邵爵士的孫兒及孫媳邵在強伉儷、新加坡國家博物館文化教育副主任冼維揚 (From left) Cecilia Wong, Mr and Mrs Christopher Shaw (grandson and granddaughter-in-law of Sir Run Run Shaw) and Warren Sin, Manager of Audience Development & Partnerships at the National Museum of Singapore.



(左起)新加坡國立大學中文系副教授容世誠、收藏家黃漢民、冼維揚、王麗明、新加坡國家博物館助理策展人葉舒瑜、新加坡電影研究者許永順 (From left) Professor Yung Sai-shing of the National University of Singapore; Singapore collector Wong Han-min; Warren Sin; Cecilia Wong; Soo Ei Yap, Assistant Curator of the National Museum of Singapore; and Singapore film researcher Xu Yongshun.

Singapore was an important stronghold for the Shaw Organisation during its early development. Sir Run Run Shaw and his brothers began their Southeast Asian venture in the city, where many Shaw cinemas remain today. The Archive's Programmer (Cultural Exchange) Cecilia Wong visited Singapore last year to conduct her research for 'The Foundation of Run Run Shaw's Cinema Empire' exhibition, which has been invited to be displayed at the National Museum of Singapore after its run at the Archive. For this meaningful occasion, Wong travelled to Singapore to attend the opening ceremony on May 1.

尋存與啟迪 ——香港早期聲影遺珍

Early Cinematic Treasures Rediscovered

近年在三藩市發現的一批珍貴的三、四十年代香港電影，其中八部首先在今年三至五月間於「尋存與啟迪——香港早期聲影遺珍」節目亮相。《天上人間》（盧敦導演，1941）經挑選作數碼修復，並移師香港文化中心露天廣場作戶外放映，與《蓬門碧玉》（洪叔雲導演，1942）作連場好戲，為一連串的節目揭開序幕。



戶外放映

《天上人間》開場，說的正是乘火車自尖沙咀火車站抵港的旅人，此刻猶幸鐘樓依然在。鐘樓下，工作人員在放映前一天設置器材及進行測試，巨幕在維港前聳立。3月27日戶外放映會舉行當天，暮色漸合，但見對岸一帶的燈火璀璨，隱隱環抱巨幕，嘉賓友好陸續抵場，觀眾亦紛紛就坐。

這批影片的再現，回到「家」來，有賴片商馮秉仲先生的熱心，親身帶同資料館人員認識長居三藩市的方創傑先生。這夜，我們有幸得到馮先生與家人到來支持；盧敦導演的女兒盧詠珠女士前來觀賞父親散佚逾半世紀的作品；生於電影之家的羅細鉗女士，翩然蒞臨欣賞母親林妹妹躍現銀幕，細鉗姐與姊姊大鉗更皆曾是童星呢！

《天上人間》映畢，夜已濃，好些觀眾意猶未盡，仍留下繼續觀賞《蓬門碧玉》。那一縷電影放映時射出的白光，穿越七十多年的時光，這夜，將天穹、海港，觀眾的心，連在一起。夜色，是這樣的醉人。

鳴謝美國三藩市華宮戲院方創傑先生

Among the treasure trove of rare 1930s and 40s Hong Kong films recovered in San Francisco few years ago, eight were screened from March through May this year as part of the 'Early Cinematic Treasures Rediscovered' series. Outdoor screenings of the digitally restored *Follow Your Dream* (1941, directed by Lo Duen) and *The Rich House* (1942, directed by Hung Suk-wan) were presented at the Hong Kong Cultural Centre Piazza to kick off the series.

Outdoor Screenings

Follow Your Dream opens with travellers arriving at the KCR Kowloon Station. The station no longer exists but the Clock Tower remains. Under the tower, the crew set up and tested the equipment—erecting a huge screen in front of the Victoria Harbour on the eve of the outdoor double feature. As night fell on March 27, the lights from Hong Kong Island across the harbour served as a dazzling backdrop to our screen. Guests and friends of the Archive were among the audience, who gradually arrived to fill the venue.

The rediscovery and subsequent 'homecoming' of these rare films would not have been possible without the assistance of film distributor Mr Gordon Fung, who personally guided our colleagues to Mr Jack Lee Fong in San Francisco. In this evening, Mr Fung and his family were present to offer their support. Director Lo Duen's daughter, Ms Irene Lo, also joined us in this celebration of her father's work, which was thought to be lost for over half a century. Another guest of honour, Ms Lo Sai-kim also came to enjoy the screen performance of her mother, Lam Mui-mui. Born into a film family, both Ms Lo and her elder sister, Ms Lo Tai-kim, were child actors.

Even though it was late into the night when the screening of *Follow Your Dream* ended, a good portion of the audience was hungry for more and stayed to watch *The Rich House*. The beam of white light from the projector took us back to 70-some years ago in this intoxicating evening.

Special thanks to Mr Jack Lee Fong, owner of the Palace Theatre, San Francisco



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1 (左起)天馬沖印(國際)有限公司負責人黃潔珍、片商馮秉仲、本館館長楊可欣
(From left) Head of the Pegasus Laboratory (International) Limited Jenny Wong, Gordon Fung and HKFA Head Janet Young

2 羅細鉗(左)與本館經理(搜集)侯韻旋 Lo Sai-kim (left) and HKFA Manager (Acquisition) Wendy Hau

3 (左起)電影節目辦事處總監何美寶、前康文署副署長(文化)廖昭薰、盧詠珠
(From left) Head of Film Programmes Office Mable Ho, former Deputy Director of Leisure and Cultural Services (Culture) Cynthia Liu and Irene Lo

4 (左起)本館節目策劃傅慧儀與研究主任吳君玉、影評人鄭政恆、香港國際電影節協會藝術總監李焯桃、本館節目策劃(文化交流)王麗明、康文署總經理(電影及文化交流)彭惠蓮

(From left) HKFA Programmer Winnie Fu, HKFA Research Officer May Ng, film critic Matthew Cheng, HKIFFS Artistic Director Li Cheuk-to, HKFA Programmer (Cultural Exchange) Cecilia Wong and Chief Manager (Film & Cultural Exchange) of LCSD Maggie Pang

5 (左起)本館搜集主任陳彩玉、銀都機構有限公司董事崔顯威、前本館館長林覺聲、楊可欣、馮秉仲、何美寶、馮焯璋、黃敏聰

(From left) HKFA Film Acquisition Officer Priscilla Chan, Director of Sil-Metropole Organisation Ltd Chui Hin-wai, former HKFA Head Richie Lam, Janet Young, Gordon Fung, Mable Ho, Peter Fung and Valerie Wong

6 (左起)吳君玉、阮紫瑩、王麗明、台灣電影中心魏蓓蕾和薛惠玲、傅慧儀、何美寶

(From left) May Ng, Yuen Tsz-ying, Cecilia Wong, Taiwan Film Institute's Ida Wei and Hsueh Huiling, Winnie Fu, Mable Ho

7 修復組全程監控戶外放映質素：(左起)本館二級助理館長(電影修復)馮漢鏞、一級助理館長(修復)勞啟明、楊可欣、影片修復員吳宏雄與黃俊賢

The Archive's Conservation Unit: (from left) HKFA Assistant Curator II (Film Conservation) Stephen Fung, HKFA Assistant Curator I (Conservation) Koven Lo, Janet Young and FA Film Technicians Ng Wang-hung and Penny Wong monitored the quality of the outdoor screenings all the way.

8 香港電影資料館和電影節目辦事處總動員，走出電影院，將電影放映帶到戶外
Both HKFA and Film Programmes Office mobilised their staff to take the screenings outside the theatres.

何思穎 (左) 與安娜
Sam Ho (left) and David Chan



講者黃愛玲 (中)，與盧敦的女兒盧詠珠 (右) 及兒媳朱茂琳
Speaker Wong Ain-ling (middle), Lo Duen's daughter Irene Lo (right) and daughter-in-law Maureen Chu



座談會

一連七節的座談會，在三、四月間舉行了五節，各位特約研究學者就《苦鳳鶯憐》(1941)、《天上人間》(1941)、《女性之光》(1937)、《太平洋上的風雲》(1938)、《血肉長城》(1938)和《續白金龍》(1937)擬出探討課題，深入精闢。

五月下旬尚有「《南島相思曲》的因緣」(23/5, 羅卡先生主講)和「香港茶花女：《蓬門碧玉》的文學與電影互動」(30/5, 黃淑嫻博士主講)兩節。各位學者的文章並載於本節目場刊。

試婚：傳統與現代的交匯 (28/3/2015)

何思穎有見《苦鳳鶯憐》與荷里活電影《風流偵探》(*The Thin Man*, 1934)大有關連，挑選了《風》片作為研究《苦》片的參考電影，座談也就環繞兩片來探討當中妙著。何思穎與安娜將兩片作詳盡對比後，安娜細說《苦》片與同名粵劇的背景，《苦》粵劇自1924年首次搬上舞台後，馬師曾曾多次改編、改良，至1941年於《苦》電影出任男主角，與女主角張月兒飾演鬥氣冤家夫妻。何思穎道出吊詭的是該片並非同名粵劇的電影版本，故事內容及角色背景等反與《風》片及其數部續集更為相近。馬師曾以其自創的獨特「馬腔」(又稱「乞兒腔」)，先後在《苦》粵劇及電影唱出名曲〈余俠魂訴情〉，安娜又列舉在往後數十年的香港影視中，不乏仿馬腔翻唱此曲的情節，妙趣橫生。

左翼電影的美學 (29/3/2015)

黃愛玲從《天上人間》帶出其時左翼電影的大環境和美學。《天》片於1941年11月公映，可能是12月太平洋戰爭爆發、香港淪陷前的最後一批電影，基於這樣的時代背景，黃認為這部國防電影可謂歷史的一部分，人

文價值甚高。影片的劇本結構完整，鏡頭運用和場面調度相對成熟，演員表現自然。黃續指本片編導盧敦曾居上海，深受當地的左翼思潮影響，其時電影是國民黨和共產黨爭奪意識形態版圖的重要戰場，而香港雖然是殖民地，港人對國事並沒置身事外，愛國抗日無分左右，盧敦回港後萌生開拍《天》片的念頭，片末主角回去後方服務祖國的情節或許正是盧敦一代人的寫照。

片中的唐樓和天台標誌著都市化的過程和公共空間的使用，背景各異的住客形成小社區。《天》片縱有左翼思潮的味道，卻不見教條，強調群眾的力量，更突出每個人物的個性與困惑，不是千人一面。《危樓春曉》(1953)中「人人為我，我為人人」的雛型隱約可見。黃總括說，影片為整體中國電影史的書寫提供了一個重要角度，讓人重新思考中港電影的關係與脈絡。

家與國的桎梏與重塑 (4/4/2015)

游靜博士先述說「香港第一影后」李綺年的從影事跡，然後從上世紀初有關「國」和「家」的思潮說起，帶出現代史中女性的路如何步步為艱，卒之從普及教育和經濟獨立入手，漫漫長路中走出一片天。《女性之光》中女主人翁尋求覺醒，自立自救，這與自梳文化頗有關聯。自梳習俗早在清乾隆年間已在番禺蔚然成風，然後在珠江三角洲漸盛，選擇梳起不嫁的女子謀生有門，自力更生。自梳傳統，儼然開拓早期華南社會的現代性，而又成為了電影想像，誕生了《金蘭姊妹》(1953)、《自梳》(1997)等作品。

罕有的自畫像——論侯曜和三十年代香港電影的方法 (11/4/2015)

羅卡首先詳述中國第一代電影人侯曜的生平，身兼導演、編劇及演員

的他是廣東人，大學畢業後去了上海成為長城畫片公司的編導，亦曾為黎民偉的民新影片公司拍了數部電影。三十年代初期，因為日軍侵華的關係，滿腔熱誠的他轉而投身新聞及教育工作，更加入了中國青年黨和參與抗日活動。1934年，他移居香港，拍了多部國防電影，其中《太平洋上的風雲》更先知先覺地警惕國際社會日軍的侵略將不會止步於中國。羅卡亦提及侯曜之死的報道雖然眾說紛云，但經多方考證後，推斷他在新加坡失蹤的原因極有可能是被日軍拘捕及殺害。

羅卡也談及侯曜的愛人尹海靈亦是一位編導，可謂香港女性電影工作者的先驅。他指出香港在三十年代時的女導演數目已超越日本及美國等電影強國，反映香港制度寬鬆，有才能就可以當導演。

至於侯曜的電影美學，劉欽認為他在《血肉長城》中的造型可能是參照荷里活電影《左拉光榮傳》(*The Life of Emile Zola*, 1937)中的主角，並播出該片的片段以作對照。劉欽指出當時美國電影拍攝有聲片的技術已趨成熟，同期的香港電影因資源極為有限及發展較晚而未能產生同樣的效果，但《太》和《血》兩片中對銀幕空間的運用，已足顯侯曜的功架。

洋裝、粵劇與電影 (18/4/2015)

吳君玉追溯《白金龍》粵劇及電影系列的源起：二十年代末、三十年代初廣州南洋兄弟煙草公司邀請薛覺先為其推出的新香煙「白金龍」編演粵劇，薛覺先旗下的覺先聲劇團遂將美國默片《郡主與侍者》(*The Grand Duchess and the Waiter*, 1926)改編成西裝粵劇，並於翌屆推出下集。《白金龍》後獲上海天一影片公司搬上銀幕，1933年上映，成為最早期粵語片之一，惜該片拷貝現已失存。是



游靜
Yau Ching



傅慧儀 (左) 與吳君玉
Winnie Fu (left) and May Ng

Seminars

During the first five of the seven-part seminar series held in March and April, our guest commentators led in-depth discussions on *Bitter Phoenix, Sorrowful Oriole* (1941), *Follow Your Dream* (1941), *The Light of Women* (1937), *Incident in the Pacific* (1938), *Fortress of Flesh and Blood* (1938) and *White Dragon, Part Two aka The Platinum Dragon, Part Two* (1937).

There are two upcoming seminars in the second half of May, including 'The Story behind *Love Song of the South Island*' (May 23, featuring Law Kar) and 'Camille - A Hong Kong Rendition: The Interaction between Literature and Film in *The Rich House*' (May 30, featuring Dr Mary Wong Shuk-han). Articles written by guest commentators are included in the series' programme guide.

In Search of the Perfect Marriage (March 28, 2015)

Noting the similarities between *Bitter Phoenix, Sorrowful Oriole* and Hollywood's *The Thin Man* (1934), Sam Ho chose the latter as a reference film for *Bitter Phoenix*. The seminar also focused on the ingenuity of the two films. After Ho and David Chan presented a detailed comparison of the two films, Chan provided further background information on the film and the Cantonese opera of the same name. Ma Si-tsang had rewritten and modified the opera many times since its debut in 1924 before starring in the film version with Cheung Yuet-yee as a bickering married couple. Ho pointed out that, ironically, the film was not an adaptation of the Cantonese opera but shared more plot-related similarities with *The Thin Man* series. The film also served as a showcase for Ma Si-tsang's signature singing style, which first appeared in the opera version. Chan went on to cite the various creative attempts to imitate Ma's singing scene

by films and television alike in the following decades, often with hilarious results.

The Aesthetics of Left-wing Cinema (March 29, 2015)

For Wong Ain-ling, *Follow Your Dream* encapsulates the milieu and aesthetics of leftist cinema from the period. Released in November 1941, the film was among the last to be produced in Hong Kong prior to the fall of the city when the Pacific War broke in December of the same year. Based on this background, Wong discussed the historical significance of 'national defence' cinema in terms of its social and cultural value. The script, cinematography and mise-en-scène were relatively advanced, along with the natural performances of the actors. Wong also revealed that writer/director Lo Duen was inspired by the leftist movement when he lived in Shanghai. Cinema at the time was an important ideological battleground for both the Kuomintang Nationalists and Communists. Although Hong Kong was a British colony, its citizens were not apathetic to the plight of the motherland; there was no left or right when it came to defending the motherland against the Japanese invasion. Upon his return to Hong Kong, Lo began working on the production of *Follow Your Dream*. The protagonist's return to the homeland at the end represents the many struggles and aspirations of Lo's generation.

The tenement building and the rooftop in the film served as an allegory for the urbanisation process during this period, with tenants from various backgrounds forming a community. Despite its leftist undertones, rather than adopting a didactic approach that championed the power of the masses, the film highlights each character's individuality and personal struggle

次選映資料館從美國搜羅得來的《續白金龍》，是電影《白金龍》的續集，但故事與粵劇版下集完全不同。吳認為此片在歌唱形式及愛情角力題材上均受早期荷里活歌唱片啟發，若干場景和情節則似有參考美國默片《新女性》(Our Modern Maidens, 1929)，同時亦加入粵滬和南洋元素；片中雖極力摹仿西化社交場面，但崇洋只是表面，意識上對西方價值仍有所顧忌，並貫注了愛國主題。

傅慧儀詳述薛覺先的背景及其對粵劇改革的貢獻，包括訂立「六不准」規則，改善觀戲環境；提倡生、旦行當可跨越；引入京劇唱腔、舞蹈及西樂，派發場刊等。吳補充說三十年代初薛覺先曾撰文曰「不獨欲合南北劇為一家，尤欲綜中西劇為全體」，其銳意革新粵劇，與當時正值電影成為新興娛樂以至有聲西片出現而令粵劇流失觀眾的背景，不無關係。■

without resorting to stereotypes. It also appears to be the prototype of the 'one for all and all for one' theme that is best illustrated by *In the Face of Demolition* (1953). Wong concluded that in the discourse of the history of the Chinese cinema, *Follow Your Dream* provides an important new perspective, forcing us to reconsider the relationship between Hong Kong and mainland Chinese cinema.

The Conflict and Reconciliation between Family and Nation (April 4, 2015)

Dr Yau Ching began by detailing the career of 'Hong Kong's First Screen Queen' Lee Yi-nin, before turning it to a discussion of the ideological dichotomy between 'family' and 'nation' at turn of the last century and the difficult path women had to tread until universal education and financial independence offered them a fairer shake in society. In *The Light of Women*, the social conscience and desire for self-determination of the main heroine can be linked to the culture and custom of *zi shu nü* ('self-combed women'), a movement originated in the Panyu area during the Qianlong era of the Qing Dynasty before spreading across the entire Pearl River Delta. These women took a vow of chastity and supported themselves financially by entering the workforce. Their customs blazed the trail of modernity in early Southern Chinese society and also served as inspiration for films such as *Sworn Sisters* (1954) and *Intimates* (1997).

A Rare Self-portrait: On Hou Yao and Filmmaking in 1930s Hong Kong (April 11, 2015)

Law Kar started by chronicling the life of first-generation Chinese filmmaker, Hou Yao. After graduating from university, the writer, director and actor from Guangdong was hired by the Great Wall Film Company in Shanghai and also directed several pictures for Lai Man-wai's China Sun Motion Picture Co Ltd.

In the early 1930s, spurred by patriotic duty after the Japanese invasion, Hou became a journalist and educator while joining the Chinese Youth Party and resistance movement. In 1934, he relocated to Hong Kong and made 'national defence films'. Among them, *Incident in the Pacific* proved prescient in warning the international community about the Japanese army's threat not only to China but to the rest of the world. Law also clarified the conflicting reports surrounding Hou's death. After a thorough examination of various accounts, he concluded that the most probable explanation for Hou's disappearance in Singapore was his capture and execution by the Japanese army.

Law also discussed Hou's lover Wan Hoi-ling, a writer-director who was one of the pioneering female filmmakers in Hong Kong. He noted that female directors in Hong Kong outnumbered their counterparts in traditional cinema powerhouses such as Japan and the US during the 1930s. It was a reflection of the relaxed and open atmosphere of the Hong Kong film industry that encouraged anyone with talent to become a director.

In terms of Hou's aesthetics, Lau Yam believed that his character in *Fortress of Flesh and Blood* was modelled after the protagonist in *The Life of Emile Zola* (1937). Clips from the American film were screened for comparison. Lau pointed out that American sound films in this period were already technically accomplished. In this regard, Hong Kong's early sound films had yet to produce the same level of quality due to the lack of resources and experience. But both *Pacific* and *Fortress* showcased Hou's craft and ingenious use of cinematic space.

Western Clothes, Cantonese Opera and Cinema (April 18, 2015)

According to May Ng, *White Dragon* pioneered the Cantonese opera film genre but the original Cantonese opera



on which it was based was actually commissioned by a Guangzhou cigarette manufacturer in the late 1920s and early 1930s to promote the *Bak Kam Luong* (i.e. 'White Gold Dragon') brand. Unique (Tianyi) Film Productions went on to produce the film version, which was an adaptation of the American film, *The Grand Duchess and the Waiter* (1926). There are no surviving copies of the first film. The sequel *White Dragon, Part Two* marks a complete departure from the Cantonese Opera sequel. Ng suggested that both the film's scenes and plot were modelled after *Our Modern Maidens* (1929), with local and Southeast Asian elements added to the mix. Despite the film's homage to its Western counterpart, it remains guarded towards Western values.

Meanwhile, Winnie Fu detailed Sit Kok-sin's background and his contributions to the reformation of the Cantonese opera industry. He established six counter rules to improve the viewing experience—such as distributing programme notes—and advocated that actors should be allowed to play against type, performing roles outside of their specialties. He was the first to incorporate the vocal style of Peking Opera, dance, Western music into Cantonese Opera productions, Ng added that in an article written by Sit, he declared 'I not only want to unite the northern and the southern theatres, but also integrate the Chinese and Western dramatic arts.' One of the main reasons that he introduced reforms was the declining audiences for Cantonese Opera with the emergence of cinema. (Translated by Sandy Ng) ■

黃義順： 剪接是千變萬化的

Wong Yee-shun: Editing is Ever-changing

整理：單識君 Collated by Cindy Shin

2010年1月28日 訪問：傅慧儀
2013年10月8日 訪問：郭靜寧、傅慧儀

January 28, 2010
Interviewer: Winnie Fu
October 8, 2013
Interviewers: Kwok Ching-ling & Winnie Fu

黃義順先生憑著熱誠與自身的努力，1971年年僅24歲時，成為當時香港最年輕的剪接師；得遇名師，又令他脫胎換骨，更上層樓。七十年代初，走在時代之前的孫寶玲、龍剛、唐書璇令他眼界大開，這一個浪頭過後，他正巧遇上七十年代末雲湧的香港電影新浪潮諸子。順哥技術嫻熟，眼光精準，深得電影公司和合作的導演們器重。鍾愛剪接的他，在忙得應接不暇之時，嚴選作品，當年不眠不休廢寢忘餐地把守菲林成為作品電影的最後一關，大多由他剪輯的電影，至今依然擲地有聲。



1992年黃義順攝於東方沖印公司

Taken at Mandarin Laboratory (International) Limited in 1992.

入行

我1947年在香港出生，年幼時不喜歡讀書，小學畢業後，在夜校讀了兩年英文中學。我哥哥是邵逸夫先生的司機，經事頭婆（邵逸夫太太）介紹，1962年3月，我得以進入邵氏兄弟（香港）有限公司當學徒。最初他們安排我去音樂組，當時部門負責人是王福齡先生，因為那裡沒有工作適合我，所以調我去配音室。我好幸運地跟隨了錄音師王永華先生，他在當錄音師之前，也曾是剪接師。他的要求很高，我在他那裡學會了很多電影技術。例如：剪輯槍炮聲時，把開槍聲和反應彈聲等分開錄在不同聲軌，然後將幾條聲軌混錄為一起，效果就完全不同。由那時開始，我發覺自己對剪片的興趣越來越濃。

1963年初，我向公司提出可否轉去剪接部，但當時剪接部主管說沒有空缺。我沒有放棄自己的理想，後來透過當時剪接部的同事梁永燦先生，介紹我認識楊柏榮師傅，他是楊工良導演的姪兒。首次與楊師傅見面

是在鑽石山大觀片場。自此之後，只要邵氏那邊不用加班，我晚上便去跟師傅學習。初時我只是在旁觀看，他剪完就交給我倒片，將菲林由尾倒回至頭。剪片時都是邊手搖著菲林邊用放大鏡來看，只有他才看到畫面的內容，那時剪片是用底片剪的，要很小心，不能出錯。就這樣過了幾年。剪接的基本功——即所謂「枱面工夫」，我都學會，懂得拆片、點字、套底聲音字菲林等。^[1]

1968年間，很多台灣電影的後期製作在香港做，剪接的工作量大增。有一天楊師傅問我，可有興趣出來做。我覺得這是一個好機會，便一口應承，不過楊師傅接著說，薪金他不能負擔太多，只能每月給我二百元。當時我覺得錢不是主要的問題，最緊要是有機會轉職，就這樣便離開了邵氏。

踏上剪接之路

當時粵語片市場已經走下坡，台灣電影在港做後期，香港電影業在剪接、配音、沖印等方面，都是得益者。當時交通很不方便，工作地點分得很散，我工作的地方多數在鑽石山大觀片場，間中也要去大窩口的華達片場。經常兩邊走，實在浪費太多時間，遇上塞車更麻煩。師傅提議不如由我長駐大觀片場，他則留在華達片場。因為這樣，造就了很多機會給我與導演一起工作。

我很拚搏，當時一部電影大概有六至七百個鏡頭，拆片的工序，

我一天便完成。通常我是由早上九時許開始，至深夜一、二時才完成。拆好片，才可送去印工作拷貝。這個時候，已經改用拷貝去剪片。

為了爭取多些時間練習，每天必須盡快完成當日的工作。在片倉裡，地上擺放著大量的舊片拷貝，連行路都很困難，但有一部殘舊的小型放映機，這就成為我的練習室。既有工作拷貝，我藉著放片看畫面來學習。哪裡是剪接點呢？鏡頭是否要調動？重複一遍又一遍，完全記在心裡。

當時我自知實力不夠，只掌握到很基本的技術。以老一輩導演的拍攝方式，我勉強還可以應付得到。我覺得如果想做得更好，必需要自我增值。幸好這時候，我遇到兩位電影知識豐富的導演，對我日後的影響很深遠，他們是唐書璇導演和龍剛導演。

還有孫寶玲導演，她的《迷》（1970）邊拍邊剪，我做這部片做了兩年，大家由不認識到工作完成後成為了好朋友。因為剪這部片的過程比較長，每一場戲都不厭其煩的剪完又剪，反反覆覆地。說真的，那時自己還年輕，而孫寶玲很有見識，看人和事的層次比我高，這個合作經歷對我來說，是有得著的。

1971年，我已經成為香港最年輕的剪接師，那時我只得24歲。

啟蒙恩師

我最幸運的不是遇上市場蓬勃，而是機緣巧合遇到他們：孫寶玲、唐書璇和龍剛導演。我是集其大成，長

1964年黃義順攝於邵氏影城古裝街，年方17。

Wong, aged 17, at the historical period set of Shaw Studio in 1964





《暴發戶》(1979)台前幕後攝於1976年:(左起)黃義順、黎小田、導演唐書璇、監製王敬羲、狄娜、副導張叔平、攝影陸正
The cast and crew of *The Hong Kong Tycoon* (1979), taken in 1976. From left: Wong Yee-shun, Michael Lai, Tong Shu-shuen, Producer Wang Jingxi, Tina Ti, Assistant Director William Chang, and Cinematographer Charles Lowe

處我都歸納起來；自己組織，想到重點我會寫下來，看書也記下重點，以免忘記。別人問我是跟哪位師傅，我笑說：我有很多師傅！

我很感謝唐書璇小姐，她可說是我的啟蒙老師，她介紹我看電影理論的書，而且跟她一起工作，我學了很多電影知識。她對電影的看法，當時來說真是很前衛的。1971年，我第一次接觸唐小姐。她是採用外國的方式拍攝，剪片的方式也不一樣，較我們傳統的做法複雜。當時跟她工作，沒有很多時間去思考這些，事後才領會到這才是真真正正的電影剪輯。⁽²⁾唐小姐對我影響之大，是我之後在不知不覺間就用著她的方式來工作。

跟龍剛導演工作，就始於《飛女正傳》(1969)。龍導演拍電影非常細緻，特別是處理群戲、多線發展結構的電影，尤其出色。他拍攝前的準備工夫做到十足，畫面構圖和鏡頭角度，十分講究，運用得很準確。所有的 edit point (剪接點) 在拍攝之前已有定位，所以他拍戲很節省菲林。我跟他那麼多年⁽³⁾，知道他是一位很勤力的導演。他還有個特色，就是常用 flashback (閃回)；他的 flashback 有兩種，一種是快閃，另一種是稍長一些，通常都會兩個連續用。在技巧方面，龍剛先生對我影響最大。

剪接師生涯

我覺得剪片很有趣，我很享受我的工作，當中可說是千變萬化。拍回來的影片，有不同的戲種，每個場面講的故事亦有不同，我要用不同的心態去處理。雖然我不是演員，但我也須要知道這場戲在說些甚麼，有甚麼要讓觀眾知道，才能幫導演表達出他所想的東西，我希望能做到這一點。

1971年我開始做剪接師，其實當時還兼了新聞處一個職位，負責《今日香港》宣傳片。後來我因為家庭的

原因，1979年進入了香港電台工作，但外面的工作沒有停過，仍然繼續做電影，做「秘撈」。我用自己的假期在外面做電影，年中無休！在1978、79年的時候，我在市場頗受歡迎，可以挑選工作來做。可是那時實在太忙，太辛苦，曾經整個星期未能回家。當時有些導演知我很忙，仍然肯等我。得到別人的信任，能做到這樣我很開心。⁽⁴⁾

1986年我離開港台，因為當時于仁泰和高志森加盟德寶公司，于仁泰找我合作。我想，反正孩子漸長大，可以再全身投入電影，結果和他們合作了一段時間。直至1990年我移民加拿大離開香港，1992年回流。期間我又剪了多部電影，到了2000年，我給謝晉導演完成《女足九號》(2001)，便退休了。

堅持與心得

我做事一向很有系統，每完成一部片，必定會做一張表格，詳細寫著整部戲的資料，包括：正片及預告底片(連同不同版本)、聲片(國、粵、英語)、字幕(中、英文或其他)共有多少本，全部寫在表格上。當老闆問起，便給他看，很是清楚。那些老闆們都很欣賞我這個做法。

還有，剪片前一定要看劇本。我看劇本時，習慣將文字化為影像。看第一次時，腦裡已在剪接；再看第二次，已經定好大致的剪法，跟著就動手剪。要做到得心應手，就必須下千錘百鍊的功夫。留意對白，小心去處理。這場戲講甚麼，中心點在哪裡，佔整部戲的分量有多少。事前有了這些初步想法，就容易剪了。

每當坐下來剪片，我就龍精虎猛，剪片時的動作，好像打功夫，多個放菲林的轉盤同時飛舞。用 Steenbeck 機剪，快而準，通常我剪完的片，很少要「返手」(重剪)。有人

問我，怎樣可以看得這麼準？我說這是我的經驗，我一貫的工作方式就是這樣，我不會處處「預鬆一點」，一下刀便是要準確的。

有時遇到拍攝時做得不理想，有破綻或演員的演出有瑕疵，都有可能在剪片時補救，不過必須在技巧方面掌握得好，靈活運用，才能夠令作品加分。電影製作經過的部門很多，剪接師把守著的是最後的一關。剪片時要關顧的事情很多，說起來，則其實我們都是為演員服務。演員的演出，包括他們面部的表情、眼神，甚至呼吸等，對演出都有影響。在我的角度來說，只要覺得演出者有少少礙眼的地方，就要把他們執到最好，這方面我會多花一些時間和心思來處理。如果在剪接技巧上能掌握到演員的情緒，出來的效果肯定會好。

我做任何一部電影，都會全力以赴，這是我的崗位。我很享受剪片的過程，很有滿足感。■

編按

- 1 拆片——將拍攝完成的菲林，把每個鏡頭分開，然後依照場數、鏡號，順序拼成一本。
點字——粵語片年代片中插曲唱詞有字幕，須將光學聲片放入放映機，在片上點出每一句歌詞的首尾位置，作「疊字幕」之用。
套底聲字菲林——按照剪好的工作拷貝，一格不誤地去剪底片，為之套底片；套聲片時，將聲片上拍板聲與畫面的拍板位置對準套上；套字幕，則依片中每一句對白或歌詞開始和結束的位置套上。
- 2 黃義順參與剪接唐書璇導演的作品包括《再見中國》(1974攝製完成，1987上映)和《暴發戶》(1977攝製完成，1979上映)。
- 3 黃義順參與剪接龍剛導演的作品包括《珮詩》(1972)、《應召女郎》(1973)、《廣島廿八》(1974)、《哈哈笑》(1975)、《她》(1976)、《波斯夕陽情》(1977)，以及《英雄本色》(1969)再剪輯版。
- 4 此時香港電影進入新浪潮時期，多位新浪潮導演包括嚴浩、章國明、翁維銓、許鞍華等的重要作品，皆由黃義順剪輯。

2010年香港電影資料館舉辦龍剛導演回顧展邀得龍導演回港，蕭芳芳宴請好友。(左起)張正甫(蕭芳芳丈夫)、胡梓婷(龍剛太太)、龍剛導演、蕭芳芳、唐詠詩(時為康文署電影節目辦事處總監)、黃義順

Josephine Siao Fong-fong entertained her friends at the Lung Kong retrospective held by the Hong Kong Film Archive in 2010. From left: Clarence Chang Ching-po (Siao's husband), Claudia Wu (Lung's wife), Lung Kong, Josephine Siao Fong-fong, then-Head of the LCSD Film Programmes Office Angela Tong, and Wong Yee-shun.



Mr Wong Yee-shun became Hong Kong's youngest film editor in 1971 at the tender age of 24 through his passion and hard work. His encounters with renowned mentors transformed him and took his skills to new heights. During the early 1970s, the works of Sun Po-ling, Patrick Lung Kong and Tong Shu-shuen, all directors ahead of the times, opened his eyes. Soon after, he chanced upon the filmmakers of the Hong Kong New Wave in the late 1970s. Wong was highly regarded by the companies and directors he worked with due to his expert skill and sharp eye. Dedicated to his craft, he was very selective of his projects when overwhelmed with work and would forget to eat and sleep as he kept watch over a film until its release. Many of the features edited by Wong remain moviegoer favourites to this very day.

Career Beginnings

I was born in Hong Kong in 1947. I didn't like studying when I was little and went to an English night school for two years after graduating from primary school. My elder brother was Mr Run Run Shaw's chauffeur. Thanks to an introduction by the boss lady (Mr Run's wife), I became an apprentice at Shaw Brothers (Hong Kong) Limited in March 1962. At first, I was assigned to the Music Department headed by Mr Wang Fuling. Because there were no suitable jobs for me there, I was transferred to the Dubbing Studio. I was fortunate enough to have Mr Wang Yunghua as my mentor. He was a film editor before becoming a sound engineer. He had very high standards and I learned a lot about cinematic techniques while under his wing. For example, when editing the sound of gunfire, if the shot and the bullet hit were recorded on different

tracks and then mixed together afterwards, the outcome would be completely different. From then on, I realised that I was becoming more and more interested in editing.

In early 1963, I expressed my wish to transfer to the Editing Department, but the supervisor there at the time said there were no openings. I didn't give up on my dream and was later introduced to Mr Yeung Pak-wing, the nephew of the director Mr Yeung Kung-leong, by Mr Leung Wing-chan, a colleague who worked in editing. We met for the first time at Grandview Studio in Diamond Hill. After that, as long as I didn't have to work overtime at Shaw Studios, I'd learn from my mentor in the evenings. I just watched him at first and he'd hand me the reel for rewinding after he finished editing it. During the process, his fingers would always be fiddling with the film while he looked at it with a magnifying glass. Only he saw the images that would be in the film. At the time, editing involved cutting the negatives, so one had to be very careful and not make any mistakes. In the several years that followed, I learned the basic skills of initial assembly, subtitles lead and synchronisation of sound and subtitles on film^[1].

During 1968, many Taiwanese films had their post-production done in Hong Kong and the number of editing jobs increased. One day, my mentor asked me if I'd be interested in taking up some jobs. Seeing it was

a good opportunity, I said yes without hesitation. But he went on to say that he couldn't pay me very much and that I'd only get \$200 a month. At the time, I didn't think money was the main issue. The opportunity to change jobs was more important. And so, I left Shaw Studios.

The Road to Becoming a Film Editor

At that time, the Cantonese film market was already in decline while the post-production of Taiwanese features took place in Hong Kong. The local film industry benefited from this as it offered convenience in aspects such as editing, dubbing, and developing. The transport system was very inconvenient back then and the places where I worked were far apart. I spent most of my time at Grandview Studio in Diamond Hill, but occasionally had to go to Wader Studio in Tai Wo Hau. Frequent travel between the two places wasted a lot of time and traffic jams would make things worse. My mentor suggested that I stay at Grandview while he stationed at Wader. Because of this arrangement, I had many opportunities to work with different directors.

I worked very hard. Movies back in those days had about 600 to 700 shots, and I'd be able to complete the process of initial assembly in just one day. I usually started work at around 9am and would finish at 1am or 2am. A working copy couldn't be made until initial assembly was complete. I'd



1966年聖誕聯歡，黃義順(後排左二)與師傅王永華(前排左二)及一眾師兄弟攝於邵氏配音室。

Wong (back row, 2nd from left), his mentor, Wang Yunghua (front row, 2nd from left), and a group of colleagues, taken at the Shaw Dubbing Studio during the 1966 Christmas party.



唐書璇膽識過人，執導《再見中國》（1974）
The courageous Tong Shu-shuen directed *China Behind* (1974).

switch to using the copy for editing after that.

In order to get more time to practise, I had to finish each day's work as quickly as possible. There were copies of many old films lying around on the floor of the warehouse, so many that even trying to walk past them was very difficult. There was also a small, run-down projector there. It became my practice room. Since there were working copies, I learned from watching the images. Where were the edit points? Was a camera angle switch required? I'd watch them over and over again, remembering everything.

I knew that I was still lacking in skill and had only mastered the most basic techniques. I could barely just cope with the way that some of the more senior directors shot. If I wanted to do a better job, I had to better equip myself. Luckily, at this point in time, I crossed paths with two knowledgeable directors who'd have profound influences on me in the future. They were Tong Shu-shuen and Patrick Lung Kong.

There was also Sun Po-ling. She directed *Lost* (1970) which was shot and edited at the same time. I worked on this film for two years, and we went from being complete strangers to great friends after the project wrapped up. The editing process of this film was relatively long, and I patiently reworked every scene again and again. Frankly speaking, I was still young then, but Ms Sun was very knowledgeable and saw much more in people and things than I did. I benefited a lot from this collaborative experience.

In 1971, I became Hong Kong's youngest film editor. I was only 24.

Guidance from Insightful Mentors

Although I was lucky to have been caught in the middle of a market boom, I was more fortunate to have encountered Sun Po-ling, Tong Shu-shuen, and Lung Kong. They made me who I am. I combined their strengths together. When I brainstormed, I'd write down the main points that come to mind. I did the same when I read something worthy of note to avoid forgetting it. When people ask me who my mentor is, I laugh and say, 'I have many mentors!'

I'm very grateful to Ms Tong. She can be considered as my first real teacher. She recommended many books about film theory to me, and I also learned a lot about movies through working with her. Her views on cinema were very avant-garde for those times. I met Ms Tong for the first time in 1971. She took a western approach to shooting and the way she edited was also different—more complex than our traditional methods. I didn't have much time to think about this while working with her, and only came to realise afterwards that this was the proper way of editing a movie^[2]. Ms Tong influenced me significantly. Later, I began to adopt her style in my work unconsciously.

The first project which I worked with Mr Lung was *Teddy Girls* (1969). He paid very close attention to details, and was especially adept at handling group scenes and features with multiple plotlines. He prepared amply before each shoot and was very particular about composition and camera angles, both of which he used with precision. All the edit points were already set prior to filming, so he saved a lot of film. Having worked with him

for so many years^[3], I know that he was a very hardworking director. His frequent use of flashbacks also set him apart. He utilised two types of them—a quick one and another that is slightly longer, usually used in succession. Mr Lung affected me the most in terms of technique.

Career as a Film Editor

I think editing is very interesting and I enjoyed my work. It can be likened to magic. The footage that we receive belongs to a range of genres, and each scene also tells its own story, so we have to treat every film with a different mind-set. Although I'm not an actor, I too need to know what each scene is trying to convey, as well as what it wants to let the audience know, in order to help the director express what he or she desires. This is something I strived to achieve.

When I became a film editor in 1971, I actually held a position at the Information Services Department and was responsible for the promos of *Hong Kong Today*. Because of family reasons, I eventually ended up working at Radio Television Hong Kong (RTHK) in 1979. However, I continued to moonlight as a film editor. I spent my holidays working on movies and worked the whole year round! In 1978 and 1979, I was quite popular in the industry and was able to choose what I wanted to work on. But I was too busy then. It was too much work—sometimes I wouldn't be home for the entire week. Some directors knew that I was swamped, but they were still willing to wait for me. Being able to earn the trust of others made me very happy^[4].

I left RTHK in 1986 because Ronny Yu Yan-tai and Clifton Ko Chi-sum joined D & B Films Co Ltd, and Ronny asked me to work with him. I thought

1 黃義順跟龍剛、蕭芳芳多度合作，多部作品皆名重一時，圖為《廣島廿八》(1974)。

Wong Yee-shun has collaborated with Lung Kong and Josephine Siao Fong-fong on multiple occasions. Pictured here is *Hiroshima 28* (1974).

2 黃義順在香港電影新浪潮時期如魚得水，圖為章國明導演的《點指兵兵》(1979)。

Wong Yee-shun worked like a duck takes to water during the Hong Kong New Wave. Pictured here is Alex Cheung's *Cops and Robbers* (1979).



that since my children had already grown up, I could fully immerse myself into the industry again, so I worked with them for some time. I emigrated to Canada in 1990 and returned to Hong Kong in 1992. During that period, I also edited many films. It wasn't until after finishing *Woman Soccer Player #9* (2001) for Xie Jin in 2000 that I retired.

Perseverance and Words of Advice

I've always been very systematic with my work. After I finished each film, I'd create a form containing detailed information about it, including notes on the positives and the negatives for the trailer (and its different versions), the soundtrack (Mandarin, Cantonese, English), subtitles (Chinese, English, or other), as well as the number of copies. If the bosses had a question, I'd give

them the form and everything would be clear. They appreciated this very much.

Also, be sure to read the script before editing a film. When I read a script, I have a habit of turning the text into images. I'd already be editing in my head during the first read-through. I'd have a rough idea of how I wanted to do it after going over it for a second time and start working. In order to become proficient, it's necessary to put in a lot of practice. Pay attention to the dialogue and take care in handling it. What's this scene conveying? What's at the centre of it? What's its proportion to the whole film? If you have these preliminary thoughts beforehand, it'll make editing much easier.

Whenever I sat down to edit a film, I'd be feeling wide-awake. The hand movements involved in editing are like those in kung fu—you have to deal with several reels of film spinning on the plates at the same time. Editing with a Steenbeck machine is fast and accurate. I rarely needed to do any re-cutting after I was done. People ask me how I can be so precise. I tell them it's the result of experience. That's how I've always worked. I don't leave any additional bits at the beginning or end of a shot 'just in case' they're needed. I make an accurate cut at the first go.

Sometimes when a shot doesn't turn out as planned, if there are slip-ups, or if an actor's performance is flawed, editing can save the day. However, one must have a good grasp of technique and be flexible in order to be able to salvage such instances. A film is passed around to many departments before its completion and editors are the final gatekeepers. A lot of things need to be taken into consideration when it comes to editing. In a manner of speaking, our task is to assist the actors. Their performance, including facial and eye expressions,

and even breathing, affects each scene. In my opinion, whenever there's something not quite right about an actor, it's our job to make him or her look as good as possible. I tend to spend more time and effort in dealing with this aspect. If we can capture an actor's emotions through editing techniques, the outcome will definitely be enhanced.

I gave everything I had for every film I worked on—it was my job to do so. I've enjoyed the editing process very much. I found it very rewarding. (Translated by Johnny Ko) ■

Editor's Notes

1 Initial assembly—separating each shot in a film reel and rearranging them in sequence according to the predetermined scene number and shot order.

Subtitles lead—In the Cantonese film era, subtitles of lyrics were shown on the silver screen during song sequences by placing an optical sound track in a reproducer. The lead is a marking used to make note of the beginning and end of each line.

Synchronisation of sound and subtitles on film—Syncing the negative refers to cutting the negative frame-for-frame as per the finalised workprint. When applying the process to the sound track, the shutting of the clap sticks and the sharp 'clap' sound are matched to synchronise the image and sound. As for subtitles, they are synced with the beginning and end of each line of dialogue or lyric.

2 The works directed by Tong which Wong edited include *China Behind* (completed in 1974, released in 1987) and *The Hong Kong Tycoon* (completed in 1977, released in 1979).

3 The works directed by Lung which Wong edited include *Pei Shih* (1972), *The Call Girls* (1973), *Hiroshima 28* (1974), *Laugh In* (1975), *Nina* (1976), *Mitra* (1977), and the re-edited version of *A Better Tomorrow* (1969).

4 The important works of many Hong Kong New Wave directors, including Yim Ho, Alex Cheung, Peter Yung and Ann Hui, were edited by Wong.



黃義順與謝晉父子：(上圖)與謝晉導演；(下圖)與謝衍導演，攝於2000年；順哥在內地工作期間，並應邀教授年青剪接師。

Wong with Xie Jin (upper photo) and his son, Xie Yang (lower photo), taken in 2000. During his time working in China, he was invited to mentor some young film editors.

林德祿
David Lam Tak-luk



獅子山下的初衷

The Pioneering Spirit of *Below the Lion Rock*

羅鍵鏘 Francisco Lo

雖然距離第一輯《獅子山下》的首播已經四十多年，但到了今時今日各界人士仍常引用所謂的「獅子山下精神」，可見該劇及其主題曲確是深入人心。在合辦單位香港電台電視部的協助和配合之下，本館今年二、三月期間播放了數十集七十年代的《獅子山下》製作，並邀請了不同的嘉賓主講五場映後談。



黃華麒 (右) 與本館節目策劃傅慧儀
Wong Wah-kay (right) and HKFA Programmer
Winnie Fu

作為港台第一部戲劇，《獅》的成功是由於當年一眾年輕製作人的大膽嘗試。由1972年首播至1975年任職該劇監製及導演的黃華麒於2月28日的映後談中，指出起初《獅》的攝製是為了充當一道政府與民眾之間的橋樑，在傳遞官方信息及宣傳政策之餘亦要吸引觀眾，所以便不能迴避與市民有切身關係的敏感話題。他憶述當年播出他導演的《警察》之前，警務處處長要求他抽起該集中一段妓女將警察和自己比較的劇情，但他辯稱該段情節反映當時一般市民對警察貪污腐敗的態度，乃全集的劇力所在，所以他和港台的高層堅持保留完整的劇情播出，結果引起相當大的正面迴響。這種無懼政治壓力的風骨到了監製張敏儀接棒的七十年代中後期就更為顯著，香港大學的吳俊雄教授在3月14日的映後談上指出張旗下的年輕編導們都是喜用政府的指示來借題發揮，常常拍出具爭議性的劇集，如許鞍華的《橋》就改編了一次因市民不滿政府在沒有諮詢之下拆除一條橫跨

龍翔道的橋而引發市民佔領道路的真实故事。

說到監製張敏儀，就不得不談及她對《獅》的深遠影響。3月7日的嘉賓影評人易以聞覺得她執導的數集是《獅》從原本的處境式喜劇模式轉向大膽創作的過渡期，而作為監製，她給予年輕編導相當多的機會及極大的自由度，導演林德祿在3月14日晚的映後談中的言語間表露出對這位「大姐」的尊敬，尤其是他在佳視倒閉後失業，《獅》可說是他個人事業的大翻身。除了林德祿，許多電影製作人，如許鞍華和方育平，在成為香港電影新浪潮的先鋒之前亦曾是《獅》劇的導演。

吳俊雄教授及影評人羅卡都認為，當時未有機會正式拍長片的新晉導演都能在拍《獅》時鍛鍊他們拍電影的技巧。吳指當時《獅》的特點是用菲林拍攝，又常用實景，所以導演們都習慣了靈活的電影製作模式，而多位編導的敘事節奏比較慢，並無起承轉合的格局，他們不用對白交代、

羅卡
Law Kar



吳俊雄
Ng Chun-hung



易以聞
Jack Ng



不推劇情的手法可謂「反電視美學」，如編導黃志的作品，並不說教，能更有效地抒發複雜的情緒及對人的了解。至於在八十年代三奪香港電影金像獎最佳導演的方育平，羅覺得他在木屋區的成長經歷和對報道事實的使命感令他特別多的內心矛盾，《為了哥哥》中的「雙結局」就巧妙地道出這種複雜的心情。羅亦指出方的美學風格在《獅》時尚未成形，但已開始運用報道及紀錄片手法，為他日後在長片才樹立的強烈風格建下基礎。

對於「獅子山下精神」這個概念，各人亦有不同的見解。羅卡認為各式各樣的《獅》劇本身沒有傳達任何統一精神的意圖，而黃華麒則覺得該劇的精神是不偏不倚地去反映社會現實。此外，吳俊雄和易以聞不約而同地引述張敏儀近年在港台討論何謂「獅子山下精神」，她認為這個概念由劇集首十年至八十年代主題曲走紅，到了97回歸及現在，都不停地轉變，所以不要當作成一個教人不要爭執的口號。她覺得當初獅子山下的統一信念已經不再，因為現在扭曲的社會架構已沒有讓普通市民在制度上上進的機會，所以每次「獅子山下精神」被提起時，大家都應仔細分析和反思。■

羅鍵鏘為香港電影資料館項目英文編輯

Forty-plus years after *Below the Lion Rock*'s initial broadcast, the so-called 'Lion Rock Spirit' is still part of Hong Kong's everyday lexicon thanks to the Radio Television Hong Kong (RTHK) drama series' empathic portrayal of contemporary Hong Kong and its infectious theme song. In February and March of 2015, the Hong Kong Film Archive and RTHK jointly presented a selection of episodes produced in the 1970s, with a series of five post-screening talks to supplement the programme.

As RTHK's first ever drama series, *Below the Lion Rock*'s success was mostly credited to the audacity of the young staff and crew in its first 10 years. During the post-screening talk on February 28, Wong Wah-kay, who was the show's director and producer from its debut in 1972 until 1975, stated that the show acted as a bridge between the government and the public. It had to convey governmental messages and promote policies as much as it had to captivate the general audience, hence it could not avoid certain sensitive topics. Wong recalled that before the broadcast of one of his episodes, *The Police*, the Chief of Police had requested him to cut a scene which depicted a prostitute comparing her profession to that of a police officer. Then a young director

and producer, Wong defended the inclusion of the scene because it was essential in illustrating the public's distrust of the corrupted police force at the time. The episode ended up on TV without being censored and was widely praised for its realistic portrayal of the situation.

The knack to resist political pressure was even more apparent during the reign of producer Cheung Man-ye in the mid and late 1970s. On March 14, Professor Ng Chun-hung of The University of Hong Kong described the directors and writers under Cheung as aspiring filmmakers who paid little interest in the government's ideas and tackled controversial subjects routinely. For example, Ann Hui's episode *The Bridge* is based on the real-life story of citizens occupying Lung Cheung Road



in protest after a bridge across the road was torn down without consulting the public.

Speaking of Cheung, her influence on *Below the Lion Rock* is paramount. On March 7, critic Jack Ng described her early efforts as a transition period from the show's working class sit-com setup to a creatively daring anthology series. As producer, Cheung was a trusting leader who gave ample room for young writers and directors to create freely without the pressure of self-censorship. Director David Lam Tak-luk, the post-screening guest on March 14, was beaming with admiration and gratitude when he talked about the show's 'Big Sister', who gave him a career-turning opportunity after he lost his job due to the bankruptcy of his previous employer, Commercial Television. Under Cheung's stewardship, *Below the Lion Rock* became the breeding ground for young and talented filmmakers—such as Ann Hui and Allen Fong—who would later become flag-bearers of the Hong Kong New Wave.

Both Professor Ng and critic Law Kar believed that many aspiring filmmakers at the time took *Below the Lion Rock* as an opportunity to hone their craft before they had a chance at feature filmmaking. Ng pointed out that

the use of film and handheld cameras in frequent outdoor shoots was helpful in training them to become flexible filmmakers. Also, this generation of filmmakers was keen on a slower pace in their storytelling without relying on dialogue to drive the narrative forward. The absence of a moralising message, Ng argued, allows certain feelings to be expressed while increasing our understanding of the human condition. In director Wong Chi's case, even though his episodes do not share a consistent style, his penchant for resisting narrative resolution and moral statement was ostensibly against the trend of television of that era. As for director Allen Fong, who went on to become a three-time winner of the Best Director award at the Hong Kong Film Awards in the 1980s, Law believed that his upbringing in the squatter areas and educational background in communications had informed him in the complexity of presenting the truth, which is cleverly manifested in the 'double endings' of the episode *For My Brother*. Even though Fong's aesthetics had yet to solidify at the time, he had already adopted a documentary-style approach that set the foundation for the striking personal style in his later feature films.

As for the concept of the 'Lion

Rock Spirit', our guests—like much of Hong Kong—offered a diverse range of opinions. Law Kar dismissed there was any intention from the series to convey any unifying spirit in the first place while Wong Wah-kay considered the show's spirit is to honestly and objectively reflect the reality of Hong Kong without swaying to a particular stance. Interestingly, on separate occasions, both Ng Chun-hung and Jack Ng referred to a clip from a RTHK programme that features producer Cheung Man-yea on her understanding of the much-debated idea that is supposed to define the collective spirit of Hong Kong. Cheung stated that the definition of 'Lion Rock Spirit' at the show's beginning had changed since the emergence of the theme song in the 1980s and had changed again during the 1997 Handover. And it is still changing now. She questioned the use of 'Lion Rock Spirit' as a catchphrase to tell today's Hong Kongers to stop criticising and keep on trying because social mobility is virtually nonexistent under the current distorted social structure. According to her, we must recognise the origins and evolution of the 'Lion Rock Spirit' and carefully analyse the intention behind any contemporary usage of the term. ■

Francisco Lo is Project English Editor of the HKFA.

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本館特此致謝！
Thank You!

小武景蹤

Siu-Mo

配合3至4月的「歡樂早場：小武英姿」節目，於3月15日舉行的「小武景蹤」座談會，講者為本節目的客席策劃唐嘉慧。她先詳述上世紀三十年代粵劇形成「六柱制」後，「小生」與「小武」合併為「文武生」的歷史，比較「小武」與「武生」的異同，並播放電影片段展現「小武」們的排場與英姿。



唐嘉慧
Tong Ka-wai

In correspondence to 'The Heroic Charm of *Siu-Mo*', a seminar titled 'Siu-Mo on the Silver Screen' was held on March 15, 2015. Tong Ka-wai, guest curator of the said programme, first described the history of combining the role types *siu-mo* and *siu-sang* into *man-mo-sang* since the establishment of the Six-pillar System in 1930s Cantonese Opera, before comparing the earlier two. Film clips were shown to illustrate the pageantry and charm of *siu-mo*.

林楚楚、黎灼灼紀念

In Memory of Lin Cho-cho and Lai Cheuk-cheuk

本館舉辦的「銀壇先鋒兩女將——林楚楚、黎灼灼一百一十冥壽紀念」活動，在5月9日的座談會上，香港電影先驅黎民偉與林楚楚的第六子黎錫，詳談母親戲裡戲外的賢慧形象與品格，又是丈夫電影事業的最得力助手。他並談黎民偉首位妻子嚴珊珊在《莊子試妻》(1914)中飾演丫環，成為中國第一位女演員；熱衷社會活動的她與溫順賢慧的林楚楚互補長短，多年來相處融洽。黎民偉姪女(黎海山之女)黎灼灼開朗活潑，從三十年代演至八十年代初，角色多樣又多產，講者劉嶽道出她早年健美的形象深入人心，甚得朱石麟等名導演的重視。

林楚楚
Lin Cho-cho



黎灼灼
Lai Cheuk-cheuk



黎錫(右)與資深演員胞姐黎宣
Lai Shek (right) and his actress sister Lai Suen



香港知專設計學校傳意設計及數碼媒體學系的師生為黎灼灼主演的《母性之光》(1933)創作背景音樂及進行現場伴奏

The instructors and students of Hong Kong Design Institute's Department of Communication Design and Digital Media provided the live music composition and accompaniment for *The Sunshine of Mother* (1933), starring Lai Cheuk-cheuk.

The Archive held a seminar for the programme 'Lady Pioneers of the Silver Screen—In Celebration of the 110th Birth Anniversaries of Lin Cho-cho and Lai Cheuk-cheuk' on May 9. During the seminar, Lai Shek—the son of Hong Kong film pioneers Lai Man-wai and Lin Cho-cho—spoke of his mother's wise and honourable character on and off the screen while acting as her husband's most prominent associate. He also mentioned that his father's first wife, Lily Yam, became China's first ever actress when she played the maid in *Chuang Tzu Tests His Wife* (1914). The sociable Yam and the diligent Lin complemented each other and lived in harmony for many years. Lai Man-wai's niece (and Lai Hoi-shan's daughter) Lai Cheuk-cheuk is a cheerful and outgoing actress whose numerous and diverse output has stretched from the 1930s to the early 1980s. Speaker Lau Yam stated that her sporty image in her early career was lauded by the public and directors (such as Zhu Shilun) alike.

澳洲、新加坡之旅 —— 四月的兩個國際周年大會

Trips to Australia and Singapore - Two International Annual Meetings in April

單識君 Cindy Shin

國際電影資料館聯盟（國資聯，FIAF）周年大會和東南亞太平洋影音資料館協會（SEAPAVAA）周年大會於今年四月圓滿舉行。本館兩位代表分別出席這雲集各國電影資料館專才的研討盛會，分享大家所面對的問題與困難。



澳洲國家音像資料館
National Film and Sound Archive
(NFSA) of Australia



完善的獨立硝酸片倉
The impressive nitrate film vault



音像資料藏品
Audio-visual collection



拷貝藏品
Film collection

公平地立法

今年的第71屆國際電影資料館聯盟周年大會在澳洲悉尼的澳洲國家海事博物館及坎培拉的澳洲國家音像資料館舉行，本館館長楊可欣於4月12至18日前赴出席。

今屆會議主題圍繞立法，各國代表詳述其國家的法例如何幫助他們搜集音像資料，以及受法例所限而面對的種種困難，其中法國的法例可謂最具參考價值。由於法國電影出現年份較早，該國於二十世紀早期已將用於書籍上的法例套用在音像資料上，在法國上映的電影，必須將一套拷貝交予政府存檔，惟該例現階段卻不適用於數碼電影資料，因此必須修訂相關法例。

會議上另一重要議題是各國在處理孤片的法例之異同，大部分國家（包括香港在內）的法例仍欠完善，大家期望國資聯能就這項議題進行調查及分析，然後作出具體的建議，讓各國在爭取修訂法例的過程時，能有重要的參考資料和證據支持。

除了會議及放映等節目外，楊可欣並參觀了澳洲國家音像資料館位於坎培拉的藏品倉庫。其中令她印象最深刻的是他們擁有一棟獨立建築物來存放硝酸片，而各片倉與音像資料倉庫的空間亦非常寬敞，設備完善又先進，更設有一支專責管理藏品的團隊。雖然本館未能投放如此充足的資源在倉庫和藏品管理上，但他們在倉庫設備上實在有不少值得我們學習之處。

提倡、連結、接合

今年的第19屆東南亞太平洋影音資料館協會周年大會由新加坡的亞洲電影資料館主辦，本館經理（搜集）侯韻旋於4月22至27日前赴新加坡國家圖書館出席多個研討會及工作坊。今屆研討會以電影資料館與持份者、用家、社會的關係為主題，並論述當中涉及的眾多問題。

侯韻旋在研討會上向各國代表介紹本館的公共服務及與捐贈者的關係。談到運用「教育、創新、包裝」三個元素，務求接觸和吸引更多廣的觀

眾，不少同業對本館在吸引學生觀眾方面的方法及活動甚表欣賞。

東道主新加坡代表介紹當地的版權法例，並詳述大眾電子媒介的重要性及優點，以及如何管理及控制資訊在不同電子平台上的流通等。

此外，美國學者蓮達泰迪對於電子廢物的深入研究令人關注。根據全球溫室氣體排放量的數據，電子科技所佔的能源消耗已超過總消耗的四分之一。她指出多種電子載體與零件如錄影帶、硬碟、電池等，在壽命完結後均對自然環境造成不同程度的破壞，例如泥土、地下水及空氣會吸收它們產生的有害毒素，而這些電子廢物大部分被運往第三世界國家，危害著數百萬人的生命。各國資料館在發展電子化的同時也應當考慮對生態環境的影響，及如何取得兩者平衡。

臨近尾聲，大會安排參觀新加坡國家檔案館，又展示紙品修復過程和音像資料藏庫，館中並有三間用作口述歷史訪問的錄音室，令侯韻旋深感口述歷史工作在檔案館的重要性。■

單識君為香港電影資料館助理編輯

The International Federation of Film Archives (FIAP) Congress and Southeast Asia-Pacific Audio Visual Archive Association (SEAPAVAA) Conference and General Assembly drew to a successful close in April. A representative from the Hong Kong Film Archive (HKFA) was present at each of the meetings, during which fellow industry members shared the problems and difficulties they faced with each other.

Fairly Legal

The 71st FIAP Congress was held at the Australian National Maritime Museum in Sydney and the National Film and Sound Archive (NFSA) of Australia in Canberra. Janet Young, Head of HKFA, attended the event from April 12 to 18.

The theme for this year's congress was based around legislation, with each delegate explaining in detail how the laws in each of their countries helped them collect audio-visual materials, as well as the difficulties they faced due to regulatory restrictions. Among the case studies, French legislation served as the best reference. Because films have existed in France earlier than most countries, the country's laws for books have been applied to audio-visual materials since the early 20th century. A copy of every feature shown in France must be given to the government for archiving. This, however, does not currently apply to digital audio-visual materials, hence a need for amendment.

Another key topic which was discussed concerned the differences between each country's legislation for orphan films. The legal systems in most countries (including Hong Kong) are still inadequately equipped in this regard and attendees are hoping that FIAP will conduct an investigation into the matter and analyse the situation. This will enable FIAP to offer specific recommendations and provide support through important reference information as well as evidence to each nation as they strive to revise their respective laws.

In addition to attending meetings and screenings, Young also had the opportunity to see NFSA Australia's collection in its Canberra storage facilities. She was most impressed by the organisation's separate building dedicated to the storage of nitrate film reels. Meanwhile, its film vaults and storage for audio-visual materials

are very spacious and equipped with comprehensive and advanced facilities. Furthermore, a team specifically tasked with managing the collection has also been put in place. Although HKFA is unable to allocate the equivalent amount of resources to storage and collection management, there are many things we can learn from their facilities.

Advocate, Connect, Engage

The 19th SEAPAVAA Conference and General Assembly were hosted by Singapore's Asian Film Archive. Wendy Hau, Manager (Acquisition) of HKFA, attended a series of symposiums and workshops held at the National Library in Singapore between April 22 and 27. This year's conference focused on the relationships that film archives had with stakeholders, users and the community, as well as the various related issues.

At the symposium, Hau explained HKFA's public services and its relationship with donors by referring to three basic elements—education, innovation and branding. In hopes of attracting a broader audience, many fellow industry members expressed great interest in the methods and activities we used to attract student audiences.

The delegate from the host country elaborated on local copyright laws, the importance and advantages of digital media, and how to manage and control the circulation of information on different electronic platforms.

Besides, American scholar Linda Tadic's in-depth study on electronic waste was also a highlight at the conference. According to global greenhouse gas emissions data, electronic technology accounted for more than a quarter of total energy consumption. She stated that various electronic devices and accessories, such as videotapes, hard disks and batteries, all caused varying degrees of damage to the environment after they ceased to be useful. For instance,



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- 1 會議場地新加坡國家圖書館
Conference venue, the National Library in Singapore
- 2 侯韻旋及各國與會代表
Wendy Hau and delegates from participating countries
- 3 新加坡國家檔案館外觀
National Archives of Singapore

soil, groundwater and air will absorb the toxins they produce. The majority of electronic waste is shipped to developing countries, endangering the lives of millions. Thus, as film archives worldwide strive for digitisation, they too must consider the ecological impact and ways to balance between the two.

Lastly, Hau visited the National Archives of Singapore, where she observed the restoration process of paper-based items and audio-visual storage. For Hau, its three recording studios used for oral history interviews affirmed the importance of oral history work for an archive. (Translated by Johnny Ko) ■

Cindy Shin is Assistant Editor of the HKFA.



Victoria Harbour witnessed *Follow Your Dream*

Returning to the very spot where the travellers on screen first set foot in Hong Kong over seven decades ago, here we are, sitting at the piazza by the Clock Tower. Amidst the open breeze, the curtain rose, Cheung Ying, Ko Lo-chuen and Ng Wui were heard before making their entrance.

The graceful and resilient women of the 1930s and '40s, Mei Fung, Lam Mui-mui, Wu Mei-lun and Lu Ming light up the screen with their dazzling aura. Serene and passionate, these beauties quietly emerge from the stairs and enter our hearts.

* Mei Fung was the stage name for actress Au Oi in *Follow Your Dream*.

維港看《天上人間》

來到銀幕上七十多年前旅人踏足香港的起點
我們坐在鐘樓旁的廣場上，微風掠過
簾起，張瑛、高魯泉、吳回人未到聲先到，出場

時代女性，三四十年代的，有著繞指的柔和韌
微風、林妹妹、胡美倫、路明，碧玉華彩
階梯上，眼前人兒脈脈濃情，悄悄在我們的心，抵埗

* 微風為演員區愛在《天上人間》的藝名