

賈寶玉追憶林妹妹與《紅樓夢》——訪任潔

An interview with Jen Chieh:
Sister Lin and *Dream of the Red Chamber*
in the Eyes of Jia Baoyu

—思再思新浪潮

Contemplating the New Wave, Again...

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口述歷史：服裝大師孔權開

Oral History: Costume Guru Hung Kuen-hoi

通訊

81
Newsletter
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編者的話 | Editorial@ChatRoom

封面 《紅樓夢》(1962) 是邵氏出品的其中一部黃梅調經典，由袁秋楓導演，樂蒂(左)與任潔(右)主演。
Cover *Dream of the Red Chamber* (1962) ranks among one of the most classic *huangmei diao* films produced by Shaw Brothers. The film was directed by Yuan Qiufeng, starring Betty Loh Ti (left) and Jen Chieh (right).
Still from the motion picture *Dream of the Red Chamber*
© Celestial Pictures Ltd. All rights reserved.

每期《通訊》皆是一場跨越時空的重遇，登場人物總或有些許時代的差別，但彼此卻存在絲絲牽連，相互映照出更精彩的風景。古典美人樂蒂從影十六年，留下無數不朽名作。《紅樓夢》(1962)中她演林黛玉，其眉間若蹙的美人情態和氣質，將林妹妹形象活現人前。多年來鮮有露面、當年飾演「寶哥哥」的任潔娓娓道來她與樂蒂的合作和交往，勾起人對這位早殞佳人的思念。

金庸筆下有不少「左手畫圓，右手畫方」，懂雙手互搏之技的異士，查大俠何嘗不諳此道？五十年代中他效力長城電影公司期間，編而優則導（樂蒂亦演過他編劇的電影），同時期他開始馳騁武林，接連撰寫好幾部武俠小說，技驚四座。蒲鋒聚焦大俠化名發表及評析他以筆名「林歡」編劇的電影的幾篇文章，從其如鏡象的字裡行間，看出他在創作上不少端倪，頗堪細味。

無論是古代俠侶或才子佳人，若缺了亮眼脫俗的衣裳，給人物塑形賦彩，焉能成就？譽滿影視界的孔權開接受訪問，細談他怎樣苦學成家，從一個小戲服師傅，憑著不懈努力和超卓識見，成為服裝設計大師和製片人，令人欽敬。而新浪潮奠基作之一《蝶變》(1979)正為其策劃的得意之作。

「再探新浪潮」波瀾今期再現，一系列座談會和映後談帶來多位影人和學者的分享；此外，何思穎撰文剖析香港新浪潮與美國「新荷里活電影」的關聯，惹人省思，給今次的「再探」，下了一個極佳的註腳。 [mkyung@lcsd.gov.hk]

Every issue of the *Newsletter* is an encounter across space and time, with protagonists hailing from different epochs but somehow inextricably linked and reflecting in each other an ever more brilliant scenery. Classic beauty Betty Loh Ti left countless notable performances behind over her sixteen years on the silver screen. In *Dream of the Red Chamber* (1962), she played Lin Daiyu with an air of sublime beauty and temperament. From frowns to smiles, Loh brought sister Lin to life in vivid detail. Seldom in the public eye of late, Jen Chieh who portrayed 'brother Bao' in the film fondly recounted her collaboration and friendship with Loh, in reminiscence of the legendary actress who passed away too early.

Jin Yong has created numerous 'ambidextrous', multi-talented heroes, and the same can be said of Louis Cha himself. During his tenure at Great Wall Movie Enterprises in the 1950s, Cha transitioned from a great screenwriter to a film director (Betty Loh Ti also starred in movies he penned). In that same period, he started rushing headlong into the *wuxia* genre, reinventing himself as a prolific and skilful author extraordinaire, with a handful of novels published in close succession. Po Fung gathered various reviews written by Cha under different guises, in which he critiqued his own screenwriting as 'Lin Huan'. Reading between the lines in Cha's reflections, we were able to get a rare glimpse of the master's creative impulse.

Whether it be a chivalrous couple, a gifted scholar or a gentle lady, eye-catching and ethereal costumes play a crucial role in helping the characters take shape. Critically acclaimed in film and television circles, Hung Kuen-hoi recounted in an interview his assiduous journey from a small-time costume maker to a master couturier and respected film producer. Through his perseverance, exceptional skill and vision, Hung achieved groundbreaking success. Coincidentally, the New Wave classic *The Butterfly Murders* (1979) is a highlight amongst his producer credits.

'Revisiting New Wave' made a comeback in this issue. A series of seminars and post-screening talks brought together many film professionals and scholars who shared their insights. Furthermore, Sam Ho undertook to examine the relationship between New Hollywood and the Hong Kong New Wave. His thought provoking article was indeed an apt footnote to this 'revisiting' endeavour. [mkyung@lcsd.gov.hk]

鳴謝：天映娛樂有限公司、思遠影業公司、香港電影公司、銀都機構有限公司、孔權開先生、任潔女士、何思穎先生、阮紫瑩女士、胡希先生、蒲鋒先生、劉成漢先生

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本館最近修復完成的《瘋劫》(1979)的聲軌，主要來自劉嶽先生捐贈的VHS錄影帶，謹此致謝！
Our sincere gratitude to Mr Lau Yam for his donation of a VHS tape, from which the soundtrack of our recently restored *The Secret* (1979) was mainly sourced.

星光聯盟 搜集之旅

Acquisition of the Star Alliance Collection

蔡俊昇 Kevin Choi

2017年4月，香港電影資料館獲星光聯盟影業（香港）有限公司捐贈四千多本電影菲林，內容涵蓋逾百部香港電影，使本館館藏日益豐富。

今年年初，星光聯盟聯絡本館，表示有意捐贈片庫內的香港電影給我們作永久保存。參考星光聯盟提供的片目，我們發現當中不少適合納入館藏的電影菲林，隨即進一步與他們商討捐贈細則，並籌備搜集事宜。期間我們與星光聯盟董事長郝社永先生會面，他們對保存香港電影文化表示支持，慷慨捐贈影片之餘亦樂意配合搜集工作，實在難能可貴。

安排妥當後，搜集組於4月總動員到星光聯盟位於新蒲崗的片庫進行搜集工作。在修復組同事協助下，我們把片庫的存片逐套打開檢查，核實資料，為電影菲林登記編號，再拍照作記錄及裝箱。由於準備充足，加上星光聯盟已預先把可捐贈的菲林分妥，不消數日我們便把所有菲林裝箱，分批運回貯藏庫，搜集工作亦告順利完成。

是次搜集的菲林，多半是比較



大家同心協力在星光聯盟的片庫進行搜集工作。

Everyone worked closely together at Star Alliance's storage facilities during the acquisition trip.



已裝箱的電影菲林會貼上編號，以便運送及存倉。
Boxes containing the donated film materials were labelled with barcodes for easy identification during shipping and storage.

稀有的底片、聲片及字幕片，另外還有翻子片、翻底片及拷貝等其他物料。影片的出品年份橫跨七十年代至千禧年初，又以八十至九十年代為主。這次除了搜集到《點指兵兵》（1979）、《花城》（1983）等經典電影外，難得包括一些製作成本較低、拍攝時間較短的作品，正好印證香港電影黃金歲月百花齊放的局面。

搜羅各式各樣的作品，展現香港電影文化的豐富內涵，正是我們的使命。這次有幸得到星光聯盟認同，主動捐出這批珍貴的電影菲林，我們特此致謝。 ■

蔡俊昇為香港電影資料館二級助理館長（電影搜集）

In April of 2017, the Hong Kong Film Archive (HKFA) received a donation of over 4,000 reels of celluloid from Star Alliance Movies (HK) Co., Ltd. This generous gift of over 100 Hong Kong film titles is a splendid addition to the HKFA collection.

Earlier this year, Star Alliance contacted the HKFA to express their wish to donate the Hong Kong films from their storage facilities for preservation in our permanent collection. After perusing the inventory list provided by Star Alliance, we determined that many of celluloid film materials from the proposed donation met with our acquisition criteria. We immediately moved forward with discussions with the company in terms of donation details, and began planning for the acquisition. During this period, we had the honour of meeting with Star Alliance's Board Chairman, Mr Hao Sheyong who underscored their support for the preservation of Hong Kong's film heritage. Apart from their generous donation, the company



修復組同事初步檢查電影菲林，以確認菲林的種類及狀況。
Conservation staff conducted a preliminary inspection to identify and determine the type and condition of the films.

provided invaluable assistance and cooperation throughout the entire acquisition process.

In April, after making the necessary arrangements, the HKFA's Acquisition Unit was mobilised to conduct its operation at Star Alliance's film storage facilities in San Po Kong. With the help of our colleagues from the Conservation Unit, we opened each can of film and proceeded with the process of inspecting, verifying, and coding, along with photo documentation before packaging the materials. Thanks to our meticulous advance preparation, coupled with the careful pre-arrangement of the materials by the Star Alliance staff, the task of packing all the donated films was completed within a few days. After transporting the films to the HKFA collection store, our acquisition effort reached a successful conclusion.

Over half of the acquisition this time consisted of rare film negatives, sound negatives and subtitle overlays, in addition to inter-positives, inter-negatives and release prints. The film titles spanned from the 1970s to early 2000s, with the majority being produced in the 1980s and 1990s. Apart from such classics as *Cops and Robbers* (1979) and *The Last Affair* (1983), we found many relatively low budget films that were completed in a short time frame—a testament to the prolific and diverse nature of Hong Kong cinema during its peak period.

Our mandate at the HKFA is to acquire the widest range of local film productions possible in order to preserve and showcase the breadth of Hong Kong's rich cinematic heritage. We are grateful to Star Alliance for their support and donation of this precious collection of films. (Translated by Sandy Ng) ■

Kevin Choi is Assistant Curator II (Acquisition) of the HKFA.

再探新浪潮 — 驀然回首話新潮 (續篇) Revisiting the New Wave (Part II)

繼上期刊載的「再探新浪潮」影人座談摘錄，今期接續報道多場座談會及映後談，無論憶往或新觀，皆令這次逐浪之旅感受更深。

Further to the last issue in which we highlighted a series of seminars that centred around the theme 'Revisiting the New Wave', we now continue to feature other related seminars and post-screening talks. Either they were memories shared by film veterans or new perspectives delivered by scholars, this journey of revisiting the New Wave wended up making deep etches into our hearts.

新浪潮導演對香港電影文化、 藝術及教育的影響

The New Wave and Film Culture 30.4.2017

劉成漢首先析論他在其編導的新浪潮異色之作《慾火焚琴》(1980)中，如何運用「比」、「興」手法，隱喻七十年代中國傳統文化備受西方思想及革命思潮衝擊的狀態。他又憶述離開電視台後，獨自集資及發行影片的經過。他亦從個人經驗出發，總結新浪潮導演在商業體制以外，多年來在不同範疇包括電影評論、影會、電影節和論壇，以至專上教育界發熱發光，影響深遠。

劉嶽探討《慾》片的簡約和意象運用，及劉導的第二部長片《獵頭》(1982)的國際視野。他並評析譚家明在《名劍》(1980)掙脫類型情節，將人物動作演化為色彩的舞蹈；方育平的《半邊人》(1983)、《美國心》(1986)出入於紀錄和虛構，現場收音容納多種語言，呈現香港人的多元背景。



(左起) 劉成漢、劉嶽
(From left) Lau Shing-hon, Lau Yam

As screenwriter and director of *House of the Lute* (1980), a film that sets itself apart from other New Wave titles with its piercing portrayal of sexuality, Lau Shing-hon started off by analysing how the similes and metaphors in the film allude to the rise of Western thoughts and revolutionary ideas against traditional Chinese culture in the 1970s. He then recalled the problems he, after leaving the TV station, encountered while trying to finance and distribute the film by his own efforts. He cited his personal experience in summarising the New Wavers' varied contributions to Hong Kong cinema over the years, in terms of film criticism, through film clubs, film festivals and discussion forums, as well as in film education at tertiary institutions.

Critic Lau Yam probed into the minimalism and use of imagery in *House of the Lute*, followed by analysis of Lau's global vision in *The Head Hunter* (1982), his second feature-length title. He touched upon how Patrick Tam, director of *The Sword* (1980), threw off shackles of archetypal plots and transformed actions of the characters into colourful dances. As for *Ah Ying* (1983) and *Just like Weather* (1986), both directed by Allen Fong, he considered them containing elements of autobiography and fiction; by capturing different languages on site, the film unfolded the diversity of cultures which was unique to Hong Kong.

迷走四方：獨行者翁維銓

The Dream of a Lost Traveller: Peter Yung

3.5.2017

座談會於新浪潮名作《行規》放映後進行，由身兼該片的監製、導演及合編等多職的翁維銓主講，傅慧儀主持。翁維銓為新浪潮的出現提供了背景資料，依照他的觀察，當時新導演都在電視台以「快餐」形式拍攝，創作空間不足，均希望能往外闖，結果匯聚成新力量。而沒有在本地電視台工作過的翁，1970年在黃宗霽老師的支持下監製及執導紀錄片《洛城的一天》（1971），其後參與英國獨立電視台拍攝關於毒品買賣的紀錄片《白粉歌劇》（1976-77），並遠赴金三角地區拍攝毒王販毒實錄。1979年，他把這些累積的「料子」拍成《行規》。翁憶述拍攝片中的跟蹤場面時，他棄用笨重的腳架，而以手提攝影機拍攝，以敏銳觸覺跟隨事先安排的路徑捕捉畫面，務求拍出實感。



（右起）翁維銓、傅慧儀
(From right) Peter Yung, Winnie Fu

The seminar was held after the screening of *The System* (1979), a famous New Wave title. Hosted by Winnie Fu, the seminar offered the audiences a dialogue with Peter Yung who is the executive producer, director and co-screenwriter of the movie. Yung kick-started the talk by introducing the background of that creative era. He thought the new directors at that time were suffocated by the 'fast food' mode of production at television stations and desperate to break new ground. Yung did not work for local television, however. In 1970, with the

support of his mentor, James Wong Howe, he produced and directed his documentary debut, *One Day in Locke* (1971). Later, he teamed up with a British independent television station to cover the Golden Triangle drug trade and made another documentary, *Opium: The White Powder Opera* (1976-77). The experiences and researches in his documentary filmmaking became invaluable materials for his feature debut, *The System*. Yung also reminisced that he replaced heavy tripods with hand-held camera in shooting the stalking sequence, capturing the visuals with acute cinematography along the pre-planned routes. A sense of authenticity was what he was looking for.

《非法移民》的異國夢

American Dream Retold: *The Illegal Immigrant*

6.5.2017

《非法移民》（1985）編劇羅啟銳細訴當年他與導演張婉婷拍攝此片的因緣。當年他們負笈紐約大學，正為沒錢拍攝畢業作品而感躊躇之際，剛巧邵氏公司掌舵人之一方逸華到美國採購器材，並宴請當地的中國留學生。席間羅、張向方氏提及拍攝《非法移民》的想法；後來張婉婷回港聯絡邵氏，羅啟銳再把濃縮的分場故事以特快郵件送往時任監製黃家禧，終得邵氏首肯投資。

羅啟銳形容他的拍攝團隊為「游擊隊」，一有靈感便拉隊拍攝，例如氣象台預測明天下雪，他們便立即組隊，凌晨四、五點在唐人街等候飄雪降臨。為追求樸實調子，電影全起用非職業演員，像男主角荊永卓便是他們在電影系的台灣同學。兩年後，羅與張續寫華人異國夢，拍成《秋天的童話》（1987），成了時代經典。



羅啟銳
Alex Law

Screenwriter Alex Law shared stories of his creative journey in making *The Illegal Immigrant* (1985) with director Mabel Cheung. The duo, back then students of New York University, had difficulties financing their final year project.

They met Mona Fong, one of the chief executives of Shaw Brothers who visited New York to purchase equipment, at a dinner she hosted for overseas Chinese students. They took the opportunity to sell the idea of *The Illegal Immigrant* to her. Cheung then returned to Hong Kong to contact Shaw Brothers, after which an abridged scene breakdown by Law was delivered by express courier service to the then producer Lawrence Wong. Shaw Brothers saw the potential of the film and agreed to produce it.

Law described his crew as 'guerillas' because shooting plans were rather ad hoc and intuitive. Once they gathered at 4 or 5 am in China Town to wait for the snow after hearing to the snowfall forecast. The film employed a cast from a non-acting background to build a realistic style. Ching Yung-cho, the male lead, was the duo's classmate from Taiwan. Continuing the screenwriter-director collaboration, they created *An Autumn's Tale* (1987) two years later, another classic about the exodus of our times.

在《花街時代》不期而遇

Meeting Old Wan Chai: My Name Ain't Suzie

12.5.2017



(右起) 導演陳安琪、演員黃秋生 (飾占美)、關亦男 (飾鄧梁妹)、于倩的兒子陳心一
(From right) Director Angie Chen, Anthony Wong (as Jimmy), Erica Ng (as Deng Liang-mei), and Barry Tan, son of the actress Angela Yu Chien.

是次新浪潮回顧展造就了不少影人聚首一堂的機會，像《花街時代》(1985)的導演陳安琪、演員黃秋生及關亦男也於影片放映後現身，與觀眾分享當年的拍片趣事。當年公開招募歐亞混血的男主角，導演慧眼相中黃秋生，這亦是黃的首部電影。黃秋生亦說在男主角設定中看到自己的影子，加上自小在灣仔長大，是這角色的不二之選。陳導演回憶當年在灣仔酒吧做了數個月的資料搜集，片中不少場面由吧女親身演繹，而電影內的大廈及幾乎半條駱克道也在拍攝完成後被清拆，片中呈現的五、六十年代灣仔紅燈區之情境今日已難復見。

The Programme 'Revisiting the New Wave' provided opportunities for many old film buddies to reunite—and that included Angie Chen, director of *My Name Ain't Suzie* (1985), the film's male lead Anthony Wong and actress Erica Ng. They appeared after the screening and shared with the audience anecdotes from the film set. Anthony Wong was cherry-picked by the director in an open casting for the Eurasian lead role. The film became Wong's screen debut. Wong shared a lot of similarities with his character, such as growing up in Wan Chai, and found himself just made for the role. Chan recalled spending months doing research in the pubs of Wan Chai. Some of the scenes actually featured the bar girls who worked there. The building and nearly half of the Lockhart Road featured in the film were long demolished. The red light district of Wan Chai in the 1950s and 60s remained only in our memories.

藝術與社會互動中的浪潮

New Wave: The Social and the Aesthetic

14.5.2017



(左起) 何思穎、吳俊雄博士
(From left) Sam Ho, Dr Ng Chun-hung

座談會上何思穎與吳俊雄博士再探香港新浪潮的源流及分期等未有定論的問題；同時亦就新浪潮被詬病的地方，如思想薄弱、向商業操作靠攏等提出新的想法。何思穎認為，香港新浪潮比較接近美國的「新荷里活」電影，而非法國新浪潮，從批評中可見當時文人抱持理想主義而抗拒資本主義及實用主義，他們見香港電影有新氣象，便將期許加諸於電影之上，冠上新浪潮之名。

吳俊雄博士指出七十年代至九十年代是香港社會重要的轉折期，不單是經濟發展，文化創造亦然。新浪潮於其中，對警匪及情慾片這些類型片的處理均翻出新意來，與其說是向商業操作投降，不如說是重塑主流電影，成為別樹一幟的港式新浪潮。

The speakers Sam Ho and Dr Ng Chun-hung investigated issues about Hong Kong New Wave that remain debatable, namely, the schools of influence and various stages of the movement. They also revisited some of the criticism it received, such as the lack of intellectual depth and its commercial inclination. Sam Ho stated that it is the New Hollywood of the US, rather than French New Wave, that Hong Kong New Wave resembled. The criticism it received at that time reflected the idealism of the then intellectuals, who had a strong dislike for capitalism and any utilitarianist approach to films. From the revitalised film scene they saw hopes in the progressive intellectual movement, thus endowing the cinema with the name of 'New Wave'.

To Dr Ng Chun-hung, Hong Kong underwent major transformation both economically and culturally from the 1970s to 90s. Hong Kong New Wave redefined the genres of crime films and erotic films, if not mainstream Hong Kong cinema, in highly original ways. It seemed less probable that such creativity was driven by the commercial market.



座談會正值《童黨》(1988)放映後舉行，一眾專誠前來重溫該片的台前幕後人員亦參與座談，分享當年拍攝點滴。座談會後他們與兩位講者合照：(左起)譚建成(飾護髮素)、副導演葉峰、吳俊雄博士、何思穎、導演劉國昌、馬衍亭(飾豬油糕)、王忠巡(飾細強)、副導演韋賢。

The seminar was held after the screening of *Gangs* (1988). Its crew and actors paid a special visit to ruminate on the film, also sharing with the audience interesting tidbits both behind and in front of the camera. Posing for a great shot with the two speakers: (from left) Tam Kin-shing (as Conditioner), assistant director Yip Fung, Dr Ng Chun-hung, Sam Ho, director Lawrence Ah Mon, Ma Hin-ting (as Lard Cake), Wong Chung-chun (as Little K), assistant director Wai Yin.

(Translated by Elbe Lau, Natasha Wong & Vivian Leong)

「銀光生影：唐滌生的影、劇藝術」座談會

‘The Cinematic and Operatic Art of Tong Tik-sang’ Seminar

18.6.2017

座談會上，首先由是次節目的客席策劃陳守仁教授闡述唐滌生影、劇雙棲的創作歷程、不同階段的合作夥伴，以及他的創作靈感來源及作品的藝術特色。他指出唐氏短暫一生寫下四百多個劇目，創作精益求精，且作品歷演不衰，堪稱一代傳奇。劉燕萍教授重點評析《紫釵記》，援引唐代蔣防所著小說《霍小玉傳》與明代湯顯祖所著傳奇《紫釵記》對照唐滌生筆下的愛情觀，並講解唐劇最後一折齣目名稱如何由〈節鎮宣恩〉變成〈論理爭夫〉。余少華教授則著重介紹唐氏作品中的大調、曲牌和小曲等的運用及移植，並指出唐氏早年在上海的歷練對其粵劇創作有一定啟發作用。



(左起) 陳守仁教授、劉燕萍教授、余少華教授
(From left) Prof Chan Sau-yan, Prof Lau Yin-ping, Prof Yu Siu-wah

explained how the title of the last scene had changed from 'The Proclamation of the Imperial Decree by the Frontier Commander' into 'Vying for a Husband'. Prof Yu Siu-wah followed with a look at the use and adaptation of *dadiao*, *qupai* and *xiaogu* in Tong's works. He also examined the significance of Tong's experiences in Shanghai during his formative years and how they inspired his works.

《再世紅梅記》映後談

7.7.2017

Post-screening Talk of *Love in the Red Chamber*

(左起) 謝國璋、鄭詠梅
(From left) Tse Kwok-cheung, Cheng Wing-mui

《再世紅梅記》(1968) 映後談由陳守仁教授主持，粵劇名伶謝國璋、鄭詠梅擔任主講嘉賓。陳教授指出該片導演黃鶴聲取用「粵劇舞台紀錄片」形式將唐滌生的這部1959年遺作搬上銀幕，一定程度上將舞台的藝術元素留存下來。謝國璋憶述年少時已被這部唐劇所吸引，任劍輝、白雪仙之〈觀柳還琴〉、〈脫弁救裴〉錄音更是他少時反覆欣賞及模仿的唱段，除了因為兩位前輩的聲情引人入戲，曲詞及念白也實在優美、精練。鄭詠梅自言成長於長洲，自少就在北帝誕等傳統節日觀賞粵劇神功戲，當中她特別喜愛《再世紅梅記》，因為旦角角色層次豐富，場場精彩，每折均可獨擔成折子戲。座談結束前，兩位嘉賓徇眾要求清唱〈脫弁救裴〉的一節唱段，歌聲繞樑。

The post-screening talk of *Love in the Red Chamber* was hosted by Prof Chan Sau-yan, with renowned Cantonese opera artists Tse Kwok-cheung and Cheng Wing-mui as special guest speakers. Prof Chan first highlighted the use of 'dramatic stage documentary' form by film director Wong Hok-sing, in order to adapt this 1959 posthumous work by Tong Tik-sang to the silver screen. To a certain extent, the film succeeded in encapsulating the artistic essence of its stage performance. Tse recounted how he was enthralled by this work from an early age. Recordings of this operatic classic by Yam Kim-fai and Pak Suet-sin were arias he listened to repeatedly and tried to imitate. In addition to the riveting voices of the two opera greats, Tong's graceful compositions and refined lyrics were truly captivating. Cheng recalled her childhood in Cheung Chau and how she grew up watching Cantonese opera performances during traditional festivals. She said this classic work has been her all-time favourite, because of its layered characterisations of the female lead, with every scene as outstanding as the last, and good enough to stand on its own. At the end of the talk, the two honoured guests gave in to the audience's request to sing an excerpt from this classic, leaving a lasting and gratifying impression.

《燕子啣來燕子箋》映後談 4.8.2017

Post-screening Talk of *The Swallow's Message*

曾演出《燕子啣來燕子箋》(1959)的譚倩紅在映後談中分享當年拍片點滴。她指出同名粵劇舞台版本，是1953年由鴻運劇團的陳錦棠及她的師傅任劍輝開山，到拍攝電影時因演員檔期問題而在演員搭配上有所變更。她印象中的唐滌生不單文質彬彬，而且文思敏捷，據聞他寫劇本時會來回踱步，邊創作邊唱出曲詞，由在旁的助手記錄。譚曾參與多個劇團的演出，1951年在星馬等登台的經驗令她印象深刻。當年她19歲，以正印花旦身份與薛覺先拍擋演出，在12晚內演出11齣覺先聲劇團戲寶，頗吃力但令她獲益良多。

The post-screening talk of *The Swallow's Message* (1959) enjoyed the presence of veteran actress Tam Sin-hung, a co-star of the film. She said a Cantonese opera of the same title was premiered by Chan Kam-tong, and her own mentor, Yam Kim-fai for Hung Wan Opera Troupe in 1953. In the film version, the casting was adjusted according to the actors' availabilities. She got the impression that Tong Tik-sang was suave and quick-witted. He would pace back and forth while writing scripts, and sing along while writing lyrics and songs. His assistant would then write everything down for him. In Tam's many years of experience performing for different troupes, a touring show that took place in 1951 in Southeast Asia was among the most memorable. She was 19 at the time and took on the lead female role, playing opposite Sit Kok-sin. In 12 nights she was to perform 11 major titles of Kok Sin Sing Opera Troupe. It was quite strenuous but she learned a lot from the experience.



譚倩紅
Tam Sin-hung

(Translated by Hayli Chwang)

賈寶玉追憶林妹妹與 《紅樓夢》——訪任潔

An interview with Jen Chieh:
Sister Lin and *Dream of the Red Chamber* in the Eyes of Jia Baoyu

阮紫瑩 Yuen Tsz-ying



今年八月是樂蒂女士的八十歲誕辰，香港電影資料館於8至9月選映她二十多部經典名作，向這位絕代佳人致敬。我們藉此機會，專誠邀約當年在《紅樓夢》（1962）中反串飾演賈寶玉而名噪一時的任潔姐姐進行訪談，由她分享其從影經歷，及憶述拍攝《紅樓夢》的經過，以及她當年與樂蒂交往的一些軼事。

由陶秦導演介紹入行

任潔原名袁蘭茹，1940年於上海出生，自幼喜愛越劇（俗稱紹興戲），初中畢業後即考入上海戲曲學校學習越劇，攻旦角，並參加劇團於杭州、紹興及上海等地演出。

1961年來香港定居後，隨母姓易名為任雯珠，住在尖沙咀的親戚家裡，恰巧導演陶秦住在她的樓上。由於任潔是戲曲出身，懂舞台身段，而黃梅調電影當時大行其道，在陶秦導演的介紹下，任潔便到邵氏兄弟公司試鏡。她憶說：「記得在試鏡當天，我穿著戲服、化了妝、戴上頭套，演了黃梅戲《天仙配》中的一段旦角戲，也唱了少許《紅樓夢》的賈寶玉唱段，拍了下來。之後聽說六叔（邵逸夫先生）看了幾遍；數天後我便收到通知叫我到邵氏簽訂合約，派我演出《紅樓夢》，反串賈寶玉一角，我當時真的很高興。」

甫出道便主演《紅樓夢》

其實當年邵氏籌備拍攝此片之時，很早便公布林黛玉將由樂蒂出演，至於由誰來飾演賈寶玉一角，倒一直未有定案。待到1961年11月20日，邵氏公司假彌敦道邵氏大廈旁的花都酒樓開記者招待會，正式宣布《紅樓夢》開鏡，並起用「南國實驗劇團」的新人任潔擔演賈寶玉，可說是爆出冷門。任潔說：「其實我並非



寶黛情深：（右起）任潔、樂蒂
The affectionate Jia Baoyu and Lin Daiyu:
(from right) Jen Chieh, Betty Loh Ti

『南國』的新學員，只是宣傳部用來作宣傳的噱頭而已，不過我有空也會去上課。」任潔還記得《紅樓夢》是當年的一部超級大製作，佈景、服裝一切不惜工本，更動員了當時邵氏的國、粵語片紅星參演，此片導演是袁秋楓，編劇易凡是他的太太，兩夫婦一導一編。

《紅樓夢》拍了大約六個月，任潔回想：「第一天拍的戲是紫鵲告訴我，林姑娘要離開大觀園，我知曉後便病倒在床，人變得傻傻癡癡，當聽到有人要去接林姑娘走時，我立即瘋了一般，要趕走想帶走林姑娘的所有人。」任潔縷述，在整部電影中，她最喜歡「讀《西廂》」、「大婚」和「哭靈」這幾場戲，因為較有機會發揮。「我不擅長唱黃梅調，而聽說電懋也搶拍《紅樓夢》，為了追趕進度，往往便是樓下戲棚在趕拍戲，樓上在收音，歌曲由當時叫小娟的凌波

與顧媚幕後代唱，錄完一段歌曲後即時拿去試放。導演在開拍前會先讓演員對戲、排戲及走位，每次我演出前都先聽錄音一遍，拍攝時便對著口形演戲。」原本在舞台演旦角的她，在此片中要易釵而弁，由於她受過戲曲訓練，平日對生角做表素有觀察，因此難不倒她。

銀幕下的寶黛情誼

談及任潔姐與樂蒂的交往時，她感慨的說：「樂蒂自幼隨外婆由上海來港生活了十多年，當她知道我剛從上海來港，就問我上海的近況是怎樣，我便告訴她一些。大家因是『自己人』（按：上海話，即是『自己人』的意思），見面時都以上海話交談，因此我們比較投契。她的身材高挑，大概有五呎五吋的高度，她又梳高髻，而我只有五呎二吋高，在拍近鏡時我得站在磚頭上和她做對手戲。在拍攝《紅樓夢》期間她便結婚，在拍完後已懷了女兒。」

後來李翰祥導演拍攝《梁山伯與祝英台》（1963），找任潔演出侍婢銀心一角，她坦言原不想接拍此片，及後得知會到日本拍攝特技場面，她因想一嘗乘搭飛機的滋味，於是答允演出。「在拍《梁祝》時我跟樂蒂又熟絡一些，有時我會教她一些身段。反而和她最熟稔是在她離婚後的時期，因她的好友藍娣亦與我相熟，

所以我們經常三人一起共處。樂蒂在離婚後遷居九龍界限街的自置物業，我還買了一套餐具有給她作伙禮物。後來我在廣播道上的麗的呼聲上班，我還記得她有時會駕駛一輛白色「積架」來接我放工，我們一起到上海菜館吃飯，然後到百貨公司買衣服。那時得知她常害失眠，需服食安眠藥入睡，我們皆勸她減少份量及盡量少吃安眠藥，豈料她仍是吃了過量藥物過身。」任潔續說，當年是翁木蘭打電話告知她樂蒂的死訊的。「當時我嚇了一大跳，對於她的不幸離世，我們都很傷心，原本我們還買了戲票在聖誕節後與她一起看電影的。」一代美人溘然謝世，於近半世紀後的今天追憶，任潔仍不勝唏噓。¹

由電影轉入電視界工作

任潔從影生涯並不長久，《紅樓夢》和《梁祝》之外，她就只參演了《鳳還巢》（1963）一片。此外，任潔也曾為李麗華主演的《一毛錢》（1964）任場記一職，「反正我有空便到片場湊機會學習，因而認識了李麗華，彼此一見如故，她很喜歡我，我便叫她做契娘。」脫離邵氏公司後，她本想加入電懋公司，剛巧老闆陸運濤先生不幸墜機身亡，最終沒有成事。任潔因與鍾啟文熟稔，應他的邀請加入麗的呼聲電視部（即麗的映聲），工作了八年，擔任戲劇演出及主播工作，主持一些介紹戲曲藝術的節目。

2003年正值《梁山伯與祝英台》電影面世四十周年，她被邀到台灣與凌波和胡錦等作巡迴舞台演出，備受矚目。現時她喜過休閒的退休生活，昔日水銀燈下的璀璨，成了她記憶中的一抹華彩。■

註釋

¹ 樂蒂於1968年12月27日辭世。

阮紫瑩，香港電影研究者及節目策劃、電影文物收藏家，多年來為香港歷史博物館、香港文化博物館及香港電影資料館等，進行多個香港電影研究及資料搜集計劃。

「淡妝濃抹總相宜：樂蒂八十誕辰紀念展」節目，於8月25日至9月30日舉行，詳情見《展影》第87期。

This August is the 80th birth anniversary of the legendary beauty icon, Betty Loh Ti. A selection of some twenty classic titles starring the former actress will be screened at the HKFA from August to September. To tag on Loh's commemorative screenings, we have conducted an interview with renowned actress Jen Chieh, who cross-dressed and played opposite Loh as Jia Baoyu in *Dream of the Red Chamber* (1962). Jen generously shared her experience in playing in that film, among other works, and also the anecdotes of her friendship with Loh.

Introduced by Director Doe Ching

Born as Yuan Lanru in Shanghai in 1940, Jen grew up as a zealot in Yue Opera (also known as Shaoxing Opera). She enrolled in Shanghai Chinese Opera School after her junior secondary education to specialise in playing *dan*, the female roles. She joined troupes to cities like Hangzhou, Shaoxing and Shanghai to perform.

After settling in Hong Kong in 1961, she adopted her mother's maiden name to become Yam Manchū. She lived with her relatives in Tsim Sha Tsui and coincidentally became the lower lying neighbour of director Doe Ching, who recognised Jen's training and knowledge in Chinese opera. At that time, *huangmei diao* movies were a hit. Doe introduced Jen to Shaw Brothers for a casting opportunity. Jen recalled: 'On the day of casting, I put on my costume, make-up and wig, and played a *dan* scene in *Fairy Couple*, a *huangmei* title. I also did a small singing part of Jia Baoyu in *Dream of the Red Chamber*. They recorded my performance, and people later said that Uncle Six (Sir Run Run Shaw) had watched it several times. A few days later, I was asked to sign a contract to perform in *Dream of the Red Chamber*. They wanted me to cross-dress as Jia Baoyu. It was such an exciting moment.'

Debut Role in *Dream of the Red Chamber*

When Shaw Brothers launched the project, they already announced that

Betty Loh Ti was to play the role of Lin Daiyu, yet leaving the cast of Jia Baoyu undecided. It was until 20 November, 1961, at the film's kickoff press conference, held at the Paris Restaurant next to Shaw Building on Nathan Road, that the cast was finally revealed. Jen Chieh, a newbie from Southern Drama Group, appeared to be a rather unexpected choice. Jen said: 'Honestly I was not at all a new member of "Southern Drama". It was only a gimmick suggested by the publicity staff. But I did take some of their classes before.' *Dream of the Red Chamber*, Jen recalled, was a mega movie with extravagant sets and costumes, featuring a star-studded lineup of the then A-list actors in both Mandarin and Cantonese cinema. It was directed by Yuan Qiufeng, whose wife Yi Fan, wrote the screenplay.

The shooting went on for about six months. Jen recalled her first day of shooting: 'The first scene I made was when Zijuan tells me Daiyu is leaving Grand View Garden. I am so distraught by the news that I fall ill and lose my head. When people take Daiyu away, I go ape and try to stop them.' Jen said her favourite scenes in the movie included 'Reading *Romance of the West Chamber*', 'The Wedding', and 'Cry of Baoyu', as they were very demanding in terms of acting. 'I am not strong in singing *huangmei diao*. And Motion Picture & General Investment (MP & GI) was said to have started shooting the same story at that time. So we had to speed up the production



(右起) 樂蒂、凌波、任潔
(From right) Betty Loh Ti, Ivy Ling Po, Jen Chieh



李麗華(右)與任潔(左)甚是投緣。
Li Lihua (right) and Jen Chieh (left) got
along quite congenially.



李麗華正在拍攝《閻惜姣》(1963)，任潔往探班。
Jen Chieh paid Li Lihua a visit when the latter was in
the midst of shooting *Three Sinners* (1963).

by shooting in the studio downstairs and recording the sounds upstairs at the same time. The songs were dubbed and sung by Ivy Ling Po, then known as Xiao Juan, and Carrie Ku Mei. Once a section of the recordings was done, it was used for filming right away. The director first rehearsed the lines and blockings with us, and let me listen to the recordings, so that I could lip-sync as I acted.' Originally trained as *dan*, Jen took up the challenge to cross-dress in the movie without much difficulty, thanks to her professional training and sensibilities to the male-role techniques.

Bonding Behind-the-Scene

In reminiscence, Jen said sighingly: 'Betty moved to Hong Kong with her grandmother when she was very young. By then, she had lived in Hong Kong for more than a decade. When she knew that I also came from Shanghai, she eagerly asked me to tell her about the situation there. We talked to one another in our dialect and shared a close bond, as we were both Shanghainese. She was well-built and about 5'5 tall, with a high-bun hairstyle. I was only 5'2. So I had to step on a brick to play opposite her when shooting close-ups. She got married while filming *Dream of the Red Chamber*, and was pregnant soon after the film was complete.'

Li Han-hsiang directed *The Love Eterne* in 1963 and asked Jen to play

the role of Yin Xin, the maid. Jen said she wanted to decline it in the first place. She changed her mind only because she wanted to experience a flight journey, after knowing the film was going to shoot in Japan for special effects scenes. 'Working for this film brought me and Betty even closer. At times I taught her some bodily movements of Chinese opera. After her divorce, we spent more time together with a common friend Lan Di. Loh moved to a property of her own on Boundary Street, Kowloon. I remembered I brought her a culinary set as the housewarming gift. Then I started working in Rediffusion Television on Broadcast Drive. Driving her white Jaguar, she would pick me up from work, and together we would go shopping in the department stores after dining in the Shanghai cuisine restaurants. We knew that she suffered from insomnia and took sleeping pills. We tried to warn her about over dosage and in the end it was exactly what took her life.' It was Weng Mulan, Jen said, who called and told her about the death of Loh. 'I was extremely shocked. It was such saddening news to us. What we had originally planned was to go to the cinema together after Christmas; we already bought our tickets.' After nearly half a decade, Jen remains mournful of the life passed in legend.¹

From Big Screen to Television

Jen enjoyed a brief career in cinema, starring only in *Return of the Phoenix*

(1963) besides *Dream of the Red Chamber* and *The Love Eterne*. She was also script girl in *The Coin* (1964) starring Li Lihua. 'I grabbed all opportunities to learn filmmaking on site. I befriended Li Lihua during that time and we became very close. She was very fond of me and I called her godmother.' Jen left Shaw Brothers with the hope of entering MP & GI. But a plane crash claimed the life of its chairman Loke Wan Tho and her plan was never realised. A close acquaintance of Chung Kai-man, Jen was invited by her friend to work in Rediffusion Television, where she spent eight years doing drama, anchor, and host of Chinese opera programmes.

The Love Eterne celebrated its 40th anniversary in 2003 and Jen was invited to Taiwan with actresses Ivy Ling Po and Hu Chin to play in a touring stage performance. Now, she enjoys her life in retirement but the glamour of the silver screen is still deeply imprinted on her memory.

(Translated by Vivian Leong) ■

Note

¹ Betty Loh Ti passed away on 27 December, 1968.

Yuen Tsz-ying is a Hong Kong film researcher, programmer as well as a collector of film related memorabilia. For years, Yuen has been conducting film studies and research on behalf of the Hong Kong Museum of History, Hong Kong Heritage Museum and Hong Kong Film Archive, among others.

'Beauty in Myriad Shades: A Tribute to Betty Loh Ti on Her 80th Birth Anniversary' takes place from 25 August to 30 September. Please refer to *ProFolio* (Issue 87) for programme details.



《蝶變》(1979): (右起) 米雪、劉兆銘、徐小玲
The Butterfly Murders (1979): (from right) Michelle Yim, Lau Siu-ming, Tsui Siu-ling

一思再思新浪潮 Contemplating the New Wave, Again...

何思穎 Sam Ho

在香港電影歷史中，新浪潮意義重大，鮮有爭論。一群年輕的外來者異軍突起，為一個老化的工業締造全新秩序——戲劇性以至神話色彩，正在於此。七十年代末至八十年代初短短數年間，新浪潮電影應運而生，迄今時有放映，並引發多元的討論。香港電影資料館新近修復了新浪潮經典作《瘋劫》(1979)，遂於今年3月推出「再探新浪潮」節目，重溫這個劃時代的章節。

哪一部作品為新浪潮揭開序幕？這是重新探索的重點之一。一直以來，論者分別主張《跳灰》(1976)、《茄哩啡》(1978)或《蝶變》(1979)為首作，眾說紛紜。¹ 三片均為導演的處女作；《跳灰》則有兩位聯合導演——在英國長大的梁普智，還有童星出身的「玉女」蕭芳芳。《跳灰》有著很多新浪潮的典型特徵，大膽捕捉香港社會的複雜處境，高度形式化的拍攝手法嫻熟流暢、扣人心弦，讓當年的港產片觀眾耳目一新。大眾普遍認為新浪潮於七十年代末湧現，《跳灰》卻於1976年公映，早了兩年多。

另一方面，《茄哩啡》則在新浪潮萌芽期間面世，由主要的旗手嚴浩執導。然而，該片未脫主流商業製作的本色，表現手法及題材內容均欠缺新浪潮特色。數月後，新浪潮核心人物徐克的首作《蝶變》公映，展現大量新浪潮的獨有形態，例如場面調度更加精密流麗、突破既有類型的常規、刻意參照外國電影的語彙，如希治閣的驚悚片、意大利式西部片，還有日本的動作片。

究竟哪一部才是香港電影新浪潮的首作？

大抵沒有絕對的答案。事後解

說歷史事件就是如此，同樣一件事，從不同角度分析，得出的結論往往迥然有別。發生在五十年代末至六十年代初、經常與香港新浪潮相提並論的法國新浪潮，便是顯例。不同的陣營分別主張查布洛的《美男子沙治》(1958)和杜魯福的《四百擊》(1959)為首部作品，沒有共識。

另外，大家須注意無論是法國抑或香港影壇的新浪潮，都不是刻意策劃出來的產物。不少人也聽過杜魯福的講法：「(新浪潮)不是甚麼運動、派別、組織；它是一批作品，是傳媒創作的集體標題，把兩年間湧現的五十個新名字概括起來。」²

這番話在香港新浪潮也大致用得上，除卻一點：新名字的數量沒那麼多，遠少於五十個。所謂浪潮並非甚麼有目標的運動，既不是那批「作者」電影的年輕導演合力推動，也不是他們服務的電影工業所帶動。實際上，「新浪潮」只是一群寫東西的人使用的標籤，與廿年前大西洋對岸的「傳媒設計的集體標題」分別不大。

雖說如此，當中也有另一個顯著分別：香港版的標籤不是全新創作，而是仿照前人的再創作。這個標籤甚至比起新浪潮電影本身更早出現——標示著作家和影評人對於電影的想

望，期待一群在電影學校接受專門訓練，或自行探索拍攝短片的年輕電視編導，為電影媒體勢將帶來翻天覆地的巨變。

其中一則較有代表性的引述，出自影評人劉成漢1978年發表的文章。那時《跳灰》已面世兩年，《茄哩啡》則在三個月後上映。他在《明報月刊》中作出預示：「年青的導演無論在題材和風格方面，都會和胡金銓、李翰祥和宋存壽的時代有所不同。他們都將拍粵語片，³亦會比較重視本地的問題，我相信在兩年之間，香港會有一個『新浪潮』。」⁴ 在美國修讀電影的劉成漢，兩年後創作了新浪潮名作《慾火焚琴》(1980)，圓滿了他的預言。

從古至今，仿倣西方一直是香港社會的普遍現象；廣義而言，更是中國、全球的華人社群，以至非西方國家的常態。以往一百多年，我們時刻力求與西方看齊；我們知道自身的不足，也知道需要不斷以激進的方式、急速的步伐求變。事實上，今天我們仍然如此。電影源自西方，並在西方的文化優勢之下得以普及，因此，這個說法尤其確切。

綜觀香港電影的歷史發展，要求改進的聲音不時出現，更有人提倡大

刀闊斧的變革，四十年代的粵語片清潔運動，以至近年業界強烈要求政府支持等等，都是典型例子。在七十年代，「戰後嬰兒潮」一代踏入成年，嚴重僵化的電影工業不斷翻炒舊作，與這個新生代完全脫節，要求改進甚至改革的聲音不絕於耳。⁵ 於此，參照廿年前在電影史上樹立里程碑的法國新浪潮，可謂自然不過——由最初要求改進，以至變革發生的時候，試圖見證和紀錄當中的歷程。

也正因為如此，「新浪潮」這個標籤雖然正確，卻又略帶誤導成分。正確，是因為它指涉的現象顯然是新的，像海浪般沖擊我們的電影業，並帶來長久的轉變；誤導，是因為它讓人覺得我們仿做法國新浪潮，或與它同出一轍。誠然，標籤本身是由彼方拿來的。在某些方面，香港新浪潮的確與法國版本相若——電影新人類為本土影壇帶來變革，擺脫既定的製作模式，在創作和社會意識方面展現充沛活力等——它卻不像廿年前的法國影人那般注重理論基礎，並改變了電影美學的核心形態。

也許，香港新浪潮更類近影史上另一個現象：美國新荷里活電影（New Hollywood）。它有時同樣被稱作「美國新浪潮」，由阿瑟·潘、麥克·尼可斯、史丹利·寇比力克等導演帶領，重要作品計有《雌雄大盜》（1967）、《畢業生》（1967）、《2001太空漫遊》（1968）等。美國新浪潮始自六十年代末，十多年後仍然熾盛，其時香港的徐克、許鞍華、嚴浩等新導演正嶄露頭角。新荷里活不僅是一批「另類」影片，改變了電影業，為觀眾帶來了新鮮感，引伸出「傳媒創作的集體標題」；這股影壇浪潮，就本文所論及的，為戰後嬰兒潮出生的一群香港導演構成巨大的影響。他們在荷里活電影文化中成長，而當第二代「新荷里活導演」以《教父》（1972）、



《瘋劫》（1979）用推軌變焦鏡頭表達人物的惶恐，圖為張艾嘉。
The use of the dolly-zoom shot in *The Secret* (1979) spoke for the perplexed and alarmed state of the character. In this photo: Sylvia Chang.

《大白鯊》（1975）和《的士司機》（1976）等撼動人心的電影風靡全球之際，這班新秀正正在修讀電影，或進入本地影視圈工作。

上述的新荷里活導演，如法蘭西斯·哥普拉、史蒂芬·史匹堡、馬田·史高西斯，還有喬治·盧卡斯、白賴仁·狄龐馬和活地亞倫，往往被統稱為「電影小子」。他們都在戰後嬰兒潮出生，在電影的黃金時代長大；當時青年文化思潮熾熱，他們為了追求理想而入讀電影學校；大片廠制度式微，帶來前所未有的拍片機會；他們打破成規，作品技藝超凡並富有個人色彩，為電影工業帶來持續的變更。就像我們香港的新浪潮導演，不是嗎？

當然，我們的「電影小子」所成就的改變規模較小，並主要局限於本土。一如法國新浪潮的前輩，荷里活和香港的「電影小子」均熟諳影史，積極向他們仰慕的導演借鑒取經，例如史匹堡在《大白鯊》和許鞍華在《迷魂記》（1958）首創的推軌變焦鏡頭，效果震撼。不過，與法國先導者迥異，美國和香港導演倒不像杜魯福那般熱衷電影理論，而更重視電影製作；也不如高達那樣強調美學實驗，而更注重拍攝技巧本身。

與香港新浪潮導演一樣，荷里活的小子們並非獨立電影工作者；他們不但留在自己一手改變的業界，並繼

而擔當關鍵的角色，進一步推動電影領域的變革。

像新荷里活一樣，香港新浪潮標誌著一段過渡時期，其間，已然落後的電影製作模式逐漸與時俱進。這個過程演變不輟——我們的電影不斷與迥異的文化、習慣和族群整合融和。宏觀而言，年輕影人的努力，同時反映了華人不斷試圖緊貼西方，以至汲汲渴望改善我們的行為模式，提升落後的傳統，達到現代國際社會水平的意識。

朋友曾在討論間提過，作為比喻，「新浪潮」的「新」是多餘的，因為浪潮一定是新的。說得沒錯。波浪就是一個連續體，水不斷的流動，泊向海岸。浪沖走別的浪，又被別的浪沖走，回歸水裡，便又再次被沖到岸上來。（劉勤銳翻譯）■

註釋

- 1 例如，行光在〈毒品與香港電影的淵源〉一文，把《跳灰》引述為新浪潮影片（見於《大公報》，香港，2013年4月25日）；卓伯棠在其著作《香港新浪潮電影》主張《茄喱啡》為首部新浪潮電影（香港中文大學：人文學科研究所香港文化研究中心，2003，頁3）；而本文作者則主張《蝶變》為新浪潮首作（何思穎：〈蝶變〉，蒲鋒、李照興合編：《經典200：最佳華語電影二百部》〔增訂版〕，香港，香港電影評論學會，2005，頁210）。
- 2 見英譯：Leo Brody, *Everything is Cinema: The Working Life of Jean-Luc Godard* (《一切都是電影：尚盧·高達的職業生涯》)，New York: Metropolitan Books/Henry Holt & Co., 2008, p. 122. 特別鳴謝 Arnaud Lanugue 及 Michael Le Cardinal 協助尋找此話的出處。
- 3 1970年代，大部分香港電影均配上國語公映，放棄流通最廣的粵語。
- 4 唐秀瓊紀錄：〈比爾·李忠昂與劉成漢談：港台導演及電影的得失和展望〉，《明報月刊》，1978年9月號，頁90。
- 5 例如，張田在〈新導演遺（遺）珠篇〉一文，諷刺已享盛名的導演「佔著毛坑不拉屎」，意謂他們表現欠奉，卻不願放棄高薪厚職；見於《大特寫電影雙週刊》，第20期，1976年9月9日，頁32。

何思穎，資深影評人及電影研究者，曾任香港電影資料館節目策劃。

The importance of the New Wave in the history of Hong Kong cinema is seldom understated. The storied situation of a band of young outsiders arriving on the scene, forging a new order in an aging industry is the stuff of which myths are made. Films from that brief period in the late 1970s and early 1980s had been screened regularly throughout the years, often with discussions that examine issues from different perspectives. The HKFA, on the occasion of its restoration of the New Wave classic *The Secret* (1979), launched the programme 'Revisiting the New Wave' last March, taking another look at that pivotal episode.

One of the re-examined issues is the first film of the phenomenon. Three different titles—*Jumping Ash* (1976), *The Extras* (1978) and *The Butterfly Murders* (1979)—had been considered by various sources as the inaugural project of the New Wave.¹ Each is the debut feature of its director—or directors, in the case of *Jumping Ash*, which was helmed by British bred Leong Po-chih and Josephine Siao Fong-fong, former child star and later 'Jade Girl'. The film embodies many of the New Wave attributes, capturing the gritty complexity of the Hong Kong condition with proficient, electrifying stylisations not found in Hong Kong productions of the time. Yet it was made in 1976, over two years ahead of the late 1970s activities that went on to become branded the New Wave.

The Extras, on the other hand, was released in the nascent months of the New Wave and directed by a key figure of the movement, Yim Ho. Yet it's very much a mainstream commercial project, lacking many of the New Wave's signature markers in both formal and subject-matter terms. *The Butterfly Murders*, the freshman feature of New Wave pillar Tsui Hark, hit theatres a few months after *The Extras*, but is marked by many of the New Wave's defining traits, such as much more sophisticated animation of mise-en-scène, a challenge of established conventions of familiar genres and self-conscious cinematic references to foreign films like Hitchcock thrillers, spaghetti westerns and Japanese action flicks.

Which is the first film of the Hong Kong New Wave?

Perhaps such a question cannot be answered. For such is the complexity of after-the-fact examination of historical events, as vastly different conclusions on the same happenings can be drawn from different perspectives. A ready example is the celebrated French New Wave, the late 1950s and early 1960s phenomenon to which the Hong Kong version is frequently compared. For the Gallic *Nouvelle Vague*, two titles—Claude Chabrol's *Le Beau Serge* (1958) and François Truffaut's *Les quatre cents coups* (*The 400 Blows*, 1959)—had been claimed by different camps as the first work, with no established consensus.

It must also be noted that both the French and Hong Kong versions of the New Wave were not organised endeavors. Truffaut had famously claimed that the *Nouvelle Vague* was 'neither a movement, nor a school, nor a group, it's a quantity, it's a collective heading invented by the press to group fifty new names which have emerged in two years.'²

Much the same can be said of the Hong Kong edition, except, of course, for the number of new names, which is considerably less than fifty. It was not a coordinated effort by filmmakers working together to advance a common cause—not by the young men and women who realised the films, nor by the film industry in which they laboured. The term 'New Wave' was little more than a label used

by writers, similar to the 'collective heading invented by the press' two decades earlier across the Atlantic.

There is another major difference. The label for the Hong Kong edition was not 'invented'. Rather, it was modelled after the earlier 'invention'. It was actually first cited ahead of time, before the films were even made, by writers and critics who projected wishful exhortations on our cinema when promises of radical changes began to emerge, mostly in the work of young writers and directors working in television, many of them either trained in film schools or had trained themselves by making short films.

One of the more significant citings was by the critic Lau Shing-hon made in 1978. It was two years after *Jumping Ash* came out, three months before the release of *The Extras*. Writing in the publication *Ming Pao Monthly*, Lau predicted that 'young directors will be different in both style and content from older directors like King Hu, Li Han-hsiang and Sung Chuen-sau. They will make films in Cantonese,³ and will pay attention to local issues. I believe that within two years, there will be in Hong Kong a "New Wave".'⁴ Lau, who studied film in the United States, went on two years later to make *House of the Lute* (1980), an exemplary work of the New Wave, making his prophecy a self-fulfilling one.

Modelling what was happening locally after the West was—and, in fact, still is—an on-going experience of Hong Kong and, in a wider perspective, of China and the entire



劉成漢曾預言新浪潮會出現，後來他執導了《慾火焚琴》，成了「弄潮人」。

Lau Shing-hon once predicted that there would be in Hong Kong a 'New Wave'. He later directed *House of the Lute* and became a New Waver himself.

Chinese diaspora and, in an even wider perspective, of the entire non-Western world. For more than a century, we had been trying to catch up with the West. We knew that what we were and what we had were inadequate. And we knew that we needed to keep changing, in drastic ways and rapid paces. In fact, we are still doing that today. This is especially true of film, a medium invented in the West and popularised by the dominance of Western culture.

Periodic calls for improvement, sometimes urging for dramatic measures, had occurred throughout the history of Hong Kong cinema. The Clean Up Movement against Cantonese cinema in the 1940s and the industry's cries for government support in recent years are ready examples. And in the 1970s, as post-war baby boomers began to come of age, the formulaic products put out by the highly-rigid film industry were hopelessly incapable of connecting with them, prompting frequent demands for upgrade, even reform.⁵ It was only natural that changes in our cinema were regarded with reference to the last great phenomenon in film history, the French New Wave twenty years earlier—initially in appeals for future progress and, when it finally happened, in attempts to report and describe.

Which is why the label 'New Wave' is at once accurate and a little misleading. Accurate because the

happenings it brands were indeed new, splashing upon the shore of our cinematic landscape like a tidal wave, bringing with it enduring changes. Misleading because it gives the impression that the happenings were either modelled after or resembled the French New Wave. Yes, the label itself was modelled. And while the Hong Kong New Wave is indeed comparable to the fabled Gallic phenomenon in certain regards—in its transformation of local cinema by a new generation of filmmakers, its deviation from established filmmaking modes, its exercise of youthful energy in both creative and social-awareness terms...it was not nearly as theoretically oriented and did not foster fundamental aesthetic changes to the art of film the way the French directors did two decades earlier.

The Hong Kong New Wave was perhaps closer to another occurrence in film history, the New Hollywood, which, not surprisingly, is sometimes also known as the American New Wave. Spearheaded by the likes of Arthur Penn, Mike Nichols and Stanley Kubrick—with the films *Bonnie and Clyde* (1967), *The Graduate* (1967) and *2001: A Space Odyssey* (1968), respectively—New Hollywood kicked off in the late 1960s and was still going strong a decade later, when the likes of Tsui Hark, Ann Hui and Yim Ho began to make their mark. New Hollywood is not only another 'quantity' that changed the film industry, excited the audience, and inspired 'collective heading invented by the press', but, specifically in our context here, also a great influence on the baby-boom Hong Kong directors. They grew up with Hollywood and were either attending film schools or entering into film or television when the second generation of New Hollywooders was captivating audiences the whole world over with popular and provocative movies like *The Godfather* (1972), *Jaws* (1975) and *Taxi Driver* (1976).

The directors of those films—respectively Francis Ford Coppola, Steven Spielberg and Martin Scorsese—along with others like George Lucas, Brian De Palma and Woody Allen, are often collectively called 'movie brats'. They are baby boomers who grew up with films during a period of unprecedented prosperity, went to film schools at the height of a powerful youth culture to follow their hearts, were given rare chances to make films because of a faltering studio system, completed a breakthrough slate of creative works marked by technical proficiency and infused with strong personal touches, and transformed the film industry in lasting ways. Sounds like the story of the Hong Kong New Wavers, doesn't it?

Except, of course, that our brats did it on a smaller, more local scale. Like the French New Wavers, both Hollywood and Hong Kong brats were well versed in film history and eager to reference or even co-opt from admired filmmakers. The dolly-zoom shot pioneered by Alfred Hitchcock in *Vertigo* (1958), for example, was used in powerfully effective ways by Spielberg in *Jaws* and by Ann Hui in *The Secret*. Yet, unlike the French filmmakers before them, the Americans and the Hong Kongers were less concerned with theorising about cinema—the way Truffaut was, for instance—than with making films and less inclined towards aesthetic experimentation—the way Jean-Luc Godard was, for another instance—than with technical proficiency.

Like the Hong Kong New Wavers, the Hollywood brats were not independent filmmakers. They not only stayed in the film industry they had changed but went on to become an integral part of it, some of them assuming key roles in further shaping the cinematic landscape.

Like the New Hollywood, the Hong Kong New Wave was a transition, from

an outmoded system of film production to one more in keeping with the times. It was part of a continuum, the ongoing development of our cinema that never stops integrating, blending together different cultures, practices and people, often of vast divergences. The young filmmakers' effort was also part of the Chinese diaspora's incessant quest to keep up with the West, part of an obsessed urge to improve our ways and part of a drive to upgrade outdated traditions to meet modern, international standards.

As a metaphor, 'New Wave' is redundant, a friend said in a discussion, for waves are never not new. Indeed. Waves are part of a continuum, a body of water that is constantly moving, washing ashore. Waves wash away other waves and are in turn washed, returning to the body of water, only to wash up again. ■

Notes

- 1 For example, Yukimitsu citing *Jumping Ash* as a New Wave film (Yukimitsu, 'The Source Relationship Between Drugs and Hong Kong Cinema', *Ta Kung Pao*, Hong Kong, 25 April, 2013 (in Chinese)); Pak Tong Cheuk citing *The Extras* (Pak Tong Cheuk, *Hong Kong New Wave Cinema (1978-2000)*, Bristol, UK/Chicago, USA: Intellect Books, 2008, p.10); and this author citing *The Butterfly Murders* (Sam Ho, 'The Butterfly Murders', Po Fung & Bono Lee (ed.), *Classic 200: Best 200 Chinese-Language Films* (Revised Edition), Hong Kong: Hong Kong Film Critics Society, 2005, p. 210 (in Chinese)).
- 2 English translation from Leo Brody, *Everything is Cinema: The Working Life of Jean-Luc Godard*, New York: Metropolitan Books/Henry Holt & Co., 2008, p. 122. (Many thanks to Arnaud Lanugue and Michael Le Cardinal for helping me find the source of this quote.)
- 3 The majority of Hong Kong films in the 1970s were not made in Cantonese, the dialect spoken by most of the populace, but dubbed in Mandarin.
- 4 Tang Xiuqiong, 'Lau Shing-hon and Pierre Rissient: The Pros and Cons as well as Outlook of Hong Kong & Taiwan Directors and Cinema', *Ming Pao Monthly*, September 1978, p. 90 (in Chinese).
- 5 For example, a 1976 article in the film magazine *Close Up* diminishes established directors as 'occupying the toilet without doing their business', a colloquial way to criticise those who accomplish little but refuse to give up their privileged positions. (Zhang Tian, 'More on New Directors', *Close Up*, Issue 20, September 9, 1976, p. 32 (in Chinese))

Sam Ho is a veteran film critic, researcher and former Programmer of the HKFA.



《絕代佳人》(1953)：(右起)夏夢、姜明
The Peerless Beauty (1953):
(from right) Hsia Moon, Jiang Ming

見自己 ——金庸論林歡編劇影片

To Know Thyself — Jin Yong's Musings on Films by Screenwriter Lin Huan

蒲鋒 Po Fung

查良鏞在成為金庸之前，以林歡為筆名為長城電影製片有限公司任編劇。在編劇之外，查良鏞也寫影評，用的筆名包括蕭子嘉、林子暢、姚馥蘭、姚嘉衣，¹ 評介的電影包括長城公司的出品，也包括他自己以筆名林歡編劇的影片，這些評介今天看來，卻成了非常珍貴的編劇自述，很有參考價值。本文以查良鏞在《大公報》發表的電影文章為材料，試圖整理出查在編劇時期的創作理念和特色如何延續至後來的金庸武俠小說創作。

林歡第一部電影編劇作品是李萍倩執導的《絕代佳人》(1953)。在影片公映之前，已經在《新晚報》以林歡的名義發表了〈關於「絕代佳人」〉一文，除歷數《絕代佳人》之前，有關信陵君及如姬故事的戲曲及話劇創作外，也提到影片的主題是「唇亡齒寒」，而如姬代表了當時的墨家非攻、兼愛思想。² 到影片公映後兩天，當時以蕭子嘉為筆名的查良鏞，在《大公報》的「每日影談」專欄談到該片的一些特色：「影片的主題思想是愛國主義與反戰，同時把我國成語『唇亡齒寒』的意義形象化起來。劇作者研究了當時的史實，多多

少反映了戰國時代的時代精神。劇中主要人物的重要對話，有許多是從古書中引來的，例如如姬的話一部分出自『墨子』，信陵君與魏王辯論救趙一部分出自『戰國策』。片中並沒有把現代人才具有的思想塞到古人腦子中，這是處理上忠於歷史之處。當然，語言的現代化是免不了的，假如電影中的魏王對如姬說，『毋泣，吾悅汝甚』（不要哭，我很喜歡你），恐怕沒有幾個人能聽得懂了。」³ 比較一下蕭子嘉和林歡的兩段文字，便見到很多一致的細節。《絕代佳人》是金庸編劇時期唯一一部有歷史背景的古裝片，⁴ 從蕭子嘉對《絕代佳



《不要離開我》(1955)：(左起)夏夢、平凡
Never Leave Me (1955):
(from left) Hsia Moon, Ping Fan



《三戀》(1956)：(左起)鮑方、毛妹
The Three Loves (1956):
(from left) Bao Fong, Mao Mei

人》的思考，可見到他關注到歷史影片的創作關鍵，是能否做到「並沒有把現代人才具有的思想塞到古人腦子中，這是處理上忠於歷史之處」。這個「忠於歷史之處」，就是不因為創作者宣揚的主題意識，把古人的思想拔高到那個年代不可能出現的情況。另一方面，他又強調忠於歷史之餘，「語言的現代化是免不了的」，因為要現代人聽懂。這裡看出，金庸一開始處理歷史題材，已對語言很有自覺地關注，這裡提的是免不了要用現代化的語文，但是用現代化語文之餘，卻又不能用明顯的現代詞彙，他後來寫《書劍恩仇錄》時，也「設法用『轉念頭』、『尋思』、『暗自琢磨』等等來代替『思想』、『考慮』；用『留神』、『小心』等來代替『注意』等等。」⁵由《絕代佳人》到《書劍恩仇錄》，金庸對語文的關注是貫徹始終的。

這篇影評還談了片中的歌舞、配樂和佈景服飾，看到金庸當時已對各個文化藝術部門都有相當深厚的知識，成為後來他寫武俠小說的資源，當中談到《絕代佳人》歌舞場面一段尤其值得注意：「歌舞中畫面最美的我以為是如姬撫琴而吟『關雎篇』那一場，很有我國國畫的風調，同時因為觀眾已知道有一樁不幸即將降臨到她身上，使她誠樸的歡樂之中增加了悲劇的成份，也就是增加了文學上的美。如姬的一段綵舞用的是京戲中的身段和步伐，是承襲了我國舞蹈藝術的優秀部份。」他指出夏夢演的如姬

彈琴而歌一段，固然很有國畫的風調，「同時因為觀眾已知道有一樁不幸即將降臨到她身上，使她誠樸的歡樂之中增加了悲劇的成份，也就是增加了文學上的美。」在影片中穿插歌舞場面是有聲片出現後，一直到六十年代都常見的傳統，但金庸卻對歌舞場面用在影片中有比較成熟的看法，歌舞不單止要起著本身的美感和娛樂作用，它要與影片的戲劇情緒結合，在《絕》片中是用眼下的歡樂反襯跟著而來的悲傷。這種成熟的認識，他後來也套用在武俠小說的武打場面中，刺激的武打要與劇中的感情結合，做到「武戲文唱」，其武俠小說處理武打的理念，在這段《絕代佳人》的自述中已見端倪。

林歡第二部公映的編劇作品是袁仰安執導的《不要離開我》(1955)。⁶影片在香港沒有留存，這裡先整理一點相關資料：抗日戰爭時期，穆桑青(夏夢飾)逃難時與丈夫胡敬仁(傅奇飾)失散，後來還收到他的死訊。和平後穆當上歌女，認識了在戰時因停電而救不了妻子的醫生郭樹聲(平凡飾)，二人在互相扶持下走出戰爭做成的心靈創傷，打算結婚。穆原來的丈夫胡敬仁卻於此時回來了。穆不堪這個刺激心臟病發而死。在何兆璋導演、周璇主演的《長相思》(1947)中已有一個十分類似的故事。而夏衍的劇作《上海屋檐下》主要故事部分也相類似，而《上海屋檐下》的結局是原來丈夫退出這三角困局，與《不》片有異。

《不》片在1955年7月14日公映當天，姚嘉衣在《大公報》發表了〈戰時的悲歡離合——談「不要離開我」〉一文：「和許多朋友們一起看了『不要離開我』的試片，大家認為這是一部相當不錯的影片，不論在主題思想、藝術性、與娛樂性上說，都是這樣。……影片的編劇林歡兄說：『有許多毛病，只能說馬馬虎虎。』……一位年輕朋友不同意穆桑青說『不要離開我』那句話，他覺得說這種話未免過於軟弱。我心裡說：『如果將來你真正的愛了一個人，而這個人要離開你時，看你說不說這句話？』當然，由於性格上的堅強，他或許永不說這種話，但心裡這種感情總是有的。」這裡除見到查良鏞借用第三身敘述林歡的方法以自謙外，還有一段話：「還有一位朋友喜歡影片的人物和結構。他認為，除了日本侵略者之外，在影片中出現的主要人物沒有一個是壞人。他們有的身世可憐，有的脾氣古怪，有的神經不正常，有的不討人歡喜，但這些人全都是受了侵略戰爭的傷害。你仔細想想，都會同情他們的。」這句話說的雖是《不要離開我》的角色，我們卻可以聯想到《碧血劍》的金蛇郎君、《倚天屠龍記》的金毛獅王及《天龍八部》的葉二娘等等角色。即使是看來行事乖張的大魔頭，當見到他們的慘痛過去，自會獲得讀者的同情。對比其他武俠小說家，這段文字幾乎是金庸在解釋其角色設計的一大特色。

姚嘉衣亦為林歡跟著的影片《三

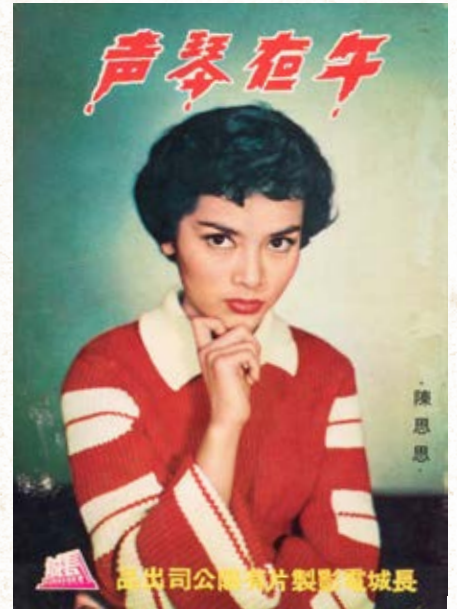
戀》(1956)寫了評介：「這部影片首先令人感到的，是一種新鮮的氣息。它主要的意圖並不是想教訓你什麼，勸導你什麼，而是在給你說幾個有趣的故事。它儘量要說得你意想不到。對了，使你『意想不到』，大概是說這幾個故事的人最首要的意圖。你看了之後，或許會不大同意故事中這樣的安排，但我相信你會說：『啊，原來是這樣的，起初真想不到。』」⁷「它主要的意圖並不是想教訓你什麼，勸導你什麼，而是在給你說幾個有趣的故事。」表面上很平常，但是擺放在當時《大公報》和長城影片公司的話語脈絡中，卻很特別，因為那時的《大公報》和長城影片公司的出品，往往強調電影「教訓你什麼，勸導你什麼」的作用，幾乎成了教條，金庸說自己只是想說幾個有趣的故事，已見到他創作理念與當時左派文藝觀念不盡吻合。也難怪這篇文章之後，《大公報》跟著便刊登了一篇大談《三戀》意義所在的影評。⁸金庸這些評自己編劇作品的影談，相當於創作談，自不會深入談到自己對某種感情或橋段的特殊喜好，這方面的分析，可以參考拙作〈從林歡到金庸——查良鏞由電影劇本到小說的創作軌跡〉。⁹

林歡編劇之外還與程步高聯合導演的《有女懷春》(1958)上映之時，金庸已寫了武俠小說數年，當時正在報紙連載《射鵰英雄傳》。《有女懷春》也沒有影片留存，影片是愛情喜劇，傳奇看不起女性的工作

能力，卻被聰慧能幹的新來助手陳思思改變了他的偏見，還愛上她。這次是由「金庸」在自己的「三劍樓隨筆」中介紹《有女懷春》了：「飯後和幾位朋友同去看了喜劇片『有女懷春』。這部影片的故事與人物取材於英國女小說家珍·奧斯汀的名作『傲慢與偏見』，我說是『取材』而不是『改編』，因為主要的輪廓與結構大致相同，但為了香港化與電影化，影片裡的素材與情節，卻完全不同了。」¹⁰相信很多人都留意到金庸的創作有很多外國文學的因子，但像這裡說出《有女懷春》取材自《傲慢與偏見》，應是最直白的一次，也令這短短的一段文字十分珍貴。《有女懷春》值得進一步談的，是女主角的性格，與當時寫的《射鵰英雄傳》中聰慧的黃蓉頗為相似，林歡是《有女懷春》的聯合導演，應有權影響選角。林歡稍後編劇的《午夜琴聲》(1959)女主角也相當類近，兩片的女主角都是陳思思。假如「絕代佳人」夏夢是金庸心目中那美得質樸天真的「香香公主型」女主角的最佳人選，那麼「有女懷春」陳思思或許是金庸對機變百出「黃蓉型」女主角的選擇了。■

註釋：

- 1 李以建：〈導讀：金庸的話語世界〉，李以建編：《香港當代作家作品選集·金庸卷》，香港，天地圖書，2016，頁28。
- 2 林歡：〈關於「絕代佳人」〉，《新晚報》，香港，1953年9月19日。
- 3 蕭子嘉：〈絕代佳人〉，「每日影談」專欄，《大公報》，香港，1953年9月24日。



陳思思
Chen Sisi

- 4 金庸還曾編過另一部古裝片《小鴿子姑娘》(1957)，但《小》片是民間故事片，在時代背景上不需特別的考究。
- 5 金庸：〈從一位女明星談起〉，收入《金庸散文》，香港，明河社，2007，頁66。
- 6 林歡編劇，1958公映的《蘭花花》早在1953年已完成。詳參拙文：〈從林歡到金庸——查良鏞由電影劇本到小說的創作軌跡〉，原發表於嶺南大學人文學科研究中心主辦之「一九五〇年代的香港文學與文化國際學術研討會」，後刊登於香港電影評論學會網站，收入鄭政恆主編：《金庸：從香港到世界》，香港，三聯書店，2016。
- 7 姚嘉衣：〈有趣的異想天開——談「三戀」〉，「影談」專欄，《大公報》，香港，1956年9月19日。
- 8 該篇影評為李慕長的〈「三戀」的笑料中所包含的意義〉，《大公報》，香港，1956年9月22日。
- 9 同註5。
- 10 金庸：〈傲慢與偏見〉，「三劍樓隨筆」專欄，《大公報》，香港，1958年11月11日。

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

Po Fung is a veteran film critic, film researcher and former Research Officer of HKFA. He is the author of *An Analysis of Martial Arts Film and Its Context* (2010, in Chinese).

「電影X文學：金庸的電影世界」節目，於6月24日至7月9日舉行，詳情見電影資料館網頁。
'Film x Literature: The Touch of Gold — Jin Yong & Hong Kong Cinema' took place from 24 June to 9 July. Please refer to HKFA webpage for programme details.

English version in e-Newsletter

記 FIAF 與 SEAPAVAA 年會的交流與啟示

FIAF and SEAPAVAA: Exchange and Enlightenment

座落於畢克馥電影研究中心的美國影藝學院電影資料館
The Pickford Center for Motion Picture Study houses the Academy
Film Archive, one of the several Academy departments.

吳君玉 May Ng



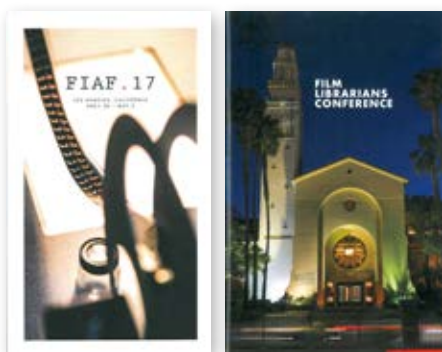
今年春夏之交，香港電影資料館館長楊可欣、二級助理館長（修復）羅宇青分別前赴美國和菲律賓參與國際性組織的周年會議，與來自世界各地的電影資料館同業交流資訊，分享經驗之餘，並探討如何面對各類不同的挑戰。

今年4、5月間，楊可欣前赴美國洛杉磯，參與第73屆國際電影資料館聯盟（FIAF）周年大會。大會舉行前，今屆東道主美國影藝學院電影資料館主辦了一連兩天的「電影圖書館同業會議」，匯聚世界各地電影圖書館專才就多個相關議題進行研討，令是次荷里活交流之旅內容更加充實。

參觀美國影藝學院電影資料館麾下的電影圖書館

今年FIAF研討會主題圍繞荷里活早年製作的西班牙語電影，多位講者追溯上世紀二十至四十年代荷里活拍攝大量西班牙語電影的歷史和文化背景、當年的市場認受性，以及介紹這範疇的代表人物及其貢獻。當年西班牙語電影在荷里活湧現的情況，與戰後香港一度大量開拍廈門語、潮州語電影有共通之處，雖然兩地歷史的背景和環境迥異，但荷里活的這頁歷史對照香港的經驗亦有一定的參考價值。

在大會安排下，楊可欣亦隨團參觀了美國影藝學院電影資料館麾下的電影圖書館Margaret Herrick Library，得益頗大。該圖書館歷史悠久，所藏甚豐，專門收藏與電影相關的書刊、海報、照片、劇本、歷史檔案及文件等文物。「過往大會較多安排到一些電影資料館參



（左起）FIAF年會、電影圖書館同業會議小冊子
(From left) 2017 FIAF Congress and Film Librarians Conference brochures

觀，今次能夠參觀一所職能與香港電影資料館資源中心相若的電影圖書館，了解他們在藏品註冊、修復保存、倉庫及資料庫管理等多方面的工作，從中學習，這機會相當難得。」

與同業互勵互勉

除了參觀電影圖書館的硬件部分，楊可欣更出席多個論壇，議題包括如何在保障捐贈者隱私與協助學者進行研究之間取平衡、藏品的開放性等。「當中有不少難題都是世界各地電影圖書館員同樣面對的，例如有一個演講題為『訓練新一代電影學者』，講者援引真實個案，指出曾有學生過分倚賴圖書館管理員提供協助，不懂有效地運用圖書館資源，作初步的資料搜集，繼而收窄範圍，再進行切合其需要

的深化研究。」

隨著電影圖書館的角色日漸重要，如何將原本用於圖書館的藏品註冊系統轉化為適用於電影資料館或電影圖書館的藏品管理系統，進而與國際上其他電影資料館及圖書館的系統接軌，亦是不少與會機構同樣面對的課題。

數碼巨浪存暗湧

面對日新月異的數碼化科技，電影資料館所面對的已不獨是過往業內所強調的「拯救硝酸片刻不容緩」的難題，楊可欣指出，今年有與會者提出「拯救數碼影音檔案刻不容緩」的口號，提醒大家在與時間競賽的過程中，不單只要著眼保存早期電影，亦要留意將近年不同格式的數碼影音檔案適時轉換至現代化格式及轉移到新的載體，因為很多看似通行的數碼影音檔案格式及載體，轉眼便會被視為落伍及至不能存取，數碼化巨浪的暗湧實不容忽視。

數碼化所帶來的衝擊亦是第21屆東南亞太平洋影音資料館協會（SEAPAVAA）周年會議所探討的課題，今屆大會於4月在菲律賓馬尼拉舉行，主題為「構想一所未來的影音資料館」。研討會上有講者分別就電影數碼修復、影音物料數碼化、建立電影修復中心、培育

電影修復專才，以及影音資料館在文化、歷史、社區服務等領域上的工作等經驗作出分享。羅宇青認為當中印象最為深刻是一位瑞士與會者Reto Kromer的主題演講，「他認為現今電影資料館並不一定需要使用價格昂貴的軟件，他提倡業界使用『開源軟體』於後期製作、數碼影音檔案存取、數碼影音檔案格式轉換及數碼藏品管理，並即場演示如何以開源軟體製作動畫和剪片。」但他的建議牽涉頗多技術、法律上的問題，例如開源軟件的使用者界面通常較為複雜及普遍使用高度技術性的專門術語，開發者一般亦不會提供使用者手冊或技術支援。此外，該等軟體的用戶許可協議一般會限制軟體只可用於個人、教育、研究等少數用途，使用於電影資料館的日常運作中是有限制的。

分享與活用新知識

在研討會上，羅宇青亦分享了本館在電影修復工作方面的進展。「近年本館購置了一批影片掃描器和一批電影修復軟件，可以將一些珍貴的電影菲林掃描成2K的數碼檔案，並進行數碼修復。我重點講解了本館的修復案例，如《蘭閨風雲》（1959）的影像重組和展示修復成果的放映活動，及《瘋劫》（1979）修復版的世界首映等，與會者都感興味盎然。」她在會上亦介紹本館正陸續將不同影音物料數位遷徙與轉型，以適應制式、格式和器材的換代。

此行，羅宇青更參加了一個工作坊，學習有關保存影音物料的知識，「像捲盤磁帶，過往我們是較少有機會處理的，回港後碰巧香港歷史博物館有一批捲盤磁帶需要進行狀況檢查和數碼化，我即時可將在工作坊內學得的知識運用於這批物料上。」羅宇青認為能與鄰近地區的同業進行交流，掌握最新的技術和發展趨勢，對資料館工作十分有幫助。■

Earlier this year, the Head of the HKFA, Janet Young, and Assistant Curator II (Conservation) Grace Lo travelled respectively to the United States and the Philippines to attend annual conferences for exchange with film archives from around the globe. Besides sharing experiences, participants discussed various challenges faced by film archives in the past year.

Between April and May, Janet was in Los Angeles to attend the 73rd Annual International Federation of Film Archives (FIAP) Congress. Before the event, this year's official host the Academy Film Archive organised another two-day 'Film Librarians Conference'. The event brought together the world's professional film librarians to discuss many interrelated topics and issues, which greatly enriched this trip to Hollywood.

Visit to the Academy Film Archive's Film Library

This year's FIAP symposium was themed around Hollywood's early productions of Spanish-language films, with speakers tracing the historical importance and cultural backgrounds of Spanish films made between the 1920s and 40s, their market acceptance at those times, as well as the key players and their contributions. In many ways, the large numbers of Spanish-language productions that sprung up in that period had something in common with the boom of Amoy-dialect and Chaozhou-dialect films in post-war Hong Kong. Even though the historical context and environments were quite different, this page in Hollywood's history that mirrored our own experience here in Hong Kong was worth reflecting on.

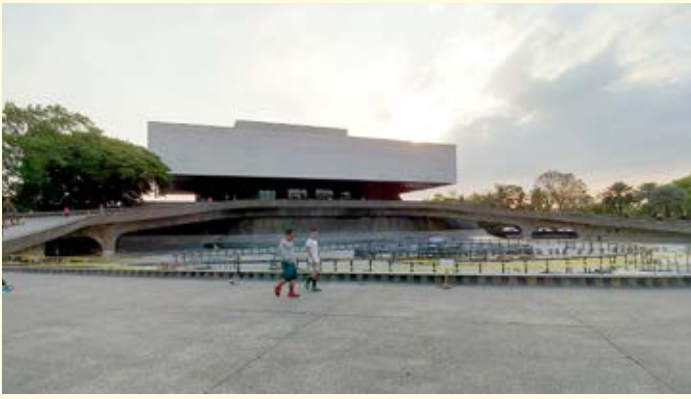
Arranged by the conference's organisers, Janet gained valuable insights from a visit to the Academy Film Archive's Margret Herrick Library. The library has an incredibly rich collection and a long history, specialised in preserving film related publications,

posters, photos, screenplays, historical files, documents and other cultural relics. 'In the past, event organisers mostly arranged tours of film archives. This visit offered a rare opportunity to learn about the system of registration, preservation and restoration, as well as storage and database management of a film library, which functions in a similar capacity as the Resource Centre at our Archive.'

Exchanges with Fellow Librarians

Besides visiting the film library, Janet also participated in various forums and panels reflecting on issues such as balancing between protecting donors' privacy and facilitating researchers to do their work, and opening up access to archival collections. 'Film librarians from everywhere all face similar challenges. One such example is "Training the Next Generation of Film Scholars". A speaker cited cases where students overly relied on film librarians to provide assistance, instead of learning to make efficient use of library resources by doing preliminary data collection, then narrowing down the scope to meet their specific needs before conducting in-depth research.'

With the growing importance of film libraries worldwide, the question of how to adapt registration systems of traditional libraries for use by film archives and film libraries in collection management also required serious consideration. How to connect or integrate these systems between international film archives and libraries are concerns faced by many fellow institutions.



SEAPAVAA 會議場地：菲律賓文化中心
SEAPAVAA conference venue: the Cultural Center of the Philippines



羅宇青及 SEAPAVAA 與會者
Grace Lo and other SEAPAVAA participants

Undertow of the Digital Waves

In the face of rapidly evolving digital technologies, film archives not only have to deal with the conundrum of 'Nitrate won't wait', but as fellow members suggested this year, 'Born digital won't wait' either. The slogan serves to remind everyone that in this relentless race against time, we cannot focus solely on preserving earlier celluloid films; there is also a pressing need to convert more recent works in a jumble of different digital formats to updated standards, and transfer them onto current storage solutions. This is because many seemingly popular digital formats and storage systems continually become obsolete in the blink of an eye, replaced by newer systems that often render older files inaccessible. Undertow from these ever-changing digital waves must not be ignored.

The impact of digitisation was also a main topic of discussion at the Southeast Asia-Pacific Audio Visual Archives Association (SEAPAVAA)'s 21st Conference. This year's event took place during April in Manila, the Philippines, with its theme being 'Imagining an AV Archive of the Future'. Throughout the event, speakers shared their experiences from digital restoration, audio-visual materials digitisation, to the establishment of film restoration laboratory and the training of film conservation specialists, as well

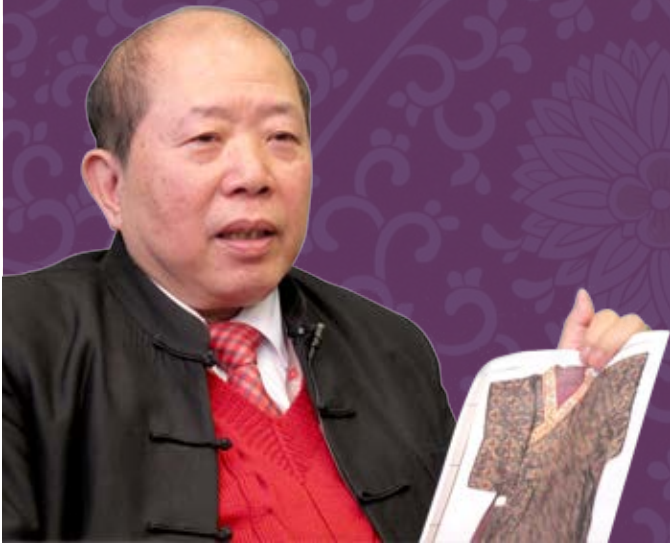
as the role audio visual archives played in cultural, historical and community service contexts. According to Grace, the most memorable presentation was from a Swiss speaker Reto Kromer, who gave a lecture on 'Open Source to the Rescue!'. 'He believed that film archives do not necessarily require expensive proprietary software for post-production, digital assets management, format conversions or storage. Instead he made a convincing case for open source software being valid alternatives by demonstrating on-site how to make an animation or edit video footages using such software.' However, his proposal hinges on many other technical and legal considerations, such as user interfaces found in open source software tend to be more complex and often require a grasp of highly technical terminologies, and developers generally do not provide user manuals or technical support. In addition, the user license agreements for open source software are generally limited to use for personal, educational, research purposes only, which would be extremely limiting for the daily operation of a film archive.

Sharing and Applying New Knowledge

In a panel discussion, Grace shared with other conference participants the progress our archive had made in digital film preservation. 'In recent

years, the film archive had purchased a film scanner and various specialist restoration software, which enabled the scanning of some precious film negatives into digital files at 2K resolution for preservation and even restoration. I highlighted some case studies that were of interest to participants, such as the digitally reconstructed *Wedding Bells for Hedy* (1959) and its screenings, as well as the world premiere of the newly restored *The Secret* (1979).' At the conference, Grace also outlined HKFA's gradual migration of our analogue audio-visual materials to digital, adapting our collections to current formats and standards.

During this trip, Grace also took part in a workshop to learn about the best practices in audio-visual materials preservation, 'such as how to handle and process open reel tapes, something we seldom dealt with at the Archive. Coincidentally after my trip, the Hong Kong Museum of History had a batch of open reel tapes that needed to be checked and digitised. I was able to immediately apply the knowledge I learnt in the workshop to the said materials.' Grace found the exchange with fellow archivists in neighbouring regions invaluable, whether in mastering the latest techniques or keeping up with development trends in film archiving work. (Translated by Hayli Chwang) ■



服裝大師孔權開

Costume Guru Hung Kuen-hoi

日期：2017年3月30日 訪問：蘇芷瑩 整理：許佩琳
Date: 30 March 2017 Interviewer: Karen So Collated by Jodie Hui

楚留香、陸小鳳、香香公主、聶小倩……看到以上的名字，相信不少人腦海中會即時出現這些人物在上世紀七、八十年代的影視作品中的造型。可想過是誰將這些虛構的古裝人物從紙上文字化成立體模樣？這些鮮明形象的塑造全仗服裝設計的心思及服裝師的功力。箇中奧妙，請聽服裝大師孔權開先生為大家娓娓道來。

少年的苦學生涯

我於1946年在廣東高要出生。按孔氏族譜，我是「祥」字輩，和孔祥熙同輩。在大陸農村長大的媽媽很新潮，「為甚麼一定要跟族譜呢」，她希望兒子「有權能夠開」，為我改名權開。解放後爸爸來了香港，所以媽媽從我三歲起便為我申請來港定居。

爸爸以前在廣州狀元坊有間服裝店，專為粵劇老倌做戲服，來港後主要做日常穿的唐裝衣服，間中會為專做戲服、裙褂的服裝店像中華、京華等幫忙做加工。新馬師曾、任劍輝等有不少戲服是爸爸幫手做的。當年粵語片的戲服多由黎珠、陳坤包辦租賃電影服裝，爸爸就承接主角的戲服來做，做起後交給租賃商。我於1957年，十一歲時到香港，過了一、兩年，見到爸爸工作辛苦，決定輟學幫爸爸做衣服，晚上在易通英文夜校進修。我原先就讀的旺角勞工子弟學校的老師很疼我，同學也在想我為甚麼不讀書，後來又說要幫我。幾十年的小學同學，大家都做了爺爺，現在生日他們也來和我吃飯，他們很長情。

我們以前住在九龍城西頭村，低窪地區一下雨就水浸，雨勢大時更會浸及門口，連裁床也被淹浸。我記得有一次接了凌波和樂蒂主演的《梁山伯與祝英台》（1963）的戲服來做，我和爸爸的徒弟要待家裡的水退了，才可以趕工，花了兩晚趕做出來。十三、四歲時，我的手藝慢慢成熟，拿個小包袱四圍幫人做衫，亦開始接觸電影服裝租賃，如為電懋公司做電影服裝，愈做愈有興趣。

為《妲己》初挑大樑

1962年，邵氏正準備拍《妲己》（1964），助理導演王星磊見這個十六歲的小伙子很精乖，做事勤快，引薦我做邵氏戲服的設計人，可以直接在邵氏的片廠裡做服裝。我現在還記得很清楚，我拿著裁剪專用的剪刀和工具，唱著歌很輕鬆的走上往邵氏的路，高興得如中馬票。

王星磊將服裝構思告知我們，我們便依他的指示製作：查古籍、買布料、設計花紋、配搭不同的款式及造型。但六十年代有關古代服飾

的資料很少，連沈從文的《中國古代服飾研究》也未出版。我和王星磊商量，服裝要素雅為主，氣派大一點，營造真實感。我查考了很多古籍，研究古代的花紋，遇有古籍繪有服飾花紋的圖案便再三放大參考。

申榮鈞（飾紂王）和林黛（飾妲己）戲服花邊上的刺繡花紋，其實是印上去的。我們當年用印模的方式處理，出來有刺繡般的凹凸效果，這樣代替刺繡挺特別。我們把設計好的花紋交到美術部，美術部將那些花邊打印，交給另一個印植毛的師傅，製成像塑膠般的印模。我們在印模上面塗膠漿，壓上布料，然後將印好的花邊剪裁下來。我們做了好幾個花紋樣版，劇組上來查看有甚麼花邊，然後按角色需要配搭不同的布料、款式及顏色，將花紋壓在布料上。

與楚原合作無間

當時爸爸是公司老闆，我在公司幫忙做事，我們是邵氏的承接商，等於現在的外判商。當年沒有簽約，邵氏有一個服裝預算，財務部會按所



資料館於今年4至8月舉行的「穿·越·時代：古裝篇」展覽，展出孔權開設計和製作的三套古裝戲服：
(左起)《妲己》(1964)的紂王和妲己，及《流星·蝴蝶·劍》(1976)中律香川所穿的服裝。
(From left to right) Three sets of costumes designed and tailor-made by Hung Kuen-hoi for the characters of Emperor Zhou and Daji in *The Last Woman of Shang* and Lu Hsiang-chuan in *Killer Clans* were showcased in 'The Stars, the Silver Screen and the Period Wardrobe' exhibition at the HKFA from April to August this year.

做戲服的數量，支薪給我們。以前不懂得爭取服裝設計的掛名，總之有新領便算了。《流星·蝴蝶·劍》(1976)中律香川(岳華飾)的其中一套服裝，由於來不及繡花，我將之前在裕華國貨公司繡花展買的刺繡品，剪下來裁在衣服上做花邊，整套衣服均由我一手做出來，但服裝設計掛名的是劉季友。不過說起來，楚原對我真的好，他執導的電影中不少也寫我是服裝設計，我這兩年看回資料才知道。

楚原很欣賞我的衣服，他的電影大多由我擔任服裝設計，特別是改編自古龍小說的一系列新派武俠片。我們當年是三劍俠，古龍的小說、楚原導演、孔權開的服裝設計。他的影片票房好，他也不計較服裝的支出，我可以決定買甚麼布料、怎樣設計，給我很大的發揮空間。

當年拍戲時間很趕，準備服裝也一樣，往往明天開拍，前一天才叫我做服裝。以楚原的戲為例，佈景今晚完成，明天便開新戲，我接到通知就要趕快買布料，立即裁立即做，隔天就要完成戲服，送去給演員穿。當年真的連睡覺都幾乎沒有時間，連畫圖的時間也沒有。幸好無綫電視的演員大多穿過我們公司的衣服，所以我一看演員，就知道他們衣服和鞋的尺寸，連度身的時間也省掉。

服裝設計匠心獨運

我參考不少外國的時裝及電影，將歐式時裝的元素注入古裝戲服中。中國服裝比較實在，不太飄逸，我便歐為中用，在古裝戲服中加入歐式服裝的剪裁和布料，令戲服有一種輕巧的感覺，顏色悅目又不失古雅。以狄龍飾演的傅紅雪(《天涯·明月·刀》，1976)為例，我們為他設計了一件破爛的披肩及琢磨了配刀的位置。以前的刀都是從背後拉出，我改為在腿的外側拔出。這個意念參考了奇連依士活飾演的獨行俠，但我將其中國化後，便有截然不同的感覺。

我經常思考如何將不同的元素加入服裝設計中，以古裝片常見的雪紡為例，其實色彩運用不多，因為雪紡太輕，染色後會纏成一團，很難上色。我便想辦法變化，改用棉紗布代替雪紡，又輕又不易皺，最重要是可以染色，令服裝更好看。有時中國布料用得不多，沒有新鮮感，我會去不同國家搜集布料，好像無綫電視劇集《楚留香》(1977)用了很多印度的雪紡，《蕭十一郎》(1978)使用上做和服的日本布料，很貴很特別。佳視的《流星蝴蝶劍》(1978)則用了由韓國買回來的布料。

舞台表演和拍戲對服裝有不同要求，舞台表演穿著戲服的時間相對

短，所以大戲的古裝比較傳統，層次多，亦比較重。但電影及電視的拍攝時間長，如果服裝層次太多，演員負荷不了。因此，我將古裝戲服改良得盡量輕巧和方便，例如無綫劇集《楊門女將》(1981)中一眾女將所穿的大靠，都是我從北京買回來後再改頭換面，看起來是古裝，其實是很精簡的古裝。至於改良後的古裝是否符合傳統？我覺得改良後的古裝既傳統又輕巧，也不錯。

再好的電影服裝也需要各方面的配合，如果劇本、佈景及燈光等不配合，就算我設計的衣服再漂亮都沒有用。例如我會看佈景的主色，避免服裝的顏色和佈景撞色。電影是一個整體的組合，一套服裝好不好，別人一看就知道；但戲服的設計，必須配合導演手法及劇本才會做得好。

巧手變出鐵甲人

我比較滿意的作品是《蝶變》(1979)，我同時兼任該影片的策劃及服裝設計，還找來徐克做導演，戲裡面的服裝比較突破，我花了不少心思。徐克說要一個飛得起、走得快及可以應付連場打鬥場面的鐵甲人，這樣就要夠輕巧，用鐵一定不方便。我便去百貨公司看看有甚麼物料，我買了放在浴室的



狄龍飾演的傅紅雪於《天涯·明月·刀》(1976)中的造型，參考奇連依士活的「獨行俠」造型。

The costume design for Ti Lung's character, Fu Hung-hsueh in *The Magic Blade* (1976) took inspiration from the Western gunslinger played by Clint Eastwood.

Still from the motion picture *The Magic Blade* @ Celestial Pictures Ltd. All rights reserved.



《蝶變》(1979)中那套厚重但靈活的刺客盔甲是孔權開得意之作。

The imposing but agile armour featured in *The Butterfly Murders* (1979) is one of Hung Kuen-hoi's most satisfying pieces.



孔權開喜用新人，其監製的《飛刀又見飛刀》(1981)是張天愛首部踏足銀幕的電影。

Keen on discovering new talent, Hung Kuen-hoi produced *Return of the Deadly Blade* (1981), Flora Cheung's acting debut.

防滑軟膠，一塊塊剪成鐵甲的樣子，再噴成黑色，又將棒球頭套改良成頭盔，在幾天內弄了這個不同於以前的將軍盔甲的鐵甲人出來。

有時我也覺得為甚麼會有這麼瘋狂想法，把很多物料合起來變出不同的設計。服裝基本上要符合他們的要求，但亦要自己尋求突破。我為每一部電影所做的服裝都不會重複。我們做主角服裝一定賠本，總之得來的錢足夠吃飯，足夠買布料，整部片不用賠本就算了。雖然賺不了大錢，但看到出來的外觀不錯，已經很滿足。

我又為徐克的其他電影製作服裝。《新蜀山劍俠》(1983)的服裝設計和以前的服裝設計，例如楚原的電影不一樣。《蜀山》比較實，又帶點飄。鄭少秋(飾丁引)的衣服，我用白色的衣服染成灰色，染了十多次，才達到我心目中的效果。林青霞(飾仙堡堡主)在嘉禾單是衣服及化妝，就試了一個月，可見這部電影用了多少資源，服裝才有這樣的效果。我那次的服裝是在嘗試中尋求突破，而不是沿用舊法。一樣是古裝，但要給人與別不同的感覺。

當時徐克重拍《倩女幽魂》(徐克監製，程小東導演，1987)，服裝一定要和過往不一樣。由於王祖賢(飾聶小倩)如籃球員般高，

我選用原始的薄紗，然後染色和配搭。一個多月後，我到徐克工作室為王祖賢試服裝，她穿上我設計的服裝，有如度身訂做般合適，我們用風扇吹向她，風一吹，紗飄起，有如仙女下凡般，很突破。我當時一看王祖賢的造型，就跟徐克說快點簽下她。

涉足影視製作及發行

我從服裝方面起步，但一直向前走，涉足整個行業，包括影視的獨立製作、發行及製片等。我做電影製片人時，大膽地起用很多新人，《獵頭》(1982)是關之琳首部電影，張天愛是我發掘她拍片的(指《飛刀又見飛刀》，1981)，連黃曉明主演的第一套電視劇也是我製作的(指其早期作品《龍珠風暴》，2000)。此外，電影《阿燦正傳》(1980)起用廖偉雄主演、《佛掌羅漢拳》(袁和平合導，1980)起用徐小明執導和主演。我不是賺很多錢，但我幫很多人賺很多錢。

我也從事電視劇的海外發行。以前海外電視劇市場都是無綫劇集為主，麗的電視或亞洲電視的電視劇，只賣兩千元一集，但我跟國泰合作，用國泰的招牌賣出去，可以賣到五千元一集。我和邱德根(時任亞洲電視董事局主席)簽了一張

兩千萬元的合約，一年發行三百小時電視劇，由我提供開劇的名單，如「中國四大美人」系列的《王昭君》(1984)等，亞視負責拍攝，拍成後我便將劇集賣到台灣、星馬、美加及泰國等地，成功打開了海外市場。

我亦將台灣的電視劇引入香港。當年我洽談了多套台灣電視劇的東南亞播映權，我不單把劇集的播映權賣給亞視，而且不用亞視即時付款，待播出兩、三個月後收到廣告費才還清欠款。1995年，我的公司跟亞視及台灣作家瓊瑤合作製作了一百六十集的《新包青天》，每個單元也有當年獨當一面的台灣或中國演員演出，如劉曉慶、林心如等。那次我和亞視合作得也相當不錯，當時亞視幾乎年年虧蝕，那年亦罕見地錄得盈餘。我賺到錢後亦捐錢給家鄉的小學，興建大禮堂和教師宿舍。

數數我做了影視這行業的多少個崗位？服裝、道具、發行、宣傳、製作等電影環節我都嘗試過，也發掘了不少演員，可能有些方面表現比較好，另一些方面較差，各有因緣。當中，我做了服裝設計數十年，我認為這方面還是我最滿意、成績最好及最有代表性的，因為它是我的一條彩虹橋樑及夢工廠。有這樣的成就，我已很滿足。■

English version in e-Newsletter



穿·越·時代：古裝篇

The Stars, the Silver Screen and the Period Wardrobe

「穿·越·時代：古裝篇」展出了十多襲香港經典電影的古裝戲服，彌足珍貴，兩個特備座談會分別於5月1日及5月21日舉行。

'The Stars, the Silver Screen and the Period Wardrobe' exhibition featured a precious collection of some ten costumes from classic Hong Kong movies. Two seminars to complement the exhibition were held on 1 and 21 May.

「戲服的搜集、修復與展示」座談會

'Collection, Restoration & Exhibition of Wardrobe' Seminar



(左起) 陳彩玉、張婉娟、蘇芷瑩
(From left) Priscilla Chan, Angela Cheung, Karen So

座談會上，本館一級助理館長（節目）陳彩玉表示，資料館早於開館前的1997年已搜集電影戲服。搜集組不時穿梭片場及電影公司搜集文物，陳憶述曾在快將拆卸的片場內搜集戲服，過程十分艱辛，但當尋獲罕有戲服，看到黑白片中戲

服的實物顏色時，那種喜悅亦令人回味再三。文物修復辦事處一級助理館長（紡織物及標本）張婉娟解釋如何在最少干預及可以還原這兩大原則下完成是次文物修復的工作，令聽眾在欣賞戲服之美以外，多了一層認識文物修復的樂趣。展覽統籌蘇芷瑩則講述團隊如何在現實與想像之間作出平衡，兼顧文物展示與保存，及克服展覽場地的限制，令展覽得以順利開展。

According to Priscilla Chan, Assistant Curator I (Programming), the Archive started its acquisition of movie wardrobes back in 1997 before it was officially opened. The acquisition team would visit different studios and film companies to collect costumes. Despite the difficulties encountered, it gave her and her teammates a lot of pleasure whenever they discovered costumes from old black and white movies and were able to see them in their original colours. Angela Cheung, Assistant Curator I (Textiles and Specimens) of the Conservation Office, explained how she completed her assignment under the two guiding principles of conservation, namely, minimum interference and restorability. Her sharing gave the audience another layer of insight into the exhibition. Karen So, the exhibition's coordinator, also shared her experience in preparing for the exhibition, and the efforts of the team to strike a balance between artifacts display and preservation against the limitation of the exhibition space.

「一針一線一大師：古裝戲服設計及製作」座談會

'One Stitch at a Time: The Master of Period Wardrobe' Seminar

座談會邀得電影服裝大師孔權開、美術指導張西美主講，由展覽統籌蘇芷瑩主持。孔權開從他早年跟隨父親從事電影服裝製作談起，並細述他與邵氏的長期合作關係，及他與楚原、徐克等名導的合作。縱橫影、視界多年，他認為擔任電影服裝設計除了要有美感、創意以至急才，亦要兼顧電影風格及佈景色調，才能稱職。張西美則說她隨胡金銓導演為《笑傲江湖》（1990）搜集古代服飾資料後，對古裝製作產生濃厚興趣，其後更自設工場製作電影服裝。她亦分享《倩女幽魂III道道道》（1991）中姥姥戲服的用料和製法，並指在設計上有回應當時歐美時裝潮流。

Esteemed costume designer Hung Kuen-hoi and art director Edith Cheung shared their expertise in the seminar hosted by Karen So. Hung gave details of how he started off working for his father in the profession, his long-term partnership with Shaw Brothers, and his collaboration with renowned directors Chor Yuen and Tsui



講者與孔權開兩位兒子合影：(左起) 孔令陽、孔權開、張西美、孔令江
Speakers in a group photo with the two sons of Hung Kuen-hoi: (from left) Shine Hung, Hung Kuen-hoi, Edith Cheung, Eddie Hung

Hark. Speaking from his solid experience across television and the big screen, Hung believed the essentials of a movie costume designer are strong aesthetic sense, creativity and sharp wit, as well as an eye for film styles and colour palettes. Cheung's interest in period costume making began with her wardrobe research for director King Hu for *Swordsman* (1990). Afterwards she set up her own studio to make attires. She also talked about her experience in making costumes for the character 'Laolao' in *A Chinese Ghost Story III* (1991), which was inspired by the western fashion trend at that time.

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本館特此致謝！Thank you!