

香港電影資料館 Hong Kong Film Archive

通訊

80
Newsletter
05.2017

瘋劫·驚艷

Uncovering the Beauty of *The Secret*

驀然回首話新潮

Backtracking the Path Travelled by the New Wavers

唐滌生粵劇傳奇

Tong Tik-sang: A Legendary Life of Cantonese Opera

籌備古裝展之現實與想像

Staging a Period Wardrobe Exhibition:
Expectation versus Reality



部門主管

行政及場地管理組	梁啟文
資訊系統組	鍾景康
搜集組	馮佩琪
修復組	勞啟明
資源中心	朱淑玲
研究及編輯組	郭靜寧 吳君玉
節目組	陳彩玉 龍晉傑

《通訊》

第80期 (2017年5月)

編輯	吳君玉
執行編輯	黃綺妮

香港西灣河鯉魚道50號

電話：2739 2139

傳真：2311 5229

電郵：hkfa@lcsd.gov.hk

設計：Be Woks

印刷：宏亞印務有限公司

© 2017 香港電影資料館 版權所有，翻印必究。

www.filmarchive.gov.hk

Hong Kong Film Archive

Head Janet Young

Unit Heads

Admin & Venue Mgt	Kevin Peter Leung
IT Systems	Chung King-kong
Acquisition	Lesley Fung
Conservation	Koven Lo
Resource Centre	Alice Chu
Research & Editorial	Kwok Ching-ling May Ng
Programming	Priscilla Chan Aric Lung

Newsletter

Issue 80 (May 2017)

Editor	May Ng
Executive Editor	Natasha Wong

50 Lei King Road,

Sai Wan Ho, Hong Kong

Tel: 2739 2139

Fax: 2311 5229

E-mail: hkfa@lcsd.gov.hk

Design: Be Woks

Printing: Asia One Printing Limited

© 2017 HKFA All rights reserved.

除部分版權持有者經多方嘗試後仍無法追尋，本書內容及插圖均經授權刊載。倘有合法申索，當會遵照現行慣例辦理。

Despite intensive research it is not always possible to trace the rights on illustrations. Legitimate claims will be honoured in compliance with current practice.

fiaf

國際電影資料館聯盟成員
A member of the
International Federation of
Film Archives

編者的話 | Editorial@ChatRoom

封面 《瘋劫》(1979)的兩位女主角張艾嘉(上)與趙雅芝(下)。
影片經修復後，畫質大為改善，人物的幽邃神態纖毫畢現。

Cover The two leading ladies of *The Secret* (1979): Sylvia Chang (top) and Angie Chiu Nga-chi (bottom).
The quality of these moving images has drastically improved after restoration, displaying the subtle bearing of the film's spectral characters.

一邊廂，《血淚情花》(1939)片首郵輪抵港，譚蘭卿急不及待的下船，所為何事？另一邊廂，《青衫紅淚》(1948)中遠景見已拆卸的尖沙咀火車站，跳接衣著樸素但濃妝艷抹的白燕在工廠門外輪候上班的鏡頭，彷彿暗示這南來小鳥快要變身鳳凰……再往下看，《跳灰》(1976)攝影師扛著攝影機跑上街，龍蛇混雜的九龍城寨盡收「開麥拉」眼底，以凌厲實感為當時的香港電影帶來一片新景象；《瘋劫》(1979)中的張艾嘉在羲皇臺瞥見暗角裡的趙雅芝，空氣中瀰漫惶惑和肅殺……

過去一季，由「尋存與啟迪」至「再探新浪潮」，觀眾就像觀潮的看官們，安坐電影院，便可欣賞大戰前後以至七十年代末湧起的陣陣電影波濤。一幕幕涓流不息的人情百態，固然可堪細味，得睹這城市烙於菲林上、未有磨滅的印記，更感動人心。諸位影人的分享，讓觀眾沉醉於光影記憶中；多位研究學者的分析，令人豁然開朗。還有三位新銳導演應邀作演講，為中學生打開「鮮浪」風景。

浪潮未退，「百丈銀光：唐滌生百歲誕辰紀念展」節目已翩然登場，客席策劃陳守仁博士撰文介紹粵劇界一代編劇大師唐滌生的創作傳奇，精闢獨到。「穿·越·時代：古裝篇」展出多襲精選戲服，引人走進古代幻境。[mkyung@lcsd.gov.hk]

As a cruise ship docks at the Hong Kong port in the beginning of *Rivals in Love* (1939), Tam Lan-hing rushes to get off—but why? In *A Poor Lover's Tears* (1948), a long shot of the former Tsim Sha Tsui rail station cuts to a scene of Pak Yin waiting in line to go to work at the factory entrance, plainly dressed but in vivacious make-up, as though hinting at how this homely southern swallow will soon transform into a phoenix.... As we shift our gaze, we cut to *Jumping Ash* (1976), as the cinematographer roams the mean streets of the Kowloon Walled City with a movie camera on his shoulders—what he vehemently captures will write new pages in Hong Kong cinematic history. Then, in *The Secret* (1979), Sylvia Chang catches a glimpse of the elusive Angie Chiu Nga-chi at Hee Wong Terrace, a chilling sense of fear and suspense permeating the air....

From 'Early Cinematic Treasures Rediscovered' to 'Revisiting the New Wave', the last season at Hong Kong Film Archive was a real treat for cinephiles, who are much alike the wave watchers. They could experience how generations of Hong Kong filmmakers from the pre- and post-war period to the late 1970s each made waves in their own ways, first-hand in the movie theatre. These films gave us the opportunity to sail in the sea of deep emotion and human experience, but also an even more moving experience of witnessing our city through the ages, recorded through the medium of film. Furthermore, as industry veterans and research scholars shared their thoughts, audiences were given revived insights into these classic works.

The cinematic waves are still at bay as the curtains are raised for the programme 'A Century of Operatic Treasures in Film—A Tribute to Tong Tik-sang on His 100th Birth Anniversary'. Our guest curator Dr Chan Sau-yan has written a thoughtful and perceptive introduction on the creative career of Tong Tik-sang, maestro playwright of Cantonese opera. Meanwhile, 'The Stars, the Silver Screen and the Period Wardrobe' is a stunning exhibition on a fine selection of film costumes, transporting one into a fantastical, bygone era. [mkyung@lcsd.gov.hk]

鳴謝：香港文化博物館、香港電影公司、胡希先生、阮紫瑩女士、殷浩輝先生、梁普智先生、許鞍華女士、陳守仁博士、陳欣健先生、[曾大知先生]、黃愛玲女士、黃義順先生、黃墅先生、雷靄然女士、盧國珮女士、羅卡先生、蘇芷瑩女士

Acknowledgements: Hong Kong Heritage Museum, Hong Kong Film Services, Mr Philip Chan, Dr Chan Sau-yan, Ms Ann Hui, Mr Law Kar, Ms Airan Lei, Mr Leong Po-chih, Ms Rosaline Lo, Ms Karen So, Mr Tsang Tai-chi (deceased), Ms Wong Ain-ling, Mr Wong Shui, Mr Wong Yee-shun, Mr Wu Hei, Mr Hoover Yin Ho-fai, Ms Yuen Tsz-ying

更多內容見本期《通訊》網頁版，「百丈銀光：唐滌生百歲誕辰紀念展」、「影畫早晨」、「百部不可不看的香港電影」、「瑰寶情尋」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.

《瘋劫》男主角萬梓良（右）蒞臨出席修復版首映禮，旁為司儀何思穎 Alex Man, male lead of *The Secret* (right), attended the premiere of the restored version. Next to him was Sam Ho, MC of the night.

修復經典 | Restored Treasures

瘋劫·驚艷 ——記《瘋劫》的搜集、 修復與光芒再現

Uncovering the Beauty of *The Secret*:
On the Acquisition, Restoration and
Rebirth of a Cinematic Gem

講述：馮佩琪、勞啟明、馮漢鏘、陳彩玉

撰文：吳君玉、黃綺妮

Interviewees: Lesley Fung, Koven Lo, Stephen Fung, Priscilla Chan

Write-up: May Ng, Natasha Wong



許鞍華導演的首作《瘋劫》（1979），是香港電影新浪潮的重要作品之一，但該片具質素的拷貝多年欠奉，觀看片中多場吃重的夜戲，觀者往往要靠想像去填補暗黑畫面的缺失，觀影不全，遑論感受片中冷冽的影像風格所營造令人悚然的氣氛。所幸香港電影公司近年將《瘋劫》的翻底片慷慨捐贈予香港電影資料館，並授權修復影片，令這個修復項目得以進行。3月24日晚上，《瘋劫》修復版在香港文化中心大劇院首映，這部睽違多年的經典電影在銀幕上重綻光芒。對於香港電影公司和胡希先生的支持，我們謹此致謝。

為重溯這部電影由尋存到重現光芒的歷程，我們找來館內多位同事，包括經理（電影搜集）馮佩琪、一級助理館長（修復）勞啟明、二級助理館長（修復）馮漢鏘、一級助理館長（節目）陳彩玉，講述《瘋劫》由搜集、修復以至籌備放映的過程，然後整理成文。

聲影尋存

電影的搜集以至保存並非一蹴而就，往往要經過幾番周折才搜羅到條件合適、可供修復之用的聲畫物料，《瘋劫》這部影片亦不例外。《瘋劫》出品人胡樹儒的兒子胡希首先是於2011年，以香港電影公司名義將珍藏的一盒《瘋劫》Betacam SP影帶借予本館複製，這版本片長80分鐘，有個別場面缺失不存。翌年，胡希再慷慨將《瘋劫》的一套片長88分鐘的無聲翻底片捐贈予資料館。翻底片較那

盒Betacam SP影帶長8分鐘，畫質亦優勝得多，給《瘋劫》的修復打下基礎。

然而，這套翻底片的場面也不是完整無缺的，欠缺的片頭、結尾的若干鏡頭，要用上那盒Betacam SP影帶的畫面來補上。除了上述兩份主要《瘋劫》物料之外，資料館於2010年獲熱心人士捐贈的一盒VHS錄影帶，在修復影片時亦大派用場，提供了翻底片欠缺了的聲軌，可見每一份電影物料都極具價值。資料館要達成保存電影文化的使命，實在有賴業界及公眾人士的文化保育意識和慷慨支持，《瘋劫》的經驗，再次印證了這信念。

開展數碼修復

目前資料館剛完成的《瘋劫》數碼修復，所採用的最重要原材料就是一套共9本、長7,716呎的35毫米醋酸片彩色無聲翻底片，因為那是館藏畫

質最佳的原材料。另外還有兩項原材料，一是VHS影帶，那是聲音檔的主要來源，另一是Betacam SP影帶，它補足了翻底片缺失的電影片頭和結尾部分。

收到這套翻底片後，修復組人員首先將菲林徹底檢查，然後修補和清潔，以提高數碼化後的影音檔案的質素，並就菲林的質素作出評估。

經檢查後，修復組人員發現菲林中有某些畫面有抖動，菲林亦出現斑點和一些因發霉而引起的網狀霉漬，也有顏色上的跳動和褪色等問題。幸而菲林發酸所引致菲林的收縮程度不高，又只是局部褪色，整體狀況不算太差，符合可修復的條件。於是我們在兩年前開始進行修復計劃，將菲林轉化成2K數碼DPX影像檔，將聲音轉成數碼化的WAV聲音檔，再將這些原材料交予這個修復項目的合作夥伴——匈牙利電影修復工作室，進行數碼修復和合併。



影片修復後重現光芒
The film revives its past glory after restoration

影像、聲音數碼修復與聲畫同步

匈牙利修復團隊接著根據資料館的指示，將電影畫面和聲音的毛病逐一矯正過來。其中要處理的是翻底中有字幕畫面的抖動問題。有少數幾個場面我們決定保留原有畫面的震動，以維持與其餘有字幕畫面的一致性，令字幕看起來較為穩定，但這些場面本身是比較陰暗的，觀眾不易察覺畫面的震動。至於畫面上的嚴重晃動和發霉，匈牙利修復團隊則以人手一絲不苟地逐格仔細修復。

修復版影片的聲音則主要來自一盒 VHS 錄影帶，因其聲效是最長和接近足本的。但那一盒舊錄影帶是單聲軌的，本身有頗多雜音，需要一一清除。資料館修復組人員亦指示匈牙利團隊的聲音工程師在 Betacam SP 影帶中抽取 VHS 中兩個字的聲軌，填補 VHS 錄影帶欠缺了的部分。

此外，錄影帶是一秒 25 格，格數與一秒 24 格的菲林不同，修復人員即使將來自錄影帶的聲音轉回一秒 24 格，套進畫面，都難免出現聲畫不協調的情況，因此進行影音同步微調時要留意演員口型，確保將每一句對白同步放回原位，將每一個聲效矯正至與畫面完全同步。

調色與聲畫質素鑑定

在色彩方面，資料館致力令《瘋劫》回復當年上映時的原貌。資料館為確保與合作夥伴有充分的溝通，與匈牙利團隊維持緊密的聯繫。在影像

調色方面，為確保調色效果合乎理想，館內人員除了會就菲林的色調和光暗提供意見，有需要時更會運用館內的器材，自行調校一個近似的顏色，給匈牙利電影修復室參考和跟進。

經修復及重組後的數碼影音檔案，最後輸出成菲林及數碼媒體。數碼媒體會用作放映用途；另一方面，根據研究顯示，菲林在適當的溫、濕度下可以保存不變超過二百年，因此菲林將用作長久保育用途。

重綻光芒

今年適值資料館舉辦「再探新浪潮」節目，帶觀眾再探尋新浪潮的意義，新修復的《瘋劫》正好為這連串放映節目及座談會掀開序幕。3月24日晚《瘋劫》假座香港文化中心舉行首映，邀得戲中男主角萬梓良先生出席並上台作分享。他回首當年在《瘋劫》初登銀幕當男主角，迄今拍電影已有38載，當年只有二十多歲的他，受益於這股舉足輕重的電影浪潮。他認為新浪潮不但以新銳導演、鮮活拍法著稱，新演員亦得到磨練及發揮的機會，這股新力量不容忽視。

翌日，許鞍華導演亦應邀請，在她的另一部新浪潮力作《撞到正》（1980）放映後出席座談，與嘉賓主持陳榮照暢談有關《瘋劫》及她的其他作品的種種，令是次《瘋劫》由尋存、修復以至放映、重探的旅程圓滿完成。■

Ann Hui's stunning debut *The Secret* (1979) is one of the most important works of Hong Kong New Wave Cinema, but for many years the few remaining copies of the film were of very poor quality. It was essentially an incomplete viewing experience, as many of the night scenes key to the film were so murky that audiences could only guess what was happening in the dark, much less experience or appreciate the eerie atmosphere created by the film's stark cinematography. Fortunately Hong Kong Film Services kindly donated a copy of *The Secret's* internegatives to the Archive, and also granted permission to restore the film. The restored version of *The Secret* premiered at the Grand Theatre, Hong Kong Cultural Centre on the evening of 24 March, where audiences were able to fully appreciate the cinema classic in its full glory after many years. The successful completion of the project was much indebted to Hong Kong Film Services and Mr Wu Hei, and the Archive would like to thank them deeply for their generous support.

To reconstruct the extraordinary journey from tracking down copies of the film to restoring it to its former glory, we invited many of our Archive colleagues to narrate their experiences in all stages of the project and finally translated them into text. They are:



(左起) 康文署總經理 (電影及文化交流) 彭惠蓮、萬梓良、康文署助理署長 (文博) 陳承緯、本館館長楊可欣
(From left) Chief Manager (Film & Cultural Exchange) of LCSD Maggie Pang, Alex Man and his spouse, and David Lam Tak-luk (far right), who made a cameo appearance in *The Secret*



(左起) 楊可欣、萬梓良伉儷、曾客串演出《瘋劫》的林德祿
(From left) Janet Young, Alex Man and his spouse, and David Lam Tak-luk (far right), who made a cameo appearance in *The Secret*

HKFA Manager (Acquisition) Lesley Fung, Assistant Curator I (Film Conservation) Koven Lo, Assistant Curator II (Film Conservation) Stephen Fung, and Assistant Curator I (Programming) Priscilla Chan.

Acquisition of Film and Audio Sources

The acquisition and storage of films are by no means easy feats, and it often takes extended time and effort before one can acquire the appropriate audiovisual material suitable for restoration. *The Secret* was no exception. In 2011, the Archive was lent a valuable copy of *The Secret* on Betacam SP videotape to produce a duplicate copy. The tape was from Wu Hei, son of the film's producer Wu Sau-ye, and was lent out in the name of Hong Kong Film Services. This version was 80 minutes long and some scenes were missing. The next year, Wu Hei generously donated a second copy of the film—this time 88-minute long, silent internegatives. This version was 8 minutes longer than the Betacam SP tape, with much higher image quality, providing a solid foundation for our restoration work.

And yet the internegatives were not entirely flawless, as there were certain shots missing from the opening and closing sequences which had to be supplemented by the Betacam

SP tape. Apart from these two main sources, the Archive was also donated a VHS copy of the film by a generous donor in 2010. It served a critical role during the restoration process, supplying the soundtrack that was missing from the internegatives—an excellent illustration why each and every piece of cinema artefact is valuable in its own way. Without doubt, the Archive's mission to protect cinematic culture and heritage depends much on the support and awareness of cultural heritage preservation on behalf of the industry and the general public. Our experience with *The Secret* has yet again confirmed the truth in these words.

Digital Restoration: the Beginning

The Archive has just completed its digital restoration of *The Secret*, and the piece of source material most crucial to the process were nine reels of 35mm cellulose acetate internegatives, which were 7,716 feet in length, in colour, with no soundtrack, but had the best image quality out of all the Archive's source materials for the project. The other two sources for our restoration work were the VHS tape, which provided most of the audio track for the film, and the Betacam SP tape, which supplemented the shots in the opening and closing sequences that were missing from the internegatives.

After receiving the internegatives, our conservation staff first checked the film thoroughly, before repairing and cleaning it so as to enhance the quality of the image and sound from digitisation. Besides, the team assessed the overall quality of the film.

During this early check-up stage, we found that apart from some jittering scenes, there were also some spots, a couple of moldy, web-shaped stains, and the colours were also starting to flicker and fade. Fortunately the degree of shrinkage caused by cellulose acetate deterioration of the film was not serious, and only part of the film had faded colour. This meant that the overall condition of the film was not that bad, and was suitable for restoration. That being said, we started restoring the film two years ago, transforming the images from analogue film to digital 2K DPX files, and the soundtrack into WAV files. We handed over these source files to our partner in the project, Magyar Nemzeti Filmalap Nonprofit Zrt. of Hungary, for digital restoration and mastering.

Image-Sound Restoration and Mastering

The Hungarian restoration team subsequently followed the guidelines set by the Archive to restore every problem identified in the film's image and sound.



首映禮當日，香港電影資料館搜集組、修復組與節目組各司其職，確保為觀眾帶來美好的觀影經驗

At the premiere night, the Archive's Acquisition, Conservation and Programming teams each attended to its own duties and ensured the audience would have a fantastic screening experience.

One of these was the jittering subtitles in the internegatives. We decided that for some scenes we would keep the shakiness of the original image, so as to maintain consistency with other subtitled scenes and to make the subtitles appear more stable. These scenes were quite darkly lit in the first place and therefore it was difficult for audiences to notice any shakiness. As for the more serious cases of flickering and mold, the Hungarian team restored each individual frame meticulously manually.

The audio track of the restored film came mainly from a VHS tape, which was the longest and most complete audio source we had. However, since it was a rather old tape with a mono audio track, there was a need to clean out the track thoroughly by getting rid of extraneous noises. To perfect the outcome, our conservation team also asked the Hungarian sound technicians to extract from the Betacam SP tape the audio for two spoken words that were missing from the VHS tape.

Another issue we encountered was that VHS tapes have a frame rate of 25 frames per second (FPS), but film has a frame rate of 24 FPS. Therefore the restoration team had to change the audio track from the VHS tape to 24 FPS. As this often led to the audio and visual being out of sync with each other,

the team had to carefully sync the two together by looking closely at the actor's lip movements so as to match up every single line of dialogue and every piece of audio with the visuals exactly.

Colour Correction and Image-Sound Quality Assurance

The Archive worked hard to ensure that the colours of the restored version reflected the original look and feel of *The Secret* when it was first released in movie theatres. We also tried to maintain a close working relationship with the Hungarian team so as to ensure constant communication with our partners. In order to achieve the highest standards for colour quality and colour correction, Archive staff not only provided feedback on the film colours and brightness, but also occasionally used in-house equipment to adjust and create a similar colour for the Hungarian lab to refer to and follow up on.

The restored and reconstructed digital image and audio files were finally output into film and digital formats. The digital formats were used for projection and access purposes, and the film for long-term preservation needs as research indicates that film can be preserved and unchanged for over 200 years given the right temperature and humidity levels.

Restored to Former Glory

This year, the Archive held a retrospective named 'Revisiting the New Wave', with the purpose of inspiring audiences to re-discover and reflect on the meaning of the New Wave movement. The newly restored *The Secret* served as an ideal opening to this series of film screenings and seminars. Mr Alex Man, star of *The Secret*, attended and delivered a few words at the premiere of the restored version on the evening of 24 March at the Hong Kong Cultural Centre. Mr Man had been working in films for 38 years, ever since his first experience as a male lead in *The Secret*. He reminisced on how, as a young actor in his 20s, he was fortunate enough to benefit from such an important film movement. The New Wave not only consisted of a group of avant-garde directors experimenting with new and different film styles, but it also provided actors with opportunities to hone their craft and take on more expressive roles. It was therefore a new cinematic force to be reckoned with.

The next day, Ann Hui was invited to attend a post-screening seminar for another one of her New Wave works, *The Spooky Bunch* (1980). She joined in a discussion with guest host Chan Wing-chiu on a variety of topics regarding her extensive filmography, including *The Secret*. The seminar marked a fitting and ideal end to *The Secret*'s journey from acquisition, restoration to screening and rediscovery.

(Translated by Rachel Ng) ■

配合「再探新浪潮」節目，在3至5月間舉行了多個座談會和映後談，由當年身歷其中的影人大談當年點滴，今期率先刊載部分座談摘錄。

許鞍華： 把握現場情緒與 深層情緒最重要

執導《瘋劫》（1979）時在西環視察場景，那時羲皇臺已說要拆卸了，拍竣沒多久便真的被拆掉。從那兒循著斜路登上山坡，那裡正是這故事源起的那宗案件的案發現場龍虎山，案中那對男女陳屍的地點。我們戲裡的場景是真實的，當然故事中的鄰居是虛構出來，相關的那些景便可較自由選擇。

接著拍攝《撞到正》（1980），我本來屬意在鄉下拍攝，因為電影情節是虛構

的，我想到去長洲拍。之前我為廉政公署拍劇集時曾到長洲視察，所以較熟悉那兒的環境。我帶著攝影師和蕭芳芳（該片的監製）一起到場察看，大家也很滿意。

可能有點說教，但藉著這個機會，也想總結一下經驗。拍電影甚麼才是重要呢？第一便是現場情緒。其實所有好的電影不是鏡頭或故事來的，其實它是一個情緒。如果所有的工作人員都很投入，現場的情緒和能量是很不同的。譬如拍《瘋劫》時，我們的團隊不是很稔熟，大家第一次由電視過渡到電影，唯有盡量做功課，但每個人也很投入，現場的能量非常好，互相支持，而不是各師各法。

第二便是導演的深層情緒，即是你當時人在想甚麼呢？你當時的感覺是怎樣？你現在要我拍回《瘋劫》這些暴力場面，我是拍不到的。你要問自己當下最有感覺的東西是甚麼，然後去拍，這樣一定沒

錯。你硬要當作接一份工作來做，是沒那麼成功的。現場情緒和深層情緒最重要，技巧那些其實別人可以教你的。

我覺得所有的事情到最後都回到精神層面，具體的事情是解決得到的，精神上的東西有時是可遇不可求，無法製造也無法強迫的。譬如說新浪潮也是精神上的，大家也很興奮，做起事來很開心，多於努力訂下一個目標，例如想拍一部票房高、可摘下奧斯卡的電影。這些都是令我們繼續完成一些使命的原動力。

摘自「與許鞍華萬語千言」座談會，2017年3月25日

梁普智： 我的電影是先於新浪潮的

我拍《跳灰》（1976），在很多不同範疇也要進行實驗。我們的團隊深入九龍城寨取景，只拍了一天，用的是隱藏攝

驀然回首話新潮 — 影人座談摘錄

Backtracking the Path Travelled by the New Wavers— Seminar Highlights

整理：黃綺妮、蔡明俊 Collated by Natasha Wong & Simpson Choi

During the period from March to May this year, a number of seminars and post-screening talks were held in line with the Archive's theme 'Revisiting the New Wave'. Riding the wave of cinematic history, film professionals shared—without reservations—their most intimate thoughts and experience. Excerpts from seminar sessions are featured in this issue as a start off.

Ann Hui:

The mood on the set and the inner mood of the director matter most

Before *The Secret* (1979) went into production, we walked around the locations in Sai Wan. Word had got around that the Hee Wong Terrace had to be knocked down. Indeed it was knocked down not long after filming wrapped. There was a slope leading up to a hillside. That was Lung Fu Shan, the scene of the murder by which my film was inspired. It's where the bodies of the couple were found. The filming location itself was real. But of course, the neighbours in the plot were fictions, and we could take more liberties with the settings associated with those characters.

Then came *The Spooky Bunch* (1980).

To begin with I planned on filming it in the mainland countryside. But since the plot was largely fictional, it sprung to my mind that I could choose Cheung Chau instead. Before this project, I had scouted locations around Cheung Chau for an ICAC TV series, so I knew the place pretty well. I brought the cameraman and Josephine Siao—the film's producer—to the island. They were happy with it, too.

It might sound like I'm preaching, but I'd like to take this opportunity to wrap up my own experiences. What counts most in filmmaking? First and foremost, the mood on set. As a matter of fact, it's neither camerawork nor the story that makes a movie great; it's all just a matter of mood. If the entire crew sink their teeth into it, the mood and the energy on set would be totally different. Take *The Secret* for example. The crew members didn't know each other too well. It's our first venture into film from TV, so we could only do our best. Nonetheless, each and every one of us was really into it, doing our homework beforehand. The work atmosphere was so good. We saw ourselves as members of a team rather than as individuals doing things 'my' way.

Next is the inner mood of the director, which means: what exactly is on your mind as the director? What do you feel at the moment? Now I can't possibly redo the bloody scenes like what I did in *The Secret*. You've got to ask yourself what you feel most strongly about, and then make it your subject matter. That way, you can't go wrong. If you treat it like a job half-heartedly, it wouldn't work as well. Eventually, the mood on set and the inner mood of the director matter most. As for techniques and other things, you can always learn from others.

My belief is that everything, at the end of the day, boils down to the spiritual. Tangible problems can be solved, but anything that is spiritual only comes about naturally. You can't create it, nor can you force it to happen. The New Wave, after all, is also something spiritual. Everyone was excited and had great fun working together. It's all about the spirit, rather than making any conscious effort to meet a target, say, a box-office hit or an Oscar winner. This has been the force that drives us forward in achieving our missions.

Excerpt from 'Ann Hui on Ann Hui' seminar dated 25 March 2017

錄機，城寨裡的人根本不知道正在拍戲，我們僅帶著攝影師、助手和演員走進去。當時的九龍城寨真的與毒品息息相關，而警察與黑社會之間已有共識，我們在那天，真正的黑社會並沒有出鏡。那天我著攝影師使用手持攝影機拍攝，為何選擇手持呢？當你聯想到警察、毒品，用手持攝影機來拍看來較自然；如果固定拍攝，很難追蹤那些人，觀眾會覺得前者比較寫實。

另外有很多景，如旺角街市，我覺得觀眾未必在電影中見過，而片頭開場攝於阿姆斯特丹，那時阿姆斯特丹是歐洲的毒品中心。有這樣實景拍攝的想法，是因為尤其那個年代，邵氏、嘉禾常傾向拍廠景，很少會取實景。

《跳灰》與當時香港電影不同的地方在於題材，是取之真實的，是關於香港的。六十年代有些廣東戲也是真實的，例如龍剛導演的那些戲，但有個時期沒人拍那些戲。我是跟隨那傳統，我不是屬於新

浪潮的，我是先於新浪潮的。

新浪潮的內容是關於一些中國文化特質，而我拍的東西很西化，我的電影內容可在紐約拍，但新浪潮那些戲不可以在紐約拍，要真實在香港拍的。說實在，香港的景不可以在紐約拍，但我說的故事可以在紐約或倫敦拍。我覺得《跳灰》不是屬於新浪潮，可能我拍過最具中國情懷的電影是《等待黎明》（1984）。

譚家明導演的探索是有關電影語言的；而徐克導演是頗即興的，新浪潮有很多不同的電影片種，這是新浪潮有別今天電影的一個優點。

摘自《跳灰》映後談，2017年4月9日

陳欣健： 我們要著力表達人性抉擇

1975年，我跟梁普智、蕭芳芳正在籌備拍《跳灰》，豈料投資人跑掉。那時電影只剩一個月便要開拍，我們還欠七十

萬，於是向續續的老闆葉志銘求救。老一輩便知道續續原本是賣牛仔褲的公司，頗為賺錢，他就投資讓我們開拍。結果《跳灰》非常賣座，賺了很多錢。葉志銘想繼續拍電影，就勸我不要做警察，過檔幫他。

跟于仁泰拍《牆內牆外》（1979）是因為彼此都很投契，於是便一起寫劇本和導演。其實片中劇情全是虛構，故事性頗薄弱，我們想表現人物的關係多於故事，故此很多枝節跟主線關係不大。我們覺得人生就是這樣，很多事情未必有主線，所以著力表達不同事件上的人性抉擇。

陳韻文是很好的編劇，而我和于仁泰就主力設計動作等場面，當然我還負責塑造警察的性格，我是很受不了警察永遠是忠的，於是由《跳灰》開始我們便賦予警察更多人性，《牆內牆外》便有警察貪污的劇情，因為現實是有很多灰色地帶。我的角色就是遊走於灰色地帶，相當古惑，而朱江的角色則極為木訥，但這兩種人是



(右起) 講者許鞍華、陳榮照
(From right) speakers Ann Hui, Chan Wing-chiu



(右起) 講者梁普智、蕭恒
(From right) speakers Leong Po-chih, Siu Heng

Leong Po-chih: I came before the New Wavers

When I was making *Jumping Ash* (1976), I kept experimenting on many fronts. Our crew went deep inside the Kowloon Walled City for location shooting and it took us just one day. We used hidden cameras, so the folks there didn't know we were filming. We went ahead with only a cameraman, his assistant and the cast. Back in the day, the Kowloon Walled City was closely related to drugs. The police and the triads had reached an agreement already, so the day we went on location, the real triads didn't enter the frame. On that day, I told the cameraman to go hand-held. When you think of the police and drugs, it feels natural to go hand-held; if you go for a static camera, you can't possibly chase after those people. The audience would find the former more realistic.

I think many of the locations, such as the Mongkok Market, were probably never seen before in film. The opening sequence was actually shot in Amsterdam, a drug hub in Europe back then. I had the idea of location shooting because during those years, most Shaw Bros and Golden Harvest productions were made in the studio. They would rarely go on location.

What sets *Jumping Ash* apart from the Hong Kong movies at that time is its subject matter. It's inspired by real-life events, it's something about Hong Kong. Back in the 60s, some of the Cantonese movies were real too, such as [director] Patrick Lung Kong's works. But there was a period when no one would make those movies. I am among those who followed that tradition. I don't belong to the New Wave—I am before their time.

The New Wave is about some Chinese cultural feeling, but my subject matter is very much Westernised. My films can be shot in New York, but not the New Wave films; they must be shot in Hong Kong for real. The realistic thing, the location shots in Hong Kong can't be taken in New York, but my story can be filmed in either New York or London. I think *Jumping Ash* doesn't belong to the New Wave. The most Chinese film I've made is probably *Hong Kong 1941* (1984).

Director Patrick Tam's exploration is all about film language. Director Tsui Hark always improvises. The New Wave offers many different types of movies. That's one of the things the New Wave beats present-day Hong Kong cinema.

Excerpt from *Jumping Ash* post-screening talk dated 9 April 2017

Philip Chan: We focused our efforts onto portraying human choices

In 1975, while I was making *Jumping Ash* with Leong Po-chih and Josephine Siao, the film's investor ran off, leaving us in need of HK\$700,000 with less than one month left before principal photography. So we begged Jimmy Yip Chi-ming for help. Jimmy owned a company named 'Bang! Bang!', which people from older generations may recognise as an old jeans company. It was quite a lucrative business, and Jimmy gave us the money to fund the rest of the project. The film ended as a box office hit, so it was a very profitable investment for Jimmy. He was interested in making more movies, so he persuaded me to quit my job as a policeman and work for him.

I started working on *The Servant* (1979) with Ronny Yu Yan-tai because we got along very well with each other and so we began writing and directing as a team. The plot of *The Servant* is completely fictional, but it's not a film with a particularly tight sense of narrative. Instead we wished to focus more on the relationships between the characters, and so many of its details

可以做朋友的，雖然他知道我貪污後十分痛心，可是最後還是放我一馬。我覺得這種男人與男人之間的感情是頗特別的。我和于仁泰就是主力寫這些警匪之間的情節，感情部分則由陳韻文負責，而其他細節就留給何家駒跟進。

《跳灰》和《牆內牆外》都用了很多外國的音樂。另外聲音在表現真實上亦十分重要，有時我們會透過留聲機、電台播音來營造現場的真實感，例如《跳灰》開頭也是加了教堂鐘聲，增加在荷蘭的真實感。

《跳灰》有些情節源自真實的經驗，例如嘉倫晚上到酒吧作樂，跟女朋友打情罵俏等；《牆內牆外》則是相反，打劫機場可能真有其事，不過過程都是我們虛構出來，還有監獄部分的劇情也是虛構的。其實以一個真實的案件作為電影題材是不足夠的，一開始要想好的一定是故事，而不是真實的案件，案件只不過是為了推動故事劇情而發生。

我們以前看電影中的警察角色，都很不喜歡。通常是探長走出來，弄一弄帽子，按一按那把膠槍，然後就說：「這案件真是複雜了。究竟是誰幹的？」這樣很乏味，我們就想：如果由我們來拍，一定比他們更好看。結果我們就走了出來拍。

摘自《牆內牆外》映後談，2017年4月23日

黃義順： 受益於新浪之前的多位導演

唐書璇小姐可算是我的啟蒙老師。遇到唐小姐之前，我是從未試過在剪接上分鏡頭，因為我初入行時，不少黑白粵語片都是由導演順序分好鏡頭，我們只要把頭尾剪掉，再駁上它們便完成，這可說是技術性的工作。但是給唐小姐當剪接完全不是這回事，拍《再見中國》（1974）時她用了很多角度拍同一個情節，回到剪接室時才慢慢選出最好的鏡頭。對她來說，技巧反而不是最重要的考慮，她會將演員

擺在第一位，反覆的咀嚼演員的心態，準確掌握他們情緒上的轉變，令到演員之間的互動達至最好，故此她會花很多時間剪接感情戲。因著她我才知道剪片不單是技術性，原來還有創作性在裡面。

《迷》（1970）亦同樣讓我學習到很多東西。雖然這是實驗電影，但卻是用35毫米菲林拍，而且耗掉超過十萬呎，剪片時間更長達一年之久，期間孫寶玲導演跟我解說了很多事情。她本身是位攝影名家，尤其擅長人像攝影，對拍攝女性特別有心得，她教曉我如何看女演員，怎樣的角度才是最好看的。

龍剛導演是我另一位老師，我跟他一起工作了七、八年。他尤其注重剪片，其中有兩種技巧是非常好的，一種是平行式剪接，將幾場戲對剪，連結在一起，讓觀眾覺得幾件事好像同時發生，令節奏更緊湊；另一種是意識流閃回的手法，當人物想到一件事，該事便會在畫面上出現，龍導演插入閃回通常是第一次很短促，大



陳欣健
Philip Chan

(右起) 講者黃義順、傅慧儀
(From right) speakers Wong Yee-shun, Winnie Fu



did not necessarily serve to move forward the main narrative. We felt that this approach was reflective of real life—a main narrative or theme is not always apparent, and so we focused our efforts onto portraying how people react when faced with a series of human choices.

Joyce Chan is an excellent screenwriter. Ronny and I concentrated on designing the action sequences. Of course, I was also responsible for writing the cop character. I have very little patience for cop characters who are morally perfect, and so I consciously imbued the police characters in *Jumping Ash* with more human flaws, and likewise cops in *The Servant* were susceptible to bribery and corruption. In real life, morality is rarely black and white and my character in *The Servant* is a cop who slyly operates in shades of grey. Yet I manage to become good friends with Paul Chu's character, who is on the other hand, stoic and unyieldingly upright. He is devastated after he learns of my corrupt acts, but eventually chooses to let me go. Their relationship is very fascinating to me. So Ronny and I took the lead in writing the scenes between the cops and gangsters, while Joyce took charge of the lovers' relationship. Other details were left to William Ho.

Both *Jumping Ash* and *The Servant* used a great deal of Western music. In addition, since sound was crucial in creating realism in film, we often made use of diegetic sound such as voice-recorders and radios to help make our scenes more realistic. For example, *Jumping Ash* starts with the ringing of church bells so as to make the Dutch setting more authentic.

A great deal of *Jumping Ash* was based on real-life experiences, such as the part where Ga Lun visits the bar at night and flirts with his girlfriend. The opposite is true of *The Servant*. While robbing the airport is theoretically possible, the entire case was fictional, as well as the scenes set in the prison.

We used to dislike most of the cop characters we saw in the movies. Usually, whenever a detective entered the scene, he would fidget with his hat, press on his plastic gun and say, 'Hmm... what a difficult case. Who did it?' It was all so boring. We were convinced that we would do a better job if we made a crime film and that's exactly what we did.

Excerpt from *The Servant* post-screening talk dated 23 April 2017

Wong Yee-shun:

I was benefitted from the many directors before the New Wave

Before working with Ms Tong Shu-shuen, I'd never tried selecting shots on the editing table. When I first joined the profession, black-and-white Cantonese film directors usually had all the shots picked and laid out in sequence. What we had to do was cut off the beginning and end of the filmstrips and then put the pieces together. It was pretty much a technical job. But Ms Tong treated editing in an entirely different manner. While shooting got underway for *China Behind* (1974), she had the same scene shot from various angles, and she would take her time, choosing the best shots at the editing room. To her, technique is not the most important thing; she always puts the cast above all else, so that she can capture accurately the ebb and flow of their emotions, and make sure they'll interact in the best possible way. That's why she'll spend a good deal of time editing scenes that convey emotions. Thanks to Ms Tong, I came to realise that editing is not just a matter of technique; it can be creative, too.

Lost (1970) is also a great learning experience for me. It was shot on 35mm

概只有三格菲林，到第二次就長一點，第三次就更長。他分了幾個階段的閃回，去展現人物想及的事情。當年這兩種手法都很具創意的，我從他身上學到不少剪片技巧。

我初入行的時候，還是黑白粵語片時代，工作的時候是沒有機械放映，只能用放大鏡看底片，剪接工作是傾向技術性的。到了新浪潮，設備多了，可以用工作拷貝剪片，還有剪接機Steenbeck的輔助，所以整體上新浪潮的年輕導演對電影的要求提高了不少，例如在場面調度、分場等各方面，新浪潮的導演會做得更仔細，花更多時間去追求質素。

替《撞到正》剪接時，我試過扔了二百多呎菲林，原本那些片段是留作結尾時用的，都是一些屋簷之類的鏡頭，風格跟之前的片段有很大分別，最後我決定只留下皮球掩蓋太陽那一幕作結。我對演員也有要求的，有些做得不好，我就會幫他「執戲」。譬如演員做得過火、出問題的，我就會花很多功夫去補救，想盡辦法也要解決問題，有些情況甚至會借用別的鏡頭去加強演員之間的互動，所以不少演員頗喜歡我，因為我的剪接幫了他們。

摘自「手起刀落：拼接新浪前後」座談會，2017年4月22日

下期《通訊》將會接續報導「再探新浪潮」節目餘下多個座談會及映後談的概況，敬請留意。



蝶變再現江湖 - The Butterfly Murders Back to the Scene

多位參與《蝶變》（1979）台前幕後的著名影人，包括：（左起）該片的策劃及服裝設計孔權開、演員黃樹棠、劉兆銘、米雪、高雄及時任該片副導演的劉國昌導演，4月29日結伴來到資料館欣賞《蝶變》。電影放映完畢他們更留步，分享當年拍攝過程中的苦與樂，令現場觀眾驚喜不已。

Members from the film crew and cast of *The Butterfly Murders* (1979) reunited for the screening of the film at the Archive on 29 April, among them include (from left) Planner and Costume Designer Hung Kuen-hoi, actors and actresses Wong Shu-tong, Lau Siu-ming, Michelle Yim, Ko Hung and Assistant Director Lawrence Lau. The guests remained after the screening and discussed the struggle and bliss of making the film, which thoroughly thrilled the entire audience.



孔權開（右）與米雪乘興參觀本館「穿·越·時代：古裝篇」展覽，圖中孔權開在講解他為電影《妲己》（1964）設計和製作戲服的經過

With an intriguing spirit, Hung Kuen-hoi (right) and Michelle Yim toured the Archive's exhibition 'The Stars, the Silver Screen and the Period Wardrobe'. In this photo, Hung was narrating the process in which he designed and made costumes for *The Last Woman of Shang* (1964).

film despite being an experimental feature. More than 100,000 feet of film stock was used, and the editing process took as long as one year. The director Sun Po-ling herself is a famous photographer with a flair for portraits, especially of women. She's enlightened me enormously, as to how I should look at actresses, and how to make sure they would look their best on camera.

Patrick Lung Kong is another mentor of mine. We'd worked together for seven or eight years. Director Lung was particularly serious about film editing. Of the techniques he employed, two are worth special mention. One is cross-cutting, which tightens the narrative by putting multiple storylines side by side; it makes the audience feel as though the separate events were happening at the same time. Another is flashback in stream-of-consciousness fashion; when something comes to a character's mind, it'll be visualised on screen. The first time Director Lung inserted flashback is usually very short—no longer than three frames of film. The second time would last longer, and the third time even longer. Back in the day, these two techniques were strikingly creative. I've gained a wealth of editing skills working with him.

By the time I first went into editing, black-and-white Cantonese productions were prevalent in Hong Kong cinema. There was no machine to run the film, and editors could only examine the physical

negative with a magnifying glass. Editing was, for the most part, a technical job. With the dawn of the New Wave, we had more equipment, such as Steenbeck, as well as a cutting copy for us to work on. By and large, the New Wave young directors demanded much higher standards than their predecessors, such as mise-en-scène, scene breaks and more. The New Wavers were more meticulous about their work, and they were willing to invest more time to achieve better quality.

While editing *The Spooky Bunch*, I threw away more than 200 feet of film stock. They were mostly empty shots of the eaves of houses, supposed to be used for the film's ending. Style-wise, they were out of synch with the preceding scenes. At last, I used only the shot of the sun being eclipsed by a bouncing ball for the ending sequence. I have expectations of the actors, too. For example, I'll rack my brain and go the extra mile to set things right. Sometimes, I'll even borrow shots from somewhere else to enhance the interaction among the cast. So I'm quite popular among actors, because my editing has done them much good. ■

Excerpt from the 'Jump Cut In and Out of the New Wave Era' seminar dated 22 April 2017

Translated by Elbe Lau & Rachel Ng

The next issue of our *Newsletter* will follow up the remaining seminars and post-screening talks of 'Revisiting the New Wave'. Stay tuned.

雪美蓮緣牽舊浪新潮 -

Mary Stephen's Predestined Rendezvous with the Old and New Waves

與雪美蓮對話

在香港土生土長的雪美蓮，與法國新浪潮名導伊力·盧馬合作無間，為其御用剪接師之外，兩人亦曾合作創作音樂。4月15日，資料館請來她與羅卡，主講「與雪美蓮共話舊浪新潮」座談會，大談相隔十年的法、港新浪潮電影在精神上的互通性，及她近年如何將今日已成舊浪的新浪潮精神，延續至近年湧現的中港獨立電影新潮中。

座談會中，雪美蓮先細說六十年代中她深受《中國學生周報》啟發而愛上電影，進而談到她在加拿大、法國求學，及留法時以「打游擊」方式加入獨立製作行列的經過。在與盧馬長達二十多年的緊密合作中，雪美蓮自言獲益良多。羅卡則分析雪美蓮的導演作品，特別是《絲之影》（1978）所流露的女性纖細觸覺，可見瑪格烈特·杜哈絲對她的影響。羅卡又討論她不同時期的實踐，如何體現新浪精神，並與香港新浪潮導演最初以有限資源拍攝實驗電影，繼而在電視台用16毫米菲林在極短時間內拍攝，或初進影壇時不以迎合大眾口味為目標，而是著重表達對世界的感覺，並以互相扶持的方式拍片的自主精神不謀而合。

近年雪美蓮致力提攜後進，為多位中、港新冒起的導演擔任剪接，並參與創作以至集資及推動電影參展，去年更成為嶺南大學駐校藝術家。雪美蓮縷述箇中經過，羅卡認為她無異於將昔日的新浪潮精神延續下去，難能可貴。

《酒徒》中的意識流

「剪接師雪美蓮」節目選映了雪美蓮編導及剪接的多部海外與本地劇情片及紀錄片。4月17日的《酒徒》（2010）映後談，邀得該片導演黃國兆，與負責剪接的雪美蓮對談心得。

《酒徒》是改編自著名作家劉以鬯原著、以意識流手法聞名的同名小說。雪美蓮表示在剪接的過程中，亦採用近乎意識流的剪接手法，將畫面訴說的故事、畫外音的敘述、文字及音樂整合起來。黃國兆則由多年前鍾愛這小說談起，隨後再將1999年決定改編的緣由、與劉以鬯洽購小說版權的經過，以至拍攝時遇到的困難，娓娓道來。



講者與專誠前來的一眾新浪潮與鮮浪潮導演及好友：（前排右起）羅卡、雪美蓮；（後排右起）許鞍華、陳榮照、曾翠珊、鄧毅鴻、鄭珮詩、黃浩然、傅慧儀

Speakers with friends and directors of New Wave and Fresh Wave: (front row, from right) Law Kar and Mary Stephen; (back row, from right) Ann Hui, Chan Wing-chiu, Jessey Tsang, Tang Ngai-hung, Teresa Kwong, Amos Why and Winnie Fu

A Conversation with Mary Stephen

Born and raised in Hong Kong, Mary Stephen had worked closely with renowned French New Wave director Éric Rohmer. Apart from being Rohmer's go-to editor, she has also created music with the filmmaker. The Archive invited Stephen and Law Kar to speak at 'A Conversation with Mary Stephen' on 15 April. Over the course of the seminar, they talked about how the Hong Kong and French New Wave movements, although separated by a decade, are interconnected on a spiritual level. The former also shared her recent efforts in carrying the spirit of the now old movement into the newly-emerged trend of Chinese and Hong Kong independent production.

Mary began the seminar by detailing how she fell in love with film under the influence of *The Chinese Student Weekly* in the 1960s. She then talked about her studies in Canada and France, as well as how she became a part

of the independent production industry through 'guerrilla tactics' during her stay in France. Mary divulged that she gained much knowledge from the 20-odd years of working closely with Rohmer. Law Kar, meanwhile, analysed the works directed by Mary. He highlighted the delicate woman's touch of *Ombre de soie* (1978) in particular, noting how Marguerite Duras has influenced her. He also discussed Mary's endeavours in different time periods, her manifestation of the New Wave spirit, as well as how she went from making experimental films while Hong Kong New Wave directors commenced shooting under limited resources and filmed with 16mm film cameras within a very short space of time when they worked for television stations. Law Kar also remarked on how she is similar to the Hong Kong New Wavers in their belief of mutual support, as well as the fact that they both focused on expressing their views toward the world instead of trying to appeal to public taste when they first started out in the film industry.

In recent years, Mary has been dedicating herself to pushing the next generation forward. She has helped many emerging Chinese and Hong Kong directors to edit their works, take part in creative processes and fundraising, and also encourage their participation in film festivals. Last year, she even became a resident artist at Lingnan University. As an end note, Law Kar commended her on carrying the spirit of the New Wave into the future.

The Drunkard and the Stream of Consciousness

For the screening programme titled 'Mary Stephen, Cinéaste', a series of overseas and local films and documentaries edited by Mary Stephen was selected for showing. At the post-screening talk of *The Drunkard* (2010) on 17 April, the film's director Freddie Wong was invited to share his thoughts with Mary.

The Drunkard is adapted from the namesake novel, known for its stream-of-consciousness narrative mode, by renowned writer Liu Yichang. Mary expressed that in the editing process, she also adopted a technique similar to the author's style, integrating its images, sounds, text, and music. Wong, meanwhile, started off by talking about how he fell in love with this novel many years ago. He then went on to detail the reasons behind his decision to make a film adaptation in 1999, the process of discussing the rights to the novel with Liu, as well as the difficulties he encountered during its shooting. (Translated by Johnny Ko)



（左起）雪美蓮、黃國兆
(From left) Mary Stephen, Freddie Wong

「尋存與啟迪」系列進入第3輯，今年2至4月選映了8部近年從三藩市搜羅得來的珍貴早期電影，並舉辦8節座談會，由特約研究學者就這些電影尋索研討課題，分析扼要精闢。

Among the early cinematic gems acquired from San Francisco few years ago, eight were screened during the period from February to April this year as the third instalment of 'Early Cinematic Treasures Rediscovered'. The screenings were held in conjunction with eight seminar sessions hosted by research scholars, who offered their brilliant and incisive insights into various topics relating to the films.

戰前香港電影的本土味與東西風

The East, the West and the Local in Pre-war Hong Kong Cinema

11.2.2017

《血淚情花》(1939)是著名女丑譚蘭卿現時留存於世的最早期作品，從中可窺見她早年從影的正印花旦風采，吳君玉由此出發，略述譚蘭卿初出道時與馬師曾合作，後來改演女丑並且在影壇大放異彩的經過。對於影片的故事框架，吳君玉認為影片雖以母女之間的衝突作主線，但主題是提倡救國，以親情提昇至愛國之情為精神底蘊，是典型的時代產物。



(左起) 傅慧儀、吳君玉
(From left) Winnie Fu, May Ng

傅慧儀則集中討論這部影片對王爾德名劇《溫夫人的扇子》的參照，及將之與改編自同一部舞台劇本的荷里活默片《美人之扇》(1925)及後來的粵語片《金夫人》(1963)作比較。傅慧儀繼而指出，影片雖借用西方戲劇作藍本，但放進本土的語境，糅合導演的觀點及傳統價值取向，產生截然不同的意識形態，像主張為國家民族放下兒女私情，赴前線抗日。這種取態與編導蘇怡的左翼文藝背景不無關係。

Rivals in Love (1939) is the earliest remaining work of Tam Lan-hing, famous interpreter of *nüchou* (female clown) roles. It offers a rare look into her early career as a charming, young *dan* (leading lady). This idea served as May Ng's starting point in her discussion on Tam's journey from a newcomer collaborating with Ma Si Tsang to her transition into an outstanding *nüchou*. Ng also commented on the narrative structure of the film, suggesting that even though the mother-daughter relationship is the central conflict that drives the film forward, the overarching theme of the story is in fact saving one's country. Therefore, it can be said that

Rivals in Love is a product typical of its times in terms of its underlying ideology: how familial bonds are elevated into patriotic sentiment.

On the other hand, Winnie Fu focused on the ways *Rivals in Love* was inspired by Oscar Wilde's play *Lady Windermere's Fan*. She also compared the film with the 1925 Hollywood's silent version and the 1963 Cantonese production *Madam Kam*. According to Fu, despite the story's Western origins, the ideological values espoused in *Rivals in Love* are vastly different from its source material, due to its local context as well as the director's own value system and beliefs. For example, the notion that one should put aside trivial matters of the heart for the sake of the greater good of the nation, and travel to the frontlines to join the resistance against the Japanese, is inseparable from writer-director So Yee's background as a leftist intellectual and artist.

戰後流行的黑色電影和黑色／黃色小說

Hong Kong Post-war Film Noir and Pulp Fictions

19.2.2017

羅卡在《辣手蛇心》(1947)的映後座談中，簡述了戰後香港間諜片、偵探片、警匪片和「血腥通俗劇」一方面追隨荷里活和上海黑色電影潮流，另一方面因著本土的黑幕小說、艷情小說傳統發展而來，這些連載於小報的小說在抗戰中已流行，到戰後大盛。通俗小說和黑色電影互為激盪，大受小市民歡迎，和社會紛亂貧困、人們投機取巧、人性虛浮偏激大有關係，市民普遍需求廉價的情緒渲洩。講者追源溯始，列舉出戰後最流行的讀物和改編為電影後的變化，並指出當年衛道之士對通俗讀物的誤解，忽視了它的文化特色和社會功用。

羅卡文章〈戰後粵派通俗小說和粵語片〉見《通訊》第79期(2017年2月號)，第14-16頁

In the post-screening seminar for *The Evil Mind* (1947), Law Kar gave a brief overview of the development of various genres in Hong Kong post-war cinema, including spy, detective and crime dramas, as well as 'gory melodramas'. He described how these films on the one hand took cues from film noir trends from Hollywood and Shanghai, whilst on the other hand also being influenced by local 'muckracking' and erotic novels serialised in tabloids, which gained popularity during the war and flourished during the post-war period. The synergistic relationship between pulp fiction and noir films was very well-received by the general public, in part due to the audience's need for cheap emotional catharsis in a social context of disorder, poverty, speculation frenzy and moral corruption. After tracing how the most popular post-war novels were changed and adapted for the silver screen, Law Kar also suggested how contemporary moral crusaders misunderstood and neglected the cultural value and social function of such pulp novels.



羅卡
Law Kar

See Law Kar's essay 'Post-war Cantonese Pulp Fiction and Cinema' in HKFA e-Newsletter Issue 79 (February 2017) on HKFA website.

用藝術與侵略者搏鬥：戰前香港文化戰士麥嘯霞

Fighting the Invaders with the Arts:

Mak Siu-ha, the Cultural Warrior of Pre-war Hong Kong

18.2.2017

《血灑桃花扇》(1940)是編導麥嘯霞碩果僅存的電影作品，彌足珍貴，講者陳守仁博士介紹麥嘯霞在影、劇界的貢獻：他是活躍於三十至四十年代的電影導演，更專擅書法、曲藝，亦是著名粵劇編劇家及粵劇史學者，是難得一見的跨界人才。麥嘯霞不幸英年早逝，



陳守仁博士
Dr Chan Sau-yan

於1941年12月日軍攻佔香港時中彈殉難，由於作品散佚，令後世對他所知不多，這部影片的出土無疑意義重大。陳守仁分析《血灑桃花扇》的愛國思想，並縷述麥嘯霞致力用藝術與侵略者搏鬥，面對戰前港英政府對含反日訊息的文藝作品的嚴厲審查，仍堅持在作品中主張抗日救國，情操令人景仰。講者分享由麥嘯霞的徒弟及戀人、大抵是粵劇史上最多產的「女師爺」容寶鈿所剪存麥氏撰寫的報紙專欄《導演經》章節，讓觀眾一窺其電影理念；並細說這一對藝壇鴛侶的合作及相知相惜的深厚關係。

陳守仁文章〈麥嘯霞熱血灑在桃花扇〉見《通訊》第76期(2016年5月號)，第21-23頁

As writer and director Mak Siu-ha's only surviving film, *The Blood-Stained Peach Blossom Fan* (1940) is a rare gem. In the seminar, guest speaker Dr Chan Sau-yan gave an overview of Mak's achievements in cinema and theatre: not only was he a film director active during the 1930s and 40s, he was also a master of Chinese calligraphy and musical theatre, as well as a renowned writer and historian of Cantonese opera—a rare polymath of many talents. Unfortunately Mak died under bombs at a young age when Japanese troops attacked Hong Kong in December 1941. With most of his work lost, his name faded into obscurity with subsequent generations, which highlights the significance of *Blood Stained Peach Blossom Fan*'s rediscovery. Dr Chan analysed the patriotic ideas in the film, describing how Mak strived to use his art to fight against the invasion of foreign powers, especially in a context of strict censorship against anti-Japanese content under Hong Kong's British rule. Mak's insistence on using his work to advocate the defense of his country against Japanese invasion is thus highly admirable. Dr Chan also shared excerpts from a newspaper column which was penned by Mak and saved by Alice Yung. Apart from being Mak's protégé and lover, Yung was also perhaps the most prolific 'female mastermind' in Cantonese opera history. The newspaper cuttings provided the audience with a glimpse of Mak's film philosophy, and also shed light on the collaborative partnership based on mutual admiration and respect between Mak and Yung.

Dr Chan analysed the patriotic ideas in the film, describing how Mak strived to use his art to fight against the invasion of foreign powers, especially in a context of strict censorship against anti-Japanese content under Hong Kong's British rule. Mak's insistence on using his work to advocate the defense of his country against Japanese invasion is thus highly admirable. Dr Chan also shared excerpts from a newspaper column which was penned by Mak and saved by Alice Yung. Apart from being Mak's protégé and lover, Yung was also perhaps the most prolific 'female mastermind' in Cantonese opera history. The newspaper cuttings provided the audience with a glimpse of Mak's film philosophy, and also shed light on the collaborative partnership based on mutual admiration and respect between Mak and Yung.

See Chan Sau-yan's essay 'Mak Siu-ha Painted Blood on the Peach Blossom Fan' in HKFA e-Newsletter Issue 76 (May 2016) on HKFA website.

初探戰後通俗劇的故事與風格

Storytelling and Visual Style of Post-war Melodrama

25.2.2017

劉嶽首先追溯《難測婦人心》的源起。電影於1947年5月首映，劇情固然參考同年1月在港上映、譯名相同的荷里活影片(原名為 *Leave Her to Heaven*)，但於粵語片版本面世前，類似的橋段已挪用於同年2月由新聲劇團搬演的同名粵劇。早期不少香港電影借鏡西片，



劉嶽
Lau Yam

亦有粵劇從西片取材，然後成為粵語片藍本，此片可能為一例，值得考究。講者特別分析導演畢虎營造灰色調子的筆觸，見諸場面調度、鏡頭、佈景等多方面，如大量白燕的特寫鏡頭，以至樓梯、睡床擺設及人物在景框裡的佈局活動等，原來都在描寫一夫二妻關係的構成和破敗；影片藉華人傳統婚姻觀面對衝擊的題旨發揮，消化荷里活元素，以肅殺情調和陰森光影，刻劃女性心理壓抑，拓展類型而不落陳套，是有助研究粵語言情電影變遷的特異之作。

Lau Yam began the seminar with tracing the origins of *The Inscrutable Heart of Women* (1947). The film premiered in May 1947, and while its story was undoubtedly influenced by the Hollywood production *Leave Her to Heaven* (released in January the same year in Hong Kong, with the same translated Chinese title), many of its plot points were recycled from the synonymous Cantonese opera staged in February of the same year. Early Hong Kong cinema often borrowed from Western films, and some Cantonese operas were likewise influenced before they were adapted for the big screen—it is worth investigating whether *The Inscrutable Heart of Women* is one such example. Much of Lau's analysis focused on director But Fu's efforts in creating a sombre tone for the film, for example through his mise-en-scène, cinematography and film sets. For example, the many close-up shots of Pak Yin, the interior shots of stairs and the bedroom, as well as how characters move around in the frame all contribute to depicting the triangular relationship between one husband and two wives, and the breakdown of that relationship. Through exploring and challenging Chinese traditional views on marriage, the film absorbs and recasts its Hollywood influences, while at the same time giving a gripping portrayal of female psychology and repression through its moody atmosphere and unsettling imagery. It pushes the boundaries of traditional genre films in Hong Kong cinema without falling into cliché, and is a unique work of special academic interest as it highlights the transformation of the melodrama genre in Cantonese cinema.

在家國戀與浪漫愛之間

Between Family-state Love and Romance

4.3.2017

游靜博士在《歸來燕》(1948)放映後舉行的座談中，以該片為切入點，從其時香港影片的本土特色、香港電影與中國電影的淵源、言情片類型、歷史脈絡(平妻習俗)及互文分析多個角度，闡述「家國戀」和「浪漫愛」在香港和中國電影中如何展示出不同的涵意。講者對香港的《歸來燕》和《情劫姊妹花》(1953)與上海的《國風》(1935)和《姊妹花》(1933)

等「姊妹」影片，指出「家」和「國」在兩地電影中的詮釋。姊妹關係把言情片複雜化，女身成為多重價值觀的戰場，中國左翼電影強調「國」，香港電影則疏解個人欲望和群體利益之間的矛盾，重寫中國舊俗在被殖西化華人社會的演化，有著獨特的文化位置。



游靜博士
Dr Yau Ching

In chairing the post-screening seminar for *Return of the Swallows* (1948), Dr Yau Ching used the film as a springboard for contrasting how 'family-state love' and 'romantic love' take on different shades of meaning in Hong Kong and Chinese cinema. Her discussion covered a number of different angles, including the local characteristics of Hong Kong cinema; the origins of Hong Kong and Chinese cinema; the features of the melodrama genre; historical influence (polygynous traditions) and intertextual analysis. In comparing two examples of Hong Kong cinema, *Return of the Swallows* and *The Sisters' Tragic Love* (1953), with two

Shanghaiese 'sister productions', *National Customs* (1935) and *Twin Sisters* (1933), Dr Yau elaborated on the various ways 'family' and 'state' were interpreted and depicted in Hong Kong and China. The sisterly relationships portrayed bring layers of complexity to the melodramas, and the female body is used as a battlefield for warring ideologies and value systems. While the Chinese leftist films put emphasis on the 'state', the Hong Kong productions tended to focus on the conflict between personal desire and communal interest, as well as the evolution of traditional Chinese customs in a colonised, Westernised society—a cultural viewpoint with unique value.

青衫紅淚：從望雲原著到電影改編

A Poor Lover's Tears—

From Original Novel to Cinematic Adaptation

12.3.2017

於《青衫紅淚》(1948)放映後舉行的座談會中，黃淑嫻博士從這部白燕主演的作品說「壞女人的道德」，顯示四十年代香港電影未完全類型化時期的狀態。該片改編自望雲寫於戰前的小說，講者指出原著對其時的現實環境有甚為細緻的描述，她繼而以片中的幾個場面為例，論析主角性格獨特之處。兩個女孩，一個純潔，一個帶點壞，在互相欺騙的社會中，建立出女性與女性互相扶持、親暱的感情。有趣的是，後者我行我素，並不需要受到教訓；講者對電影結局的改編尤其欣賞。從不妥協的賈醉鳳大獲全勝，令玩弄女性的男子啞子吃黃蓮。吊詭的是，是可憐的遭遇令賈醉鳳變得潑辣，還是她本身的性格令事情發生？可堪玩味。

In the post-screening seminar for *A Poor Lover's Tears* (1948), Dr Mary Wong Shuk-han discussed 'a villainess's morality' in this Pak Yin vehicle. Dr Wong suggested that the film exemplifies how genre conventions had not yet been fully established in 1940s Hong Kong cinema. Dr Wong pointed out that the film was adapted from a pre-war Mong Wan novel containing rather detailed descriptions of the contemporary social environment. She then went on to analyse the unique character of the protagonist through several key scenes in the film. The story focuses on two girls—one innocent, the other a bit of a 'bad girl'—who manage to develop a close and mutually supportive relationship in a dog-eat-dog society. What is particularly interesting is the willfulness of the latter character, who ends up not being punished for her behaviour. Dr Wong was particularly appreciative towards how the film changes the ending of the original novel, as the unrepentant Pak Yin ultimately emerges triumphant over the philandering male characters. The audience is left with the tantalising question: did her misfortunes turn Pak Yin into such a shrewish character, or was she born this way?



黃淑嫻博士
Dr Mary Wong Shuk-han

洪仲豪的普及化創作策略

Hung Chung-ho's Movie-making Strategies

18.3.2017

洪仲豪一生產量甚豐，與兄弟洪深、洪叔雲同是編導皆能的名導。他留存至今的作品寥寥可數，《石鬼仔出世》（1949）成為了解這位導演的重要憑據。吳月華博士從戰前他應邵仁枚之邀由上海來港，及後他與妻子錢似鶯自設公司和片場拍片的經過談起。吳月華指出他深諳迎合觀眾之道，大量翻拍有賣座保證的上海武俠片和民間故事片，並加插香艷鏡頭、打鬥奇觀、部分彩色拍攝等噱頭場面。他又善於開拓題材，迅速回應市場需要，像拍攝愛國電影如《回祖國去》（1937），及涉案藝人親自主演的奇案片《羅家權殺虎案》（1939），或從舞台名劇發掘改編劇目。戰後拍成的《石鬼仔出世》以神怪特技、鬼馬曲詞及神童羽佳的歌唱武打作賣點，展示洪仲豪的普及化創作策略。



吳月華博士
Dr Stephanie Ng

Hung Chung-ho was a prolific filmmaker, and like his brothers Hung Sum and Hung Suk-wan, he was a highly respected director who undertook both writing and directing duties. Only a handful of his works have survived, one of which is *The Birth of Kiddy Stone* (1949), now an important work for studying Hung's career. During the seminar, Dr Stephanie Ng recounted how Hung moved from Shanghai to Hong Kong before the war at the invitation of Runme Shaw, and how he subsequently founded his own company and film studio with wife Chin Tsi-ang. Dr Ng suggested that Hung was well-versed in ways to appeal to mainstream audiences; his strategies included remaking many Shanghaiese *wuxia* and folk tale films that were guaranteed box office successes, as well as incorporating many scenes of eroticism, action and spectacle, even filming parts of his films in colour. He was also adept at developing new subjects to film, and often responded very quickly to market trends and needs. For example, he made the patriotic *Back to the Motherland!* (1937) and the crime thriller *The Case of the Jealous Actor* (1939), in which his actors played themselves, and also looked for opportunities to adapt theatrical works for the big screen. *The Birth of Kiddy Stone*, which was made after the war, also showcased Hung's flair for and calculated efforts in creating popular entertainment—the main draws for the film were its spectacular special effects, irreverent songs and lyrics, and the child prodigy Yu Kai's musical and martial arts talents.

變身良家婦女前的白燕

The Pre-Code Hollywood and Pak Yin

1.4.2017

白燕向來以五、六十年代粵語片中的賢妻良母形象最深入人心，黃愛玲則尤其欣賞她在《寒夜》（1955）等片中演繹堅韌不屈的知識女性，可說獨一無二。講者從白燕傾慕的娜瑪絲拉，說到在前規管荷里活（Pre-code Hollywood）時期女性角色開放前衛的背景。白燕本身亦受三十年代新思潮洗禮，早熟而謀求獨立自主。近年尋得的一批四十年代香港電影中有多部白燕作品，讓大家看到白燕從影早期，其實角色變化多、跨度大。《青衫紅淚》（1948）中的物質女郎、《太太萬歲》（1948）中的刁蠻太太，可謂流露了她世故的一面。繼《難測婦人心》（1947）中的毒辣婦人，白燕接著的黑色電影作品如《血染杜鵑紅》（1951）、《百變婦人心》（1954），角色有越加大的發揮空間，她演來更是層次豐富。



黃愛玲
Wong Ain-ling

Pak Yin was always best-known for her roles as a good, self-sacrificing wife and mother in 1950s and 60s Cantonese cinema, but Wong Ain-ling is impressed with her unique performances as tough, resilient women with educated backgrounds in films such as *It Was a Cold Winter Night* (1955). Wong's wide-ranging discussion covered a variety of topics from Norma Shearer (whom Pak Yin idolised) to the free-spirited, ground-breaking female characters of Pre-Code Hollywood. Pak Yin herself was a product of the liberal ideas of the 30s and therefore sought independence and autonomy from an early age. As evidenced in a recently discovered collection of 40s Hong Kong films that included many Pak Yin titles, Pak displayed a high degree of versatility in her early roles. In her roles as the material girl in *A Poor Lover's Tears* (1948) and as the spoiled, spiteful wife in *Long Live the Wife* (1948), she shows a side of her that is streetwise and jaded. Following her performance as the evil villainess in *The Inscrutable Heart of Women* (1947), she then participated in other noir films such as *Blood-stained Azaleas* (1951) and *Her Fickle Heart* (1954), which offered her further opportunity to hone her craft. She succeeded in giving complex, multilayered performances for all these roles.

黃愛玲文章〈邪之花白燕〉見《通訊》第79期（2017年2月號），第9-13頁

See Wong Ain-ling's essay 'Pak Yin—Once a Thorny Rose' in HKFA Newsletter Issue 79 (February 2017), pp 9-13.

Translated by Rachel Ng

播音王子譚炳文

Tam Bing-man, The Prince of Broadcasting

譚炳文
Tam Bing-man



「廣播紅星·銀幕留影：1950-1960年代播音紅星大會串」三月迎來「播音王子譚炳文」，3月3日頭炮節目《改造小姐》（1964）是專題主角的銀幕處女作。映後談邀得譚炳文（炳哥）為講者，從入行的經過說起，向觀眾憶述其逾六十載橫跨播、影、歌、視、配的五棲演藝事業。

炳哥18歲投考麗的呼聲做播音員，當年一千八百人投考只取錄10人，炳哥雖落選卻獲邀參加訓練班作旁聽生，跟隨陳有后等導師學習。後來他為一部要重新配音的廣播劇初試啼聲，表現出色，從此加入播音行列，先後在麗的呼聲及商台工作，並贏得「播音王子」的美譽。播而優則影，炳哥由《改造小姐》起踏進影壇，主演多部影片。六、七十年代之交粵語片低迷之際，他與多位跨影視的幕前夥伴合作拍了多部賣座喜劇，包括《滿天神佛》（1969）、《七擒七縱七色狼》（1970）等。其後轉戰電視，演出綜藝節目和劇集，更成為配音界始祖人物。他在電視演出的「大鄉里」角色，1974年初搬上銀幕，拍成《大鄉里》大受歡迎，成為繼《七十二家房客》（1973）後又一部為粵語片復甦打下強心針的電影，炳哥引以為傲。

現年八十有三的炳哥老而彌堅，永不言休，近年仍偶有客串演出，像在杜琪峯導演的作品不時可欣賞這位老戲骨的精湛演技。在映後談尾聲，炳哥徇眾要求，清唱首本名曲「舊歡如夢」首節，以饗影迷歌迷，座中者為之歡躍。

'Broadcast Heroes Turned Screen Stars' welcomed Tam Bing-man, also known as 'The Prince of Broadcasting', for its March programme. The month's events kicked off on 3 March with the viewing of *The Modification of a Country Girl* (1964), Tam's silver screen debut. At the post-screening talk, the star himself spoke about how he entered show business and shared with audiences some highlights from his 60-decade long showbiz career which spans across radio, film, singing, television, as well as dubbing work.

Tam applied to be an announcer at Rediffusion Television (RTV) when he was 18. Only 10 out of the 1,800 candidates that year were hired, and although Tam was unsuccessful, he was invited to sit in on the training classes, enabling him to learn from mentors such as Chan Yau-hau. Later, he landed his first ever job as a voice actor in a radio drama which needed to be redubbed. His outstanding performance led to a full-fledged career in the broadcasting industry which saw Tam work for establishments in the likes of RTV and Commercial Radio Hong Kong, as he was dubbed 'The Prince of Broadcasting'. He was so good at his job that he even found time to venture into cinema, making his debut with *The Modification of a Country Girl* and going on to star in many other features. During the Cantonese film slump between the late 1960s and early 1970s, he collaborated with a number of his peers, who worked in both television and films, in numerous blockbuster comedies, including *A Big Mess* (1969) and *Lucky Seven* (1970). Tam then made his foray into television, appearing in variety shows and dramas, and even going on to become an original icon of the dubbing industry. *The Country Bumpkin*, a well-received motion picture released in early 1974, saw his return to the silver screen with the eponymous character which he had previously portrayed on television. The movie, together with *The House of 72 Tenants* (1973) released in the prior year, restored the industry's confidence in Cantonese features—a feat which the actor is very proud of.

Now at the ripe age of 83, Tam is still going strong and vows to never retire. He has continued to make cameo appearances in recent years, treating moviegoers to his masterful acting in films such as those directed by Johnnie To. At the conclusion of the post-screening talk, Tam sang the first verse of his smash hit *Dream of an Old Romance* as requested by the audience, bringing much joy to everyone in attendance. (Translated by Johnny Ko)



譚炳文與女兒
譚淑瑩
Tam Bing-man
and his daughter
Tam Shuk-ying

捐贈者芳名 Donors 10.1.2017 – 27.2.2017

江麗娟女士
何君瑩女士
杜潔銘先生

吳營人先生
胡維堯女士
陳嘉雯女士

單志民先生
馮佩琪女士
劉嘉蔚女士

盧國珮女士
盧惠英女士

本館特此致謝！Thank you!

犀利喇！杜平嚟喇！

Here Comes Marvellous Ping

杜平於五十年代末出道，短短十年間由銀幕新人蛻變成忠奸皆宜的知名演員；1967年加入無綫電視，成為長壽綜藝節目《歡樂今宵》台柱，名字家喻戶曉。4至5月，資料館舉辦「杜平，道平，犀利平」節目，杜平專程從澳洲返港與影迷會面。4月7日，杜平在其首作《路》（1959）放映後亮相，風采依然。翌日，放映《歡樂人生》（1970）後舉行「犀利喇！杜平嚟喇！」座談會，杜平偕一眾台前幕後好友出席，場面熱鬧。

座談會中，杜平憶述投考中聯電影公司訓練班，考官包括大名鼎鼎的吳楚帆、張瑛、張活游及製片朱紫貴。當他應考要做出憤怒表情時，情急下竟大聲喝罵吳楚帆，令人側目，但就因為他不怕場，終在千多人中脫穎而出，與呂奇、朱江等同期加入中聯。其後，吳楚帆收杜平為徒，起用他演出《路》，並向他傳授不少演戲技巧；又推薦他與林鳳主演《大富之家》（1963）。杜平對恩師的提攜，至今銘記在心。杜平又回顧他主持電視台現場直播節目的趣事，令人回味。1982年，他毅然放下香港的演藝事業移民澳洲，改行從商，並積極組織慈善活動，回饋社會。

各位嘉賓亦作分享。胡楓道出無綫電視邀請他加盟的經過；與杜平合作無間的森森，及尊稱杜平為師父的鄧英敏，訴說杜平如何扶掖後輩。《歡樂今宵》編劇胡美屏憶述杜平邀請她執導《歡樂人生》的經過。李乃玲細說她作為行政人員，居中為不諳中文的上司蔡和平與藝人之間擔當溝通橋樑的角色。翁虹則大談與杜平因合作慈善演出相識而結誼之經過。



多位與杜平合作多年的嘉賓在座談會與主角聚首話舊
On-screen collaborators reunited to relive the good old days with To Ping at the seminar.



杜平
To Ping



杜平與家人及影視界好友合影：(左起)何國材、杜平兩位女兒、翁虹、森森、杜平伉儷、胡美屏、胡楓、鄧英敏、李乃玲、吳回導演女兒吳家麗、本節目客席策劃阮紫瑩

To Ping graced his presence at the Archive with his family and showbiz friends: (from left) Ho Kwok-choi, the two daughters of To Ping, Yvonne Yung Hung, Sum Sum, To Ping and wife, Woo Mei-ping, Woo Fung, English Tang, Rosana Li, Ng Ka-lai—daughter of director Ng Wui, and guest curator Yuen Tsz-ying.

To Ping made his debut in the late 1950s and transformed from a newcomer into a well-known film actor in the short span of 10 years. He then joined Television Broadcasts Limited (TVB) in 1967, becoming a staple in its long-lived variety show *Enjoy Yourself Tonight* (EYT) and a household name. The Archive presented the programme 'To Ping: A Path from Stable to Marvellous' from April to May, with the actor especially flying back to Hong Kong from Australia to meet with fans. On 7 April, To made an appearance after the screening of his silver screen debut *Road* (1959). A seminar titled 'Here Comes Marvellous Ping' was held after the screening of *Convivial Trio* (1970) the following day, with To attending the event in the company of his former on-screen collaborators as well as friends from behind the scenes.

During the seminar, To recalled his audition for the training course offered by The Union Film Enterprise Limited, where he faced examiners such as renowned actors Ng Cho-fan, Cheung Ying, and Cheung Wood-yau, as well as producer Chu Tsi-kwai. When he was asked to put on an angry face, he was so nervous that he shouted at Ng, giving all those present a fright. But it was precisely because of this boldness that made him stand out among more than a thousand applicants. Ultimately, he was recruited alongside the likes of Lui Kei and Chu Kong. Later, Ng took To in as his disciple, casting him in *Road* and teaching him much about acting. He also recommended him to star opposite Patricia Lam Fung in *A Sorrowful Millionaire* (1963). To this very day, the actor still remembers how his mentor had helped him throughout his career. He also talked about his work as a presenter on live television programmes, sharing some interesting stories along the way much to the attendees' delight. Then in 1982, he decided to relinquish his acting career and immigrate to Australia. In addition to running a business there, he also organises charity activities to give back to the community.

The other guests also took the floor in turns. Woo Fung spoke about how he was recruited by TVB, while To's frequent on-screen partner, Sylvia Lai (aka Sum Sum), and English Tang, who calls the actor 'master' out of respect, brought up how he was always happy to help the younger generation. Former EYT scriptwriter Woo Mei-ping recalled how To invited her to direct the film *Convivial Trio*, while Rosana Li elaborated on how she acted as the bridge between her non-Chinese speaking boss Robert Chua and the station's artistes as an administrative staff member. To's 'honorary sister' Yvonne Yung Hung also recounted how their paths crossed as the result of a collaboration for a charity performance. (Translated by Johnny Ko)

唐滌生粵劇傳奇

Tong Tik-sang: A Legendary Life of Cantonese Opera

陳守仁 Chan Sau-yan



照片來源：香港文化博物館藏
Photo Credit: The Collection of Hong Kong Heritage Museum

(後排左起) 唐滌生、成多娜；
(前排左起) 吳君麗、靚次伯、任劍輝、白雪仙、陳燕棠、梁醒波

(Back row, from left) Tong Tik-sang, Shing Dor-na; (front row, from left) Ng Kwan-lai, Liang Tsi-pak, Yam Kim-fai, Pak Suet-sin, Chan Yin-tong, Leung Sing-po

創作了超過四百四十個粵劇劇目、在香港粵劇圈享負盛名的唐滌生誕生於1917年，今年正值他誕辰百年紀念，回顧過去一世紀他的創作成就和劇作的不斷重演和迴響，令人在對他肅然起敬之餘，不期然也思索一些關於他的創作靈感、創作生涯和當代粵劇興衰的課題。

由於史料缺乏，我們一直對唐氏早年生活所知不多。他可能在上海出生（另說生於黑龍江某地）和成長，大概與其時居住在上海、比他年長約九歲的堂姐唐雪卿（1908-55）早有交往。唐氏家族祖籍廣東省唐家灣，家族成員活躍於上世紀二十年代上海的工、商、政界，人氣鼎盛。當時民國政府政要之一唐紹儀（1862-1938）便是二人的叔祖。其後雪卿因喪父而輟學，卻憑個人姿色、能歌善舞成為炙手可熱的電影主角，並於1928年與名伶薛覺先在廣州成婚。1929年，夫婦創立「覺先聲劇團」，經常往來廣州和香港。

1937年，中、日開戰在即，滌生逃到香港，找到了雪卿，加入了「覺先聲」，成為抄寫員，為其時名編劇家麥嘯霞（1904-41）、馮志芬（1907-61）、李少芸（1916-2002）和南海十三郎（1909-84）等抄寫劇本。同年9月，他更娶了薛覺先的十妹倩儂為妻，與薛家親上加親。¹

創作生涯

1938年唐紹儀遭暗殺，據說是國民黨特工所為。這時滌生在抄曲之餘，已鑽研了不少「覺先聲」收藏的劇本，加上得到馮志芬、麥嘯霞的悉心指導，同年完成了他第一部粵劇《江城解語花》，並由與薛覺先交情匪淺的名伶白駒榮（1892-1974）開山。1940年，白氏讓愛女「淑良」拜覺先、雪卿為師，其藝名「雪仙」即為二人所起。在香港淪陷前，滌生共完成和公演了八齣作品，其中兩齣改編成電影。

在淪陷期間，國亡在即，家破人亡的事屢見不鮮。覺先、雪卿逃到廣西後，滌生與倩儂分手，另娶粵劇、電影紅星和京劇名票兼舞蹈冠軍，與他同是半個上海人的鄭孟霞（1912-2000）。這時麥嘯霞已被日軍炸死，馮志芬和十三郎亦逃到廣西，滌生得到多才多藝的新妻子的啟發，成為少數留港的「開戲師爺」，四年間共完成了超過120部戲，即平均每年30部，產量驚人。

五十年代初，十三郎開始精神錯亂，覺先失憶未愈。在另一批編劇家包括馮志芬回國內發展後，滌生更成為被紅伶和班主競相羅致的大師。由1950至1955年，他寫了170部戲。1954年，覺先、雪卿亦黯然離港去了廣州。

1955至1959年是滌生創作的高峰期，當中他為提高質素而刻意減產。這時他對改革粵劇及提升這門藝術的境界的意念已趨成熟，也意識到必須找名樂師創作傳世作品，並且為造詣非凡的名伶「度身訂造」，以求突破。眾名伶中，白雪仙亭亭玉立，早已蓄勢待發。

雪仙倩影

1956年夏天，「仙鳳鳴劇團」在白雪仙、任劍輝的領導下創班，首演了唐滌生的巨獻《紅樓夢》和《唐伯虎點秋香》，雪仙分別扮演多愁善感的林黛玉和活潑嬌俏的秋香，贏得了無數觀眾掌聲之餘，也令滌生衷心拜倒。對滌生而言，



1 唐滌生（中）粉墨登場，與鄧碧雲（左）演出電影《假鳳虛鸞》（1956），右為莫蠶霞

Tong Tik-sang mounted the stage in full regalia in *The Fake Marriage* (1956) with Tang Bik-wan. On the right was Mok Wan-ha.

2 《蝶影紅梨記》（1959）中任劍輝（左）與白雪仙（右）演出電影經典一幕

A classic scene by Yam Kim-fai (left) and Pak Suet-sin (right) in *Butterfly and Red Pear Blossom* (1959).

3 白雪仙在粵劇《九天玄女》中的造型

The look of Pak Suet-sin in the Cantonese opera *Goddess from Ninth Heaven*.



「雪仙」二字不只時刻牽動著他對雪卿和覺先這兩位對他影響深遠的人的思念，雪仙更有雪卿的情影，時刻提醒他這位曾經風華絕代的堂姊已在一年前驀然羽化成仙。

這一年10月薛覺先在廣州突然辭世，年底，任白開山了滌生首部完整地改編自古典劇目的《牡丹亭驚夢》。在改編的過程中，他坦言自己「譯一句原詞……每每盡一日夜不能撰成新曲一兩句，如第三場〈幽媾〉裡麗娘與夢梅對唱的小曲〈雙星恨〉……是費了三個整夜的時間才能強差人意的完成了」。他一方面努力藉曲文闡述那動人的劇旨：帶著一縷不了之情，未死之心救活了已死之身，另一方面藉為雪仙度身撰寫科白期盼能使她演活麗娘。他把雪仙的風采描繪為「在舞台上所見的已經不是白雪仙而是杜麗娘……白雪仙已把她原有的靈性溶化在杜麗娘的身上，她的高度成就演技，能使前世紀的杜麗娘鬼魂借她的玉身復活於觀眾之前……」²

1957年，《蝶影紅梨記》的創作也是受到雪仙的驅動。滌生自言「改編了《琵琶記》與《牡丹亭驚夢》之後……我興奮地在《元曲選》內翻了又翻希望能翻著一位美

人的倩影，再作雪仙的化身……」³故事敘述一雙由始至終緣慳一面的才子、佳人最後戰勝了命運的播弄，在疑幻疑真裡團圓。雪仙不負滌生所望，演活了癡情花魁謝素秋，令千萬觀眾為她傾倒。

生命之力

雪仙之外，滌生從生命、生活中領略的感悟，也曾多番啟發他的創作。這時他已飽嘗戰爭的殘暴，也經歷妻離子散、失去至親。即使他自出道以來事業尚算一帆風順，但他仍不時慨嘆創作路上的孤寂。他曾致力改革粵劇，盼望它能提升至精緻藝術，但身邊大多數圈內人士並不認同。1958年，他接受記者訪問時說：「在香港，粵劇藝術工作是相當孤獨的，這不是它應得的待遇……同其他的舞台藝術一樣，粵劇也是一種綜合藝術……粵劇圈中那些落伍的已經成為陋習的東西，是應該揚棄的……保護粵劇的優良傳統，並使之發揚，是粵劇工作者的責任……」他亦十分反對「將粵劇庸俗化的一切做法」，對於「把迷信、淫邪、亂七八糟的拉些歐美的低級音樂出來放在粵劇中去的那些做法」，他直斥「是非常不對

的……」⁴究竟當時粵劇圈裡還有些甚麼落伍的陋習呢？他為求明哲保身，沒有直說。

為了謀生和養妻活兒，他被逼出售「行貨」，通宵趕稿，致令身心疲累。早在1952年，他已曾抱怨說：「我曾休息了一個短時期，因為我不能不休息，一連續做了廿九屆粵劇團的劇務，使我真有點食不消，我的記憶已減到使我無從記憶起我編了若干部戲，雖然，編劇屬於遊戲文章，但只能遊戲，不能『兒戲』去瞞騙觀眾，所以我不能不放下筆兒，睽別觀眾。」⁵

從生活中領略的感悟，使他在《紅了櫻桃碎了心》（1953）裡為女性抱不平、寫出了兩句精警的滾花：「我都知道天下男兒無慾念，我哋啲婦人女子又點會有前途。倘非佔有早心存，斷唔會心血枉拋嚟製造。」1957年，他在《紫釵記》裡找到自己的影子，藉李益、崔允明、韋夏卿在初次上場時感觸地唱出自己的心聲：「老儒生，滿腹牢騷話……混龍蛇，難分真與假……」飽受財政困擾的他也在〈節鎮宣恩〉裡借浣紗自嘲「正是慈善得來冤枉去，窮酸只配作運財人。」



(左起) 紅線女、唐滌生
(From left) Hung Sin-nui, Tong Tik-sang

1959年9月14日晚上，他在觀看《再世紅梅記》的首演時，步同是盡瘁舞台、同是猝死的麥嘯霞、唐雪卿、薛覺先的後塵，在台下觀眾席上突然昏厥，至翌日早上逝世，終年42歲。⁶

回顧、前瞻

過去一世紀，我們見到唐滌生成長於大時代、起伏生涯、創作成熟、名作推陳出新、五十年代粵劇的豐收，以至他盡瘁粵劇、猝死，和死後作品被重演時的迴響。今天，粵劇仍處於被邊緣化的位置，看來只有落實他的理想——把粵劇提升至精緻藝術，才不致令他的聲音成為孤獨的呼喚。■

注釋：

1. 陳守仁：《唐滌生創作傳奇》，香港，匯智出版社，2016，頁3-9。
2. 同上，頁146-147。
3. 同上，頁150。
4. 同上，頁182-183。
5. 同上，頁131。
6. 同上，頁71-72。

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.

由陳守仁博士客席策劃的「百丈銀光：唐滌生百歲誕辰紀念展」節目，於5月27日至6月25日舉行，詳情見《展影》第86期。
'A Century of Operatic Treasures in Film—A Tribute to Tong Tik-sang on His 100th Birth Anniversary', a programme guest curated by Dr Chan Sau-yan, takes place from 27 May to 25 June. Please refer to *ProFolio* (Issue 86) for programme details.

English version in *e-Newsletter*

談在起跑線上 - Standing at the Scratch Line

近年香港湧現了不少新導演，為香港電影帶來新氣象。今年三月香港電影資料館舉辦「中學生電影教育計劃」，有幸邀得陳志發、張經緯及黃修平三位新晉導演蒞臨本館，與多間中學的學生進行交流。

陳志發勉勵同學踏出「點五步」

3月20日，陳志發導演應邀到資料館，會上首先放映他以太空人為題材的畢業短片《感覺更好》(2012)，並由此作分享。陳志發不諱言早年學業成績不如理想，經過一番努力終能入讀大學電影系，並透過兼職來汲取製作實戰經驗。其後，他將當年首支擊敗日本棒球隊的少年華人棒球隊沙燕隊的傳奇改編成《點五步》劇本，參加創意香港主辦的首屆「首部劇情電影計劃」並成功出線。陳志發透露，《點五步》(2016)製作資金僅得二百萬，相當緊絀，整個團隊不少崗位均是越級挑戰，過程一步一艱辛，期間他不言放棄，最終完成拍攝。

陳志發表示《點五步》靈感源自他在屋邨的成長經歷，是一部以棒球比賽寄寓人生哲學的電影。年輕人誰不懂懷桂冠？正如陳導所言，棒球比賽只有9局，就如青春一樣短暫，而棒球防守主導多於進攻，就是為一剎那接球作準備，輸贏，都在這半步。他勉勵處於人生轉捩點的學子，亦要堅持踏出自己的腳步。

In recent years, Hong Kong cinema has been given a breath of fresh air by a crop of new directors. This past March, we at the Archive were privileged to have up-and-coming directors Chan Chi-fat, Cheung King-wai and Wong Sau-ping to exchange ideas with students at our 'Film Education Programme for Secondary Students'.

Chan Chi-fat: *Get Set and Go!*

Director Chan Chi-fat, better known as Stevefat, graced the Archive on 20 March. He set the ball rolling by showing *Feeling Better* (2012), his graduation short film about astronauts. Without hesitation, Stevefat admitted that his grades at school were bad earlier on. It was only after much hard work that he won the chance to study film at university, while he continued to gain hands-on filmmaking experience as a part-timer. Later, Stevefat adapted the story of the Shatin Martins, Hong Kong's first all-Chinese youth baseball team that beat their Japanese opponent, into his award-winning *Weeds on Fire* (2016). The script was shortlisted at the inaugural First Feature Film Initiative competition presented by Create Hong Kong in 2013. Subsequently granted HK\$2 million, Chan said the tight budget dictated that the crew had to stretch themselves beyond their limits to take up the challenge. It was an uphill battle, but Stevefat soldiered on against all odds until shooting wrapped.

Stevefat said *Weeds on Fire* was inspired by his own experience of growing up in a public housing estate. In the film, life is likened to a baseball game. Young people naturally want to be champions, don't they? As Stevefat puts it, a baseball game has only nine innings which drift away as fast as one's youth. In baseball, defense matters more than offense. The key to victory is on the receiving end—one step would easily set winners apart from losers. Many young people are at the crossroads of life. Stevefat encouraged the students to maintain perseverance and always take a step forward.

張經緯的電影人生

3月29日，憑導演《音樂人生》（2009）揚威第46屆台灣金馬獎的張經緯，應邀來到資料館與學生大談影畫。張導從自己進戲院的觀影經驗出發，引發同學討論他們在戲院內及網絡上觀賞影像的不同體驗及對電影的定義。會上放映其揭示新生代想法的近代《少年滋味》（2016），引起現場不少學生的共鳴，張經緯由此述說紀錄片的價值在於紀錄人和社會的變遷，是城市的重要文化養份，不容忽視。

張經緯自言能晉身導演行列，就如一位沒有拍片經驗的作家也能當上導演，頗有「從天而降」的况味。原來他並非電影出身，自11歲學習大提琴的他，在香港演藝學院攻讀音樂，畢業曾加入香港小交響樂團任全職樂師，其後赴美攻讀電影，回港後曾擔任攝影和剪接工作，最終踏上

導演之路。他表示拍片必須尋索電影與自我內心的連結，最重要是接納自己，並且要拍出自己的感覺。

黃修平暢談實踐心得

憑《狂舞派》（2013）榮獲第33屆香港電影金像獎最佳新晉導演的黃修平，少年時已醉心拍電影，3月30日當天，他特地準備了多部充滿創意的短片，與同學們分享心得。這些短片外地、本地作品兼而有之，讓人大開眼界之餘，黃修平對「土炮」處理畫面手法的分析，非常有趣而又富啟發性。他繼而以自己的作品《風車》（2009）為例，建議想拍片的學生，不妨從自身經歷出發。《風車》的故事源於他童年時父親買給他一只風車的回憶片段，他加以想像創作細節而成，寄喻「經得風浪起，必將惡運變好運」。

黃修平再以親身體驗談「保持動力」要訣，認為靈感乃來自平日的眼界、平時的工夫，可用筆記簿記下生活的感受；說到好的意念，往往是一念之間的，多與人交流亦可增加火花。他又寄語年輕人不宜用「死力」來拍片，需恰當地運用資源和時間，讓努力花得其所，令作品能開花結果。

結語

三位新銳導演透過座談會和作品選映環節，分享了他們不同的追夢經歷和創作理念，儘管內容迥異，風格亦有不同，但都頗切合年輕學子躍動的心，現場反應踴躍，台上台下引發熱烈的互動，說不定由此激起同學對電影及創作的熱情！



陳志發 Chan Chi-fat



張經緯 Cheung King-wai



黃修平 Wong Sau-ping

Cheung King-wai: Film and Life

On 29 March, Cheung King-wai, a documentary-maker who made his name at the 46th Taiwan Golden Horse Awards with *KJ: Music and Life* (2009), came over to meet with the students. He started off by recalling his own moviegoing experience, before getting the students to discuss how watching movies online is different from watching them at the theatre, as well as how film can be defined. He then screened excerpts of *The Taste of Youth* (2016), his latest work which offers a glimpse into the inner world of the iGeneration, striking a responsive chord with many students at the talk. Cheung maintains that documentaries are valuable in that they bear witness to the changes that people and society go through. They shouldn't be overlooked as they are an integral part of the cultural tapestry of this city.

To Cheung, a career in film seems heaven sent, as if a writer with zero moviemaking experience having made it as a director. The reason is that he didn't cut his teeth in film. Having played cello since the tender age of 11, he majored in music at the Hong Kong Academy for Performing

Arts and, upon graduation, joined the Hong Kong Sinfonietta as a full-time cellist. Later, he studied film in the United States and, after returning to Hong Kong, he worked as a cinematographer and a film editor before becoming a director. We must discover our inner connections with the film itself before making one, he said. The crux of the matter is to accept ourselves as who we are, and to make the film the way we want it to be.

Wong Sau-ping: Some Pointers to Follow

Honoured as the Best New Director at the 33rd Hong Kong Film Awards for *The Way We Dance* (2013), Wong Sau-ping was bitten by the film bug early in his childhood. On 30 March, he brought the students a number of strikingly creative short films and shared his insights. Among these eye-openers were both local and foreign productions. Wong's interpretation of the primitive, rudimentary visuals was interesting and inspiring. He then took his *Windmill* (2009) for example to encourage students interested in filmmaking to draw on their real-life experiences. *Windmill* has its origins in Wong's childhood memory of his father buying him the craft, and the plot fleshed out with his own imagination. The

film's message is: 'those who are able to weather the storms shall turn bad luck into good'.

Wong again cited personal experience in sharing his secret to staying motivated. His story ideas come from what he sees every day and the efforts he makes, such as jotting down how he feels about life. Great ideas come and go really fast. More interaction with others means more variety and thus more spice of life. Wong also advised young people not to make films with 'brute force'. Instead, one should put resources and time to good use so that all the efforts would pay off in the end.

Conclusion

Through the talks and excerpts of the works they showed, three up-and-coming directors recounted how they made their dreams come true, and how their creative concepts were shaped. Despite the differences in content and style, their works struck the right note with the young students who are eager to explore life's possibilities. The ardent exchange of ideas might have ignited the students' passion for film, too! (Translated by Elbe Lau)



籌備古裝展之 現實與想像

Staging a Period
Wardrobe Exhibition:
Expectation
versus Reality

蘇芷瑩 Karen So

「穿·越·時代：古裝篇」4月21日開幕，大家都鬆了口氣！籌備展覽期間，經常想到已故前研究主任余慕雲先生不時掛在嘴邊的一句話——事不經過不知難。

當初構思一個古裝展，滿心歡喜以為展示的全是文物，只消把場地佈置得美侖美奐、富麗堂皇，不用再日以繼夜以繼日地天天找資料、默默寫展板，實在是多快好省。

去年底與修復組一談，才猛然醒覺燈光會令文物受損，先前想像的天花龍鳳、舞台佈光一律泡湯，換來的是老老實實的裝置、稍稍昏暗的燈光。修復組同事還每天催迫我們落實展品名單，說再不全面開展修復工作就趕不及展期，天知道我們還在為一些變數抓破頭皮呢！

才十數套的古裝，真的要花那麼多時間去做修復？我們多次拉隊到香港文化博物館，拍攝修復展品的過程。光是檢查戲服就要用顯微鏡小幅小幅地細看，清潔則要用合規格的吸塵機及小纖維掃，如有破口，又要採購顏色質料相同的布料縫補，甚至自調顏料染布使用。有幾回我們幫忙燙衣，出於保護文物，蒸氣口要距離衣物老遠，蒸一條百褶裙，竟得花上兩天。修復工作真的費神費心又費時，此刻我完全明白了！

日子一天一天地過，變數終於篤定，展品終於落實——要「大換血」！修復組同事辛苦多時，部分成

果卻未能展出。做好被怪責的準備，把消息告訴他們，誰知道他們沒埋怨半句，還體諒地說做展覽就是這樣。

展品改了，此前預定的內容也不能倖免，部分要刪除和修改，更大部分要重新搜集資料、整理、編寫、拍攝、剪輯……時光荏苒，各單位用盡全力衝到最後，終於順利開展。

是次展出的18套精選戲服來自1958至2006年的經典古裝電影，其中《白髮魔女傳》（1993）、《英雄》（2002）和《滿城盡帶黃金甲》（2006）曾獲香港電影金像獎最佳服裝造型設計。戲服的原穿著者均為巨星，包括林黛、樂蒂、林青霞、劉德華、梁朝偉、周星馳，還有大眾最懷念的梅艷芳。

這個展覽，最需要感謝文物修復辦事處的同事及資料館的修復人員，不但在極度有限的時間和種種變數下，超額完成工作，還身體力行地給我們上了保育及修復文物的重要一課。

感謝接受我們訪問，給我們提供很多寶貴資料的服裝專家李燕萍女士、孔權開先生，還有授權我們展出電影照片及影像的版權持有人，以及場地組、搜集組和機電工程署的一眾同事。

這只是「穿·越·時代」的上集，各路人馬，我們下集再會。■

蘇芷瑩為「穿·越·時代：古裝篇」展覽統籌。

「穿·越·時代：古裝篇」展覽現正舉行，展期至8月13日。

With the opening of 'The Stars, the Silver Screen and the Period Wardrobe' on 21 April, we finally felt a big weight off our shoulders! As the exhibition was putting together, these words of wisdom by Mr Yu Mowan, our late ex-Research Officer, kept flashing into my mind: 'You never know how hard something is until you've experienced it.'

When devising an exhibition of period wardrobe, I was happily anticipating an easy and painless task, given that all the exhibits were going to be artefacts. So long as the venue looked grand and glamorous, we wouldn't have to toil day after day over research work and panel texts, I thought.

However, after a meeting with our conservators late last year, the realisation dawned that excessive glare would damage the artefacts. All the flamboyant ideas and the stagy lighting we had conceived proved to be futile. Unassuming decor and slightly dimmed lighting became the only viable option. Every day, the conservators urged us to finalise the list of exhibits, or they wouldn't be able to complete the restoration procedures on schedule. Goodness knows we were still scratching our

- 3月初，節目組走馬台北，採訪替父親李翰祥導演製作戲服的李燕萍
In early March, the Programming Unit flew to Taipei to interview Melinda Lee, who produced film costumes for her father, director Li Han-hsiang.
- 楚原導演的御用服裝大師孔權開接受訪問時攝
Hung Kuen-hoi, master costume designer and the longtime work partner of director Chor Yuen, was photographed when accepting our interview.
- 張婉娟（一級助理館長（文物修復）紡織物及標本）用顯微鏡檢查是次展覽的戲服
Angela Cheung, Assistant Curator I (Conservation) Textiles & Specimens, inspecting costumes for the exhibition with a microscope.
- 修復人員用儀器量度展場光照
Conservators measuring lux levels at the exhibition hall with an apparatus.



heads over all the unknowns and uncertainties....

Restoration work for just around a score sets of period wardrobe really takes so much time? We paid multiple visits to the Hong Kong Heritage Museum to record the restoration process. Inspecting the costumes alone, as it happens, entails an inch-by-inch scrutiny with a microscope. Cleaning has to be done with vacuums of the required standard and with small brushes of natural fibre. When a tear is discovered, fabric of identical colour and texture is needed to cover the damaged areas; if necessary, the conservator even has to dye fabric with self-mixed pigments. Filming aside, we had tried ironing the costumes a couple of times. To make sure the artefacts were given full protection, the steamer had to be operated a fair distance away from the garment. Eventually, steaming a pleated skirt took us two whole days! It was then that I realised how labour-intensive and time-consuming restoration work actually is.

As days passed, all the uncertainties were cleared, and the outcome was: drastic changes to the exhibit lineup! The tireless efforts of the conservators were in vain, as

some of the selected items couldn't be made available. Expecting a good scolding, I told the conservators about this and was taken aback by their response—they didn't make the slightest complaint, but said reassuringly that they know what it is like to stage an exhibition.

Changes to the lineup also meant that the corresponding materials we had prepared couldn't stay unchanged. For part of the exhibits, we had to cut or revise the content; and for even a larger part of them, we had to acquire, arrange, write, record and edit the content all over again. Time was slipping away. All the parties forged ahead full steam till the very end, and the exhibition finally opened its door.

The 18 sets of wardrobe on display are sourced from some classic period costume films released between 1958 and 2006. Among them, *The Bride with White Hair* (1993), *Hero* (2002) and *Curse of the Golden Flower* (2006) have won the Hong Kong Film Awards for Best Costume and Makeup Design. The costumes were first worn by a stellar cast of superstars, namely Linda Lin Dai, Betty Loh Ti, Brigitte Lin, Andy Lau, Tony Leung Chiu-wai, Stephen

Chow, as well as our best-loved Anita Mui.

This time, we are most grateful to colleagues of the Conservation Office and our conservators at the Archive. Regardless of the very tight schedule and all the unforeseen, uncontrollable circumstances, they not only worked beyond their usual capacity to complete their tasks, but showed us the very qualities demanded of conservation-restoration professionals.

And we extend our gratitude to Ms Melinda Lee and Mr Hung Kuen-hoi, two costume connoisseurs who have granted us interviews and given us lots of invaluable information. Also to the copyright owners who have authorised us to use their film stills and footage, as well as our colleagues of the Venue Management and Acquisition teams, and the Electrical and Mechanical Services Department. This is only the first instalment of this exhibition series. Stay tuned! (Translated by Elbe Lau) ■

Karen So is the Coordinator of 'The Stars, the Silver Screen and the Period Wardrobe' exhibition.

'The Stars, the Silver Screen and the Period Wardrobe' exhibition will run through 13 August.



Never should I be a caged bird. Free I fly in the boundless sky.'

Pak Yin

'Pak Yin', *Artland*, No. 37, 1 September, 1938

There is so much truth in this. From 1937 to 1964, Pak Yin, or literally the 'White Swallow', had winged her way into the audience's hearts with the almost 300 films she starred in. In the past two 'Early Cinematic Treasures Rediscovered' programmes, five of her films were among the lineup. Once in her capable hands, her well fleshed-out characters offer so much to savour, all brimming with a unique personality and a strong presence. These few films almost added up to a retrospective of her early works.

Earlier this year, Ms Rosaline Lo, Pak Yin's daughter, donated to the Archive a valuable collection of photographs which greatly enriched our holdings on the legendary actress. We are incredibly indebted to her generosity.

不作籠中鳥，
天空任我飛。

白燕

〈白燕〉·《藝林》·第37期·1938年9月1日

此言非虛，由1937至64年間，白燕一直在銀幕上盈盈飛舞，主演了近三百部電影。過去兩輯「尋存與啟迪」節目中，她主演的便佔五部。她塑造的人物盡皆個性飽滿而線條鮮明，富有韻味，連起來儼然是她的早期作品展。

今年年初，白燕千金盧國珮女士將母親的一批珍貴照片，捐贈予資料館，令館藏白燕資料更加豐富，謹此致謝。