

新藝城的光輝歲月
The Heyday of Cinema City

童星·同戲 ②
Merry-Go-Movies · Star Kids ②

印象莫康時
Impressions of Mok Hong-si

麥嘯霞熱血灑在桃花扇
Mak Siu-ha Painted Blood
on the Peach Blossom Fan

通訊

76
Newsletter
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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	蔡俊昇

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：Be Woks -

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Hong Kong Film Archive

Head Janet Young

Unit Heads

Admin & Venue Mgt	Joseph Lai
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Research	May Ng
Editorial	Kwok Ching-ling
Programming	Winnie Fu

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Editor	Kwok Ching-ling
English Editor	Francisco Lo
Asst Editor	Kevin Choi

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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編者的話 | Editorial@ChatRoom

封面 Front cover	新藝城「奮鬥房」成員 (左起) 黃百鳴、施南生、石天、麥嘉、泰迪羅賓 Members of Cinema City's 'War Room', (from left) Raymond Wong, Nansun Shi, Dean Shek, Karl Maka, Teddy Robin
封底 Back cover	《血灑桃花扇》(1940) 男女男一幕 A scene in <i>The Blood-Stained Peach Blossom Fan</i> (1940)

40、50、80，今期內文碰巧遇上三個時期有喜劇元素的電影：《血灑桃花扇》(1940)、《擺錯迷魂陣》(1950)和八十年代新藝城的喜劇電影，有點熟悉、確實久違，現在日常掛在嘴邊的「整蠱」，幾乎都忘了，從前興說「撻化」。

新藝城其中引以為傲的，是原創的場面設計，以及精心炮製的對白和橋段，觀眾大為受落。例如在《聖誕快樂》(1984)開場不久，同事夾計整蠱麥嘉演的麥Sir，怪手道具、狼來了式的又去又來，原來是給他慶祝生日。這種模式在本地影壇下至九十年代愈趨普遍，《整蠱專家》(1991)開宗名義，是由頭到尾密集式的整蠱轟炸。

有趣的是四、五十年代粵語片場景簡陋，《血灑桃花扇》香君的追求者們醜態百出，只求一槩(觀眾的)，卻是憨狀可掬(尤其是極唔通氣的朱普泉)。《擺錯迷魂陣》中撻化只憑一張嘴，後果卻可大可小，算盡的是心裡的機關。那個年代「交際花」可真是一個關鍵的角色。

《血》片中的香君是個交遊廣闊的名伶，《擺》片中的吉蒂出來撈，前者國難當前一心為國而各方周旋，後者身處投機金錢世界，不忘淘氣地在拉哥拉嫂之間撻化一番。各式人等「咁都得」的行徑，構成《擺》片一圈套一圈的瘋狂喜劇效果。妙手空空，花言巧語一番，引君入甕，帶點玩世式的調皮幽默。正如《血》片差利幕後代長頸鶴向自己的曖昧女友求婚，非常堪玩味。[\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

This issue covers three distinct time periods of Hong Kong cinema—the 1940s, 50s and 80s—but they are all united by one common theme: comedy. *The Blood-Stained Peach Blossom Fan* (1940), *The Misarranged Love Trap* (1950) and the Cinema City comedies of the 1980s feel familiar to us, even though they rely on somewhat old-fashioned tropes of tricks and mischiefs that have since evolved.

One of Cinema City's claims to fame was its originality in mise-en-scène and its fine-tuned dialogue. This formula proved to be greatly popular and influenced many films in the 1990s. Interestingly, due to the low production values of 1940s and 50s Cantonese films, *Peach Blossom Fan* exposes the embarrassing antics of Miss Perfume's suitors, finding humour in their delightful mischiefs. In *Love Trap*, words play a big role in their carefully calculated psychological games. Both films feature a socialite character who has a central role in the story. The Chinese opera actress in *Peach Blossom Fan* plays Machiavellian games with various men for a patriotic cause, while Kitty in *Love Trap* is a material girl in a material world, who mischievously pranks Broker Lai and his wife. In *Love Trap*, the characters' outrageous acts contribute to and continually ramp up its zany, comedic tone. Thus, without any flashy gimmicks, the film amuses and entertains via witty dialogue, clever set-up and an irreverent sense of humour. [\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

鳴謝：志聯影業有限公司、星空華文傳媒電影有限公司、香港中文大學音樂樂戲曲資料中心、國泰-KERIS 影片私人有限公司、方創傑先生、[李志卿先生](#)、李志卿先生後人、阮兆輝先生、阮紫瑩女士、胡淑茵女士、唐嘉慧女士、張文珊女士、陳守仁博士、游靜博士、曾肇弘先生、黃愛玲女士、單識君女士、舒琪先生、關志信先生、[關志剛先生](#)、關志顯先生、羅卡先生、蘇仲女士

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更多內容見本期《通訊》網頁版，「【編+導】回顧系列三：允文允笑莫康時」、「影畫早晨」、「修復珍藏」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.



新藝城的光輝歲月 The Heyday of Cinema City

八十年代，新藝城集結一班電影界的精英，創作出多部膾炙人口的電影，屢次刷新香港電影票房紀錄，為香港影壇留下美好的光影回憶。承蒙各方友好鼎力支持，本館籌辦的「娛樂智多星——新藝城的光輝歲月」展覽和「開心·奇兵·新藝城」電影節目於4月8日同日隆重開幕，新藝城主腦麥嘉、石天、黃百鳴、泰迪羅賓和施南生蒞臨作主禮嘉賓，與今次回顧展的夥伴機構星空華文傳媒電影有限公司高級副總裁陳少榮、康樂及文化事務署總經理（電影及文化交流）彭惠蓮及本館館長楊可欣一同主持亮燈儀式。多位曾效力新藝城的要員聚首一堂，妙語如珠，時光回到共事時。



彭惠蓮（左二）、楊可欣（右一）與星空華文傳媒電影有限公司的陳少榮、羅穎意、吳文亮（左三至五）及葉凱汶（左一）Maggie Pang (2nd left) and Janet Young (1st right) with Fortune Star Media Limited's Judy Chan, Yvonne Law, Alfred Ng (3rd to 5th left) and Jennifer Yip (1st left)

新藝城精英與回顧展夥伴機構代表：（前排左起）周國忠、姚友雄、泰迪羅賓、王嘉明、阮大勇、何漸深；（後排左起）康樂及文化事務署總經理（電影及文化交流）彭惠蓮、星空華文傳媒電影有限公司高級副總裁陳少榮、施南生、黃百鳴、石天、麥嘉、馮永、本館館長楊可欣

The luminaries of Cinema City and the representative of the retrospective's partner organisation: (front row, from left) Tony Chow Kwok-chung, Yiu Yau-hung, Teddy Robin, Cyrus Wong, Yuen Tai-yung, Jenson Ho; (back row, from left) Chief Manager (Film and Cultural Exchange) of the LCSD Maggie Pang, Senior Vice President of Fortune Star Media Limited Judy Chan, Nansun Shi, Raymond Wong, Dean Shek, Karl Maka, Wellington Fung, Head of HKFA Janet Young

In the 1980s, Cinema City assembled an elite group of professionals in the film industry and created many well-known films that broke the Hong Kong box office records multiple times, leaving a legacy of wonderful times in Hong Kong cinema. Thanks to the support from various parties, the Archive's 'The Great Entertainer: The Heyday of Cinema City' exhibition and 'The Wit and Wisdom of Cinema City' screening programme opened on 8 April with Cinema City's masterminds Karl Maka, Dean Shek, Raymond Wong, Teddy Robin and Nansun Shi as guests of the opening ceremony. They were joined by Judy Chan, Senior Vice President of Fortune Star Media Limited—the partner organisation of the programme, Chief Manager (Film and Cultural Exchange) of the LCSD, Maggie Pang, and Head of the Archive, Janet Young. Several of the crew who had worked for Cinema City gathered once again for the occasion and enjoyed a wonderful trip down memory lane.

麥嘉、石天（前排右一、二）與本館工作人員：（後排左起）潘潔汶、柳家媛、吳君玉、傅慧儀、楊可欣、王麗明、龔秋曦；（前排左起）陳鴻陽、陳彩玉
 Karl Maka, Dean Shek (front row, 1st and 2nd right) and HKFA staff: (back row, from left) Kit Poon, Catherine Lau, May Ng, Winnie Fu, Janet Young, Cecilia Wong and Aki Kung; (front row, from left) Tony Chan and Priscilla Chan



葉念琛導演（中）專誠前來
 Director Patrick Kong (middle)
 making a special appearance

奮鬥房 英雄會

Big Brains Storming Within a Tiny Room

一連四節的新藝城座談系列，打頭陣的是4月9日的「奮鬥房英雄會」。兩位兄弟班出身的新藝城大老闆「權威麥」麥嘉與「悲觀石」石天，你一言我一語，簡單幾個動作，都流露異常的默契。新藝城為求將娛樂帶給觀眾，炮製令人叫絕的場景設計，摸索出成功的「頻率喜劇」方程式。名重港、台的新藝城，以設計喜劇劇本的模式，倒過來寫出讓觀眾落淚的悲劇《搭錯車》（1983），又一次締造傳奇。當天多位觀眾難忘童年「睇新藝城的戲大」，更熱切期望「奮鬥房」故事可以搬上銀幕！

On 9 April, 'Big Brains Storming Within a Tiny Room' kicked off a series of four Cinema City-related seminars. The banter between Karl 'The Authority' Maka and Dean 'The Pessimist' Shek—two of Cinema City's brotherly bosses—reveal a sort of unusual rapport between them. For the purpose of entertaining moviegoers, Cinema City crafted jaw-dropping mise-en-scène and successfully forged a formula of 'high-frequency comedy'. A household name in Hong Kong and Taiwan, Cinema City applied their screenwriting approach for comedies in the writing of the tragic tearjerker *Papa, Can You Hear Me Sing?* (1983), thus creating another legend of its own. During the seminar, quite a few members of the audience recalled watching Cinema City films as an indispensable part of their childhood. They even hoped that the real-life story of the 'War Room' could be adapted for the silver screen!



（左起）黃百鳴、麥嘉、石天、泰迪羅賓、施南生在展場重構的「奮鬥房」「舊地重遊」
 (From left) Raymond Wong, Karl Maka, Dean Shek, Teddy Robin and Nansun Shi revisiting old times in the reconstructed 'War Room'

林嶺東的風雲系列 On Fire Series of Ringo Lam

4月16日《龍虎風雲》(1987)放映後的座談會上，資深電影研究者羅卡從本港六十年代初流行的神怪武俠片說起，其時偏重特技及師徒關係，對英雄氣概、兒女私情等寫得較顯淺。六十年代中期，張徹的武俠片強調英雄氣概及男性情誼，其反建制、反專橫的意味得到青年一代的共鳴。七十年代有較多寫實而直指時弊的作品。林嶺東的《龍虎風雲》則塑造出憂鬱落漠的情感氣息，直接而強烈地表達身在夾縫中的主角的淒愴。戲中含有多重戲劇矛盾衝突，警匪之間、警察內部、匪徒內部、江湖男女之間、江湖男子之間、個人與制度之間等等，啟發後來不少電影。



羅卡析論林嶺東的風雲系列
Law Kar discussing Ringo Lam's On Fire series

At the post-screening seminar for *City on Fire* (1987) held on 16 April, veteran film researcher Law Kar began by discussing fantasy *wuxia* films that were immensely popular in Hong Kong in the early 1960s. These motion pictures tended to focus on special effects and mentor-apprentice relationships, as opposed to heroism and romance. In the mid-1960s, Chang Cheh's *wuxia* films emphasised gallantry and the camaraderie between men, with their anti-establishment and anti-despotic undertones resonating with the younger generation. Entering into the 1970s, it was more about realistic features with social commentary. Ringo Lam's *City on Fire*, on the other hand, utilised a melancholic and dejected ambiance to directly and powerfully convey the protagonist's desolation. Various forms of dramatic conflict can be seen throughout the film, including that between the police and the criminals, the men and women of the underworld, the individual and the system, the discord among the men of the underworld, as well as the internal tensions within law enforcement and the gang of thieves. This particular work inspired numerous motion pictures to come.

泰迪羅賓遇上衛斯理 When Teddy Meets Wisely

泰迪羅賓是香港六、七十年代紅透半邊天的搖滾歌手，流浪數年回港踏上香港電影新浪潮湧起，接著給延攬入新藝城。「邏輯賓」又監製、又編又導又演，又搞電影音樂，癮頭一發不可收拾，在4月23日的座談會上娓娓道來《彩雲曲》(1982)、《英倫琵琶》(1984)等影片的幕後難忘經歷。當日同場上演「泰迪羅賓遇上章國明」，泰迪執導科幻製作《衛斯理傳奇》(1987)時請來老友章國明作特技導演，二人解構片末外星飛龍特技鏡頭的奧妙，又大談影像與玩音樂的種種樂趣。



「好兄弟」章國明(左)、泰迪羅賓(中)與主持座談的本館節目策劃傅慧儀
'Buddies' Alex Cheung Kwok-ming (left) and Teddy Robin (middle), with HKFA Programmer and seminar host Winnie Fu

Teddy Robin was hugely popular in the 1960s and 70s for being a rock singer. His return to Hong Kong after wandering the world for several years coincided with the rise of the Hong Kong New Wave, and he was subsequently recruited into Cinema City. 'Logic Robin' is a producer, screenwriter, director, actor and film score composer rolled into one. At this seminar, which took place on 23 April, he talked about his unforgettable behind-the-scenes experiences whilst working on features such as *Once Upon a Rainbow* (1982) and *Banana Cop* (1984). Audiences were also treated to a special segment 'When Teddy Meets Alex'. When Robin directed *The Legend of Wisely* (1987), he appointed his good friend, Alex Cheung Kwok-ming, as the director of special effects for the film. The duo gave attendees an insight into the special effects involved in creating the dragon spaceship that appears at the end of the movie, and discussed the joys of working with moving images and music.

開心娛樂 方程式

Cinema City's Entertainment Formula



在新藝城打響名堂，黃百鳴越戰越勇
Made his name with Cinema City,
Raymond Wong created hits after hits.

4月30日請來新藝城老闆之一「樂觀黃」——黃百鳴於這個笑聲不斷的座談會上，細說當年如何與奮鬥房中的幾位夥伴，將新藝城由一家寂寂無聞的公司發展成可與嘉禾、邵氏匹敵的電影巨頭。黃尤以編劇著稱，《搭錯車》傳奇中的一項，正是48小時埋頭寫好劇本！黃並掌管宣傳部，得力於李康華（即李居明）奇招百出為影片宣傳，屢建奇功。除了新藝城膾炙人口的「開心鬼系列」，《八星報喜》（1988）的群星賀歲模式，黃在新藝城曲終人散後將之發揚光大——《家有喜事》（1992）更上層樓，近年這個系列一部又一部的賀歲大製作，更往往雲集中港巨星以至明日之星！■

On 30 April, one of Cinema City's figureheads, Raymond 'The Optimist' Wong, was invited to speak at a seminar that was filled with non-stop laughter. He recounted how he and his partners in the 'War Room' transformed Cinema City from an unknown entity to an industry heavyweight on par with companies such as Golden Harvest and Shaw Brothers. Wong is especially reputed for his screenwriting. As legend has it, he completed the screenplay of *Papa, Can You Hear Me Sing?* in just 48 hours. He was also in charge of the company's marketing department, coming up with all sorts of spectacular promotional campaigns with the help of marketing talent Edward Li. In addition to being the mastermind behind Cinema City's well-known *Happy Ghost* series and festive Lunar New Year all-star hits starting with *Eighth Happiness* (1988), Wong reached new heights with another all-star hit *All's Well End's Well* (1992) after the company dissolved. In recent years, this film series has continued to bring some of the biggest names in Chinese and Hong Kong cinema, as well as the stars of tomorrow, together on the silver screen. (Translated by Johnny Ko & Francisco Lo) ■



研究專書 Topical Book

《娛樂本色——新藝城奮鬥歲月》
The Essence of Entertainment:
Cinema City's Glory Days
(吳君玉、黃夏柏合編)
全書 300 頁，附英文翻譯光碟
定價港幣 125 元
(Co-edited by May Ng and Wong Ha-pak)
300 pages in Chinese with
English edition in CD-ROM. Price: HK\$125.
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尋存與啟迪 Early Cinematic Treasures Rediscovered ②

「野花」與「家花」 'Wild Flower' and 'Family Flower'

游靜博士在座談會中闡述「公」相對「私」，即「路邊／野」相對「家」；「男」相對「女」，即「採花者」相對「花／香」的關係。游靜上溯源來，引述多份當年報刊的記述，展示清末青樓女子受教才藝，有著能與知識份子成為精神對話者的角色；民國年間花界女性時尚摩登，儼如都市新女性模楷。然而，當中國城市日益現代化，公共空間中的職業女性，卻成為文人拯救的對象，講者分析《何處是農家》（1947）片中主動獨立的女主角（歌女）相對弱男文人，對刻板形象的顛覆，在在宣揚創作人倡議進步的信息。



游靜博士主講「在『路邊野花不要採』與『家花不及野花香』之間的男人」(20/3/2016)
Dr Yau Ching speaking at her seminar 'Thin Line Between Picking or Not Picking Up Wild Flowers' (20/3/2016)

月老也瘋狂 The Matchmaker Is Also Crazy

講者羅卡先介紹黑色電影的類型特色，分析戰後黑色電影能於香港蔚為風潮的時代背景；並點出《瘋狂月老》(1948)的重要場面，分析編導的觀點。《瘋狂月老》劇情為三個女人先後成為兩個男人的情人、妻子與妾侍，展現的是戰後混亂失序的男女關係。電影為編導盧敦購下怡紅生艷情小說版權改編而成，原著小說大膽描寫床戲場面，曲折離奇的情節吸引眾多讀者；而電影則把小說中的情慾場面低調處理，結局亦變得更有教化意味。

羅卡文章〈《瘋狂月老》：床和賭桌上的故事〉見《通訊》第74期(2015年11月號)，第4-8頁



羅卡主講「戰後黑色電影《瘋狂月老》」(27/2/2016)
Law Kar presenting a talk on 'Post-war Film Noir Attempts' (27/2/2016)

The rich social readings embedded in post-war noir films were brought to light by speaker Law Kar in his analysis of important scenes from *The Crazy Matchmaker* (1948). The film about three women who successively become the lover, wife and mistress of the same two men, exposes the distorted moral values of male-female relationships in the postwar period. The film is based on Yi Hung-sang's romance novel that included daring descriptions of bedroom scenes and a bizarre plot that attracted a large number of readers. Director Lo Duen's screen adaptation however drastically tones down the erotic scenes and instead emphasises social injustices, even giving the story a new moralist ending.

See Law Kar's essay 'The Crazy Matchmaker: Tales from the Boudoir and the Gambling Table' in *HKFA Newsletter*, Issue 74 (November 2015), pp 4-8.

南北漁歌 The Fishermen Story, from Shanghai to Hong Kong

Dr Yau Ching's seminar on changing gender relationships in early Chinese cinema contrasted the public and the private, the wild and the homebound, the man and the woman, the flower-picker and the flower. Yau's research on historical periodicals discovered that ladies of the night at the end of the Qing dynasty were well-educated and talented, making them perfect soulmates for intellectuals. During the Republican era, working girls were fashionable and modern, just like any city girl at the time. But while Chinese cities were modernising quickly, professional women in the public place would become the educated man's new targets of salvation, as seen in the female protagonist of *Where is the Lady's Home* (1947). The independent female singer is juxtaposed with her weak male companion, subverting the old stereotype and expressing the filmmaker's advocacy for changing social values.

《烽火漁村》(1948)以兩家漁民對抗惡霸為主線，筆觸樸素寫實。黃愛玲宏觀地以歷史源流為線索，論述多部戰後以漁家為背景電影的特色。講者分析《烽火漁村》長於人物塑造、鏡頭靈活從容，惜乎末段失色。導演胡鵬顯然受三十年代上海蔡楚生編導的《漁光曲》(1934)影響。《烽火漁村》的編劇秦劍後來執導《南海漁歌》(1950)，編劇是左翼文人司馬文森，強調階級矛盾。國語片《漁歌》(1956)是卜萬蒼重拍他的江南式的《漁家女》(1943)；長城公司程步高導演的《玫瑰巖》(1956)，試圖以寫實風味拍攝一個民間愛情故事。蔡楚生於內地攝製的《南海潮》(1962)則是另一番光景，以「憶苦思甜」為敘事結構。追溯下來，可見同一題材，在不同的歷史階段、不同的地方，有著如何迥異的發展。

黃愛玲文章〈漁光點點——從《烽火漁村》到《南海漁歌》〉見《通訊》第74期(2015年11月號)，第9-13頁



黃愛玲主講「南北漁歌縱橫談」(26/3/2016)
Wong Ain-ling presenting a seminar on 'The Fishermen Story, from Shanghai to Hong Kong' (26/3/2016)

In this seminar, Wong Ain-ling took a macroscopic view at history in her discussion of several postwar films with fishing communities as the backdrop. She traced similarities across different periods of history in different regions experiencing different developments. Beginning with *Fishing Village in the War* (1948), a realist film centres on two fishing families fighting against local thugs, Wong noted that despite the disappointing anti-climatic ending, the film exhibits powerful character portrayals and fluid camera work. Director Wu Pang was ostensibly influenced by 1930s Shanghaiese writer-director Cai Chusheng's *Song of the Fishermen* (1934). *Fishing Village in the War's* screenwriter Chun Kim later directed *Fishermen's Song of the South Sea* (1950), which was scripted by leftist intellectual Sima Man-sum. The latter film focuses on class conflict.

The Mandarin film *The Fisherman's Daughter* (1956) is Bu Wancang's remake of his Jiangnan-style *Daughter of the Fisherman* (1943). Meanwhile, at The Great Wall Movie Enterprises, director Cheng Bugao's *Rose Cliff* (1956) attempts to illustrate a folksy love story with a realist style. As for Cai Chusheng's mainland production *Waves on the Southern Shore* (1962), the decidedly different narrative is told from a bittersweet memory. While exploring on the subject, one can see that the same topic could develop in various ways according to the historical context and location.

See Wong Ain-ling's essay 'Lore of the Fishery: From *Fishing Village in the War* to *Fishermen's Song of the South Sea*' in *HKFA Newsletter*, Issue 74 (November 2015), pp 9-13.

Translated by Donna Ong

懷念 Remembrance

阮兆輝 Yuen Siu-fai



收到香港電影資料館的消息，知道會在近月放映幾部電影紀念去世了的童星，節目的客席策劃阮紫瑩更邀我執筆，寫一點這幾位當年神童的二三事。難得的是除了阮兆開是我兄長之外，其他三位我都十分稔熟，所以責無旁貸，將他們生平點滴與大家分享，以此向幾位致敬及懷念。

阮兆開

兆開（1940-1994）是我的哥哥，現在卻要稱為先兄了，他在1994年便因食道癌離開了我們。他的去世對我來說產生了影響力，一就是不敢再吃太熱的東西，其二就是不再相信好人有好報，當然我不是以此為藉口去做壞事，但心裡實在懷疑所謂報應。我兄長一生人都十分有義氣肯助人，他在寶源光學廠工作了一輩子，同事的任何事他都很用心的協助，到頭來卻要捱了足足半年辛苦才上路。不過，我們雖然知道他十分辛苦，但他自己則從來未表示過「辛苦」這兩字，不論朋友、同事，甚至親人來探病，他都有說有笑若無其事，所有人都說探病前十分擔憂，愁眉苦臉，探病後則反為釋懷了。

可見先兄是個放得下的人，他十來歲的時候就做了一個關係一生的決定。他因不想兄弟二人做同一行業，萬一該行業遇上不景氣，豈不是兩兄弟一同受影響嗎？於是他就去做童星，毅然入工廠從散工做

起，但後來我才發現他這決定是錯的。如果他繼續從事藝術行業，他的成就會在我之上，因他十分幽默，常常一句話甚至才說一兩個字，便會令人捧腹大笑，而且不落俗套。唉！可惜可惜。

蔣桂林

蔣桂林（1942-2015）與我是在行內少數的好朋友。我們七、八歲就在片場認識，一齊拍電影《父與子》（1954），他就是演那個十分沙塵的有錢仔。一兩年後忽然不見了他，後來在他母親「卿姨」梁淑卿女士的口中才知道，他因與後父導演謝虹不和，隻身赴廣州投靠他的生父，他生父蔣世勳先生也是名演員。蔣桂林回去後便在廣州市劇團練功及演童角，名劇《拉郎配》劇中的小童角色便是由他開山的；後來我演《拉郎配》時，也全靠他將開山時的演法給我指示。他回大陸後，我與他便斷了來往，連書信都沒有。事隔二十餘年，有一天「賢叔」何賢先生帶我們到珠海賓館開唱局玩兩天。到達賓館安頓

了房間後，忽然有位經理跟我說，輝哥，有位姓蔣的找你，他一會便到。我馬上想起他，便問那位經理是不是蔣桂林，他竟然說不是，是蔣平（編按：蔣桂林又名蔣平、蔣世平），我不禁十分失望。後來，他到了，一見之下差點抱頭痛哭，隔世重逢，他在文革期間也受了不少苦難。後來他再回港發展，一直在各大劇團演出，直到離世。可惜，他是一位很好的綠葉，也是一位很好的導師。

小麒麟

小麒麟（1946-1987）乳名叫蘇蝦，我們都尊稱他蘇蝦哥。他是我輩的大哥哥，年紀雖不是距離很遠，但他的本事比我好得多，又會演戲，而在台上筋斗翻得十分衝及漂亮，靴子亦很穩。一般高個子，大多數都只有一兩種筋斗能翻得較好，其他都不甚佳，但他可算件件皆能。他為人很直，記得在片場的時候有一趣事，他拍戲拍到半夜睡著了，有人用一杯暖茶倒在他的褲檔子，他醒來時嚇了一大跳，以為自己「瀨尿」，又不敢說

- 1 林錦棠
Lam Kam-tong
- 2 阮兆開
Yuen Siu-hoi
- 3 小麒麟
Siu Kei Lun
- 4 蔣桂林
Chiang Kwai-lam



阮兆輝（右）與蔣桂林，
老友鬼鬼
Old buddies Yuen Siu-fai (right)
and Chiang Kwai-lam



阮兆輝（右）反串與林錦堂
演出《紅梅白雪賀新春》
Yuen Siu-fai (right) cross-cast in a
female role while performing with
Lam Kam-tong in *The Elopement*

給人聽，但服裝是連了戲的，他又不
敢換，那晚真不好受。為了這件事他
一直都給人留為笑柄，但他卻不以為
意，胸襟甚廣。但可惜在一次馬來西
亞之行，乘坐友人的車去打獵，行至
士林河附近發生車禍，他便離我們而
去。他一向很相信風水面相等等的術
數，但他卻未能逃過大限，真是粵劇
界的損失。再者他哥哥「羊牯仔」也
是武行中的高手，不幸也是英年早
逝，言之使人傷感。

林錦堂

林錦堂（即林錦棠，1948-
2013）是與我同期踏台板的人，
他比我少一歲，一向以扮相英俊著
稱，北派武場了得，還擅打脫手；
年青時是我們一輩最早走紅的一
位，在大班演小生也好，自己領軍
也好，都十分受歡迎。他在神童時
代拍了不少電影，最為人津津樂道
的要數前輩「大麗姐」余麗珍女士
主演的《蟹美人》（1957），他與
李紅棉飾演蟹仔蟹女，也參加了一
陣子神童班演出。「細麗姐」吳君
麗女士的麗聲劇團也曾聘他擔任童
角，唐滌先生的名劇《雙仙拜月
亭》裡的六兒就是堂哥開山的了。
他是我輩童伶中較為有別於我們

的，我們是所謂「唔窮唔學戲」，
但他則是少有的有錢仔學戲、番書
仔學戲。

他的家境較富裕，父親林成先
生可算有錢有面，所以在我們一輩
窮小子眼中總是覺得他與眾不同，
真是既羨慕又妒忌。但他的事業是
靠自己一手一腳建立起來的，歷任
大龍鳳、頌新聲劇團的小生，後來
又與梅雪詩合作慶鳳鳴劇團，在南
丫島榕樹灣一口氣直落演了二十年
天后誕，真是粵劇界的一個紀錄。
如果不是他離世，相信還會一直演
下去呢！不過他雖然走得突然，但
也是很有福氣，因為不用受痛苦，
但也令粵劇界文武生陣營少了一員
健將。

寫於2016年清明節

阮兆輝，著名粵語片演員及資深粵劇表演藝
術家，成立「香港實驗粵劇團」及「粵劇之
家」，積極推動香港粵劇的發展，為香港教
育學院榮譽院士，現任香港八和會館副主
席。曾榮獲「香港藝術家年獎」之歌唱家年
獎、香港藝術發展局頒發「傑出藝術貢獻
獎」及香港特別行政區政府頒發銅紫荊星章
等。

「影畫早晨：童星・同戲②」放映節目及展
覽於2016年5月至8月舉行，詳情見《展
影》（第81期）。

Recently, I received news
from the Hong Kong Film
Archive about their plans
to screen some films as a
remembrance of several former
child actors who had passed
away. Then their guest curator
Yuen Tsz-ying invited me to
write a few words, to share
a few things about four child
prodigies of the past. Besides
my older brother Yuen Siu-
hoi, I was also very close to
the other three. So I feel that
it is my responsibility to share
a little bit of their stories with
everyone as a tribute.

Yuen Siu-hoi

Siu-hoi (1940–1994) was my older
brother, or perhaps I should refer him
as my *late* brother now. He left us in
1994 after a battle with esophageal
cancer. His death has influenced me in
various ways. First, I don't dare to eat
food that is too hot anymore. Second,
I don't believe that goodness will be
rewarded anymore. Of course, that
is not my excuse to do bad things,
but I truly doubt the existence of so-
called karma. My brother was loyal
and generous all his life. He worked at
W. Haking Industries (Mechanics and



蔣桂林（左，即蔣世平）在指導排戲
Chiang Kwai-lam (left, aka Chiang Sai-ping) directing during a rehearsal



（左起）阮兆輝、廖國森、尤聲普、梅雪詩、林錦堂、任冰兒、葉紹德
(From left) Yuen Sing-fai, Liu Kwok-sum, Yau Sing-po, Mui Suet-si, Lam Kam-tong, Yam Bing-ye and Yip Siu-tak

Optics) for most of his life. He was always eager to help his colleagues in all sorts of matters, yet he ended up being sick for half a year before he was finally gone. Even though we knew he was suffering tremendously, he would never mention it to anybody. When friends, colleagues or even family members went to visit him, he would be joking and chatting with them just as usual. People said they were worried that it would be depressing and sad when they visited him, but they all felt relieved afterwards.

As you can tell, my late brother was the kind of person who could let things go. He made a life-altering decision when he was not much older than 10. He did not want us to be in the same field because what if that field hit a slump, then both of us would be affected. Hence, he stopped being a child actor and started working in factories. It was only later that I realised that it was a mistake. If he had continued his career in the arts, his achievement would have been greater than mine because he had a great sense of humour. He could make someone laugh hysterically with just one line, or even a couple words. And he was never clichéd. It's a pity he quitted.

Chiang Kwai-lam

Chiang Kwai-lam (1942–2015) and I were rare friends in this field. We met

at the studio when we were about 7 or 8 during the filming of *Story of Father and Son* (1954), for which he played an arrogant rich kid. I lost touch with him a couple years later and learned from his mother Ms Leung Suk-hing that he had a falling out with his stepfather Tse Hung, so he went to Guangzhou to live with his biological father, Chiang Sai-fun, who was also an actor. While he was there, Chiang Kwai-lam began to train and play children roles for Guangzhou Cantonese Opera Troupe, for which he pioneered the kid role in the acclaimed opera *In Search of a Suitable Son-in-Law*. Later, when I had to act in that play, his instructions on how to play the role helped me tremendously. After he moved back to mainland China, we lost contact. We didn't even exchange letters. Twenty years later, Mr Ho Yin took us to Zhuhai to sing for a couple days. After I settled in the hotel room, a hotel manager suddenly told me that a Mr Chiang was on his way to meet me. I immediately thought of Chiang Kwai-lam yet he told me it's not him but a guy named Chiang Ping [ed: Chiang Kwai-lam's monikers, including Chiang Ping and Chiang Sai-ping]. I couldn't help but feel extremely disappointed. But then he (Chiang Kwai-lam) walked in. I almost burst into tears when I reunited with him under such circumstances. He suffered a great deal during the Cultural Revolution. Later, he returned to Hong Kong and continued to perform for various opera troupes

until he passed away. It was a pity. He was a very good supporting actor and instructor.

Siu Kei Lun

Siu Kei Lun (1946–1987) was affectionately called 'Brother So Ha' because his childhood nickname was 'So Ha' [ed: *so ha* means 'infant' in Cantonese]. Although we were similar in age, he was the big brother in our cohort because he was way more talented than me. Aside from acting, he could do powerful and beautiful somersaults on stage. Usually, tall guys could only do a couple kinds of somersaults. But he could master almost every kind. He was a very straightforward guy. I remember a funny anecdote from our days at the studio. One time, he was shooting till midnight and fell asleep on the set. Someone poured a cup of warm tea into his pants as a joke. When he woke up, he was shocked and thought he had really pissed his pants. He did not want to tell anybody but he could not change because his costume had to be consistent from scene to scene. It was a tough night for him and folks laughed about this incident for a while. Yet he didn't mind at all because he was quite tolerant. Sadly, during a hunting trip in Malaysia, an automobile accident happened near the Slim River and he passed away. He deeply believed in *feng shui* and all sorts of fortune-telling yet he could not

林錦堂造型俊朗
The dashing Lam Kam-tong



escape this fate. It was a loss for the Cantonese opera community. Besides, his brother Yeung Gu Tsai was also a talented martial artist who died tragically at a young age. It is terribly sad to recall these things.

Lam Kam-tong

Lam Kam-tong (1948–2013) and I started out at the same time. He was a year younger than me. Since the beginning, he was known for his handsome good looks and his proficiency in the northern-style action scenes. In our younger days, he was the first in our cohort to make it big. Whether it was playing *siu sang* (young scholar role) in a big troupe or headlining in his own troupe, he was immensely popular. During the child prodigy period, he had already made quite a few movies—most notably starring alongside our respected actress Ms Yu Lai-zhen in *The Crab Beauty* (1957). He and Lee Hung-min played little crabs and were involved with the performances of the child prodigy troupe for a while. Ms Ng Kwan-lai's Lai Sing Opera Troupe had also hired him to play kid roles. His debut role was the sixth son in Mr Tong Tik-sang's famous play *The Blessing of the Moon*. His background was quite different from the rest of our generation of opera apprentices. We were learning the trade of the stage because we were poor. Yet he was a rarity—a rich kid with a foreign education.

Because of his wealthy family background—his father Lam Shing was rich and respected, he was different in the eyes of my cohort of poor kids. We were both envious and jealous. But he forged his career on his own, playing *siu sang* for Tai Lung Fung Opera Troupe and Chung Sun Sing Opera Troupe. Later, he and Mui Suet-si founded Hing Fung Ming Opera Troupe. His 20 consecutive years of performing at the Tin Hau Festival in Lamma Island's Yung Shue Wan is truly a record in the Cantonese opera community. He would have continued to perform if he were still alive! Even though his passing was sudden, perhaps it was a blessing in disguise because he did not have to suffer. However, the Cantonese opera community had lost a remarkable performer in the *man mo sang* (scholar and warrior role) camp.

Written on Ching Ming Festival, 2016
(Translated by Francisco Lo)

Yuen Siu-fai is a renowned Cantonese film actor and accomplished Cantonese opera performer. He is an honorary fellow at The Hong Kong Institute of Education. Currently, he is the vice chairman of The Chinese Artists Association of Hong Kong. His accolades include Hong Kong's Artists of the Year's Hong Kong's Artistic Vocalist of the Year, Hong Kong Arts Development Council's Award for Outstanding Contribution in Arts and Hong Kong S.A.R.'s Bronze Bauhinia Star.

The screenings and exhibition of 'Merry-Go-Movies · Star Kids 2' are to be held from May to August 2016. Please refer to ProFolio (Issue 81) for details.

如有雷同， 實屬巧合!?

Delightful Remakes

講者唐嘉慧在3月19日舉行的「有咁啱時，都無咁橋嘍」座談會中，析論多組故事及情節「雷同」的粵語片，重拍必有原因，表現了導演的情懷和觀點。馮志剛的《春花日日紅》（1955）和《女大女世界》（1964）同樣反映社會攀龍附鳳風氣，後者只是少了歌唱成分。至於《紅梅白雪賀新春》（1960）和《出嫁從妻》（1965），一古一今，《紅》男扮女橋段惹笑效果突出，《出》在同一橋段則顯得遜色。《難兄難弟》（1960）和《七彩難兄難弟》（1968）中的沙煲兄弟，賺錢方法因時代變遷由正路變得妄想走捷徑。而《春到人間》（1963）和《行正烏龍運》（1965），《行》的結局就顯得少了一份反省。



On 19 March, speaker Tong Ka-wai conducted the 'Not Really a Matter of Coincidence' seminar, which discussed the similarities between a few pairs of Cantonese oldies and the various reasons behind some of these remakes. *The Elopement* (1960) and *Two Ridiculous Marriages* (1965)—one period Cantonese opera film and the other a contemporary story, the earlier film's man-in-drag scene yields excellent comedic effect yet the latter was unable to recreate the same magic. The blood brothers in *My Intimate Partners* (1960) differ from the pair in *Colourful Partners* (1968) as the latter's money-making plans veer towards a wishful short-cut due to the changing times. As for *Spring Appears* (1963) and *Foolish Fate* (1965), the biggest difference is the latter's lack of moral reflection at the end.

印象莫康時

Impressions of Mok Hong-si

舒琪 Shu Kei

在籌劃「【編+導】回顧系列三：允文允笑莫康時」這項目之前，我對莫康時（1908-1969）的印象有三：

- 一、他拍得最多的是喜劇片，有稱他是「喜劇聖手」；
- 二、在芸芸粵語片導演中，他大抵成績中等以至平庸，屬「穩穩陣陣」的執行型一派；
- 三、他頗多產，特別是在粵語片的後期（六十年代中、後期）。

正式進行資料蒐集時，首先印證的是第三點：莫康時一生執導作品共137部，其中約百分之十是國語片；連同他有份參與其他創作部門的（編劇、顧問、策劃），則達175部，以每年的平均產量計算，從他1940年首次執導到1969年逝世為止，是六至七部之間（最高峰是1963年的15部）。這個數字相比起同代產量最豐的粵語片導演如珠璣、吳回來說，仍相距甚遠（前者236部，後者也超過200部），所以只能說是中等；但若以韌力而言，莫康時一直到粵語片式微，產量仍頗為穩定，卻又不簡單了。

接下來是第一點。137部電影



莫康時
Mok Hong-si

中，雖說不少是喜劇，但其實只佔了約50部，不到一半。莫康時涉獵過的其他類型，還是十分廣泛的，有改編自中外文學的文藝片（《紅樓夢》也拍了兩集，而且還改成時裝片）、天空小說電影（艾雯是與他最常合作的天空小說作家，還替他寫原創劇本）、古裝歌唱片、武俠片、珍姐邦式的時裝動作片（皆發展成為小系列）、兇案懸疑片、傳記片等，說他是多面手，也不為過。

雖然如此，喜劇仍是莫康時最擅長的類型。他最早的喜劇片可能是1947年他任編劇、楊工良執導的

《苦鳳鶯憐》。何思穎曾指出，影片的部分靈感實來自1934年的荷里活電影《風流偵探》（*The Thin Man*）。¹ 楊工良在上海讀書，英文水平不錯，曾替默片翻譯過字幕，影片向《風》片「取材」，遂被視作楊的「尋常」作風。但其實莫康時的學歷（上海嶺南大學附屬中學畢業生，之後就讀滬江大學法律系）和英語程度比楊更高，甚至曾正式在戲院當過經理，公餘替美國影片公司做翻譯。《苦》片與《風》片的淵源，有可能與莫康時的關係更大。

莫康時早期的喜劇片似乎不少都帶有點艷情成分：如《情燄》（1946）中便有李蘭色誘李清的面面，《寶玉奇緣》（1949）更惹來《大公報》這樣的評語：「一時集中於奇異的艷遇，一時又以寶玉相牽……湊成一個沒有血肉，沒有真實人物的所謂『諧艷喜劇』。」² 真正建立起他在處理喜劇片方面的聲名的電影，則是1950年三部改編自流行小說作家高雄（即三蘇）在《新生晚報》上連載的日記體人氣小說《經紀日記》的「經紀拉三部曲」：即《經紀拉》（2月）、《經



《經紀拉與飛天南》(5月)和《擺錯迷魂陣》(9月)。很可惜的是三部片裡，目前只有《擺錯迷魂陣》仍有一個錄影帶版本尚存，但因為複雜的版權問題，是次回顧展未能公開播放，是為最大的遺憾。戰後五十年代的香港，仍主要是個擔任著中介角色的中轉港口，落實到就職的層面，需要靈活的腦袋(看風駛哩)、一把甜滑的口舌、長袖善舞的人脈關係、還有一張厚臉皮的經紀(broker)行業，遂成了一項熱門的選擇(說真的，經紀的這些特性，可不也就是大半個世紀以來香港人的部分基本「質地」嗎?)。《擺錯迷魂陣》把經紀拉這個充滿代表性的iconic人物，寫得活靈活現、入木三分，箇中對商業社會唯利是圖、爾虞我詐的辛辣筆觸，在粵語片中幾乎找不到相近例子，就算放在今天的香港社會，也依然貼切有餘，沒半分過時。很大程度上，這項成就無疑要得力於高雄的原著，但莫康時對節奏、演員和誇張與寫實之間的拿捏，卻無疑十分準確，不宜低估。

的確，在莫康時往後的喜劇裡，我們再也找不到像《擺錯迷

魂陣》這樣edgy(銳利)和biting(辛辣)的社會性作品。表面上，他最擅長和樂此不疲地搬玩的，仍是因誤會、身份錯配而引起的錯摸橋段，但仔細看，通過這些處境，他對性別角力(特別是隨著社會發展與觀念逐漸開放而產生的微妙變化)、戀愛真諦、婚姻制度，還有南北族群文化差異、以至世代矛盾等議題或現象，卻不是沒有觀察和立場的，儘管都比較溫煦。而這份溫煦，也適用在形容他的電影風格上，也就是說，他從來沒有甚麼華麗的、炫技式的鏡頭運動。與他有頗多合作的「中聯」中堅攝影師孫倫，在很多刻意求工、力求嚴謹的「中聯」作品中，往往影像逼人，一推一移都有攝人心魄的效果；但在莫康時的電影裡，畫面構圖與燈光氣氛，卻僅屬稱職，但在每個場面的調度處理上，莫康時卻總是嫺熟而流暢的。他更關注的，應是整體的配合——尤其是在選角方面。我這裡指的，特別是他對影片中的配角和次要角色上，幾乎每部片都有亮點，都有別開一面、予人以驚喜的效果。所以說，莫康時最大的優點，可能就是他的含蓄與平

均，也就是我上述說的「穩穩陣陣」，and more(還有更多)。這個more，我會說是一份讓人感到trustworthy(值得信任)的踏實。一個例子，1953年，新加坡的國際電影發行公司登陸香港，負責採購香港電影供應南洋市場，隨後開始改組成為國際電影懋業有限公司，並積極進軍香港電影製作市場。電懋初期拍的都是粵語片，作風嚴謹，有異於當時氾濫市場的粗製濫造的出品，組織和政策都十分小心翼翼，是以選擇的對象不多。替電懋拍得最多粵語片的導演是左几(14部)，其次就是莫康時了(5部)。我覺得這個例子可以說明我的看法。■

註釋

- 1 何思穎：〈高端與底層：戰前香港電影的幾點觀察〉，《通訊》，第69期，香港，香港電影資料館，2014年8月，第5-9頁。
- 2 方遠：〈看《寶玉奇緣》〉，《大公報》，1949年1月28日。

舒琪為香港粵語片研究會會長及香港演藝學院電影電視學院院長。

「【編+導】回顧系列三：允文允笑莫康時」電影節目(14/5-3/7/2016)由香港粵語片研究會客席策劃，節目詳情及相關座談會舉行日期見《展影》第82期。

Before taking on the role of curating 'The Writer/Director in Focus III: Mok Hong-si', I had three major impressions of the filmmaker:

1. Mok made mostly comedies and was thus known as the 'Maverick of Comedies'.
2. Among the many Cantonese film directors, his films are mostly average or even mediocre. He could be considered as one of those 'risk-free' execution-types.
3. He was highly prolific, especially in the later stages of Cantonese cinema (mid- to late 1960s).

When I began my research on Mok's career, I was able to quickly confirm point 3: he directed a total of 137 films over the course of his career, around one-tenth of which were Mandarin films. That number goes up to 175 when taking into account his involvement in other filmmaking capacities, such as writer, consultant and planning producer. This meant that he made an average of 6 to 7 films a year, starting with his first directorial effort in 1940 and ending with his death in 1969. In 1963, he reached the peak of his career, making 15 pictures that year. Of course, these numbers still dwarf in comparison with Mok's most prolific contemporaries such as Chu Kea and Ng Wui (the former made 236 films and the latter over 200). While Mok's productivity could only be counted as the middle of the pack at best, his tenacity was nonetheless impressive as he maintained such

a steady stream of output even at the decline of Cantonese cinema.

I then began to look into point 1 of my list. Although many of the titles in Mok's filmography of 137 titles were indeed comedies, they numbered only at around 50 pictures. In fact, Mok dabbled in a great variety of genres, including adaptations of Chinese and foreign literature (he adapted *Dream of the Red Chamber* into a two-part contemporary film), and radio plays (Ngai Mun, a radio playwright who collaborated with Mok frequently and also wrote original screenplays for him). Mok also made period musicals, *wuxia*, contemporary Jane Bond-style action films (which developed into serials), murder mysteries, and biopics. One would be right to consider him a versatile filmmaker.

Yet there is no denying that comedy was Mok's strong suit. His earliest comedy was quite possibly director Yeung Kung-leong's *Bitter Phoenix, Sorrowful Oriole* (1947), which he penned. As Sam Ho has pointed out, the film was partly inspired by the 1934 Hollywood film *The Thin Man*.¹ Yeung studied in Shanghai and his solid English skills won him a job as intertitle translator for silent pictures. 'Borrowing' from *The Thin Man* was mostly seen as Yeung's 'usual practice'. However, a strong case can be made that it was Mok rather than Yeung who had taken a leaf out of *The Thin Man*'s book. A graduate of a prestigious secondary school affiliated with Shanghai's Lingnan University, Mok had studied law

at the University of Shanghai. He was better educated than Yeung and had an even better grasp of English. He was once officially appointed as the manager of a movie theatre and freelanced as translator for American film companies. The connection between these films could very likely be related to Mok.

Many of Mok's early comedies had elements of eroticism. *Flames of Lust* (1946), for example, features a scene where Lee Lan's character boldly seduces the protagonist played by Lee Ching. *Romantic Adventure* (1949) was harshly criticised by *Ta Kung Pao* 'for its lack of formal focus. Sometimes the film veers off into strange tales of erotic encounter and sometimes it focuses on the character of Baoyu ... resulting in an emotionally hollow "sex comedy" with no realistic characters to speak of.'² The project that would later establish Mok's reputation as a master of the comedy genre was the *Broker Lai* trilogy (1950), based on *The Diary of Broker Lai*, a popular serialised novel by Ko Hung and published in the *New Life Evening Post* (*Hsin Sheng Wan Pao*). The three films in the trilogy are *Broker Lai* (released in February), *Broker Lai and the Smart Fei-tin Nam* (released in May), and *The Misarranged Love Trap* (released in September). *The Misarranged Love Trap* is the only film of the trio still surviving on VHS format, but regrettably, we are unable to screen it as

part of our film programme due to copyright issues. The film is a fine reflection of 1950s postwar Hong Kong, which was then still one of the major ports serving trade routes between the East and the West. To adapt to this 'intermediary' role, the average working man had to be flexible (or even malleable), thick-skinned, socially adept with the gift of the gab and a strong social network. A career in brokering was therefore considered one of the most promising choices for young people (and indeed, many 'broker' qualities can also be said to be archetypal characteristics of Hong Kongers of the past 50 years or so). *The Misarranged Love Trap* takes the iconic figure of the broker and paints a vivid, realistic figure. The film also provides incisive commentary on the ruthless greed and deceit of commercial society that is rarely found in Cantonese cinema. Many of its social critiques are so perceptive that they still apply to Hong Kong today. Much of the credit goes to Ko's original writing, but Mok's masterful juggling act of balancing the film's many elements—pacing, directing his cast, and treading the fine line between hyperbole and realism—is a fine indication of his proficiency as a director.

Indeed, none of Mok's subsequent work has the same edgy and biting social criticism as *The Misarranged Love Trap*. Instead, he never seemed to tire of farcical tropes like mistaken identities, misunderstandings and

other mishaps. Yet a closer look would reveal that Mok tended to express a certain (albeit mild) viewpoint in his work about some of the issues in contemporary society: gender relations (which were undergoing subtle changes due to society's gradual relaxing of traditional norms and beliefs), the true meaning of love, the marital system, cultural differences between the north and south, as well as intergenerational conflict. Mok's moderate position was also reflected to a certain extent in his cinematic style—he was never flashy or flamboyant in his use of the camera. He collaborated frequently with Suen Lun, then stalwart cinematographer of Union Film Enterprise. In many of Suen's more rigorous productions at Union Film Enterprise, you can see deliberate effort on his part—every frame is calculated to produce maximum effect. Yet his cinematography for Mok's films is far looser—the framing and lighting are serviceable, but nothing to write home about. What really stands out is Mok's expert, almost effortless use of mise-en-scène. This overarching concern for balance and coordination between disparate elements is exemplified in his casting. More specifically, he excelled in casting and developing his films' secondary characters, who often created an effect of drama and surprise. This brings me to point 2 of my list, and what I see as Mok's greatest strength—that he was a reliable, consistent talent, but he was also capable of bringing

more to the table. What I mean by 'more' is best described as Mok's brand of trustworthy pragmatism. When the Singaporean distribution company, International Film Distribution Agency, landed in Hong Kong, they started buying local productions for the Southeast Asian market. Later they became Motion Picture & General Investment (MP & GI) and entered the Hong Kong film market as producers in their own right. During the company's early days, they only made Cantonese features and focused their efforts on making high-quality pictures—a strategy that set them apart from their contemporaries, who tended to flood the market with films of lesser production values. With meticulous organisation and cautious policy, MP & GI were selective with who they worked with. Their most frequent collaborator in Cantonese films was director Tso Kea (14 films), and in second place was Mok, with 5 films. This is a clear indication of the quality of Mok's work and his trustworthy talent. (Translated by Rachel Ng) ■

Notes

- 1 Sam Ho, 'The Thin Man and the Bohemians: Discoveries in Pre-war Hong Kong Films', *Hong Kong Film Archive Newsletter*, Issue 69, August 2014, pp 5–9.
- 2 Fong Yuen, 'On Romantic Adventure', *Ta Kung Pao*, 28 January 1949 (in Chinese).

Shu Kei is Chairman of the Cantonese Cinema Study Association and Chair of School of Film and Television, The Hong Kong Academy for Performing Arts.

'The Writer/Director in Focus III: Mok Hong-si' (14 May – 3 July 2016) is guest-curated by the Cantonese Cinema Study Association. For details, please see *ProFolio* Issue 82.

國泰星輝八十載

Cathay 80th Anniversary Celebration



戶外放映 Outdoor screening

戶外放映雲集香港電影資料館和電影節目辦事處工作人員
A collective effort from HKFA and Film Programmes Office took the screenings outdoor.

「花月霓裳——國泰星輝八十載」節目選映多部國泰機構出品的電影佳作，其中由陶秦編導、改編自鄭慧流行小說的《四千金》（1957）和《蘭閨風雲》（1959）設免費戶外放映，於3月18日晚上假香港文化中心露天廣場舉行。放映當日，維港沿岸春霧迷濛，卻無阻市民觀影的興致；天色漸暗，觀眾紛紛就座。首先放映的是獲第五屆亞洲影展最佳影片獎的《四千金》，穆虹、葉楓、林翠、蘇鳳成就最深入人心的「四千金」組合，不少觀眾接著繼續留下觀賞由原班人馬擔演的續集《蘭閨風雲》。影片雖為缺本，難得重現大銀幕，觀眾除了在伊士曼彩色中得見四姊妹的後續故事，更可一睹五十年代的中產趣味與香江風貌。海港以璀璨燈火迎迓五十年代的光影，與銀幕上的昔日風光相映成趣。除了電影跑到戶外，「幕後英雄匯——國泰八十周年展」三月於本館結束後，即將載譽應邀巡迴至國泰總部所在的新加坡展出！

The screening programme 'Angels Over the Rainbow — Cathay 80th Anniversary Celebration' presented a wide array of Cathay Organisation's cinematic wonders. Among them were the free outdoor screenings of *Our Sister Hedy* (1957) and its sequel *Wedding Bells for Hedy* (1959)—both of which were written and directed by Doe Ching, and adapted from Cheng Wai's popular novel. The event was held on the evening of 18 March at the Piazza of the Hong Kong Cultural Centre. The foggy weather did little to deter enthusiastic viewers and the backdrop of night-lights from across the Victoria Harbour only further enhanced the mood of the viewing experience. First up was *Our Sister Hedy*, the winner of Best Film at the 5th Asian Film Festival. Enthralled by the colourful personalities of the four sisters played by Mu Hong, Julie Yeh Feng, Jeanette Lin Tsui and Dolly Soo Fung, many in the audience stayed to watch the stellar cast in the sequel. The missing segments of the sequel did not compromise the valuable opportunity to see the endearing sisters in brilliant Eastmancolour and the glamour of Hong Kong's 1950s middle class society. Besides holding outdoor screenings, our 'Behind the Glamorous Scene—80th Anniversary of Cathay' exhibition is going to be displayed at the Cathay Gallery in Singapore after finishing its run at the HKFA in March.

- 1 | 2
- 1 (左起) 本館搜集主任陳彩玉、天馬沖印(國際)有限公司黃潔珍、本館搜集經理侯韻旋、電影節目辦事處總監何美寶
(From left) HKFA Acquisition Officer Priscilla Chan, Head of Pegasus Laboratory Jenny Wong, HKFA Acquisition Manager Wendy Hau, Head of Film Programmes Office Mable Ho
- 2 波蘭五味亞洲電影節總監高利哥斯基(左)與本館節目策劃傅慧儀
Head of Poland's Five Flavours Film Festival Jakub Królikowski (left) with HKFA Programmer Winnie Fu



座談會 Seminars

今次特備有兩節國泰座談會，先於2月21日舉行的「迷之初心——葛蘭感性談」中，胡淑茵講述能歌善舞的葛蘭於1952年加入泰山開始影藝事業，至1956年簽約電懋後逐漸奠定其巨星地位。葛蘭雖已息影多年，但醉心京劇的她近年仍然偶爾演出。講者為葛蘭細膩的演技吸引，曾編寫有關她的網頁，繼而結識葛蘭；她近年在社交網站建立有關葛蘭的群組，有時上載其生活照，讓更多影迷得知這位一代巨星的近況。

在3月12日舉行的「電懋的粵語時光」座談會上，講者曾肇弘指出電懋雖然以出產國語片為主，但最初在港製作的是粵語片。電懋前身國際乃新加坡國泰機構在港成立的發行公司，早年斥資予「小組公司」拍片，後來成立粵語片組。國際改組為電懋後，製作嚴謹，講究品味，與左几的风格不謀而合，而左几為電懋執導多部改編自五四文學、本地流行小說及荷里活電影的作品，成為電懋最多產的粵語片導演。後來莫康時、王天林及黃岱等為電懋拍過一些喜劇、倫理及文藝片，內容多取材自天空小說、流行小說等已為大眾所接受的作品，在題材、意識上亦顯得較早期製作的粵語片保守。

The first of two special seminars for Cathay's anniversary held on 21 February—titled 'With Love to Grace'—was about the talented actress, singer and dancer Grace Chang. Speaker Shirley Wu discussed the actress's career from her early days at Taishan Film Company in 1952 to her superstar status after signing with MP & GI in 1956. Though she has long retired from the silver screen, the Peking opera-loving Chang still perform occasionally. The speaker disclosed that she was attracted by Chang's acting and got to know her in person after creating a webpage about her on the Internet. In recent years, the speaker has maintained a fan group of Chang on social media and uploaded pictures of the legend's daily lives once in a while to keep her fans updated.

In the second seminar 'An Overview on MP & GI's Cantonese Productions' held on 12 March, speaker Eric Tsang revealed how MP & GI started out making Cantonese films in Hong Kong before shifting its focus to Mandarin films. International Films Distributing Agency, MP & GI's predecessor, was the Hong Kong satellite company of the Singaporean Cathay Organisation. In its early years, it had invested in small companies to make films before creating their own Cantonese production unit. When International Films was converted into MP & GI, its productions became more rigorous and paid particular attention to taste, which was a perfect fit for the filmmaking style of Tso Kea. On his way to become MP & GI's most prolific Cantonese film director, Tso adapted several May Fourth literary works, popular local novels and Hollywood films into Cantonese films for the company. Other heavyweight directors like Mok Hong-si, Wong Tin-lam and Wong Toi also directed some comedies, familial dramas and melodramas for MP & GI. These films were usually adapted from popular radio plays and novels, which were relatively conservative compared to early Cantonese productions.



1
2



- 1 胡淑茵
Shirley Wu
2 曾肇弘
Eric Tsang

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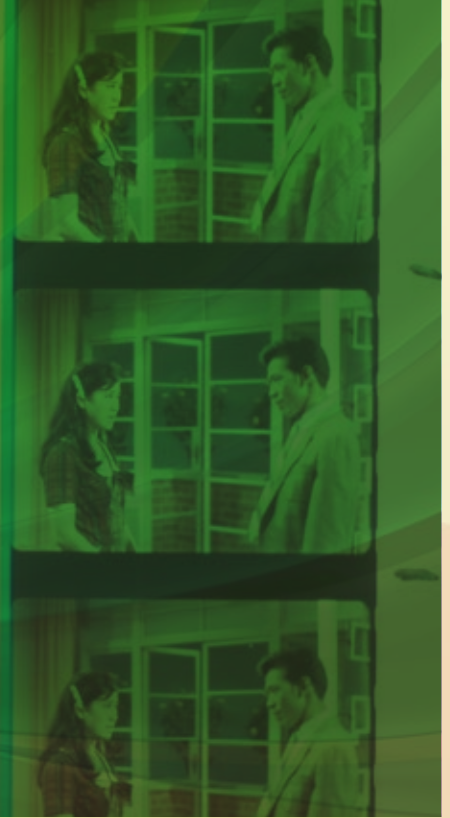
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本館特此致謝! Thank you!

《彩色青春》： 2015 新修復版 Colourful Youth： 2015 New Restored Version

講者：勞啟明（一級助理館長） 整理：林俊鏞

Speaker: Koven Lo (Assistant Curator I) Collated by: Nicky Lam



由陳寶珠與蕭芳芳領銜主演的《彩色青春》（陳雲編導，1966），是當時這兩位當紅青春偶像合作的唯一一部彩色時裝歌舞電影，甫推出即風靡全港，首度公映時更錄得逾七十萬票房，成績斐然，是不少影迷心中的經典，亦是反映六十年代社會風氣的青春片代表作。

幾近三十年後，香港電影資料館於1995年在行將清拆的北角國都戲院，找到《彩》片的底片。到2010年，資料館得到持有影片版權的志聯影業公司應允，著手進行有關修復工作。本文主要根據本館一級助理館長勞啟明在今年1月31日的《彩色青春》（2015新修復版）「映後談」整理而成，詳述該片修復過程，細味還原本片的路。

第一期修復

當年資料館搜集回來的電影菲林包括後來用作修復的底片、聲片，以及其他拷貝。可惜大部分菲林都已壞掉，只餘下一套共九本、長約87分鐘的底片及聲片質素尚可用作修復。這套底片是由柯達公司推出的伊士曼彩色菲林，是六十年代時廣泛使用的標準菲林，而且是中間片，通常只用來沖印放映拷貝，因此使用次數少，保存得比較好。

不過，這套菲林亦非全無問題。首先，底片出現了醋酸症候群。因為當時製造菲林的其中一種物料包含醋酸纖維，一旦保存失當而變壞，菲林吸收了空氣中的濕氣和水分，就會產生化學作用，令醋酸揮發於空氣中。從菲林中釋放出來的醋酸亦會攻擊菲林上的色素，令菲林褪色或變色。醋酸症候群會導致菲林收縮，因為菲林各部分變壞程度不同，亦會出現變形。另一問題是菲林會軟化及變得黏稠，例如收回來的底片中有一卷聲片已黏連在一起，無法打開，引致影片

失去部分聲軌，變成有畫面而沒聲音。再者，聲片變壞收縮，亦會導致聲畫不同步的情況出現。其他問題包括在兩卷菲林交接位置較常出現畫面閃爍；因菲林收縮令齒孔距離不均而引致畫面晃動，以及影像上出現斑點等。猶幸底片本身因使用的次數少，只有少量的刮花現象。

本館修復《彩》片的目標，是儘量復原影片上映時的質素，修正因菲林變壞而造成影像及聲音上的問題，為觀眾重現當年看戲時的體驗。此外，由於影片是儲存於正在變壞的醋酸菲林上，不能長久保存，故亦需將修復好的影音資料轉移到能有效長久保存的檔案級菲林上。配合適當的儲存環境，這些檔案級菲林可以保存兩百年而不會變質。第三，是印製數碼拷貝，以便於放映及借出作研究用途。為達至以上目標，資料館委托了意大利L'Immagine Ritrovata電影修復工作室作為這次修復計劃的合作伙伴。這家工作室參與過全球不少電影資料館及電影節有關的修復工作，是一家經驗豐富的電影修復公司。

針對菲林狀態的問題，工作人員首先將菲林清潔乾淨，並進行初步的修補工作，得出一套較完整的菲林，用作沖印測試拷貝，重現影片影像，方便評估底片變色的程度，從而決定如何作出矯正。接下來，須利用專用的掃描器將菲林上的資料轉化成2K解析度的數碼影像資料，以便進行數碼修復，透過電腦技術，減輕影像閃爍、晃動的情況，並去除斑點，修正顏色。在色彩校正上，經過詳細的討論及研究，決定借用影片《金色聖誕夜》（1967）作為調色時的參考。這主要是因為《彩》的其他資料如劇照、海報等都已佚失，或亦已褪色、變色，未能作為調色的依據。而《金》與《彩》兩者皆為六十年代的青春電影，色彩上的氣氛及調子可能類似，估計《金》是極佳的參考對象。調色完成後，再經過數碼技術修正聲畫不同步的問題，便可將修復好的影片輸出成為放映用的數碼電影檔案，及轉印至檔案級的菲林以作保存。

經過數碼調色後的影像，色調鮮

明、影像清晰、對比分明，重現了六十年代歌舞片的感覺。這個《彩色青春》修復版於2011年曾在香港文化中心放映，讓舊雨新知重新體驗此片的魅力。

第二期修復

放映過後，資料館於2013年收到一位熱心觀眾借出的錄影帶資料，相比館中原有版本多出約22分鐘片段，主要是與蘭絲（陳寶珠飾）的爸爸有關的場面。這些片段對故事的發展尤關重要，雖然影帶上的影像質素未符理想，但經過研究及討論，資料館仍決定對《彩》片進行第二期修復，將缺失的場景加回已修復的版本中。這次的合作伙伴是專門製作及發行數碼影片的香港天極數碼公司，他們曾參與製作香港不少3D立體影片及電影特效，亦有完善的影片數碼修復設備。

由於今次影像資料是源自錄影帶，不但畫面解析度較低，且影像屬於模擬制式，雜訊亦甚多。最大的問題是影像顏色與菲林的色彩並不相同，因此修復的首要任務是儘量令兩者色調一致，以免過場時差別太大。此外亦需利用數碼技術為影像增線，儘量增加其解析度以配合已修復的菲林版本。其他工序包括去除錄影帶影像雜訊，減少俗稱「飛針」及「色斑」的情況出現，以及調整影帶的音質及音量等。

可惜由於影像來源是錄自電視節目的影帶，資料經過多次格式轉換及壓縮後已大量流失，畫質與菲林相比差距甚遠，致令修復後的成果仍未能達至盡善盡美。然而，經過各同事不斷努力，新加入的片段確能令影片更加完整，實是難得。唯望日後資料館能有機會收集到這些片段的菲林資料，再作修復，令這部經典作品能以更完美的姿態展現給各位觀眾和影迷。■



第一期修復前影像變色
Discolouration before phase 1 of the restoration



第一期修復後影像清晰、色調鮮明
The clear images and vibrant colours after phase 1

Colourful Youth (1966, written and directed by Chan Wan), is the only contemporary musical film in which Connie Chan Po-chu and Josephine Siao Fong-fong, both popular teen idols at the time, starred alongside each other. The motion picture became an instant hit upon its release, achieving impressive box office revenues of over \$700,000. In addition to being a fan classic, it is also a representative work of the teen film genre which reflects the social atmosphere of the 1960s.

In 1995, almost 30 years after its release, the staff of the HKFA found the negatives of *Colourful Youth* at Olympia Theatre in North Point prior to the cinema's demolition. Then in 2010, with the approval of Chi Leun Film Company Limited which owned the rights of the film, the Archive began its restoration. This article is mainly compiled from the content of the post-screening talk of *Colourful Youth* (2015 New Restored Version) hosted by Koven Lo, Assistant Curator I of the HKFA, on 31 January this year. It details the steps that were taken to restore the film to its former glory.

Phase One

The reels acquired by the Archive included the picture negatives which would later be used for the film's restoration, the sound negatives, as well as other copies. Unfortunately, most of them had decomposed, and only a set of nine reels of picture negatives and sound negatives with an approximate duration of 87 minutes could be used. These negatives were printed on Eastmancolor film, a product developed by Kodak which was used extensively as an industry standard during the 1960s. Moreover, they were internegatives that are usually only used to make screening copies. Consequently, the reels were well-preserved due to infrequent usage.

However, they were not completely problem-free. First of all, the negatives had succumbed to vinegar syndrome. Because cellulose acetate is one of the materials used in the manufacturing of this type of film, improper storage will cause it to absorb the moisture in the air, giving rise to a chemical reaction

which releases acetic acid into the air. The acetic acid, in turn, causes fading or discoloration. Acetate film base degradation can also lead to film shrinkage. Because each section of a reel deteriorates at a different rate, warping becomes another problem. The film may soften and turn sticky as well—for example, one reel of sound negatives we collected was stuck together and could not be unfurled, causing a part of the visuals to have no audio. In addition, the picture and sound fell out of sync due to the deterioration and shrinkage of the soundtrack films. Other issues included flickering in places at the heads and tails of reels, jittering images caused by uneven distances between the perforations due to shrinkage, and the appearance of spots. Luckily, because the negatives themselves were rarely used, there were only a few scratches.

Our aim was to restore *Colourful Youth* back to its original screening quality as much as possible, rectifying the visual and audio problems caused by the deterioration of the film, so that viewers



第二期修復將缺失的場景（錄影帶版本）加入已修復的版本中
Inserting the missing scenes (VHS version) into the restored version during phase 2

can relive the experience of what it was like seeing this movie back in the day. Moreover, since the motion picture was printed on constantly deteriorating cellulose acetate film, the restored visual and audio information had to be transferred to archival grade film for long-term preservation. When placed in a proper storage environment, this type of film can keep for as long as 200 years without deteriorating. The third objective was to make a digital copy to facilitate screening as well as loaning for research purposes. To achieve the above goals, the HKFA commissioned L'Immagine Ritrovata, an Italian film restoration laboratory, to be our partner for this undertaking. This organisation has been involved in the restoration projects of numerous film archives and festivals from around the world, and is therefore very experienced in this field.

In tackling the problem of the film's physical condition, our staff first cleaned the reels and conducted some preliminary repair work, so that a more complete set of film could be used to make a test copy. The extent of discoloration was assessed through viewing the duplicated images from these negatives, and the most suitable course of action was determined. Then, a specialised film scanner was used to convert the images on the film into 2K resolution digital image data to facilitate digital restoration. Through computer technology, the amount of flickering and jittering were reduced, spots were removed, and colours were corrected. For the colour correction process, *Golden Christmas Eve* (1967) was chosen as a

reference after considerable deliberation. The main reason for this was because all other materials related to *Colourful Youth*, such as movie stills and posters, have faded, discoloured, or been lost, leaving us no template to base our work on. Since both motion pictures are teen films made in the 1960s, we deduced that their colours are similar in feel and tone, thereby making *Golden Christmas Eve* an excellent reference. After colour correction and fixing the sections where the sound and picture were out of sync by digital means, the restored film was output as a digital file for screening purposes and also printed on archival grade film for preservation.

The digital colour correction process resulted in more vivid tones, clearer images, and sharper contrast, bringing back the ambiance of 1960s musical films. This restored version of *Colourful Youth* was shown at the Hong Kong Cultural Centre in 2011, enabling old fans and first-time viewers alike to experience its allure.

Phase Two

After the screening, a member of the audience kindly lent the Archive a videotape of the film in 2013. It contained about 22 minutes more footage than the original version in our collection. The scenes were mainly about Nancy's (played by Connie Chan Po-chu) father, and were especially crucial to plot development. While the quality of the images was not ideal, after much research and discussion, the HKFA decided that *Colourful Youth* was

to undergo a second phase of restoration work, which entailed inserting the missing scenes into the already restored version. Our partner for this project was Digital Magic, a digital filmmaking and distribution company that has been involved in the production of many local 3D films, as well as the creation of special effects for numerous features made in Hong Kong. The company also owns a comprehensive suite of digital film restoration equipment.

Because the visual data originated from a videotape in this instance, not only was the image resolution low, but it was also in analogue format and with a lot of noise. The biggest problem was that the colours of the images on tape were different from those on film. So the first task was to make the tones as consistent as possible, so as to minimise the contrast between transitions. In addition, the images were digitally enhanced to increase their resolution as much as possible to match those in the already restored version. Other processes included the removal of video noise, the reduction of dropouts and sparkles, as well as the adjustment of the quality and volume of the sound in the videotape footage.

Sadly, because the images came from a tape recording of a television programme, a large quantity of information was lost after several format conversions and compressions. The final picture quality is much lower than that of the film reels, so the results of the restoration are not as perfect as we previously hoped. Nonetheless, the efforts of our colleagues in adding the newfound footage did indeed make the motion picture more complete, giving us cause for much joy. The only hope is that the Archive will be able to retrieve the film materials of the missing footage in the future, so that we may conduct further restoration work and show this classic to audiences and fans in its full glory. (Translated by Johnny Ko) ■

麥嘯霞熱血灑在桃花扇

Mak Siu-ha Painted Blood on the Peach Blossom Fan

陳守仁 Chan Sau-yan



麥嘯霞
Mak Siu-ha

1941年

12月8日早上，當日軍戰機在轟炸啟德機場及九龍區的英國皇家空軍和炮兵設施時，麥嘯霞正在鑽石山附近某片廠通宵趕拍他執導的《再折長亭柳》——他那永遠無法完成的作品。演員和工作人員人心惶惶，擔心他們一直在害怕的事情終於會降臨。四年前南京慘被屠城、三年前廣州失守，今天香港會否面對同一命運？麥嘯霞唯有腰斬拍攝工作，囑各人趕快回家。

所有的碼頭都被焦急的人海重重包圍，「地面戰也爆發了，」有人在嚷著，「日軍已在新界長驅南下，快要打到九龍啦！」

幾經辛苦，他終於在傍晚時分回到羅便臣道84號妙高台容家大宅，與誼妹、徒弟、戀人寶鈿執手含淚相顧了好一陣子，才開始把放在車房的電影拷貝，及一箱箱由他書房「妙高台齋」搬下來的文稿、電影劇本和粵劇劇本放進火裡。但由於那些《大戰之前夜》（1937）、《銀月金星》（1937）、《三千女明星》

（1938）、《花木蘭》（1939）、《血灑桃花扇》（1940）的菲林著實太多，他們亦只能吩咐傭人把一些拷貝運往海邊掉進海去。這樣，他十多年來努力藉電影、粵劇、文章喚醒香港人愛國、救國、抗日的成果，終於在火裡、水中找到歸宿。繼北京、上海、南京、廣州之後，香港的淪陷已逼在眉睫，只有毀滅掉他的反日作品才可以令自己對妻子潔華、兒女、愛人寶鈿和容家上下的安危稍為放心。¹

九天後，12月17日早上，當寶鈿、嘯霞在妙高台附近的安華車房躲避日軍空襲時，車房中彈，寶鈿腳部重創、時年僅37歲的嘯霞血灑車房，送往瑪麗醫院後，於上午十時氣絕，二人從此永別。

1989年

差不多半個世紀後，在香港大學黃德偉博士的介紹下，我和研究拍檔容世誠在夏天認識了時年差不多79歲的容寶鈿女士（1910-1997）。在她打開那兩個封存了48年的木槓時，我們在驚嘆下看到了麥氏手稿、剪報、相片和一些遺物，並聽到容女士對往昔日子的追憶。

麥嘯霞（1904-1941）是廣東南海人，年幼時已天資聰穎，五歲入學，七歲習畫，13歲已嘗試創作戲劇故事及繪畫連環圖。可惜好景不常，父親不幸被歹徒擊傷，不久死去；嘯霞自此家道中落。17歲畢業於陸軍學校後，大概由於經濟困難無力攻讀大學，他以教學維生，並曾與兄長麥

雪峰合創天風新社，致力改良粵劇，使它成為教化大眾及傳播愛國思想的有力工具。天風新社演出他編的粵劇《櫻花淚》時，參與的演員包括吳鉅泉（即高魯泉，1909-1988）和吳鉅璋（即吳楚帆，1911-1993）兩兄弟。²

懷才而未遇的麥嘯霞其後到了廣州從事教育及新聞工作，終於被引薦為名伶馬師曾（1900-1964）領導的大羅天劇團編劇，作品有《粉墨狀元》和《賊王子》等。³他約在1927年前後與妻兒移居香港，並在1928年初參加尚未正式啟業的香港影片公司開辦的香港電影養成所，在導師黎北海（1889-1955）的指導下，成為首屆畢業學員。同屆畢業的薛兆榮和立健嫻後來成為1928年開拍的電影《客途秋恨》（1931年公映）的男、女主角。這部電影由黎北海任編劇及導演，麥嘯霞也有參演；而香港影片公司也在1928年正式成立⁴。他於1930年加入了名伶薛覺先（1904-1956）領導的覺先聲劇團，任宣傳部主任及編劇，其後更與薛覺先合作多部電影。⁵1933年，他為黎北海監製的香港首部局部有聲片《良心》任導演（與周永萊合導）。⁶由1934至1940年，他總共參與了20部電影的製作，擔任演員、主題曲主唱、作曲、填詞、編劇及導演，執導的代表作有《茶薇香》（1936，與薛覺先合導，薛覺先、唐雪卿〔1908-1955〕主演）、《花木蘭》（陳雲裳〔生於1921年〕、鄺山笑〔1909-1976〕主演）和《血灑桃花扇》。



1 麥嘯霞（右）曾為薛覺先（左）編寫劇本
Mak Siu-ha (right) once penned scripts for Sit Kok-sin (left).

2 容實鈿師從麥嘯霞編寫粵劇；曾於1940年參與「閩秀為祖國抗日籌款義演」
Alice Yung learned the trade of scripting Cantonese opera from Mak Siu-ha; she participated in 'Ladies Against Japanese Invasion Benefit Performance' in 1940.

除了麥嘯霞，當時覺先聲禮聘了不少編劇家開戲，包括南海十三郎（1909-1984）、李少芸（1916-2002）和馮志芬（約1907-1961/1962），以及多位女編劇家如唐雪卿（薛覺先妻子）、江婉徵（十三郎的胞姊，卒於1936年）、臥月郎（即謝君諒，約生於1910年）等，可謂人才濟濟。

容實鈿是望族後人，1932年她為好友臥月郎把劇本轉交薛覺先時，被誤以為是臥月郎本人，幾經因緣巧遇，拜麥嘯霞為師。其後兩人亦師亦友，最後「亦師亦友亦情人」⁷。由1933至1941年她以筆名「容易」和麥氏合作無間，今天仍保留的劇作有約20個，代表作有《花魂春欲斷》、《念奴嬌》、《虎膽蓮心》等，使她成為大概是粵劇史上最多產的「女師爺」。

1937年

七七事變後，日本展開全面侵華，香港在大英帝國庇蔭下偷安。雖然很多市民在這個恍似「桃花源」的小天地裡依然吃喝玩樂、跑馬、跳舞，但不少影圈裡愛國藝人發起了募捐國債及軍費運動。這年「愛國電影」、「國防電影」成為主流，全年出品了25部。8月，華南電影界為抗戰和賑災籌款開拍《最後關頭》，由麥嘯霞、蘇怡、盧敦（1911-2000）、南海十三郎、嚴夢聯合編劇，由陳皮（卒於1966年）、李芝清、十三郎、蘇怡、趙樹榮（1904-1987）、高梨痕（1890-1982）聯合導演，並動員所有影圈演員以至超過八百位臨時演員，於12月29日首映。⁸

抗日戰爭爆發後，英國無視日本決意征服中國的野心，仍然保持與日本的盟國關係，對含反日訊息的文

藝作品嚴加審查，尤其規定「國防電影」、粵劇及報紙不可提及侵略中國的是哪個國家或哪些國民。審查的主要目標是要香港人繼續在「桃花源」裡享受「溫柔鄉」的聲、色、犬、馬，其另一效果是使不少影片公司的股東產生內訌。為免仰人鼻息、投鼠忌器，麥嘯霞、容實鈿和一批容家親人和友好合資開辦了天下影片公司，隨即出品了《銀月金星》和《大戰之前夜》。前者借發生在一個劇團裡的故事，敘述團員間在愛、恨、妒忌、愛國中的掙扎；後者敘述中國正面臨被一個「無名國家」征服的危急關頭。翌年，他們又組織啟華影片公司，出品了黑色喜劇《三千女明星》。也在這年開始，港英政府在日本政府壓力下，宣告禁止愛國片的上映。⁹ 又一年後，歐洲戰爭爆發，揭開了二次大戰的序幕。

1997年

家道中落的容實鈿在戰後出賣了容宅及離開了粵劇圈，以寫電影劇本、廣播劇本、在荔園遊樂場及診所工作養活自己和母親，抱獨身終生。時至晚年，她對嘯霞依然念念不忘。但每當提及往事，她的語調總是淡淡的，艱難的歲月似乎已洗掉了昔日的激情。「很可惜啊，」她不時對我說，「他的電影竟然連一部都沒有留低。」她於1997年3月22日辭世，享年86歲。

2016年

3月4日，電影研究員阮紫瑩引領我到位於我故鄉西灣河的香港電影資料館，並介紹了資料館的傅慧儀和郭靜寧小姐給我認識。我在她們的安排下，看了不久前在美國尋回、由麥嘯

霞編和導的《血灑桃花扇》。¹⁰ 藉一個發生在當代都市「桃花源」裡的喜劇脈絡，暴露香港人對國難的不聞不問、舞照跳、女照追的逃避心態，並突然轉入一個悲劇結局，這剛剛重見天日的麥氏遺作是值得今天的香港觀眾作深入探視的。

從報紙廣告可見，《血灑桃花扇》在1940年9月28日首映；10月1日的廣告為三位主角鄭孟霞（1912-2000）、林坤山（1891-1964）、鄭生（1905-約1980）分別冠上「銀壇影后」、「幽默大師」、「彈性小生」等稱號，並逐一介紹主要演員扮演劇中人的特點，如「林坤山臨老入花叢偷窺美人出浴」、「鄭孟霞嬌歌艷舞劍光閃電飛虹」、「鄭生飛天英雄賣弄風流絕技」、「朱普泉長頸怪物求婚笑話連篇」、「周志誠（1909-1956）側頭壞蛋打齋鶴掘尾龍」等，一者作為招徠觀眾的賣點，二者作為片中隱含的諷刺、反日和愛國訊息的掩飾。

10月3日的廣告增加了一段文字，是「國府立法委員、中國文化協進會常務委員簡又文先生（1896-1978）推薦本片原函照錄」，說：「嘯霞先生，昨日我去看您所編導的《血灑桃花扇》，頗受感動，多謝您、恭喜您。無疑地，這是抗建期間壹部饒有特殊價值和時代意義的聲片，謹竭誠介紹給大眾去看，並祝不斷的努力和接續的成功。簡又文」¹¹ 當時把「抗戰」改說成「抗建」，足見審查的嚴苛。事實上，審查之外，愛國藝人還須逃避日軍間諜或僱用的暴徒的襲擊，而麥嘯霞本人便曾遇襲。

1699年

這年，在京城任戶部員外郎的孔尚任（1648-1718）完成了他的崑劇名作《桃花扇》，藉寫明末金陵（南京）秦淮河畔愛國歌妓李香君（1624-1653）與多情、寡斷書生侯方域（字「朝宗」，1618-1655）在國破家亡中的悲歡離合，以揭示大明近三百年江山究竟是敗壞於何人、何事、何年。劇本面世後，一時洛陽紙貴，迅速傳遍各地；但由於內容觸怒了清廷，孔尚任不久罷官回鄉。¹²

1940年

麥嘯霞在這年面對的審查一點不比清代的寬鬆，但他創作《血灑桃花扇》的動機與孔尚任創作《桃花扇》的意圖是一致的。同時，也許他意識到欲喚醒被政府麻醉了的香港人那半昏半醉的心，搬演一個古代國破家亡的故事已不足夠，而只能仗賴新的嘗試。

《血灑桃花扇》的故事有三條線，主線是發生於香港都市「桃花源」裡四個男人同時追求一個風華絕代的紅伶「香君小姐」（鄭孟霞飾）；四人分別是：留學美國、主修航空、風流成性、玩世不恭的香江大酒店太子爺差利（鄭生飾）；見高拜、見低踩的酒店司理錢先生（周志誠飾）；口吃、害羞、頸長過人、自作多情的「開戲師爺」（朱普泉飾）；和香江大酒店的東主、差利的父親、一毛不拔、暗地裡偷運糧食、有通敵嫌疑的張老闆（林坤山飾）。

第二線由剛從戰爭前線到香港募捐軍費的陳超武（俞亮飾，1914-1971）帶出他和香小姐的愛國心；她不只經常捐獻物資給前線軍士，更在積極籌備為她的終身大事「招標」作捐獻軍費，亦不時游說終日與舞女為伴、吃喝玩樂、沉迷足球賽事的差利學以致用、上前線為國難效力，可惜每次都被他砌詞拒絕。陳超武努力游說張老闆捐資救國，只失望地發現張老闆把國難放置於「娶妾侍」之下，竟漠視抗日戰爭已經爆發。

第三線由香君小姐的愛國心引出她正與暗戀她的開戲師爺商討改編和公演《桃花扇》一劇，藉以激發觀眾的救國心。張老闆知悉香小姐飾演香君時需要一把扇作道具，坦言家傳

之寶正是皇帝御賜給他先祖、三百年前侯方域贈給香君、後來沾上了香君欲殉情時流的血那把訂情信物「桃花扇」，並表示願意送給佳人以換取婚約。

麥嘯霞安排了不少諷諧片段穿插在整個故事裡，令情節一直輕鬆發展：大酒店錢司理有眼不識泰山，用煙頭教訓「鄉下佬」，燒著了他的褲子，才知鄉下佬原來是自己老闆；口吃的開戲師爺兩度向香小姐求婚，竟找人「幕後代唱」情歌，終於露出馬腳；張老闆逃避捐款，一味耍太極；為了擺脫陳超武，張老闆躲進香小姐的浴室，被誤會偷窺美人出浴，被不知內裡的差利擒著，上演「仔打老豆」。

在「婚事招標大會」舉行那天，香小姐先為來賓安排了「唱局」，觀眾因而得以看到幾位著名樂師如林兆鏐（1917-1979，彈奏小提琴）、吳家輝（洋琴）等。其後她更表演劍舞，用的曲牌正是京劇《霸王別姬》中的〈夜深沉〉¹³，為喜劇轉入悲劇作了預警。瞬間劇情急轉直下，張老闆的幼子（鄭君綿，1917-1994）送上噩耗：侵略者已攻佔鄉間家寓，且無惡不作，而那把家傳桃花扇也因沾滿了家人的血而毀壞了。最後，各人悲憤地齊集孫中山先生遺照前，張家父、子覺悟前非，矢誓捐資、捐軀救國，並一齊唱起〈義勇軍進行曲〉。

2016年

麥嘯霞的遺作及滄海遺珠《血灑桃花扇》不只包裝、隱藏了他反日、愛國的情操，也無疑交織著他含蓄的心思和熱血。

「找到了，」我終於可以在夢裡說，「Alice（容寶鈿），他們終於找到了。」■

註釋

- 1 敘述稍含戲劇化，但沒有偏離史實。
- 2 黃燕清：〈麥嘯霞先生行述〉及麥雪峰：〈亡弟麥嘯霞之生前死後〉，《麥嘯霞殉難六週年紀念冊》，香港，嘯聲社，1947，頁3-4及9。
- 3 黃燕清：〈麥嘯霞先生行述〉，同上。準確年份待考。
- 4 余慕雲：《香港電影史話（卷二）——三十年代》，香港，次文化有限公司，1997，頁7-8。
- 5 余慕雲：《香港電影史話（卷二）——三十年代》，同上；陳守仁：〈麥嘯霞年表〉，《香港戲曲通訊》，第37/38期合刊，香港，香港中文大學戲曲資料中心，2012，頁13。
- 6 同註4，頁62-63。
- 7 見容寶鈿1990年悼麥嘯霞詩：「亦師亦友亦情人，偉略鴻圖論古今，新曲撰成同砥礪，忘形之戀印心深」。可悲的是，容、麥相戀時，麥氏早有家室和子女。
- 8 同註4，頁139。
- 9 同註4，頁199-200。
- 10 3月14日，筆者應邀與香港電影資料館傅慧儀小姐、吳君玉小姐和紅伶阮兆輝、粵劇研究者余少華教授、李少恩博士、林萬儀博士、陳劍梅博士以及阮紫瑩一同再看此戲，放映後並有熱烈討論。
- 11 標點為本文筆者所加。除了簡又文的稱許，《血灑桃花扇》更被名作家吳其敏（1909-1999）選為1940年12部港產代表電影之一。余慕雲：《香港電影史話（卷三）——四十年代》，香港，次文化有限公司，1998，頁10。
- 12 也有以為罷官與《桃花扇》無關；參閱維基百科全書網站：<https://zh.wikipedia.org/wiki/%E5%AD%94%E5%B0%9A%E4%BB%BB>。
- 13 在《霸王別姬》裡，舞劍的虞姬其後自刎身亡。

陳守仁，1987至2007年於香港中文大學音樂系任教，創辦了「粵劇研究計劃」及「戲曲資料中心」；2008年初移居英國威爾斯，2015年回港定居，從事研究及寫作。

Chan Sau-yan taught at the Music Department of the Chinese University of Hong Kong from 1987 to 2007. He founded the Cantonese Opera Research Programme and Chinese Opera Information Centre before moving to Wales, the United Kingdom, in 2008. He resettled in Hong Kong in 2015 and is now a writer and researcher.

鳴謝美國三藩市華宮戲院方創傑先生

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English version in e-Newsletter

《血灑桃花扇》（1940）：諷諧而極盡諷刺圍繞香君（鄭孟霞）的浪蝶；眾人終大覺大悟，貢獻國家
The Blood-Stained Peach Blossom Fan (1940): The hilarious and satirical happenings revolving Perfume's (Cheang Mang-ha) suitors; everyone recognising the moral of the lesson and contributing to the country



*Slapping my thigh
Singing Mountain Songs
Everyone said I got no wife
So I'm determined to find myself one
Show 'em I can have a dating life
.....*

The long-necked playwright
(Chu Po-chuen) proposes marriage
and finds cool cat Charlie
(Cheng Sang) to sing in his stead
Leading to a circus of hilarity
The smooth and slick Perfume
(Cheang Mang-ha) handles with ease
Two perplexed lovers
One talks the big talk
The other has a heart of gold

*The Blood-Stained
Peach Blossom Fan (1940)*



拍大牌
唱山歌
人人都話我有老婆
的起心肝去娶一個
爭番啖氣去拍吓呀拖
.....

「長頸鶴」(朱普泉)求婚
找浪子差利(鄭生)幕後把歌來唱
當然得啖笑
八面玲瓏的香君(鄭孟霞)連消帶打
兩個撲朔大情人
一個吓吓話說得響亮無比
一個心裡雪亮

《血灑桃花扇》(1940)