

四千金 encore, 今次彩色

The Encore of *Our Sister Hedy*, in Colour

歷史回望：從奮鬥到新藝城

History in Review: From Warriors Film to Cinema City

陳雲裳在淪陷前粵片中的形象

Nancy Chan in Prewar Cantonese Cinema

口述歷史：戲院廣告畫前輩黃金

Oral History: An Interview with
Cinema Billboard Painter Wong Kum

通訊

75

Newsletter

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國際電影資料館聯盟成員
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編者的話 | Editorial@ChatRoom

封面 「花月霓裳——國泰星輝八十載」開幕電影為經數碼聲音重組的《龍翔鳳舞》(1959)。魅力女星李涓(右)與張仲文(左)個性鮮明，各出風頭。
Cover Starring stunning Helen Li Mei (right) and Diana Chang Chung-wen (left), the digital audio reconstructed *Calendar Girl* (1959) will be the opening film for 'Angels Over Rainbow—Cathay 80th Anniversary Celebration'.

「尋存與啟迪——香港早期聲影遺珍②」活動中，羅細鉗女士蒞臨，然後又有「香港小姐」李蘭親屬方國棟博士帶來李蘭生活留影。這正是訪尋無覓處，有緣能聚首——期望更多前輩影人、其家人、親友能夠跟資料館聯絡上，每人為有待補白之處填上一抹色彩，就有助展現歷史中的繽紛。

緊接「尋存與啟迪②」(一至三月)、「國泰星輝八十載」(去年十二月至今年四月)於四月登場的新藝城電影回顧，在在勾起眾多觀眾八十年代仿似同呼同吸的回憶。新藝城七人小組締造創作上的神話，他們為觀眾而拍的戲，當年亦得到浩大的回響；所引領起的風潮，爭相仿效和受影響者眾，是港產片走進盛世的領航者之一。今次回顧，非常難得可以訪問新藝城主創人員。在唯恐「執輸」的社會，原來他們成功之道在「不怕蝕底」，最重要的是對電影的投入和熱誠，也可說是個異數。他們又每每在訪談中透露心得，例如麥嘉舉例在多個不同場景設計下，去闡述同一句對白，如何達至有天淵之別的效果，令人發噱之餘，甚有啟發。

新藝城電影新派得來又帶點粵語片的傳承，例如角色就叫「羅劍郎」之類，聽來就覺親切。這種戲假又真有其人的真真假假，從《情燄》(1946)的片場戲中假打變真打又假打，到《少爺威威》(1983)扮拍戲接偷渡客的荒誕幽默，往往令人會心莞爾。[clkwok@lcsd.gov.hk]

During the run of our 'Early Cinematic Treasures Rediscovered ②' programme, Ms Lo Sai-kim has graced us with her presence while Lee Lan's relative Dr Gordon Fong has brought with him some personal photos of the former Miss Hong Kong. Sometimes we search tirelessly without getting any answers yet fate brings us together somehow. We hope more film workers, their friends and family would contact the Archive because each person could fill an empty space of our history with their gorgeous colours.

Following 'Early Cinematic Treasures Rediscovered ②' (January to March 2016) and 'Cathay 80th Anniversary Celebration' (December 2015 to April 2016), our Cinema City film retrospective will begin in April, when audiences' fond memories of the 1980s will be summoned once again. The legend of Cinema City's seven-man creative team and the films they made resonated with many back in the day. The trends they spurred and the influence they had on imitators and moviegoers made them leaders of Hong Kong cinema's golden age. This retrospective is fortunate enough to interview Cinema City's central members. 'Afraid to lose' is a common attitude in Hong Kong society yet their key to success was exactly the opposite as they also had the rare combination of commitment and enthusiasm. They have shared plenty of insights during the interviews, such as Karl Maka suggesting that delivering a line under different setups will yield very different results.

Cinema City's films are contemporary yet they still carry a hint of traditional Cantonese cinema. For example, there is a character named 'Law Kim-long', which has an air of familiarity. This playful tradition of mixing fiction with reality has always endeared audiences, including the play-fighting-turned-real in *Flames of Lust* (1946) and the absurdity of picking up stowaways under the pretense of shooting a film in *Play Catch* (1983). [clkwok@lcsd.gov.hk]

鳴謝：邵氏影城香港有限公司、星空華文傳媒電影有限公司、國泰—KERIS 影片私人有限公司、方國棟博士、方創傑先生、石天先生、吳月華博士、林俊鏘先生、唐嘉慧女士、翁維銓先生、張元坪女士、張玉梅女士、張詩敏女士、陳雲裳女士、湯貞德女士、馮慶強先生、黃金先生、黃家禧先生、黃淑嫻博士、鄧小宇先生、龍胡梓婷女士

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更多內容見本期《通訊》網頁版，「尋存與啟迪——香港早期聲影遺珍②」、「花月霓裳——國泰星輝八十載」、「歡樂早場：怪奇大冒險」、「歡樂早場：如有雷同，實屬巧合!？」等節目詳情見《展影》及資料館網頁。

More available in the e-Newsletter. For details of HKFA programmes please refer to *ProFolio* and our website.

四千金 encore, 今次彩色

The Encore of *Our Sister Hedy*, in Colour

鄧小宇 Peter Dunn

得悉香港電影資料館快將放映《蘭閨風雲》(1959)和《龍翔鳳舞》(1959)確是喜出望外，這些年早已不再存寄望會看到這兩部陶秦在電懋^[1]時期拍的彩色片。^[2]無疑間中我們總會聽到在美國某唐人街某間舊戲院發現一些殘舊電影拷貝的消息，然後證實原來是某部一直以為遺失了的電影，失而復得確實是影迷最想聽到的新聞，但我從沒幻想這些「奇蹟」會發生在電懋埋藏已久的電影身上。主要是我相信當年在陸運濤領導下，電懋有頗完善的行政制度，每部電影存運都應該有記錄在案，不會隨便丟放在某間戲院不理。無綫電視曾在1980年深夜播映過一次《龍翔鳳舞》，即使畫面粗糙，也總算有VHS錄影流傳出來，而《蘭閨風雲》在1959年首映之後就真是一直芳蹤杳然。最近資料館一口氣放映這兩部當年的大製作，今次「出土」確是珍貴無比。

《蘭閨風雲》是《四千金》(1957)的續集，當年《四千金》拿下了亞洲影展最佳影片獎，令到想打造東方荷里活的陸運濤更加雄心萬丈，片中那種西式中產趣味，更成為電懋未來數年開拍的一連串時裝輕喜劇的基調。《蘭閨風雲》同樣是改編自鄭慧的流行小說，相比上集它是有其先天性的弱勢；在上集四姊妹雲英未嫁，內容圍繞她們情歸何處的戀愛、感情生活，自有叫人追看的吸引力，但到了《蘭閨風雲》四千金中三個已為人妻，剩下林翠其實也名花有主，步入教堂只是遲早問題，還有甚麼「故事」呢？大姐穆虹懷疑丈夫林蒼有外遇，結果原來只是生意上出現問題，虛驚一場；二姐葉楓開個人畫展，得蒙一神秘富豪賞識，委約她畫一幅大型油畫，要長時間留在淺水灣一間大宅完工，丈夫陳厚擔心她紅杏出牆，更想到用反間計假扮偷情，企圖引起葉楓妒忌；四妹蘇鳳當空中服務員的丈夫田青被公司派往外國長駐，她決定和丈夫同行；而任教師的三姐林翠一片善意，試圖改變她一名學生的父親喬宏偏執古怪性格，令到這單親家長產生傾慕之情……都不外是茶杯裡的小風波，但卻又依然看得我津津有味。相信除了《四千金》真的叫人懷念，於是變奏也好，延續也好，怎都樂意追看下去，而且這次更是彩色！

事實上《蘭閨風雲》很多小節都刻意回應《四千金》，例如沿用了不少上集的配樂。開場不久林翠鬼馬地

在葉楓跟前扮她在上集挑逗陳厚時跳Cha Cha的模樣，更哼了幾句當時唱機播的〈你跟我來〉；另外《四千金》林翠「左一劍右一劍」那場經典「劍舞」，在今集變成了在球場上球加上呼拉圈的步操舞……陶秦勾劃他心目中那個理想的中產世界依然叫人嚮往。記得上集開場四姊妹先後去她們家附近的士多買煙斗送給父親作生日禮物，結果王元龍收到了四個煙斗。今次開場則先後見到四棵聖誕樹——穆虹、葉楓、王元龍和林翠蘇鳳住的家——形狀大小不同，但各人客廳均亮起一棵聖誕樹。起碼在陶秦的鏡頭

下，五十多年前的香港可能比現時更西化呢。

小時候我是曾經在東樂戲院看過《蘭閨風雲》，已幾乎全無印象了，但腦海裡至今仍記得一場戲，是葉楓赤腳在酒吧枱面上隨著樂聲扭動身軀。這樣的畫面在1950年代可能真的太激了，帶給我的震撼歷久難忘，不過我的記憶中漏了那是個甚麼場所，是在一間夜總會內？今次重看終於找到答案，原來是葉楓陳厚的家，他們開聖誕派對，一眾賓客蜂湧把女主人抬上吧枱，在歡呼聲中葉楓嫵媚地在吧枱面上「俯視眾生」翩翩起舞。家中客廳有一個酒吧，不是做夢吧！另外



《蘭閨風雲》(1959)：林翠(左)企圖改變學生家長喬宏(中)偏執古怪的性格，竟令到喪偶的他頓生愛意。
Wedding Bells for Hedy (1959): Jeanette Lin Tsui (left) attempts to change the eccentric ways of her student's father (Roy Chiao, middle), yet the widower ends up falling for her.



《龍翔鳳舞》(1959)：競艷雙妹李湄(左)、張仲文(右)與陳厚
Calendar Girl (1959): The pageant sisters Helen Li Mei (left) and Diana Chang Chung-wen (right), along with Peter Chen Ho



《蘭閨風雲》：家中客廳有一個酒吧，不是做夢吧！葉楓在酒吧枱面上赤腳風情地隨著音樂扭動——太激了！
Wedding Bells For Hedy: What a dream it is to have a bar in the living room! Julie Yeh Feng tastefully dances barefoot on top of the bar table.

林翠未來家翁李允中的家，客廳看到全海景；他遣派他司機送一隻洋狗給林翠作禮物，那個司機是穿上整套制服……這一切不正是長久以來一代又一代人憧憬的中產階級 dream house 以及海派的派頭？

看舊電影很多時意外收獲是重睹一些消失了的風光，《蘭閨風雲》林翠在操場教學生玩呼拉圈，遠處看到喇沙中學的舊校舍，另外片中出現的那些在跑馬地、西半山、九龍塘的街景如今已面目全非，只有九龍瑪利諾那座古堡式校舍仍屹立如昔。同時也看到當年香港街道車少人少，感覺上很空曠有更多呼吸的空間，有一場戲雷震駕著 MG 開蓬小跑車，鏡頭竟巧合拍到另一部開蓬車奔馳，相信以前的空氣一定是比現時清新得多了。

電影中的室內場面大部分是片場搭景，除了兩場飯店戲，一中一西都是取實景，難得給我們看到當年食肆的風貌，以前的酒樓飯店幾乎都沒有私人房間的設施，片中的中菜館看似是吃北方菜的，那些屏風間格年輕的觀眾大概都未見過了。另外那間西餐廳，附有舞池兼樂隊現場演奏，四千金一家團聚的那張長餐桌上擺放了一座冰雕，香檳酒杯是矮圓形那種而不是近年通用的窄長形。很多視覺上的細節其實都輕輕提醒我們，那確是一個逝去了的時代。

可能是我個人偏見，雖然陶秦在1959年過檔邵氏後拍的三部彩色歌舞片《千嬌百媚》(1961)、《花團錦簇》(1963)和《萬花迎春》(1964)，論豪華、瑰麗、規模皆遠超出《龍翔鳳舞》，《藍與黑》(1966)更為他再度帶來亞洲影展最佳影片的榮譽，但我仍認為他在電懋這幾年的作品最具玩味，片種也變化多端，可惜很多

已失傳。《驚魂記》(1956)單從劇照看，那些強烈的光影對比就很有四十年代荷里活 Film Noir (黑色電影)的風格。《童軍教練》(1959)沒有愛情線，獨靠梁醒波的喜劇才華撐起，片中的一場營火會天才表演，童子軍扮貓王大唱樂與怒，才十歲左右的陳梁兩寶珠更合跳 Cha Cha 舞，試問除了電懋還有哪間電影公司會投資拍一部以童軍為題材的電影？《三星伴月》(1959)刁蠻任性的林黛，再婚後「亡夫」突然出現，後又結識了一新潮藝術家，一個已婚兩次的婦人周旋在三男之間，意識確是太前衛了，難怪當年的觀眾不接受。與同是林黛主演、由岳楓導演張愛玲編劇的《情場如戰場》(1957)比較，可以看到陶秦的「西化」是去到幾盡。《天長地久》(1959)恐怕也沒機會看了，劇照中葉楓陳厚王萊喬宏的配搭總使我聯想起 Douglas Sirk 的作品，而陶秦去了邵氏之後的確把 Sirk 最出名的催淚片《春風秋雨》(Imitation of Life, 1959)翻拍成《曉風殘月》(1960)。然而他在電懋拍的最後一部作品《蘭閨風雲》，和《四千金》、《龍翔鳳舞》一樣，將港式、海派和洋化三者作出完美融合，有一種令人窩心的溫柔敦厚，恰似五十年代姚莉唱的那些將英文歌翻成國語的「中詞西曲」，此種優閒精緻的味道去到六十年代已不復再了。

記得《四千金》中四姊妹在情場不過兜轉了一陣，好像不費吹灰之力，很從容就找到條件優秀的如意郎君。且看葉楓順著舞蹈節奏，隨意發個「怎你還不上？」的表情，再伸出食指擦兩擦，陳厚已乖乖就範。陶秦轉投邵氏不久拍的《皆大歡喜》(1961)電影資料館曾上映過，同樣又是四個

女主角，為求達到目的，滿肚子計謀、策略，機關算盡，既狼且放，搶得就搶，完全不似另外那四位，只管沉醉在她們舒適安逸的世界。如果說六十年代香港社會開始急劇變化，節拍正好有如當時風行的扭腰舞般激烈，《蘭閨風雲》就仍是屬於五十年代的香港，仍是 Cha Cha 式的節奏，輕盈、俏皮、寫意，不徐不疾。兩部電影的情懷、心態各異，除了是時代的改變，也許亦代表了電懋、邵氏兩派不同的經營哲學吧。

《蘭閨風雲》的結尾，父親王元龍得悉自己身患絕症，最後心願是親眼見到女兒林翠和未婚夫雷震共諧連理，電影最後一幕，病重的父親挽著女兒步入教堂把她託付給她未來的丈夫，本應屬喜氣洋洋的日子，眾人的心情皆無比沉重，四個多小時的輕喜劇想不到是在淡淡的哀傷氣氛中作結。

1959年公映的《蘭閨風雲》是陶秦送給電懋的最後一份禮物，或者也可以看成是一首惜別1950年代香港的輓歌。■

編按

- 1 國際電影懋業有限公司(簡稱電懋)為新加坡國泰機構於1956年在港正式成立的電影製作公司。
- 2 《龍翔鳳舞》(1959)及《蘭閨風雲》(1959)兩片拷貝皆由本館於2004年自新加坡國泰機構搜集回港。

鄧小宇，著名作家，曾為童星，參演多部國際電影懋業有限公司的出品。為《號外》雜誌創辦人之一，著作包括《吃羅宋餐的日子》(2009)、《女人就是女人》(2011)等。

「國泰星輝八十載」放映(20/2-2/4/2016)及「國泰八十周年展」(11/12/2015-20/3/2016)節目詳情見《展影》(第80期)。



《蘭閣風雲》：上集四姊妹雲英未嫁，叫人追看她們情歸何處；今集四千金中三個已為人妻，還有甚麼「故事」呢？

Wedding Bells For Hedy: Compared to the first film, the sequel is hampered by its inherent weakness. What are the stories left to be told?

It is such a pleasant surprise to learn of the Hong Kong Film Archive's screenings of *Wedding Bells for Hedy* (1959) and *Calendar Girl* (1959). For years, I did not harbour any hopes of re-watching these colour titles^[1] directed by Doe Ching during his tenure at MP & GI.^[2] Every once in a while, we hear news about how some dilapidated copies of lost films are found in some old theatres in American Chinatowns. Certainly for cinephiles, such rare finds are welcome news. Yet, I have never expected this sort of miraculous fate would befall the long-buried MP & GI films. It is because MP & GI, under the leadership of Loke Wan Tho, had an organised system keeping records of the shipping and handling of their films, thus making it unlikely for their reels to be left sitting around in random theatres. One could only find a crude-looking copy of *Calendar Girl* on VHS that was produced from Television Broadcasts Limited's (TVB) one-time late night broadcast in 1980. On the other hand, *Wedding Bells for Hedy* had proven to be elusive since its premiere in 1959. Therefore, the Hong Kong Film Archive's recent screenings of these two big productions of yesteryear is a significant and valuable 'unearthing' of sorts.

Wedding Bells for Hedy is the sequel to *Our Sister Hedy* (1957). The latter scooped Best Film at the Asian Film Festival, which was then a great boost to Loke's ambition build a 'Hollywood of the East'. The Westernised middle-class lifestyle depicted in the film set the tone for MP & GI's subsequent urban comedies. Compared to the first film, the sequel—also adapted from a popular novel by Cheng Wai—is hampered by its inherent weakness. While the first installment entices viewers by revolving around the four bachelorettes' pursuit of love, three of them are already married in the sequel. The remaining single girl, played by Jeanette Lin Tsui, is in a committed relationship by then, rendering her eventual marriage a matter of time. So what are the stories left to be told?

The eldest sister, Mu Hong, doubts her husband's fidelity but his woes turn out to be business-oriented. The second sister, Julie Yeh Feng, holds an art show and gains the interest of a secretive tycoon. He commissions

her to paint a large oil painting, which requires her to spend long periods of time at a mansion in Repulse Bay. Her husband, played by Peter Chen Ho, suspects her of cheating. So he hatches up a plan to fake an affair in an attempt to provoke his wife's jealousy. Meanwhile, Dolly Soo Fung, the youngest sister, decides to go along with her husband, Tian Qing, a flight attendant whose company is sending him overseas. The third sister (Lin) is a teacher who is trying to transform her student's eccentric father, played by Roy Chiao. Little does she know that her act of kindness will lead to the budding feelings between the widower and her. All these plotlines concern matters that seem to be rather frivolous yet I still find them thoroughly enjoyable. The wonderful *Our Sister Hedy* is so memorable that whether it is a variation or sequel, I am more than happy to keep watching. Not to mention this one is in colour!

One would notice *Wedding Bells for Hedy* deliberately echoes *Our Sister Hedy* in minute detail, such as

adopting most of its original score. In the beginning of the sequel, Lin playfully mimics the cha-cha moves her elder sister uses to flirt with her future husband in the last film. She even hums the song that is played during her sister's scene. Also, Lin's iconic 'sword dance' in the previous film has become a marching dance with a ball and a hula hoop. The middle-class utopia depicted by Doe remains enticing. In the earlier film, the sisters visit a nearby shop separately and each of them buys a smoking pipe as a birthday present for their father (played by Wang Yuen-lung), who ends up with four pipes. Then in the opening minutes of the sequel, four Christmas trees of different size and shape light up the respective living rooms of Mu's home, Yeh's home, the ancestral house where Wang lives with Lin and Soo, and the home of Lin's to-be father-in-law, Li Yunzhong. Under Doe's lens, Hong Kong of fifty-some years ago is perhaps more westernised than the city today.

As a kid, I watched *Wedding Bells for Hedy* at the Prince's Theatre.



《四千金》(1957) 兩幕：《蘭閨風雲》很多小節都刻意回應《四千金》難忘場面。
Two scenes from *Our Sister Hedy* (1957): *Wedding Bells For Hedy* features a number of segments that echo the memorable scenes from *Our Sister Hedy*.

I could recall not much of the film but the scene in which a barefoot Yeh dances on a bar table. An image like this was perhaps too outrageous for the 1950s and left me with a lasting impression. But I have forgotten where the scene is set. Was it inside a night club? I finally found the answer when I re-watched it this time. It is actually at the home of Yeh and Chen during a Christmas party. The cheering crowd carries the hostess onto the bar, where she teasingly dances to their applause. What a dream it is to have a bar in the living room! Moreover, look at the panoramic sea view at the home of Lin's future father-in-law and his gift of a dog to Lin via delivery by a chauffeur dressed in full uniform. Are they not the bourgeoisie dream house and extravagance coveted by every generation?

The unexpected reward of watching old films is that they take you on a journey to certain vanished scenarios. A scene in *Wedding Bells for Hedy* where Lin is teaching her students to play hula-hoop shows the old campus of La Salle College far in the background. The street views of Happy Valley, the west side of the Mid-Levels and Kowloon Tong in the film look nothing like that anymore today. Only the castle-like campus of Maryknoll Convent School is still standing tall, just like yesterday. Meanwhile, one can tell that there was a lot less people and cars in the streets of Hong Kong, which seemed to have a lot more breathing room. In one scene, Kelly Lai Chen is driving in his MG convertible sports car when another convertible coincidentally enters the

frame. I believe that the air back then must be fresher than today's.

Most of the indoor scenes of *Wedding Bells for Hedy* were filmed in the studio except two restaurant scenes—one Chinese cuisine and the other Western—shot on location, giving us a rare view to the ambiance of restaurants in that era. Private rooms were not common at the time, and the screens used in the northern Chinese cuisine restaurant may seem foreign to the young viewers today. The Western restaurant has a dance floor and a live band. The four sisters and their family enjoy their reunion dinner at a long table decorated with an ice sculpture. Champagne is served in coupes instead of flutes that only became popular in recent years. The many visual details in the movie gently remind us that was indeed a bygone era.

Doe jumped ship to Shaw Brothers in 1959 and directed *Les Belles* (1961), *Love Parade* (1963) and *The Dancing Millionaires* (1964), all outshining *Calendar Girl* in scale and spectacle. *The Blue and the Black* (1966) even won him Best Movie in the Asian Film Festival. Still, perhaps due to my personal biases, I believe Doe displayed more playfulness and versatility during his tenure at MP & GI. Unfortunately, most of the titles during that period were long lost for good. Judging by its production stills, the strong lighting contrast of *Surprise* (1956) indicates a close resemblance to the styles of 1940s Hollywood film noir. *The Scout Master* (1959) does not feature any romantic subplot and solely relies on the comedic talent of Leung Sing-po. During a campsite talent show

in the film, the scouts impersonate Elvis Presley's rock-and-roll performance while young Connie Chan Po-chu and Leung Bo-chu—barely ten years old at the time—dance the cha-cha. Which company, besides MP & GI, would invest in a film about scouts?

In *The More the Merrier* (1959), a wayward Linda Lin Dai remarries only to find her 'late husband' turning up unexpectedly and herself getting involved with a fashionable artist. This story of a woman twice married and surrounded by three suitors, was quite forward at the time. Hence the audiences' disapproval was not much of a surprise. Compared to another film starring Lin, the Griffin Yueh Feng-directed and Eileen Chang-penned *The Battle of Love* (1957), one can see how deep-seated 'westernisation' is in Doe's films. The chance of watching *The Tragedy of Love* (1959) is also quite slim. Its star-studded cast, featuring Yeh, Chen, Wang Lai and Chiao, somehow reminds me of Douglas Sirk's films. In fact, Doe adapted Sirk's renowned tearjerker *Imitation of Life* (1959) into *Twilight Hours* (1960) for Shaw Brothers. That said, as his last MP & GI title, *Wedding Bells for Hedy*—just like *Our Sister Hedy* and *Calendar Girl*—combines the styles of Hong Kong, Shanghai and the West perfectly. It has the ability to warm one's heart with its gentleness and sincerity, just like Yao Lee's Mandarin covers of English songs from the 1950s. However, such leisure and refinement would not reappear in the 1960s.

The four sisters in *Our Sister Hedy* only make a few short rounds in their quests for love and, looking rather effortlessly, find their ideal husbands with outstanding packages. Simply by dancing to the music and giving him the greenlight with a flirtatious look, Yeh has already twisted Chen around her finger. *All the Best* (1961), which Doe made not long after he joined Shaw Brothers, was previously screened by the Hong Kong Film Archive. It also depicts four women in pursuit of love. They are tactful, calculating and preying like a pack of wolves—a stark contrast to the earlier film's quartet,

who only care for indulging in their comfortable and carefree world. If the 1960s marked the beginning of Hong Kong's rapid transformation, like the popular twist and shout of its time, then *Wedding Bells for Hedy* would belong to the 1950s, like the light-hearted, buoyant cha-cha. The sentiments and attitudes of the two films not only reflect the change of time but also the different philosophy of Shaw Brothers and MP & GI.

By the end of *Wedding Bells for Hedy*, the girls' father (Wang) learns of his terminal illness and his final wish is

to witness his daughter Jeanette Lin's marriage to Kelly Lai. The wedding scene in the finale sees the ailing father walking the bride down the aisle. On this supposedly joyful occasion, everyone is stricken by a heavy heart. After four-plus hours of light comedy, the story ends on a surprisingly sad note.

Released in 1959, *Wedding Bells for Hedy* was Doe's parting gift to MP & GI, or it can be seen as an elegy for 1950s Hong Kong. (Translated by Vivian Leong) ■

Editor's notes

- 1 *Calendar Girl* (1959) and *Wedding Bells for Hedy* (1959) were both acquired by the Hong Kong Film Archive from Cathay Organisation of Singapore in 2004.
- 2 Motion Picture & General Investment Co Ltd (MP & GI) was a film production company in Hong Kong set up by Cathay Organisation of Singapore in 1956.

Peter Dunn is a writer and former child star. He is one of the founding publishers of *City Magazine*. His books include *Days of Drinking Borsch* (2009) and *Woman is a Woman* (2011).

Please refer to *ProFolio* (Issue 80) for details of the screenings and exhibition in celebration of Cathay's 80th anniversary.

數碼重組兩部國泰影片

Digital Reconstruction of Two Cathay Films

本館最近得以進行數碼聲音重組的《龍翔鳳舞》(1959)以及數碼影像重組的《蘭閨風雲》(1959),皆是來自2004年由新加坡國泰機構搜集回港的影片當中的拷貝。

《龍翔鳳舞》數碼聲音重組 《龍翔鳳舞》的菲林素材是一套共七本的2,000呎的35毫米聚脂片彩色拷貝,其中第一本和第三本缺失了共40分鐘的聲軌。這個拷貝是孤本,我們便以膠轉磁方式,轉錄成數碼影帶。這次的數碼聲音重組,借用了市民提供的DVD光碟的數碼聲音檔,先把聲軌由每秒25格的速度,變換成與原菲林素材相同的每秒24格的速度,再與數碼影帶每秒24格的畫面進行同步結合,填補了數碼影帶中缺失了的聲軌。經聲音重組及清除雜聲後的數碼影音檔案,輸出成一個配了字幕的數碼影帶。

《蘭閨風雲》數碼影像重組 《蘭閨風雲》的菲林素材,分別是一套九本(原11本,缺了兩本)1,000呎的35毫米聚脂片和一套三本1,500呎的16毫米醋酸片彩色拷貝,其中35毫米的拷貝缺失了第七和第八兩本大約20分鐘的影音片段。我們以膠轉磁方式,把這個35毫米拷貝孤本轉錄成數碼影帶。至於16毫米的拷貝孤本,因為嚴重發酸,收縮度高達1.82%,而且出現捲曲,未能以膠轉磁來變換成數碼影帶。為了填補數碼影帶中缺失了的故事內容,影片技術員以高解像度的數碼相機,拍攝了多張16毫米拷貝上的影像,製作成四組劇情圖解,並輔以文字,以幻燈片模式,重組於數碼影像檔案內,作為補遺。經重組後的數碼影像檔案,最後輸出成一個配了字幕的數碼影帶。

這兩部片經重組的版本皆於2月20日首度放映,萬勿錯過!詳情見《展影》(第80期)。

The HKFA recently carried out the digital audio and video reconstruction of *Calendar Girl* (1959) and *Wedding Bells for Hedy* (1959) respectively. Both were copies acquired from Cathay Organisation in Singapore in 2004.

Digital Audio Reconstruction of *Calendar Girl* *Calendar Girl* consisted of 35mm polyester colour film in 7 reels (2,000 feet per reel), but the 1st and 3rd of which had a total of 40 minutes of soundtrack missing. We transferred this last remaining copy onto a digital tape using the telecine process. For the digital audio reconstruction, we used the digital sound file from a DVD copy which was provided to us by a member of the public. First, we converted the frame rate of the soundtrack from 25 frames per second (fps) to 24fps, the projection speed of the original reels. It was then synchronised with the digital tape at 24fps, so that the missing soundtrack could be 'filled in'. There were still a few images that did not have sound at the end of the process, and it was decided that those parts would remain silent. After undergoing audio reconstruction and background noise clean-up, the digital audio-visual file was output to a digital video tape with subtitles.

Digital Video Reconstruction of *Wedding Bells for Hedy* The HKFA had 2 copies of *Wedding Bells for Hedy*, a 35mm polyester film version in 9 reels (1,000 feet per reel, with 2 of the original 11 reels missing) and a 16mm cellulose acetate film version in 3 reels (1,500 feet per reel). The missing 7th and 8th reels of the 35mm version amounted to about 20 minutes of moving images. First we transferred the 35mm reels (a sole copy) onto a digital video tape using the telecine process. However, the 16mm reels (also a sole copy) had decayed substantially and shrunk by up to 1.82% while warping had occurred, making it impossible to telecine. To restore the missing visuals in the digital video tape, technicians took over a dozen pictures of the images on the 16mm film with a high-resolution digital camera and created four sets of pictorial storyline with brief textual descriptions. Finally, the digital video file with reconstructed images was output to a digital tape with subtitles.

The reconstructed versions of these two films will be publicly screened for the first time on 20 February 2016. Don't miss out! Please refer to *ProFolio* (Issue 80) for more details. (Translated by Johnny Ko)

《迷走四方—翁維銓的電影與攝影》

*The Dream of a Lost Traveller:
The Films & Photography of Peter Yung*



定價港幣95元
Priced at HK\$95.

由羅卡先生策劃的「影談系列」節目連出版計劃，於去年12月13日舉行了第一冊《迷走四方—翁維銓的電影與攝影》的新書分享暨放映會。台上台下，翁導演的多年電影工作夥伴、藝術界攝影家朋友、至親友好，和觀眾濟濟一堂。幕後電影夥伴李茜（編劇）、張權（製片）、陳子慧（美術）、黃義順（剪接）、鍾有添（攝影）等同場分享珍貴共事經驗，《行規》（1979）主角白鷹與他所飾的探長真實原型人物馮 Sir 亦專誠蒞臨，令這次的分享會別具創作與現實交織的意義。

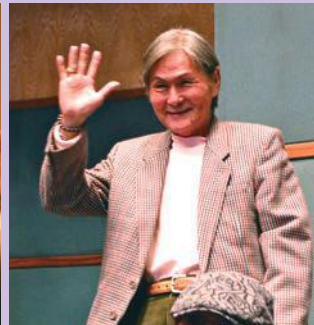
The 'Movie Talk' screening and publishing series, curated by Law Kar, held a book launch and screening event for its first book, *The Dream of a Lost Traveller: The Films & Photography of Peter Yung*, on 13 December 2015. Many of director Peter Yung's friends, family members and colleagues from the film industry and the art scene attended this celebratory occasion with him and the audience. Among his colleagues from the film industry, Dr Lee Sen (screenwriter), Richard Cheung (producer), David Chan (art director), Wong Yee-shun (editor), Henry Chung (cinematographer) all took turn to share their fond memories of working with Yung. Bai Ying, the lead actor of *The System* (1979), and Detective Fung, who is the real-life inspiration for Bai's character, were also in attendance. It was a special occasion where fiction crossed paths with reality.



(左起) 翁維銓、張同祖、葉麗萍
(From left) Peter Yung, Joe Cheung and Portia Ip



張權
Richard Cheung



「探長陳 Sir」白鷹（左圖）與「陳 Sir 原型人物」馮 Sir（右圖）
'Detective Chan' Bai Ying (left) and his real-life prototype Detective Fung (right)



與陸離（中）、石琪（右）
With Ada Loke (middle) and Sek Kei (right)



與陳子慧（右）
With David Chan (right)



電影夥伴：（左起）黃義順、翁維銓、李茜、鍾有添
Fellows in film: (from left) Wong Yee-shun, Peter Yung, Dr Lee Sen, Henry Chung



香港電影資料館 修復珍藏《彩色青春》

Hong Kong Film Archive Restored Treasures: *Colourful Youth*



策劃羅卡 (右) 與翁維銓
Guest Curator Law Kar (right)
and Peter Yung



兄弟仨：與兄長維藩
(右) 及弟弟維雄 (左)
The Three Brothers:
Peter Yung with his
elder brother Yung Wai-
fan (right) and younger
brother Dr Raymond Yung
(left)



攝影家們：(左起) 馮漢
紀、翁維銓、王禾壁、
鍾有添
The Photographers: (from
left) Joseph Fung, Peter
Yung, Wong Wo-bik and
Henry Chung



與本館館長楊可欣 (左)、歐陽禔博士 (右)
With HKFA Head Janet Young (left) and
Dr Auyeung Shing (right)



與趙崇基導演 (左)
With director Derek Chiu Sung-kee
(left)

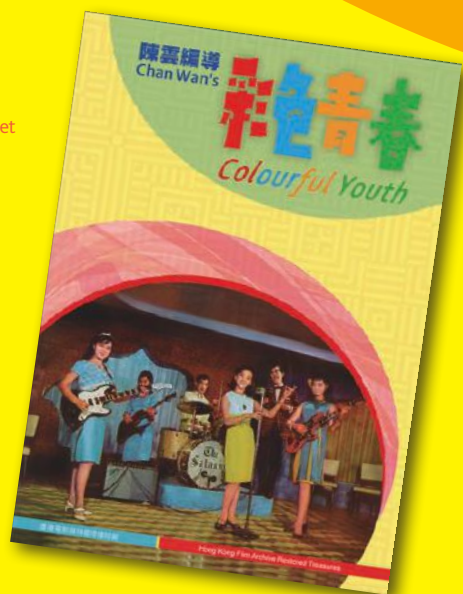
(左起) 張玉梅、翁維銓、魏白蒂博士與劉孟達伉儷
(From left) Gipsy Chang, Peter Yung, Dr Betty Wei and her husband Richard M. Liu



本館研究主任吳君玉與一級助理館長勞啟明，主持1月31日的《彩色青春》(1966) 2015新修復版「映後談」。吳談片中帶西洋風格樂曲較諸其他歌舞片特別之處，並就導演陳雲的導技作出扼要分析。勞則詳述《彩》片第一、二期的修復過程及當中遇到的困難，令觀眾明瞭修復影片所需的努力。詳見下期《通訊》文章。

The post-screening talk of *Colourful Youth* (2015 New Restored Version) held on 31 January was hosted by HKFA Research Officer May Ng and Assistant Curator I Koven Lo. Ng discussed how the film's Western-style songs sets it apart from other song-and-dance musicals before getting into the key elements of Chan Wan's directorial style. Lo explained in details the first and second phases of the film's restoration and the obstacles they faced in the process. For details, please refer to the next issue of *Newsletter*.

《彩色青春》雙碟盒裝
定價港幣 160元
Colourful Youth 2-DVD Box Set
Priced at HK\$160.



「影片」光碟——2015年新修復版，增補新發現的珍貴錄影帶片段；「特別收錄」光碟——附有2011年原修復版，同時輯錄多位影人及電影修復專家的錄影訪問。
'The Movie' part features the 2015 newly restored version with additional footage from a VHS recently discovered. 'Special Features' part includes the 2011 original restored version, as well as interviews with film veterans and conservators.

歷史回望：從奮鬥到新藝城

History in Review: From Warriors Film to Cinema City

吳君玉 May Ng

時光飛逝，似乎尚未走遠的八十年代一下子已成了我們「回顧」的年代。由戰後至五、六十年代，左顧右盼，長、鳳、新、邵氏、電懋的電影風景固然美不勝收，中聯、光藝的出品亦無不滿載香港人的文化記憶，還有源自大江南北孕育自不同方言地域、文化底蘊各有特色的電影作者的作品，統統是我們珍而重之、探究之的電影文化瑰寶。

近年香港電影資料館開始聚焦「近代」。2013年資料館舉行嘉禾電影的回顧，探討成立於1970年嘉禾如何以靈活的營運手法和獨到的製片眼光，挑戰邵氏當年如日中天的影壇霸主地位。順流而下，今年資料館加緊步伐，踏進八十年代，初探當時乘勢崛起的新藝城電影。

新藝城影業有限公司前身為麥嘉、石天、黃百鳴合作成立的奮鬥影業公司。奮鬥公司於七十年代末、八十年代初出品了幾部「光棍喜劇」電影，包括《新貼錯門神》(1979)、《瘋狂大老千》(1979)、《鹹魚番生》(1980)，橋段離不開小子在亂世以街頭智慧戰勝大鱷的故事，無論動作設計和故事橋段，有別於武師主導、故事多講江湖傾軋糾葛的「諧趣功夫片」，形成主流動作喜劇以外的一個

支流。儘管票房成績不算十分彪炳，但以同級別製作規模而言已算不俗，頗得「九龍建業」主事人、原來經營「麗聲院線」的雷覺坤器重。七十年代末，雷覺坤與馮秉仲合作，成立「金公主娛樂有限公司」，主事人為雷覺坤、伍兆燦，馮秉仲作為在經營院線方面經驗豐富的股東，亦在部署公司策略擔當一定角色。¹

1980年，奮鬥公司獲金公主娛樂有限公司注資改組成新藝城公司。新藝城成立後，三位掌舵人麥嘉、石天、黃百鳴仍主力拍攝喜劇，創業作為吳宇森化名「吳尚飛」執導、石天仿倣喜劇巨匠差利卓別靈主演的《滑稽時代》(1980)，電影「移燈換檯」，將美國大蕭條背景換上民不聊生的民國初年，講述流浪漢找生活到處碰壁的經典故事，加上港式的諧趣武／舞

打動作，先響頭炮。繼後的《歡樂神仙窩》(1981)可說是《滑稽時代》的姊妹作，同樣以諧趣形體動作作招徠，不同的是加插童角的載歌載舞場面，企圖吸引不同年齡的家庭觀眾入場觀看。²事實上，溫情和「合家歡」形象成為日後「新藝城」電影深入民心、有別於市場上其他競爭對手的作品的類型元素。

其後，新藝城經吳宇森介紹，找來新浪潮猛將徐克加盟，執導了由黃百鳴和司徒卓漢合編的《鬼馬智多星》(1981)。影片以觀眾久違的復古美術風格，結合片廠佈景和殖民地式建築外景，「靚人靚衫靚景」的華麗場面上加上泰迪羅賓的出色配樂，混合徐克的漫畫化喜劇處理，耳目一新，結果大受歡迎，並在台灣金馬獎奪最佳導演、攝影、剪輯。影片票房雖未及千萬，但更重要的是一掃奮鬥及新藝城的製作之前予人的「爛衫戲」印象，成功建立公司的品牌形象，揭開新藝城盛世序幕。

《鬼馬智多星》的成功標誌著新藝城的宣傳口號「新藝城出品，觀眾有信心」得以兌現。相比於邵氏的「邵氏出品，必屬佳片」和嘉禾的「嘉禾出品，最佳貢獻」強調片廠權威、由大公司定義佳作的標語，新藝城的口號象徵了觀眾本位市場策略的抬頭，而重視觀眾反應亦成為他們貫徹始終、引以為傲的公司一大方針。

日後幾成影壇傳奇的「奮鬥房」陣容在這時已然確立：除了麥嘉、石天、黃百鳴三個主腦，還有與麥、石識於微時的曾志偉、先後加盟主創《鬼馬智多星》的徐克和泰迪羅賓，以及1981年年底始正式加入的施南生。「奮鬥房」原為麥嘉住宅的一個不足百



新藝城七人小組：(左起)施南生、黃百鳴、曾志偉、麥嘉、石天、泰迪羅賓、徐克
The seven-member team of Cinema City: (from left) Nansun Shi, Raymond Wong, Eric Tsang, Karl Maka, Dean Shek, Teddy Robin and Tsui Hark



由許冠傑、麥嘉及張艾嘉主演的《最佳拍檔》(1982) 配搭效果妙絕
Starring Sam Hui, Karl Maka and Sylvia Chang, Aces Go Places (1982) forged a brilliant ensemble.

呎的房間，是七人進行集體創作、策劃以至監製的基地，空間雖狹小，但卻沒有抑壓創意的爆發，日後不少破紀錄的佳作，都是在此孕育。

在《鬼馬智多星》後，新藝城推出由石天轉變形象演繹都市花花公子的愛情喜劇《追女仔》(1981)，票房在同期港片奪冠，但新藝城未有趕拍續集，反而激勵他們再闖高峰。麥嘉說：「《追女仔》很賣座，收得很好，同期只是輸給一部片，那就是「007占士邦」(指《鐵金剛勇破海龍幫》[*For Your Eyes Only*, 1981])。我很不服氣，怎麼會輸給你呢？中國人應該看中國的，聽廣東話，我們很貼切那些題材，怎麼會輸給你們呢？後來才發覺，哦，原來他們多了一樣東西，叫做歡樂英雄，多了動作，高科技的動作，我明白了。」³於是催生出膾炙人口的動作喜劇《最佳拍檔》(1982)，由歌影雙棲的紅星許冠傑化身港產占士邦 King Kong，麥嘉飾演光頭神探，更別出心裁找來寶島文藝女星張艾嘉演差婆，配搭出人意料但效果妙絕。《最佳拍檔》由曾志偉導演，集合外國多個海陸空動作特技團隊，以此城正歷經濟騰飛的喧鬧繁榮市貌為背景，搬演多場具國際水準的驚險動作場面，令人振奮。當中尤以由柯受良做許冠傑替身，駕電單車衝出尖東某商廈玻璃幕牆一幕最為人稱道。結果影片大賣二千六百多萬，力挫嘉禾的《龍少爺》(1982)，並刷新票房紀錄，其後幾年並發展成系列電影，在賀歲期間推出與其他港內外鉅製對陣。

七、八十年代交替之際正值香港電影新浪潮冒起，新藝城亦有吸納潮中勇將，除了已成為核心七人小組之一員的徐克，蔡繼光、翁維銓、梁普智都曾為新藝城執導，作品包括《不准掉頭》(1981)、《再生人》(1981)、《夜驚魂》(1982)等，電

視台出身的吳小雲亦拍了清新文藝青春片《彩雲曲》(1982)，他們的「新藝城作品」均為影壇帶來新氣象。

喜劇巨傘下，新藝城長於開發不同類型變種，例如《難兄難弟》(1982)揮發本土懷舊喜劇特色，《小生怕怕》(1982)找來荷里活特技化妝助陣，將迷信靈幻元素結合城市愛情喜劇，《我愛夜來香》(1983)則承《鬼馬智多星》開拓的路線，成為又一「活色生香」歌舞喜劇經典。《陰陽錯》(1983)則以人鬼錯摸橋段蓋過陰風陣陣，炮製出凄美靈異愛情片，都富品牌特色魅力。1984年發掘出時為中學生的馬偉豪的舞台劇作品《朱秀才》，改編為《開心鬼》(1984)大受歡迎，發展出「開心鬼」電影系列。其後新藝城與寶麗金合組新藝寶，全力為旗下的歌影紅星及新人推出唱片，當中亦包括主演這系列的「開心少女組」。

新藝城創立翌年，即1981年，新藝城即夥拍台灣發行商王應祥合組新藝城台灣分公司，拓展台灣製片業務，歷任總監計有虞戡平、張艾嘉、吳宇森等。他們分別以導演和製片人身份各自寫下他們的新藝城篇章。虞戡平辭任總監後拍了悲情片《搭錯車》(1983)，轟動港台。張艾嘉先後招攬以拍校園電影成名的林清介、剛執導《光陰的故事》(1982)的楊德昌、柯一正三位新銳導演分別拍了《台上台下》(1983)、《海灘的一天》(1983)、《帶劍的小孩》(1983)，票房成績雖不理想，卻有力推動了台灣電影新力量，其中《海灘的一天》更被奉為台灣新電影經典之作。1984年接任總監的吳宇森陸續在台開拍及監製新片，成績平平，際遇並不得意，直至兩年後卸下總監之職回港導演了徐克監製、新藝城與徐克旗下的電影工作室合作出品的《英雄本色》(1986)，大受歡迎，其電影事業終一

扭頹勢。及後加上林嶺東為新藝城導演的多部「風雲片」，引發本地黑幫片潮起，至今不輟。

八十年代中期，新藝城亦仿效嘉禾找其他獨立製片公司合作拍片的模式，徐克的電影工作室以外，袁和平、余允抗的公司也是他們延攬之列，出品包括了《情逢敵手》(1985)、《歌舞昇平》(1985)等。

踏入九十年代，新藝城退下火線，但十年風雲際會，加上金公主與不同院線結盟策略成功，造就新藝城在本地電影界寫下不少傳奇：一方面，新藝城長於掌握觀眾心理，善用創新的音樂和視覺特技元素，成功締造一幕幕電影奇觀，成為本地流行文化一股主導力量，建構了香港人對本地文化的身份認同；另一邊廂，透過不斷的摸索，屢次與外地專業團隊合作，從中培育了大量台前幕後不同範疇的人才。此外，新藝城的佳績和經驗，見證本地電影產業自七十年代經歷由片廠制步向獨立製片人制度的轉變，依然有邁進專業化甚至企業化的發展空間，今天看來猶有啟示。■

註釋

- 1 見鍾寶賢：《香港影視百年》(修訂版)，香港：三聯書店，2007，頁292-303；另參照兩次「馮秉仲訪談」，訪問：蒲鋒，香港電影資料館：「香港影人口述歷史計劃」，2011年10月20日、11月15日。
- 2 參照「石天訪談」，訪問：吳君玉、王麗明，香港電影資料館：「香港影人口述歷史計劃」，2015年10月7日。
- 3 參照「麥嘉訪談」，訪問：吳君玉、王麗明、傅慧儀，香港電影資料館：「香港影人口述歷史計劃」，2015年10月23日。

吳君玉為香港電影資料館研究主任

新藝城電影專題回顧出版、放映及展覽節目將於四月推出

夥伴機構：星空華文傳媒電影有限公司



金公主院線三巨頭雷覺坤（中）、馮秉仲（左一）、伍兆燦（右一）與新藝城合作無間，與麥嘉（左二）、許冠傑（右二）同是「最佳拍檔」

Golden Princess's three honchos Lawrence Louey (middle), Gordon Fung Ping-chung (1st left) and Ng Siu-chan (1st right) with Karl Maka (2nd left) and Sam Hui (2nd right).

It does not seem like the 1980s was that long ago, yet we are now suddenly living in an era of 'reminiscence'. From the post-war period to the 1950s and 1960s, film companies the likes of Great Wall, Feng Huang, Sun Luen, Shaw Brothers, and MP & GI have all created beautiful moments in cinematic history. The motion pictures of Union and Kong Ngee have been embedded in the collective memory of the Hong Kong people, while the different dialects and cultures from all over China have also given birth to unique works by a variety of filmmakers. We have cherished and studied these treasures of film culture.

HKFA began focusing on the 'contemporary era' in recent years. After revisiting Golden Harvest and Shaw Brothers in previous exhibitions and programmes, the focus is now turned to the rise of Cinema City in the 1980s.

The predecessor to Cinema City & Films Company was Warriors Film Co., a studio co-founded by Karl Maka, Dean Shek, and Raymond Wong. During the late 1970s and early 1980s, Warriors Film produced several 'bachelor comedies', including *Crazy Partner* (1979), *Crazy Crooks* (1979), and *By Hook or By Crook* (1980). The plot of each of these films generally revolves around a youngster triumphing over the villain with his street smarts. Although these films did not perform spectacularly at the box office, they fared relatively well compared to other motion pictures of a similar production scale.

In late 1970s, Lawrence Louey and Ng Siu-chan joined hands with Gordon Fung Ping-chung to establish Golden Princess Amusement Company Limited.¹ Cinema City came into being in 1980 with funding from Golden Princess. After the establishment of Cinema City, its three helmsmen Maka, Shek and Wong continued to focus on making comedies. The John Woo-directed *Laughing Times* (1980)—best remembered for Shek's imitation

of comedy master Charlie Chaplin—became the company's inaugural production. The film transposes the plight of the Great Depression of the US to a despondent post-war community during the early days of the Republic of China. Infused with Hong Kong-style humour and action, it started things off with a bang for Cinema City. *Beware of Pickpockets* (1981), which was released shortly after, contains similar comedic and martial arts elements but diverges from its predecessor by featuring scenes of children singing and dancing in an attempt to attract viewers of all different ages.² As a matter of fact, heart-warming and family-friendly movies would go on to be an integral part of Cinema City's catalogue throughout the different stages of its development. These works became an indispensable genre which shaped the image moviegoers remember the studio by and also differentiated it from its competitors.

One year after its establishment came the award-winning *All the Wrong Clues (...For the Right Solution)* (1981) directed by Tsui Hark, one of the most promising directors of the Hong Kong New Wave. Co-written by Raymond Wong and Szeto Cheuk-hon, the film's vintage setup, which viewers had not seen for quite some time, together with extravagant scenes featuring beautiful costumed actors, studio sets, colonial

architecture, Teddy Robin's outstanding score, as well as Tsui's cartoonish treatment, made it a refreshing hit. While box office revenues did not reach the \$10 million mark, it achieved the important objective of erasing Warriors Film and Cinema City's previous impression of producing 'films featuring characters in tattered costumes'. The successful establishment of the company's brand image paved the way for its golden age.

With the success of Tsui's film, Cinema City had fulfilled the promise in its slogan, 'Produced by Cinema City, Viewer Satisfaction Guaranteed', which marked the beginning of audience-based marketing. The company also ensured its approach was consistent by paying attention to viewers' responses, a guiding principle that was proudly embraced.

The line-up of the 'Striving Room', which would later become a legend of the film industry, was already established at this point: In addition to Maka, Shek, and Wong, there were also Eric Tsang, Tsui Hark, Teddy Robin, and Nansun Shi. The space was originally a room measuring less than 100 square feet in Maka's home. It was the headquarters where the septet collectively engaged in the creative, planning and producing processes. Although the environment was cramped, it did not constrict their

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1 《英雄本色》(1986)
A Better Tomorrow (1986)

2 《龍虎風雲》(1987)
City On Fire (1987)

吳宇森的《英雄本色》及其後林嶺東的「風雲片」引發本地黑幫片潮起，至今不輟。

John Woo's *A Better Tomorrow* and Ringo Lam's 'On Fire' series ignited a gangster fervour that is still going strong.



creativity. In fact, numerous record-smashing blockbusters were conceived there.

Cinema City then released *Chasing Girls* (1981), a romantic comedy that redefined Shek's image through his portrayal of a cosmopolitan playboy. Even though it outperformed every other Hong Kong film released in the same period at the box office, the company did not rush to make a sequel. Instead, the team was motivated to climb new heights. Maka said, '*Chasing Girls* was very well received. It only lost to one film which was released during the same period at the box office, *For Your Eyes Only* (1981). I did not feel like conceding. Chinese people should be watching Chinese films with Cantonese dialogue. We catered to the market's needs, so how could we possibly lose? Later, I discovered that the James Bond film features a hero with a humorous touch, alongside with more action assisted by technology. Then I understood.'³ Thus came about the birth of the popular action comedy *Aces Go Places* (1982), starring singer and actor Sam Hui as King Kong, Hong Kong's version of Bond; Maka as a bald detective; and Taiwanese arthouse actress Sylvia Chang as a policewoman. This casting combination yielded surprisingly brilliant chemistry. *Aces Go Places* was directed by Tsang and involved the participation of numerous aquatic, terrestrial and aerial stunt teams from abroad. Set against the backdrop of Hong Kong's then economic boom, the abundance of exhilarating action scenes, which were on par with international standards,

thrilled moviegoers. The motion picture stars, namely 'The Happy Girl Group', ultimately earned more than \$26 million, crushing Golden Harvest's *Dragon Lord* (1982) and setting a new box office record.

The transition from the 1970s to the 1980s coincided with the rise of the Hong Kong New Wave. Cinema City also recruited some of the rising helmers from this movement. In addition to Tsui, a core member of the company's seven-member team, Clifford Choi Kai-kwong, Peter Yung, and Leong Po-chih have also directed movies produced by Cinema City, including *No U-Turn* (1981), *Life After Life* (1981), and *He Lives By Night* (1982). Ng Siu-wan, who had a background in television, also made the refreshing youth melodrama, *Once Upon A Rainbow* (1982) for the company. These forerunners' output for Cinema City had stirred the film industry with a fresh new aura.

Cinema City was particularly adept at creating variety under the broad scope of comedy. For instance, *It Takes Two* (1982) is full of local characteristics and nostalgia, *Till Death Do We Scare* (1982) combines Hollywood special effects makeup with elements of superstition and romance, while *All the Wrong Spies* (1983) is a flamboyant musical classic. *Esprit D'amour* (1983), a touching supernatural film in which romance pacifies the eerie ambiance usually associated with the genre, is also representative of the studio's unique charm. *The Happy Ghost* is the film adaptation of the stage play *Scholar Chu* by Joe Ma Wai-ho, who was only a secondary school student back in 1984. The hit film was later developed into a series. Its young

were among the artists whose musical careers were launched by Cinepoly Records, a joint venture established PolyGram and Cinema City.

In 1981, the year after Cinema City was founded, the company entered into a partnership with Wang Ying-hsiang's Taiwanese distribution company to establish its Taiwanese branch. One after another, Yu Kan-ping, Sylvia Chang, and John Woo had served as the director of this branch, which was tasked with expanding Cinema City's production business in Taiwan. Each of them left their own mark in the studio's history as directors and producers. After Yu resigned from the post, he directed the tragic *Papa, Can You Hear Me Sing?* (1983), which took Hong Kong and Taiwan by storm. Meanwhile, Chang recruited three young directors, namely Lin Ching-jie, Edward Yang and Ko Yi-cheng to shoot *Send in the Clowns* (1983), *That Day, on the Beach* (1983), and *Kidnapped* (1983) respectively. Despite underperforming at the box office, these films fuelled the rise of new talent in Taiwan and *That Day, on the Beach* was hailed as a classic of New Taiwanese Cinema. After Woo took over in 1984, the company continued to shoot and produce films in Taiwan. The results were only mediocre and luck was just not on his side. It was not until 2 years later, after he resigned and returned to Hong Kong, that he finally turned his career around by directing the hugely popular *A Better Tomorrow* (1986) for Cinema City and Tsui's Film Workshop. Together with Ringo Lam's 'On Fire' series, the film gave rise to



《鬼馬智多星》(1981) 以復古美術風格，結合漫畫化喜劇處理，令觀眾耳目一新。

All the Wrong Clues (...For the Right Solution) (1981) delighted viewers by merging vintage aesthetics with cartoonish humour.

the local gangster film trend, a genre that continues to be popular to this day.

In the mid-1980s, Cinema City followed in the footsteps of Golden Harvest by partnering with other independent production houses. Besides Tsui's Film Workshop, the companies ran by Yuen Woo-ping and Dennis Yu were also frequent collaborators, which resulted in films such as *Mismatched Couples* (1985) and *The Musical Singer* (1985), among others.

In the 1990s, Cinema City withdrew from the frontlines. Nonetheless, its decade of operation, as well as Golden Princess's successful alliance with different cinema circuits, enabled the company to add another legendary chapter to the lore of local film industry. On one hand, Cinema City's savvy mix of innovative music and visual effects in its silver screen spectacles made it a dominant driving force of local pop culture that shaped the identity of the Hong Kong people. On the other hand, through continuously exploring and drawing from their experience in working with foreign professionals, the company had cultivated countless talents in different areas. Its success story can still enlighten us on the development of today's film industry. (Translated by Johnny Ko) ■

Notes

- 1 See Stephanie Chung Po-yin, *A Century of Hong Kong's Movies & Television Broadcasting Industry* (Revised Edition), Joint Publishing (H.K.), 2007, pp 292 – 303 (in Chinese); Also see Po Fung (interviewer), 'Interview with Gordon Fung Ping-chung', The Oral History Project, Hong Kong Film Archive, 20 October and 15 November 2011.
- 2 See May Ng and Cecilia Wong (interviewers), 'Interview with Dean Shek', The Oral History Project, Hong Kong Film Archive, 7 October 2015.
- 3 See May Ng, Cecilia Wong and Winnie Fu (interviewers), 'Interview with Karl Maka', The Oral History Project, Hong Kong Film Archive, 23 October 2015.

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The retrospective on the films of Cinema City will be held in April 2016.

Partner Organisation: Fortune Star Media Limited

陳雲裳在淪陷前 粵片中的形象

Nancy Chan in Prewar Cantonese Cinema

傅慧儀 Winnie Fu

兩部1938年及1939年公映的電影重見天日，讓我們得睹一代影后陳雲裳女士年方十七、八歲時的少女風姿，欣賞其活潑嬌俏的演技，和清脆甜美的嗓子。兩部電影分別為汪福慶導演的《銷魂大姐》(1939)，和侯曜導演的《血肉長城》(1938)，兩片的風格和類型都大相逕庭，讓我們多了解到早期導演各別的戲劇手法和多位粵片演員的早期面貌，不無驚喜之處。

認命的銷魂大姐和不妥協的抗戰女英雄

《銷魂大姐》較早開拍卻較遲公映，是諧趣和文藝悲情的混合類型，陳雲裳演一個由鄉下出城打工的村姑阿巧，在大富之家遇上闊少爺(鄺山笑)，以為覓得真正愛情，卻慘被另一個薄情負義的花花公子(黃楚山)乘她喝醉污辱了，更珠胎暗結。最後可憐女在經歷一番羞辱和顛沛流離後，決定自尋短見，猶幸跳崖被救，結尾阿巧認命還鄉，不再戀棧都會的繁華；故事前半部以喜劇佈局，到後半倒急轉直下套上文藝悲劇的方程式。豪門父輩的保守成見，令一個被剝削的女性被迫抉擇：要不妥協地對抗命運的磨踏，還是認命回鄉下耕田？

陳雲裳飾演渴望出城尋覓理想的生活和愛情的鄉下姑娘，來到城中搖身一變而成會扮靚的銷魂大姐，中間一段受物質引誘而幻想變成大家閨秀的鏡中風情，運用了溶接的沖印特技，拍攝頗見心思，亦著迹地把觀眾的視點放在她性感誘人的肢體上。

《血肉長城》中的陳雲裳，卻是個滿有男子氣概，忠肝義膽的愛國女兒魯蘭，片首在魯陽戈教授(由侯曜自演)的



《銷魂大姐》(1939) 中認命的村姑
The village girl succumbing to fate in *Pretty Lady* (1939)



最後一課中，她義正詞嚴地代表「學生救國聯合會」發表了國難當前要團結救國的號召。貫徹全片，由在鄉間策劃抗戰活動，到尾段守衛防線至死，她都是不怕犧牲的熱血女戰士。侯曜導演的這部電影，目的是透過電影推動民情，呼籲人民齊心抗戰，透過一勇敢一懦弱的兩個親生子女魯庸（劉克宣）和魯蘭，來比喻群眾的兩種態度，而帶出像魯庸般「無形的漢奸」的為害，比名正言順的漢奸更可怕的題旨。

陳雲裳扮演女游擊隊員，顯然過於漂亮和柔弱，穿上軍服也難信服她會衝鋒陷陣地深入敵壘。如此說並非抹殺她的演技，而是指導演在演員的演繹上過於「典型化」，致使角色表情都被誇張成「宣傳」的樣板而不太真實。

尋找陳雲裳早期粵片中的女性面貌

我們今天對年屆94歲的「一代影后」陳雲裳女士的印象，大多是她在上海發展時期所拍的國片，如令她一夜成名的《木蘭從軍》（1938）、與李香蘭等合演的《萬世流芳》（1943），又或1952年應張善琨之邀再出山拍攝的《月兒彎彎照九州》等。但很多人對陳雲裳在香港淪陷前拍攝的34部粵語製作卻印象模糊。¹

其實陳雲裳女士年方15歲便被蘇怡導演看中入電影行，1935年由廣州南下香江發展，到1938年移居上海的四年間，拍了34部粵語片。其中包括首作《新青年》（1936）中演當游擊的小村姑、馮志剛導演的《焦土抗戰》（1937），和華南電影界為抗戰籌款之作《最後關頭》（1938）。跟她合作過的粵片導演超過20位，光是後來結義成「十兄弟」的十大粵片導演，便有四位和陳雲裳合作過，計有黃岱、馮志剛、胡鵬和李鐵；而和她合作超過四部電影的包括蘇怡、湯曉丹和霍然。

雖然這些電影大部分都失佚了沒法再看，但從劇照和廣告大約可猜測影片中陳雲裳的角色，很多是特別為她而設計的，而且大多為女主角，如《天下為公》（1937）的戰地女護士、《血濺寶山城》（1938）的抗日女將、《歌女白牡丹》（1939）的歌女、《風流皇后》（1940）分飾皇后和自小失散的妹妹兩角。而三十年代，電影公司已分左右派，陳雲裳保持不問政治的取態，又深得電影監製和導演的寵愛，正是左右逢源，星途順利。

1937年的香港，人口才八十多萬，雖然在英國人統治下已有一定的國際網絡，其時與人口達120萬的廣州相比只是個小城，和上海的繁華相比更只是個小漁港，但在政治混亂和某些題材不能拍攝的內地相比，香港倒有一定的優勢。這時期的粵語片，演員人才不足，但產量卻驚人，按陳雲裳女士的憶述，她三十年代在港開戲時，同時拍攝六部電影，往往是日以繼夜地泡在片場工作。

重聽2000年陳雲裳女士為香港電影資料館所作的口述歷史，更加確認她本身是個不認命的真身。首先是，她年紀輕輕便懂得為一己的理想和愛好堅持，在父母擔心入戲行會墜落而不太同意時，她用力堅持；到被張善琨看中請她到上海開戲時，她又看準機會去發展。陳雲裳在上海的五年間，共完成了24部電影，包括《木蘭從軍》（1938）、《雲裳仙子》（1939）、《一夜皇后》（1939）、《蘇武牧羊》（1940）、《重見光明》（1942）。1943年，當遇上如意郎君湯于翰醫生後，便毅然告別影壇，不再依戀銀色影夢，自始「南國影后」和「雲裳仙子」成為賢妻良母，和高貴大方的湯太太。資料館於去年因為覓得遠年舊片，再和陳女士聯繫上，亦很感激翁午前輩和她女兒湯貞德女士的協助，讓館方同事有機會造訪她山頂的豪宅，和她一起重溫昔日拍電影的光輝歲月。■

註釋

- 1 按香港電影資料館《香港影片大全》曾公映片目的資料，陳雲裳參演的34部粵語片，和刊行於譚仲夏編著的《陳雲裳傳——一夜皇后》所列的並不相同，前者有後者無的包括《傻瓜得運》（1937）、《戰士情花》（1938）、《金屋十二釵續集》（1938）、《紅伶悲歌》（1938）、《裸國風光》（1939）、《流亡之歌》（1941），而前者無後者有的包括《春江遺恨》（1944）、《女羅賓漢》（1947）、《婦唱夫隨》、《粉碎姑蘇花》、《唐宮綺夢》、《南島相思曲》（1947）。這六部中，羅卡先生於去年放映《南島相思曲》已證實陳雲裳在開拍三天後便離港赴滬，故後換了季禾子當女主角。

傅慧儀為香港電影資料館節目策劃

鳴謝美國三藩市華宮戲院方創傑先生

「尋存與啟迪——香港早期聲影珍珍②」節目於2016年1月9日至3月27日舉行，詳情見《展影》（第79期）。

陳雲裳(左一)飾《血肉長城》(1939)中的愛國女兒魯蘭
Nancy Chan (1st left) plays the patriotic Lu Lan in *Fortress of Flesh and Blood* (1939)



The rediscovery of the two 1930s films gives us the chance to witness Nancy Chan Yun-shang at 17, 18 years old, whose acting is vivacious and singing sweeter than ever. The two films—Wong Fook-hing's *Pretty Lady* (1939) and Hou Yao's *Fortress of Flesh and Blood* (1938)—also demonstrate the directors' contrasting approach to drama and the early appearances of Cantonese film actors.

A Resigned Charmer and an Unbending Heroine

Pretty Lady was made first but released later than *Fortress of Flesh and Blood*. In this blend of comedy and tragic melodrama, Nancy Chan plays country girl Hao, who comes to work in the city and falls in love with a family heir (Kwong Shan-siu). Unfortunately she is later raped and impregnated by another wealthy heir (Wong Cho-shan). With her life in a tailspin after a series of humiliation, the suicidal woman jumps off a cliff but is saved from demise. At last she begrudgingly returns to the village, forsaking her yearning of the city lights. The film starts off as a comedy and, in the second half, plunges into the formula of tragic melodrama. The rich and the patriarchal strip a woman of her options—should she refuse to compromise and stand up to her wretched fate or accept her lot and return to ploughing fields?

Chan starts off as a country girl who yearns for an idealised lifestyle and romance in the city. Upon arrival, she transforms into a glamorous lady in no time. In one scene, thirsting for material possession, she looks into the mirror and fantasises about being a classy lady. By using a dissolve to indicate this village-to-urban transformation, this well-conceived scene draws the viewers' attention to her seductive body.

In *Fortress of Flesh and Blood*, Chan takes on the persona of the chivalrous, valiant and patriotic Lu Lan, the daughter of Professor Lu Yangge (played by the director Hou Yao). During her father's last lesson at the film's beginning, she represents the 'Student Union for the War Effort' and calls on her classmates to unite and fight for their country. From organising war resistance activities in the countryside to sacrificing her life on the frontlines, she is the dignified heroine through and through. The film is Hou's appeal for solidarity and action of his fellow citizens in face of war. By comparing his two children, the brave Lu Lan and her lily-livered brother Lu Yung, the professor condemns the banality of a traitor, whose cowardice submission is more egregious than those of the outright traitors.

However, Chan simply looks too pretty and girly to be a guerrilla fighter. Putting on a military garb does not make her character any more convincing. Perhaps her acting is not at fault here but the director's depiction of the characters just hangs on too closely to the archetypes, thus allowing exaggerations that tilt towards propaganda that are not quite realistic.

Searching for Chan's Female Characterisation in Early Cantonese Cinema

Our impression of 'Movie Queen' Nancy Chan, who is now 94 years old, are mostly based on the Mandarin films she made during her Shanghai years—*Hua Mo-lan* (1938) which brings her instant fame; *Eternity* (1943), co-starring Li Xianglan; and *The Goddess and the Devil* (1952), her comeback under the invitation of director Zhang Shankun, among others. But to many, her 34 Cantonese titles made in Hong Kong before the Japanese invasion were relatively unknown.¹

At the age of 15, Chan was handpicked by director So Yee to become a film actress. She moved to Hong Kong from Guangzhou in 1935, starring 34 Cantonese films in four years until she left for Shanghai in 1938. These films included *New Youth* (1936) where she plays a village guerilla girl; *Scorched Land* (1937) directed by Fung Chi-kong; and *At This Crucial Juncture* (1938), a wartime fundraising film supported by South China filmmakers. She worked with over 20 Cantonese film directors. Among them were four of the ten brother-tied Cantonese directors, namely Wong Toi, Fung Chi-kong, Wu Pang and Lee Tit. Besides, So Yee, Tang Xiaodan and Fok Yin directed Chan on more than four occasions.

Sadly, most of the aforementioned films are



去年造訪陳雲裳女士山頂別墅，(左起)王麗明、陳雲裳、翁午、傅慧儀
Visiting Nancy Chan: (from left) Cecilia Wong, Nancy Chan, Weng Wu and Winnie Fu



《銷魂大姐》運用了溶接特技的鏡中風情
Pretty Lady: The allure in the mirror by means of the dissolve

lost for good. But one can estimate from the film stills and the advertisements that the characters played by Chan were mainly leading roles, tailor-made for her. These roles include the wartime nurse in *The Great Commonwealth* (1937), the war-resistance fighter in *The Blood-stained Baoshan Fortress* (1938), the songstress in *Song Girl White Peony* (1939), and the duo roles of the Queen and her lost sister in *The Wanton Empress* (1940). By the 1930s, film productions were already ideologically divided between the left and right. Nevertheless, Chan maintained her political neutrality and was beloved by producers and directors alike. Being embraced by both sides was beneficial to her role to stardom.

In 1937, the population of Hong Kong was around 800,000. Despite the international connection via its British colonial rule, Hong Kong was still a small town when compared to Guangzhou, whose population stood at 1.2 million. Compared to the cosmopolitan Shanghai, Hong Kong seemed like a tiny fishing village at the time. However, unlike its mainland counterparts, Hong Kong had its upper hand since it was less affected by the mainland's political turmoil and stringent censorship. Productivity of Cantonese cinema was incredibly high despite a shortage of actors. According to Chan, she was shooting six films simultaneously at one point in the 1930s, working round-the-clock in the film studios.

Revisiting Chan's interview for the Hong Kong Film Archive's Oral History project confirms her unyielding personality. At a young age, she already knew how to persist in pursuing her dreams despite her parents' objection to the film business. She was astute in accepting Zhang Shankun's invitation to shoot in Shanghai, resulting in the completion

of 24 films in five years during her stay. These films included *Hua Mu Lan* (1938), *The Angel* (1939), *Queen for One Night* (1939), *Su Wu Herds Sheep* (1940) and *To See Light Again* (1942). In 1943, she married Dr Hans Tang and stepped away from the limelight. The illustrated 'Movie Queen' then committed herself to becoming a loving wife and mother. The recent rediscovery of the two lost titles has brought the Hong Kong Film Archive and Chan back together. Thanks to the assistance of Weng Wu (son of Weng Lingwen) and Joan Tang (daughter of Chan), the Archive had the opportunity to visit her and review her illustrious career. (Translated by Vivian Leong) ■

Note

- 1 According to the Hong Kong Film Archive's *Hong Kong Filmography*, the list of the 34 titles starring Nancy Chan is different from that published in Tam Chung-ha's *Nancy Chan: Queen Overnight*. Some of the titles missed in the latter included *The Lucky Fool* (1937), *A Warrior's Love* (1938), *The Twelve Wives, Part Two* (1938), *Tragic Song of Opera Stars* (1938), *The Naked Kingdom* (1939) and *Song of Exile* (1941). The titles missed in the former included *Remorse in Shanghai* (1944), *Woman Robin Hood* (1947), *A Wife is Her Husband's Echo*, *The Crushed Gusu Terrace*, *A Rosy Dream of the Tang Dynasty Court* and *Love Song of the South Island* (1947). However, at the screening of newly discovered *Love Song of the South Island*, Mr Law Kar's research has confirmed that Chan left for Shanghai three days after the shooting started. Ji Hezi took over the leading role.

Winnie Fu is Programmer of the HKFA.

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

Please refer to *ProFolio* (Issue 79) for details of the screenings of 'Early Cinematic Treasures Rediscovered ②'.



本館節目策劃傅慧儀於1月9日「認命的銷魂大姐與不妥協的鬼馬村姑」座談會上，概述「香港早期聲影遺珍」計劃將硝酸片拷貝影像數碼化現階段已能觀看的十多部影片中，涵蓋不同導演、類型的作品，呈現殖民地文化與中國人身份的角力、跨界與流徙的經歷及女性角色的複雜性與多樣性，是分析三、四十年代香港社會面貌的絕佳材料。講者進而從陳雲裳說起，分析昔日女性如何回應社會環境的變遷。

HKFA Programmer Winnie Fu was the speaker for the seminar 'When Village Girls Arrive in Big Cities' on 9 January. She gave an overview of the 'Early Cinematic Treasures Rediscovered' programme, which has digitally converted nitrate prints of 14 films so far for audiences to enjoy. She mentioned the various directors and genres included in the series, and how the depictions of colonial cultural, Chinese identity, displacement of people, complexities of the

female characters are prime resources in the analysis of 1930s and 40s Hong Kong. She then discussed the life and cinematic images of Nancy Chan as she moved to analysing how women of that era responded to the changes of our society.

香港早期恐怖片

Early Horror Films of Hong Kong

《鍾馗捉鬼》(1939)中的妹妹跑到觀眾席上! 飾演妹妹的羅細鉗在1月10日與家人一起重溫當年與姊姊(羅大鉗)同片演出的作品。身為電影攝影師羅永祥和粵語片女星林妹妹的么女的她, 隨後在座談會中分享童星歲月點滴。本館研究主任吳君玉以「毒素、娛樂、時局」為題, 向觀眾介紹1939年香港鬼怪片熱潮的歷史背景。當時的鬼怪片經常會向西方取經, 如《吸血殭屍》(1922)及《科學怪人》(1931)等恐怖片經典, 都曾出現過港式演繹的本地版。至於《鍾馗捉鬼》編導黃岱, 雖拍攝鬼怪故事仍不忘尋找言志的空間, 灌注抗敵救國的思想。此外, 無論在化妝、攝影及特殊效果方面, 這部電影都極具心思。

Lo Sai-kim, the little sister in *The Ghost Catcher* (1939), was among the audience on 10 January as she and her family revisited this cinematic gem, starring her and her elder sister Lo Tai-kim. Being the daughter of cinematographer Lo Wing-cheung and Cantonese actress Lam Mui-mui, Lo stayed for the seminar afterwards and shared her experience as a child actor.

With the seminar aptly titled 'Toxic Contents, Entertainment and Metaphors', HKFA Research Officer May Ng introduced the history behind Hong Kong's horror film fervour in 1939. The themes of these films were often borrowed from the West. Horror classics such as *Nosferatu* (1922) and *Frankenstein* (1931) were once remade into local versions with Hong Kong sensibilities. *The Ghost Catcher's* writer and director Wong Toi found room to express his views even in a horror production by slyly injecting ideas of the war resistance effort. Besides, the film's make-up, cinematography and special effects are also commendable.



吳君玉(左)與羅細鉗
May Ng (left) and Lo Sai-kim

「南北矛盾」前傳

Prequel to the 'North-South Conflict'



黃淑嫻博士
Dr Mary Wong



方國棟博士談李蘭女士
Dr Gordon Fong talking about Lee Lan

特約研究學者黃淑嫻博士於1月23日《情慾》(1946)放映後主講的座談會中, 指出該片以喜劇方式呈現上海人南來香港的故事, 兩城雖有矛盾卻能共存, 藉此說明香港是個可居的地方, 來自各地的人均可在此找到屬於自己的東西。影片同時鼓勵當時觀眾走出戰時傷痛, 樂觀地展望新生活。接著, 講者展示片中女主角李蘭的生活照, 為大家帶來莫大的驚喜。照片由李蘭親屬方國棟博士借予本館複製作保存, 方博士並於會上略談李蘭的生平點滴。

During the post-screening seminar on 23 January, Guest Commentator Dr Mary Wong

pointed out that *Flames of Lust* (1946) uses comedy to tell the story of Shanghaiese moving to Hong Kong. The two cultures clash with each other yet they find a way to coexist, showing that Hong Kong is a livable place where people of different origins could feel belong. Also, the film encourages viewers to move past the horrors of war and expectantly start a new life.

Later, Dr Wong surprised the audience with some private photographs of lead actress Lee Lan. These photos were provided by Lee's relative Dr Gordon Fong, who briefly shared with the audience bits and pieces of her life at the seminar.



李蘭(右)與方博士母親朱靜安攝於五十年代
Lee Lan (right) and Dr Fong's mother Chu Tsing-on in the 1950s

粵語片刀馬旦

Female Warriors in Cantonese Opera Films

本館響應粵劇日舉行「粵劇女英豪」節目，並邀得唐嘉慧於2015年11月28日主講「粵語片刀馬旦」座談會，分享心得。唐指出近代粵劇在「六柱制」下異於京劇等其他戲曲，沒有設專門的刀馬旦行當，正印及二幫花旦往往須文武雙全。余麗珍、鳳凰女、羅艷卿、吳君麗、陳好逯及于素秋等皆出身於戲曲舞台，擔綱主演了多部粵語武場戲曲片，演出精彩，各具特色。講者亦談到南派武藝及北派武打如何在粵語片中展現，又認為粵語片兼納粵劇及外省的戲曲演員及劇目，印證粵劇與外省戲曲的交流與融合。

In support of Cantonese Opera Day, HKFA organised the programme 'Iconic Heroines in Cantonese Opera Films' and invited Tong Ka-wai to host a seminar entitled 'Female Warriors in Cantonese Opera Films' on 28 November 2015. Tong pointed out that under the influence of its 'Six Pillars' system, contemporary Cantonese opera had diverged from its counterparts such as Peking opera in that the *dao ma dan* ('young female warrior') was not a role type, thus requiring both leading and supporting actresses to be well-versed in literature as well as adept at martial arts. Stars in the likes of Yu Lai-zhen, Fung Wong Nui, Law Yim-hing, Ng Kwan-lai, Chan Ho-kau, and Yu So-chow all had a background in theatre and starred in countless Cantonese opera films, dazzling audiences in dramatic and action scenes in their unique ways.



唐嘉慧 Tong Ka-wai



吳月華博士 Dr Stephanie Ng

談鬼才楊工良

On the Maverick Yeung Kung-leong

楊工良導演的作品充滿妙趣，其拍攝電影的手法亦可謂別樹一格。「喜見鬼才楊工良」節目的客席策劃吳月華博士於2015年12月12日舉行的「鬼才·奇趣·無厘頭——楊工良導技淺析」座談會上，從楊工良不同時期的作品歸納剖析這位鬼才導演的特色。吳認為楊的電影題材多變，從初入行開始已引入不少西方電影技巧，拍出多部詭異之作，善於利用樂曲配合剪接營造恐怖氣氛。及後轉拍歌唱、喜劇片，則帶起西樂填上鬼馬廣東歌詞的創作潮流，不少這些詼諧作品至今仍是令人難忘。吳更將楊工良富奇趣特色的電影片段與現代「無厘頭」電影的場景相比較，竟有不少相似之處，突顯出楊的導演特色。

Dr Stephanie Ng, the guest curator of the 'Delightful and Thrilling Genres of Yeung Kung-leong' programme, conducted a seminar entitled 'Horror, Fantasy and Cult Films of Yeung Kung-leong' on 12 December 2015. At the event, she analysed the characteristics of the talented director using films from different periods of his career. Yeung introduced many Western filming techniques right from the beginning of his career into numerous bizarre features, and was skilled at matching music with editing to create an atmosphere of terror. The director then went on to make musicals and comedies, spearheading the trend of adapting Western tunes with humorous Cantonese lyrics. Ng also compared scenes of the director's more peculiar features to those from contemporary *mo lei tau* ('nonsensical humour') comedies. Surprisingly, many similarities were identified, which further highlights Yeung's maverick style.

映後奇譚：從怒海除魔說起

Strange Tales Begin with the Sea Monster

由本館主辦、馮慶強客席策劃、娛藝院線 (UA Cinemas) 協辦的「怪奇大冒險」節目，於1月16日假 UA 國際廣場舉行座談。講者馮慶強和曾肇弘於尖沙咀鬧市中細味粵語片種種古靈精怪的題材、元素，為觀眾帶來嶄新體驗。《十兄弟怒海除魔》(1960) 展示當中天馬行空的想像力如何締造「土炮式」的科幻氣氛；《霹靂金較剪》(1963) 別出心裁的「飛較剪絕技」，在今日的時空再閱讀，如何隱含女性自衛的符徵。《月宮寶盒》(1958) 把阿拉伯風情的背景與人物設定帶到粵語片，劇情亦著墨男主角如何對抗連串誘惑，精彩的視覺畫面無疑刺激著觀眾的想像力。座談中列舉的例子趣味與資料兼備，不同的奇趣片段引人入勝。

In collaboration with UA Cinemas and guest-curated by Honkaz Fung, the 'Uncanny Cinematic Adventures' programme was organised by HKFA with a seminar held at UA iSquare on 16 January 2016. The speakers Honkaz Fung and Eric Tsang first discussed how *The Ten Brothers Vs the Sea Monster* (1960) incorporates unrestrained imagination to create an adventurous environment that resembles a 'sci-fi' movie. With creatively thought-out 'scissors flying combat techniques', *The Gold Scissors* (1963) calls for modern reading into the symbolic meanings behind women adopting scissors as their weapons. The seminar was as informative as it was entertaining.



馮慶強 (左) 與曾肇弘
Honkaz Fung (left) and Eric Tsang

館內首部影片掃描器

HKFA's First In-house Film Scanner



Spirit DataCine 包括主機、掃描器與 Da Vinci 控制台
Spirit DataCine including the main console, the scanner and the Da Vinci Panel

為了好保存電影菲林，減少在使用過程中耗損，本館會將電影菲林轉換成其他可播放的格式，供研究及放映之用。雖然轉換播放格式的工序既花錢又費時，將菲林交給承辦商處理亦存在風險，但這項工作一直以來都是我們不得不扛起的「擔子」。感謝朱家欣先生於2014年底，將一台能把菲林上的影像和聲音轉換成數碼資料，再複製到磁帶上的「膠轉磁」影片掃描器 Spirit DataCine (SDC 2000) 移交本館，大大減輕了我們這方面的負擔。

這台掃描器曾被廣泛應用於廣告及電影製作上，現在繼續於本館擔起其「膠轉磁」的使命。掃描前，館中的影片修復員會先檢查及修補菲林，確保菲林裝上掃描器後能安全順暢地運行，然後透過其 Da Vinci 控制台，為已掃描的影像和聲音進行初步數碼修復，例如色階管理及修正、減低雜訊等，最後把影像、聲音、字幕結合，儲存到磁帶上。

僅存於本館的《蘭閨風雲》(1959) 拷貝，其磁帶版就是由此掃描器衍生而來，該片亦終可於今年二至四月「花月霓裳——國泰星輝八十載」節目中重現於觀眾眼前。

謹此再次向朱家欣先生致謝，並呼籲更多熱心人士把可延續使用的機器轉交本館，為電影的修復與保存工作出一分力。■

In order to preserve films in their best condition and minimise wear and tear during usage, HKFA has been converting its collection into other formats for research and screening purposes. While this process is both costly and time-consuming, and there are also risks involved with handing the films over to contractors, it has always been a task which we cannot avoid. Thanks to Mr John Chu's transfer of a Spirit DataCine (SDC 2000) film scanner to HKFA in late 2014, we can now convert the audio and visual materials of films into digital data, thus enabling transfer onto digital tape via the telecine process in-house, lifting much of the burden off our shoulders.

This scanner has been used in the production of countless advertisements and films, and is now charged with HKFA's 'telecine' mission. Prior to scanning a motion picture, our colleagues from the Conservation Unit will first check and repair the film reels to ensure that they will run safely and smoothly once loaded into the machine. The scanner's Da Vinci Panel is then used to carry out the initial digital restoration—such as colour management/correction and background noise reduction—of the scanned images and soundtrack. Finally, the audio, visual materials and subtitles are put together and stored on tape.

With this scanner, a tape version of *Wedding Bells for Hedy* (1959) was created from its only remaining copy at HKFA. It will be shown as part of the 'Angels over the Rainbow—Cathay 80th Anniversary Celebration' programme from February to April this year.

We would like to take this opportunity to once again thank Mr John Chu for his support. We sincerely hope that other members of the public will also follow suit and transfer still-functional machinery to HKFA, to support us in the road to film restoration and preservation. (Translated by Johnny Ko) ■



黃俊賢透過控制台進行初步數碼修復
Penny Wong operates the Da Vinci Panel during the initial stages of digital restoration.



(左起) 本館影片修復員黃俊賢、一級助理館長勞啟明、二級助理館長(電影修復)馮漢鏘
(From left) HKFA Film Technician Penny Wong, Assistant Curator I Koven Lo and Assistant Curator II (Film) Stephen Fung

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本館特此致謝！ Thank You!

黃金：從一開始畫電影廣告 就覺得它是一件藝術作品

Wong Kum: Movie Advertisement Is Art

日期：2015年8月11日

訪問：盛安琪、吳君玉

整理：盛安琪

Date: 11 August 2015

Interviewers: Angel Shing, May Ng

Collated by Angel Shing



黃金與他設計的六十年代「如來神掌」海報
Wong Kum and his 'Buddha's Palm' poster from
the 1960s

2015年7月，有幸與幾位同事到戲院廣告畫前輩黃金先生山林道的畫室，首次拜會，黃金叔已非常健談，還答應來資料館接受口述歷史訪問。我於是趕快閱讀有關他的檔案資料，為訪問作準備；料不到黃金叔收到問題大綱後，竟預先以文字方式逐一回覆提問。訪問完成後沒幾天，他又傳真十多頁的補充資料來。由此種種，可見黃金叔對是次訪問的重視和支持，以及窺見他待人處事的認真和嚴謹。自古成功非倖倖，這句說話套用在這位電影前輩身上，最是貼切不過。

學徒生涯

我原來的名字叫黃穩欽，出來工作時取了「欽」字的部首，簡單點就叫做「黃金」，純粹是為了別人容易記憶。我是1935年在中山出生的，小時寄居於外婆家，在祠堂裡讀私塾，課餘經常會到街口那個「公仔書」（小人書）檔看連環圖，開始培養了對畫畫的興趣。後來日本人入侵中山，輾轉去了澳門，在聖若瑟小學讀書。讀到小五，因環境問題，被逼停學，跟我叔父黃學莘到國華戲院做了十幾個月的美術學徒。

當時國華戲院是第一輪的西片戲院，我叔父是美術主任，還有兩個助手。做美術學徒通常都是沒有薪水的，做的全都是雜務，有時落畫後洗布牌，師傅開始畫畫時，就替他調校顏色。那時候用的顏料主要是散的色粉，每種顏色一種粉，使用時以桃膠和水來調校。為了爭取學習的機會，我只有利用晚上的時間，等師傅都離開了，使用麵粉布袋作畫布，用木方釘一個架，把麵粉袋繃上做成布牌，去臨摹他們的畫，那些海報、照片，完了又要把它洗乾淨。

「真光」歲月

約五十年代初，適逢香港的邵氏父子公司接辦西營盤的「真光戲院」，

並邀請我叔父過來香港。但那時我叔父剛轉到永樂戲院工作，不想離開澳門，所以問我：「喂，阿金，你有沒有興趣去試試這份工？」難得有這個機會，我當然說好。於是，叔父帶我來到香港，往邵氏父子公司的寫字樓見老闆邵邨人，他讓大兒子帶我到油麻地戲院去試畫。當時他給我一張米奇龍尼（Mickey Rooney）和亞娃嘉娜（Ava Gardner）兩人在跳舞的照片，讓我照著畫，他則跟我叔父出外飲茶。約兩個小時後，他們回來，看過我畫這幅畫也很滿意，還說：「行呀！」但再看清楚我後，就有點疑惑：「這孩子年紀這麼小？」我叔父於是說：「不必擔心，他有個師兄在香港，萬一他不聽話或者有甚麼事情，我叫他的師兄來幫忙好了。」得到叔父的保證，他便聘請我當真光戲院的美術主任，這就是我在香港得到第一份畫畫工作的經過。

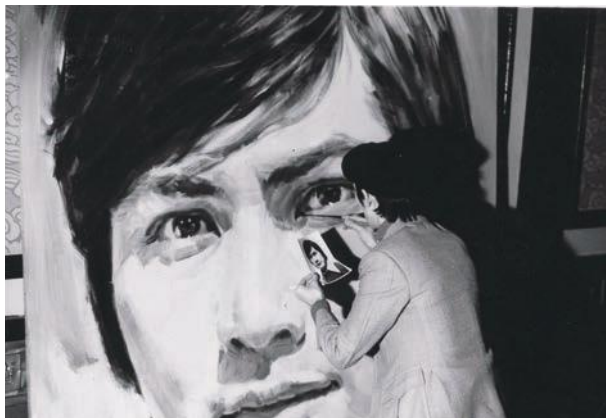
真光戲院的環境相當好，在西營盤第三街一條斜路上面，四周單邊，鄰近香港大學，文化氣息很濃厚。當時它屬於二輪戲院，除放映西片外，又於早場或公餘場加映粵語片。我記得它的廣告位不大，主要是幾個六開位，還有些三開位，及在大堂放劇照附近的一開位。所謂一開，等於海報的尺寸，約二十（寸）乘三十（寸）。若說首輪戲院的規格，放在戲院簷頂

的橫幅大廣告牌，通常是最大的廿四開，其餘的廣告位，則一般是三開和六開。回說我當美術主任期間，戲院每月會給我一筆錢，俗稱包工制，讓我自行聘請一個助手。加上那時平均一個星期到兩個星期才換一次畫，工作量不多。餘下的時間，我還可以到中環看看圖書，或者去尖沙咀景星戲院看藝術電影。同期，我也開始買些有關繪畫的書進修。如是者，我在真光戲院做了大概年多兩年，就轉到娛樂戲院去。

「娛樂」事業

其實還沒去娛樂戲院之前，我曾經在孔雀廣告公司做了幾個月。事緣是替我在真光寫字的助手周帆，他覺得兩個人做一份工作，收入不大夠用，便提議：「不如我介紹你去孔雀廣告公司工作，你把這份工全讓給我做吧。」我也覺得無所謂，就讓給他。不久，孔雀承包了娛樂戲院的美術部來做，我就順勢轉到娛樂戲院當畫師。當時娛樂的編制是劉永裕做美術主任，他的兒子跟我兩人做畫師，另外還有助手和一些學徒。

位處中環中心地帶的娛樂戲院，是一家首輪大戲院，畫廣告用的色料，是一種西德進口，較昂貴的防水色，有別於外面常用的磁漆可畫到板上，防水色通常是畫在咭紙或書紙上



黃金繪畫鄧光榮影片頭像
Wong Kum drawing the face of Alan Tang



黃金繪畫《沙家浜》(1974) 主角紅線女
Wang Kum drawing Hung Sin Nui, lead actress of *Shajiabang* (1974).

面。至於所謂的「門面廣告」，就是指簷頂大廣告畫下方，入門口位置的廣告，它的規格是這樣的，正中的橫條寫中英文戲名，兩旁兩幅畫則通常畫男女主角和一些情節性配畫。

還記得我入娛樂戲院初期，已第一時間到永吉街的一位油畫家徐東白那兒學素描，他應該算是我的啟蒙老師，教我純美術的第一人。及後我還在香港美術專科學校，隨校長陳海鷹學習，又師從美國回來的黃潮寬學油畫、肖像。到七十年代，就跟從意大利回來的陳學書老師學畫人像，當中我的油畫肖像受陳老師的影響最深。在娛樂戲院做了大概一年多吧，期間我認識了當時在戲院下面，平安百貨公司的職員李敏，他也很喜歡畫畫，自動請纓每晚來幫忙。後來，他更鼓勵我一起出來創業。於是我辭去娛樂的工作，跟他一同創辦了羅馬廣告公司，由於李敏的人際關係頗佳，生意也做得不錯。後來因為他要去澳洲留學，才將公司結束。

「普慶」點滴

1957年，普慶戲院開幕²，在它開張前半年，我已經在上班，做準備的工夫。記憶中這份工作也是李敏找回來的，因為他懂英文，又跟影片公司的老闆認識，所以有機會去應考。從1957年起，到1987年戲院結業，我一直擔任普慶的美術主任。早期的普慶主要放映八大公司的西片，後來一個時期轉放歐洲片，及至六十年代末到七十年代，已全部轉映「長鳳新」（指長城、鳳凰、新聯三間電影公司）及大陸的影片，間中還會有國內劇團的演出。

如果講戲院的規格，我想當年全香港最好的戲院應該是普慶，它位於九龍彌敦道近油麻地附近，四面單邊，且地點四通八達，很多人會看到它的廣告。那時面向彌敦道的那個廣告位，最長可達九十呎，高十五呎，一般是影片公司出錢才會畫這麼大的廣告。如果是戲院的，約只有它三分之一那麼大。製作這幅九十乘十五呎的畫，要這麼多幅板像砌階磚那樣拼湊起來，還要畫得柔滑漂亮，難度就高了。我首先會起一個稿，把全部間格都畫在稿上，然後再一幅一幅去畫。通常我的處理是先計劃好每一個色區，及預早把各色區的顏色調校好，到銜接時因已知那幾個色調接近，錯的機會就很少。

猶記得當年畫西片廣告是很輕而易舉的，因為八大公司每一部來港放映的影片，都有一個完整的規格，他們的宣傳品會包括一張廿四開的廣告，還有六開、三開、一開、半開和一套八張或十二張的劇照，美術部只要在上面加寫中文戲名和一些宣傳字句就行了。反之國、粵語片並沒有這麼完整的規格，他們通常只會提供一些宣傳字句和一套照片，最多是要求你去看試片。看完之後，再由宣傳部主任或發行經理跟你談一談，就是說這部片的賣點在哪一方面，要我注意一下，回去就做設計。草稿完成當然要交給影片公司的老闆，給發行經理和宣傳部主任看。至於國內的影片，因為宣傳方式始終跟香港不同，故來港放映，在風格和宣傳用字方面多少也得包裝和調整一下，不能照搬。老實說，當年的「長鳳新」或南方，都非常認真，要求也比較高，捨得花錢。宣傳是他們最終的目的，影片是否賺錢倒是其次。

創作分享

在普慶工作期間，我還開了間綜藝廣告公司，接外面其他的工作。仍記得那時粵語片公司是這樣的，發一單「柯打」（工作指令）出來，就是把整條線的戲院全部交給你做，不會拆開。所以，不論設計或宣傳字句都會統一的，只是畫的大小不一而已。至於戲院美術部則只做基本的工作，畫自己戲院部分的廣告便行。而當年粵語片，我多數替光藝製片公司做，因為經理兼導演陳文先生很賞識我。另通過他的關係，我又替謝賢、楚原、龍剛等自資拍攝的電影，設計電影廣告兼畫廣告牌。除此之外，原來在普慶當總經理的袁耀鴻先生，他離職後經營海運戲院，得袁先生的器重，往後凡是他轄下的戲院，都安插我當美術主任，但其實他要我做的事情不多，最主要是過去的老闆對他認為心腹的伙計，會特別照顧吧。



工作人員繪畫《沙家浜》廣告牌
Staff drawing the billboard for *Shajiabang*

在我畫電影廣告畫的時候，已同時有畫電影海報了，因為是同一套的東西來的。電影廣告側重遠視的效果，所以你要畫得很有概括性，同時色彩需要很吸引人；至於電影海報則篇幅小，你不能放太多的東西進去。有一句名言：越少就是越多，所以只要選取一個獨特的影像，或用一個獨特的色彩，將最需要讓人知道的東西傳達出來就已足夠。像《波斯夕陽情》（1977），便是其中一張我較喜歡的設計。當時這部戲好像在伊朗拍攝的，我於是用回教的圖案做一個拱門，遠遠通過拱門，外面就是一個很美的景。戲名那些字我也特意根據伊朗的花樣線條，設計成好像花草繞出來那樣；相對男女主角，我則放到最小。當年這個設想，龍剛倒也能夠接受，因為他也是喜歡藝術的人，在他移民美國之前，他還短暫跟過我學畫呢。

另外，《可憐天下父母心》（1960）的廣告，也給我很深印象。記得當時旺角廖創興銀行的位置還是地盤，很多影片公司趁機租用那地方來擺放廣告。我在想，用甚麼顏色的廣告擺出來才能突圍而出呢？最後我把整幅約二十呎乘三十呎的巨型廣告牌全用黑色，而片中這麼多出名的演員和童星，我完全不畫他們的大頭像，只畫一個群體，一堆人站在那

裡，臉上盡是無奈的表情，因為要表達既貧窮又屋漏兼連夜雨的情懷。幸好楚原肯接受我的設計，這其實很冒險的，因為一部新片，你全用黑底，這還不算，我甚至將導演和演員的名字用灰色去寫，黑底加上灰字，真是黑墨墨的。一般的片商都不容易接受，碰巧楚原先生有這樣的眼光，覺得可以這樣做，就接受了我這個出位的設計。

從前畫戲院廣告，片商一般會提供八張劇照，但我通常會要求他們給我看劇照簿。那是一本很厚的黑白相簿，當中包括一些他們未有選取作劇照的照片，我再從中多挑選一些值得參考的照片出來。譬如我要畫夏夢，他們給我的那一張劇照，角度未必跟我想的一樣，所以凡劇照簿裡有夏夢的照片，正面、側面、不同的表情，我都會挑選出來，要求他們補曬給我。之後，我又會建立自己的資料庫，把每一位演員剩餘的照片分做一個檔案，變成日後我擁有的資料比別人優越，對各個演員不同的造型都能拿捏準確。除

此之外，我亦有參閱外來的資料去學習、借鏡，如《LIFE》、《LOOK》、《POST》、《TIME》等外國雜誌，我都買回來，並將那些畫得漂亮的封面人像搜集下來慢慢研究。加上我本身習畫多年，已有很深的素描基礎，做美術創作時，便可以相輔相成。

我想我算是個完美主義者，從一開始畫電影廣告，就一直覺得它是一件藝術作品，所以一幅畫的每一部分，我都會很重視。我不相信天才，我只相信實事求是去做好每一件事。■

註釋

- 1 據1951年2月5日《華僑日報》所載，位於薄扶林道第三街口的真光戲院，將於1951年2月6日，農曆大年初一開幕。
- 2 普慶戲院於1957年12月23日在《華僑日報》刊登廣告，預告戲院將於1957年12月24日開幕，並獲華納蘭克兩大公司首輪影權。

English version in e-Newsletter



《波斯夕陽情》（龍剛導演，1977）海報設計圖，黃金巧施心思

A working draft of the poster for *Mitra* (directed by Patrick Lung Kong, 1977) gives a glimpse of Wong Kum's intriguing ideas.

皇后戲院五十年代美術主任馬瑞璋（左）訪黃金，攝於2005年
Ma Shui-cheung, the art director of Queen's Theatre in the 1950s, visited Wong Kum in 2005.



後輩專稱電影廣告畫「四大天王」（左起）利揚、劉煒堂、黃金、余福康，攝於九十年代初
Lauded as the 'Big Four' of movie billboard painters: (from left) Lei Yeung, Lau Wai-tong, Wong Kum, Yu Fuk-hong in the early 1990s



1997年龍剛導演（左）訪黃金
Director Patrick Lung Kong (left) visited Wong Kum in 1997.



黃金繪製的高空廣告牌作品

上圖：《金枝玉葉》（胡小峰導演，1964）

下圖：《可憐天下父母心》（楚原導演，1960）

Billboards designed by Wong Kum

Upper: *My Darling Princess* (directed by Hu Siao-fung, 1964)

Lower: *The Great Devotion* (directed by Chor Yuen, 1960)