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與章國明談電影夢
Alex Cheung Talks about
His Cinematic Dreams

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編者的話 | Editorial@ChatRoom

封面：章國明導演
Cover: Director Alex Cheung

封面及第三頁之相片由章國明導演提供，特此致謝！
Our gratitude to Director Alex Cheung for providing photos on the cover and page 3.

新的一輯「影談系列」請來新浪潮猛將章國明導演，多場「映後談」一眾嘉賓大談是次節目中所選電影曾對他們造成的震撼和影響。章導自言多年來有若傳教，不斷要朋友們看《武士英魂》(1972)。這是我首次看到這部電影——不禁感慨萬千：剛讀到黃愛玲的遺稿中，記下她當年幾度跑了去看《武士英魂》。主題曲〈不可能的夢〉激動人心尋夢，今天在我看來，感受更深的是，唐吉訶德無視世俗，他眼中的杜希娜雅尊貴無比，出身卑微的她最後昂首而行，重拾尊嚴，這一刻，令人動容。「休笑世人痴」，痴人心底裡的那抹善和美，竟有著難以言說的感染力。影痴、情痴，皆因有夢吧。

大抵舊電影的魅力，在跟我們的憶記血脈相連。親身經歷過的、聽說的，又把親身經歷過的說給新的一代聽，代代相傳；而影像總是堅定無比的一映再映，如實相告。「光影·歷史·築蹟」(1/2-5/5/2019)幾個展區，帶我們遊走大半個世紀的香港，時光流逝，給光影留住的，叫人回味再三。[clkwok@lcsd.gov.hk]

We take pleasure in welcoming director Alex Cheung, one of the boldest visionaries of the Hong Kong New Wave, to be our featured personality in the latest installment of 'Movie Talk' series. We had a full line-up of post-screening talks planned, and guest speakers chatted and conversed about how the selected films in the programme impacted their lives or even shook up their belief systems. Cheung himself claimed that over the years, he had been tirelessly evangelising the merits of *Man of La Mancha* (1972) to his friends.

I took the opportunity and watched the film for the first time. Turns out, I could not help but be overcome by a strong wave of nostalgia: I had been reading Wong Ain-ling's posthumous manuscripts, in which she describes running to see *Man of La Mancha* several times during its time of release. The song 'The Impossible Dream' is a rousing tune about the pursuit of dreams, but to me perhaps even more touching is Don Quixote's unprejudiced view of Dulcinea. In his eyes, she is the noblest of women despite her humble status; and the moment when she walks proudly with her head held high and her dignity restored, that, to me, is a powerful scene. As the Chinese saying goes, 'Laugh not at the "fanatics"', for the beauty of their pure obsessiveness is contagious. The film fanatics, the love-obsessed... they both dare to dream.

The beauty of old films lies in our collective memories. Experience and stories are passed on from generation to generation, while moving images are always a truthful witness. 'Cityscape in Sight and Sound' (1/2-5/5/2019) is an exhibition that transports us to the old Hong Kong for a journey through time spanning from the late 19th century to the 1960s. Time is fleeting, except when it is under the lens—so we could relish in our memories once and again and again. [clkwok@lcsd.gov.hk]

鳴謝：星空華文傳媒電影有限公司、設計無邊有限公司、方創傑先生、何偉彰先生、周荔嬌女士、林丹女士、章彥琦女士、章國明先生、陸雲峰先生、馮雪銳先生、楊秉忠先生、楊曉音女士、蒲鋒先生、邁克先生、蘇芷瑩女士
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電影改變命運： 與章國明談電影夢

Film's Power to Alter Fate: Alex Cheung Talks about His Cinematic Dreams

張寶晶 Cheung Po-ching



連兩天的「影談系列」於3月9日及10日舉行，邀來香港電影新浪潮代表人物之一章國明導演擔任焦點影人，放映他的三部作品：《齊齊來》（1974）、《點指兵兵》（1979）和《邊緣人》（1981），以及兩部由他挑選的心水電影《春光乍洩》（1966）和《武士英魂》（1972）。每場放映後，章導與至親好友、音樂製作人、影評人、學者等新知舊雨對談，分享多年來的創作心得以及從電影中得到的啟發。

憑實驗片獲稱「神童」

章導自幼迷上影像世界，小學五年級時，已有攝影作品刊登於《星島晚報》，後來更以八米厘攝影機製作了不少實驗短片。1973年，章參加由香港學生聯會舉辦的「實驗電影比賽」，贏得多個獎項，更被當年的《中國學生周報》編輯陸離稱為「神童」。資深音樂人兼電影人泰迪羅賓（Teddy Robin）表示，當年看了該文章後，立即向陸離索取章的聯絡方法，希望拜他為師學習八米厘的拍攝技巧。從此，二人便結下了不解之緣，成了合作無間的戰友。

章導早期製作的實驗短片之一《齊齊來》堪稱神話之作，在未有電腦剪接的年代，竟能以一部沒有倒拍功能的十六米厘寶力士（Bolex）攝影機，大玩倒鏡。章導指，當年他在家裡的實驗影院放映菲林時，發現將菲林反轉剪接，出來的影像就會對調，於是他便嘗試倒轉攝影機來拍攝，結果成功營造倒鏡效果。當年，美術指導陸叔遠負責《齊》的演員服飾和化妝，他認為，章導的實驗電影充滿生命力，看後十分震撼，後來得知他從沒正式學習拍電影，所有編導剪攝的技巧全憑不斷「撞板」自學得來，更添欽佩，稱他「電影天才」。或許正

是這種勇於嘗試的精神，成就了章導日後遊走於編導、攝影、特效及定格動畫導演等崗位的多元路向。

電影首作《點指兵兵》

章導出道初期曾於麗的電視製作宣傳短片及在無綫電視菲林組製作電視單元劇，直至1979年，始從小熒幕躍登大銀幕，首次執導劇情長片《點指兵兵》，成為新浪潮電影的開山作之一。他的好友Teddy也開始由音樂人轉為全方位電影人，負責唱主題曲之餘，更身兼該片的監製及演員。

章導談到《點》的台前幕後成



點只放映，映後談場面繼續熱烈。
The screening was followed by a lively discussion at the post-screening talk.

員，超過九成從未接觸過電影製作，最後僅以成本六十萬獲得超過三百萬的票房收入，贏盡口碑，可說是香港電影史上一大奇蹟。Teddy則指，《點》雖有很多不足之處，但處處充滿回憶，每次重看都百感交集，例如看他親身客串的戲份時，總會感動得眼泛淚光。

《點》講述一名醉心槍械的青年投考警隊，但因眼疾不獲取錄而淪為變態殺手，終被初出茅廬又無勇無謀的警察殺死。章導和Teddy指，《點》其實在探討命運，所有角色彷彿都在玩小孩子的點指兵兵遊戲，「點著誰人做大兵，點著誰人做大賊」般，任命運擺佈。

延續命運主題的《邊緣人》

章導第二部劇情長片《邊緣人》是以臥底作題材的先驅電影，故事圍繞主角阿潮的臥底生涯以及遊走於警察和黑社會之間的心理掙扎。章導身兼導演、編劇及攝影，此片更榮獲第十九屆金馬獎最佳導演、最佳原著編劇及最佳男主角三項大獎。

承接早年執導的《點》，《邊》進一步探討命運，戲中兵和賊只是一線之隔，反映世事往往不是非黑即白，表達了人生無常及受制環境的宿命觀。章導邀得《邊》的主角原型「阿潮」，以第一身分享當臥底的心路歷程。「阿潮」憶述，當年任職警察給選中做臥底時，年少氣盛，一心只想升職到重案組工作，未經過深思

熟慮就答應。他說，自己從不「嫖賭飲吹」，因要做臥底而開始了這種非人生活，結果花了不少時間才能抽離。他又坦言，如果可以重新選擇，一定會再三考慮是否當臥底。

席間，陳德森導演分享了不少他當《邊》副導時的趣事，例如片中的派對場面原來由台前幕後及其家屬總動員客串，假戲真做，場面相當熱鬧。香港導演會榮譽會長張同祖指，《邊》於九龍城寨、油麻地果欄、廉租屋邨等取景，甚具香港味道。陳嘉上導演則表示，非常欣賞《邊》對真實的追求，又直言因為看了《邊》，才選擇入行，希望拍出能夠與人溝通的電影。他更笑謂，當年得知章導加入邵氏當導演後，才應徵邵氏的助理製片，輾轉下終夢想成真，與章導合作，負責《星際鈍胎》（1983）的道具設計及製作。

電影影響命運

章導首兩部劇情長片都以探討命運作主題，原來他曾自言「電影影響性格，性格再影響命運」。章導於是次影談系列挑選了兩部對他世界觀影響至深的電影——安東尼奧尼的《春光乍洩》及雅瑟勒的《武士英魂》，與觀眾分享。

首次觀看《春》時，章導只有15歲，他形容自己當時如海綿般，著迷於吸收不同知識，戲中所表達的存在主義令他震撼。章導說，《春》帶領他從狹隘的視點走出來，漸漸明白原

來很多事情孰真孰假，存在與否，均建基於人們的信任和認同感。

章導自小家境貧困，從不敢奢望有夢想，但《武》的主角夢幻騎士卻告訴他，人人都可以當逐夢者，一語改寫了他的一生。章導直言，唐吉訶德和魯迅筆下的阿Q都是他的偶像，前者給予他人生方向，勇敢追尋電影夢，後者則在他失意時，帶來安慰。《武》正正結合了兩者的精神，因此他希望與所有觀眾分享，鼓勵大家「追那不可能的夢，攀那不可及的星」。

寄語新晉導演：內容先於技術

章導的掌上明珠章彥琦顯然遺傳了他在電影方面的天份，自編自導自攝短片《命懸一念》（2017），入選意大利烏甸尼遠東電影節。章彥琦自言，尚有很多進步空間，尤其在處理影像方面。她又表示，父親憑創意鑽研不同技術，克服當年攝影上的種種限制，相當厲害，而現在科技進步了，則更應著重電影的內容深度。

章導時常強調要人老心不老，笑言自己仍像頑童，反而女兒比他成熟。他也認同女兒所言，現今掌握拍攝電影的技術不難，寄語各新晉導演要保持對電影的狂熱，多做資料搜集，尋找好的題材，有吸引人的故事才可成就經典。■

張寶晶為香港電影資料館二級助理館長（研究及編輯）

(左起) 陸叔遠、袁煥玉 (章國明太太)、章彥琦、章國明、泰迪羅賓、許炳森太太
(From left) Luk Suk-yuen, Terrenz Yuen (wife of Alex Cheung), Ashley Cheung, Alex Cheung, Teddy Robin, wife of Hui Bing-sam



The latest installment of 'Movie Talk' series was hosted over two days from 9 to 10 March, with pioneering Hong Kong New Wave director Alex Cheung, as the filmmaker in focus. The event screened three of Cheung's seminal works *Come Together* (1974), *Cops and Robbers* (1979) and *Man on the Brink* (1981), as well as two of his favourite films *Blow-Up* (1966) and *Man of La Mancha* (1972). Each screening was followed by discussions between Cheung and his closest confidants both new and old—fellow filmmakers, music producers, critics and scholars—together they conversed on Cheung's creative visions throughout the years, as well as the inspirations they drew from the selected masterworks.

Dubbed 'Child Prodigy' with his Experimental Films

Director Cheung has been fascinated by the cinematic world from a young age. Since the fifth grade in primary school, he already had photographic works published in *Sing Tao Evening Post*. Cheung then went on to produce numerous 8mm experimental shorts. In 1973, he participated in the 'Experimental Film Competition' hosted by the Hong Kong Federation of Students, where he won numerous accolades, earning him the nickname 'child prodigy' from editor Ada Loke at *Chinese Student Weekly*. According to music veteran and director Teddy Robin, after reading the article by Loke, he immediately contacted her for an introduction to Cheung, with the hope of being mentored by him on how to shoot with 8mm film. The two forged an enduring bond ever since, which saw them become inseparable creative partners.

Cheung's early experimental short film *Come Together* has been heralded as one of his most groundbreaking works. A time before videotapes and non-linear digital editing, Cheung found a way to use a 16mm Bolex camera without native reverse motion capability to create reverse action. He explained how by inverting film negatives during editing would cause the images to reverse, when projected on his experimental home theatre screen—a discovery that led him to try shooting by inverting the camera, which resulted in successful reverse motion effects during photography. Art director for *Coming Together*, Luk Suk-yuen, also noted at the time how Cheung's experimental film was so full of life. Luk was further impressed by the director, after watching his film and learning that Cheung never had any formal training in filmmaking, but had garnered all his technical knowledge in scripting, directing, filming and editing through tireless 'trial and error' and

determined self-study. To Luk, Cheung was a 'cinematic genius'. Perhaps it was this unbreakable spirit to keep on trying which guided Cheung on his journey to become a diverse and multi-talented filmmaker. One who is accomplished as a screenwriter, director, cinematographer, special effects and stop-motion animation director, amongst other things.

Feature Debut with *Cops and Robbers*

Cheung started his professional career on television. He began by producing commercial shorts at Rediffusion Television, as well as working on anthology series in the filming department at Television Broadcasts Limited (TVB). The year 1979 marked his transition from the small screen to the big one. His debut feature *Cops and Robbers* is considered a founding work of Hong Kong's New Wave Cinema. With this film, Cheung's good



《邊緣人》映後談：(左起) 登徒、「阿潮」、泰迪羅賓、章國明、陳德森、陳嘉上、張同祖

Post-screening talk of *Man on the Brink*: (from left) Thomas Shin, 'Ah Chiu', Teddy Robin, Alex Cheung, Teddy Chen, Gordon Chan, Joe Cheung

friend Teddy also began his shift from being a music producer to an all-round filmmaker—singing the movie's theme song, while also taking on producing and acting roles.

Cheung also talked about the cast and crew of *Cops and Robbers*, of which more than 90% had never been involved in film production. The critically acclaimed box-office smash made over HK\$3 million in ticket sales, from a limited budget of only HK\$600,000. He claimed that they were the toast of the town, who achieved one of the most miraculous feats in the history of Hong Kong cinema. Teddy noted that although there were many shortcomings in *Cops and Robbers*, it was an intensely personal and unforgettable experience for everyone involved. Each re-watch of the film would bring up such a swell of emotions; the sight of Teddy's brother acting as a cameo in the film would always make his eyes glisten with tears.

Cops and Robbers tells the story of a gun-obsessed young man, who signs up for the police academy, but is bitterly rejected due to an eye condition and goes on to become a psycho killer. In a twist of fate, it is a young and inexperienced cop with neither boldness nor astuteness, who takes the killer down. Cheung

and Teddy pointed out that the main underlying theme of *Cops and Robbers* was to explore this sense of fatalism, and how all the characters appeared to be playing a somewhat childish game: Eeny Meeny Miney Mo. The child saying the rhyme points to each person. The person pointed to on the last 'mo' will be the 'chosen one'. By the same token, 'who got chosen as cop and who is the robber' was as capricious and inevitable as fate itself.

Continuing with the Theme of Fate in *Man on the Brink*

Cheung's second feature film *Man on the Brink* is a groundbreaking film based on an undercover plot. The story revolves around the clandestine career of protagonist Ah Chiu, and his internal conflict between being a cop and playing a triad member. Cheung served as director, screenwriter and cinematographer on this film, which went on to win three of the top accolades at the 19th Golden Horse Awards: best director, best original screenplay and best actor in a leading role.

Continuing on the same thematic trajectory of his earlier work *Cops and Robbers*, *Man on the Brink* further explores the subject of fate: cops and robbers are only a thin line apart,

reflecting the ambiguity of a world that is often not black and white, while conveying a fatalistic vision on the impermanence of life as dictated by our environment. At the post-screening talk, Cheung invited 'Ah Chiu', the real hero behind the story, to share his psychological struggles of undercover life first hand. 'Ah Chiu' recalled how he was selected to go undercover—a rookie officer in his youth, who desperately wanted to be promoted to the Criminal Investigation Department (CID), he agreed to the covert assignment without much consideration. A straight and narrow young man who shunned 'gambling, alcohol, prostitutes or drugs', 'Ah Chiu' promptly adopted all these debasing habits along his undercover journey, which took a long time to detach from. He confessed that if he were ever given a second chance, he would definitely reconsider whether to go undercover.

During the discussion, director Teddy Chen shared a lot of interesting anecdotes as assistant director on *Man on the Brink*. For example, the party scene in the film essentially mobilised the entire cast and crew, as well as all their families to play the guests, which turned into a 'real' party. Honorary President of the Hong Kong Film Directors' Guild, Joe



《春光乍洩》映後談：（左起）泰迪羅賓、潘源良、章國明、陸叔遠
Post-screening talk of *Blow-Up*: (from left) Teddy Robin, Calvin Poon, Alex Cheung, Luk Suk-yuen



《武士英魂》映後談：（左起）何思穎、章國明、陳守仁教授
Post-screening talk of *Man of La Mancha*: (from left) Sam Ho, Alex Cheung, Prof Chan Sau-yan

Cheung, also talked about how *Man on the Brink* captured the local flavour of Hong Kong in scenes featuring the Kowloon Walled City, the Yau Ma Tei Wholesale Fruit Market and various public housing estates. Director Gordon Chan opened up on how the film's unrelenting pursuit of realism made an indelible impression on him. *Man on the Brink* compelled him to pursue a career as a filmmaker, in hopes of producing films that could connect with people. Chan even admitted that he applied to Shaw Brothers as a production assistant because he heard that Cheung had joined the studio. Finally, his dream came true, as Chan went on to collaborate with Cheung as props designer on the production of *Twinkle Twinkle Little Star* (1983).

Films that Altered His Course of Fate

The first two feature films from Cheung were both devoted to the subject of fate. He had indeed once claimed that 'films shape his character, and character determines his fate'. For this installment of the 'Movie Talk' series, Cheung selected two films that had a profound impact on his worldview: Michelangelo Antonioni's *Blow-Up* and Arthur Hiller's *Man of La Mancha*.

When Cheung first watched *Blow-Up*, he was only 15 years old. He described himself as a bit of a sponge back then, and had an immense appetite for all kinds of knowledge. The existentialism expressed through the film shook him to his core. *Blow-Up* led him out of his limited perspective, and opened his mind to the many ways that 'truth' or 'existence' is somehow determined by how we trust and identify with one another.

Having grown up in an impoverished family, Cheung never dared to truly dream; however, the imagination of the protagonist in *Man of La Mancha*, who believes himself to be a knight errant, taught him that anyone could pursue his dreams—an idea that rewrote his entire life. Cheung admitted that his idols in life are in fact Don Quixote and Ah Q from Lu Xun's classic. The former gave a new direction to Cheung's life by inspiring him to garner the courage to pursue his cinematic dreams, while the latter offered him hope in times of despair. *Man of La Mancha*, exactly, embodies both inspirations. Therefore, he hoped to share this film with the audience and encourage everyone 'to dream the impossible dream, to reach the unreachable star'.

Advice to Aspiring Directors: Content over Technique

The apple of Alex Cheung's eye, Ashley Cheung, has clearly inherited her father's talent in film. Her short film *Life on the Line* (2017), which she wrote, directed and filmed was shortlisted in the Far East Film Festival in Udine, Italy. That said, Ashley admitted there was still a lot of room for improvement. She especially admired her father's innovative power through meticulous and creative experimentation, in order to cope with all the technical limitations back then. With today's interminable advancement of technology, she believed that it is more important than ever to put content before techniques.

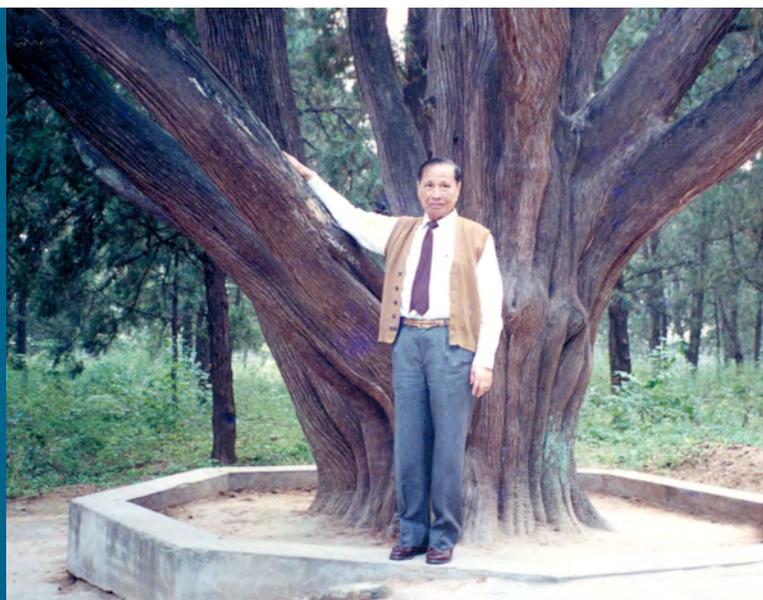
As a believer of 'to be old in age but young at heart', Cheung joked that he still is a naughty child at heart. He agreed with Ashley that mastering filming techniques is much easier these days. He advised aspiring directors to keep up the passion, do more research to find good stories so much so their truly engaging narratives will pass the test of time. [Translated by Hayley Chwang] ■

Cheung Po-ching is Assistant Curator II of the Research & Editorial Unit of the HKFA.

義蓋雲峰 ——回顧陸雲峰與電影

The Fixer from Guangzhou: Luk Wan-fung

周荔嬌 Janice Chow



構思專題節目「滄海遺珠」的初衷，是希望藉此鉤沉一群在香港電影界默默耕耘的工作者，他們未必為人熟悉，但在業界卻有一定的地位。香港電影資料館節目組一級助理館長陳彩玉形容是次「滄海遺珠：義蓋雲峰」的主角陸雲峰先生（1912-2011）是位傳奇人物。他生於革命世家，在一個世紀的人生中有著無數的身份：他是軍官、「大天一」（梁醒波稱他比「大天二」更厲害）、製片、編劇，不同範疇的人士都敬重他。回顧這非凡人物，可說能從仁、義、勇、謀四個方面，去看「陸叔」（他的暱稱）的超卓成就。

陸叔在2004年接受香港電影資料館訪問¹，每每談及別人的恩惠。特別有幾位人物對他恩重如山，例如「祥哥」新馬師曾、邵維鏢（邵逸夫的侄兒，曾任邵氏總經理）、域多利院線的老闆畢漪迢、大成影片公司的關家柏和金華戲院主事人等，陸叔的「仁」表現於其感恩的心，他一生亦屢屢幫助他人，不為名不為利，只為義。他拍電影從不拖欠別人的酬勞，在圈中廣結人緣。

新馬師曾在陸叔的生命中有著重要的位置，兩人淵源極深。陸雲峰於四十年代已在廣州赫赫有名，名伶如薛覺先也要和他打關係。「新馬」當年在廣州最具規模、兼是九反之地之海珠戲院登台，便全靠陸叔這「霸爺」關照，為他遮風擋雨。當中建立的情誼，到陸叔來港後開花結果。有祥哥作擔保，邵維鏢借錢給陸雲峰拍戲，從此開展他的銀色旅程。陸叔為祥哥解決了

不少江湖恩怨，二人結義，陸雲峰堅持低調，不作儀式，一切心照不宣。

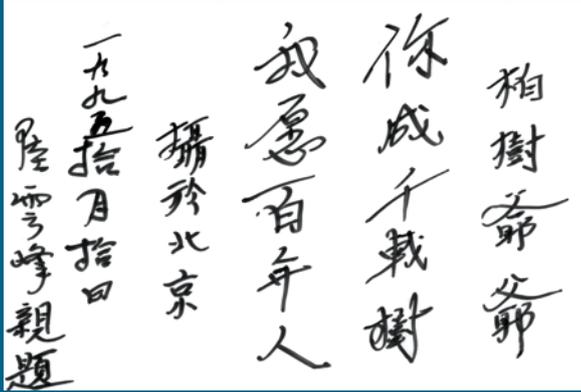
陸叔亦是一位老實人。某天邵維鏢說邵氏排片已滿，不如給陸開一條院線，讓他放片，他竟然拒絕，說自己一個月才出產一、兩部電影，怎有本事經營一條院線？別人眼中的肥肉，他就這樣推卻了。

革命世家出身的陸雲峰，天不怕地不怕，胸口掛著「勇」字。他在抗日戰爭中表現英勇，置生死於度外，不惜為國犧牲自己，也犧牲了家庭。在影藝事業上，他一樣勇往直前。陸叔八面玲瓏，憑著超卓的人際關係，打出一片天。就如以「惡」聞名的導演楊工良，不是人人敢於合作的，陸雲峰卻大膽起用，並和他約法三章；楊導演生活有了保障，身為製片的陸叔也會視察拍攝進度，二人識英雄重英雄，互相尊重。不少片商也因著陸雲峰的名字斟談合作，有他便少了

麻煩，因此陸叔與人合辦過「七喜」、「金光」等幾間電影公司。

電影界當年有「伶星分家」這現象，伶人和電影明星河水不犯井水，陸叔卻認為藝術就是藝術，不理這些潛規則，也找「中聯」紅星如白燕、吳楚帆等拍片，讓不同板塊的藝術家合作，是十分破格的勇謀。

說到謀略，陸雲峰的點子可不少。他以「陸沖」這名字作編劇（有「沖喜」的意思），靈活的腦筋掌握賣座的竅門。在《拉車得美》（1958）中祥哥拉著譚蘭卿索氣上斜，觀眾看得拍案叫絕；在《彩鳳入誰家》（1955）裡，他說服祥哥展露從未曝光的排骨身形，與白雪仙於沙灘嬉水，單是這場戲已是莫大的綽頭！還有在《兩傻遊地獄》（1958）裡，因新馬師曾的檔期太密而要趕拍「七日鮮」，全片就在「地獄」內拍攝，陸叔讓美工掛上不同殿堂的名字，一個地獄



陸雲峰1995年訪京留影及題字

Luk Wan-fung: A photo memorising his presence in Beijing in 1995; his poetic calligraphy connotes—'Cypress, my "Grandpa!". It's more than a term of endearment. You live a life of a thousand years, and I look up to you and persevere'.



陸叔（左）、祥哥義結半世紀

The bond of brotherhood between 'Uncle Luk' (left) and Sun Ma Si-tsang lasted for close to half a century.

變出八個場景，又過關，還大為賣座呢！

仁、義、勇、謀以外，若然欠了愛，也成就不了偉大的人生。陸雲峰得到愛妻林丹的悉心照顧，日常生活熨貼順心，丹姨的溫柔溶化了鐵漢，是他的最強後盾。

是次陸雲峰電影回顧一連兩天放映四部影片，部部類型不同，風格迥異。早期的《不如歸》（1954）是芳艷芬與張瑛繼《程大嫂》（1954）後再合作的時裝片；《彩鳳入誰家》由三大紅伶羅劍郎、白雪仙、新馬師曾擔演，仙姐還塗污粉臉挑戰演技扮瘋癲；《一命三兇手》（1959）是李鐵的名作，白燕、吳楚帆和李清襯托新星林丹，迸發火花；古裝片《戰國佳人》（1959）鮮有放映，看何非凡、梁醒波、靚次伯、麥炳榮的功架，自是目不暇給。■

註釋

1 陸雲峰訪問於2004年11月9日，由盛安琪、黃愛玲、何美寶進行。

周荔嫻筆名珍妮絲，自由電影文化工作者，曾任職於香港電影資料館研究組，文章載於《明報》「打開娛樂」專欄等。

「滄海遺珠：義蓋雲峰」電影放映於7月20日及21日舉行，詳情參見《展影》（第95期）或本館節目網頁。

The initial concept of the programme series 'Hidden Treasures' is to introduce lesser-known Hong Kong filmmakers, whose unsung contributions deserve proper credits. Their names may be foreign to some, but in terms of reputation, they are no newcomers to the industry.

Priscilla Chan, Assistant Curator I of the Programming Unit of the HKFA, hailed Luk Wan-fung (1912-2011), featured filmmaker in this installment of 'Hidden Treasures: The Fixer from Guangzhou', as a legendary figure. Born into a military family, Luk had the revolutionary blood flowing through his veins. In a life of almost a century, he took on multiple roles: a military officer, the 'Big Boss' in Guangzhou (Leung Sing-por claimed that no gangster could overpower Luk in the region), a producer, a screenwriter, etc. Looking in retrospect, 'Uncle Luk' earned his respect from all walks of life through his humanity in benevolence, righteousness, courage and resourcefulness.

'Uncle Luk' sat down for an interview with the Archive in 2004¹, reiterating his gratitude for

the generosity of others. Among them included Sun Ma Si-tsang, Shaw Vee-ing (niece of Run Run Shaw and former general manager of Shaw Brothers), Butt Ji-tiu of Victoria Theatre, Kwan Karpak of Tai Seng Film Company and the manager of Kam Wah Theatre. He repaid his gratitude with benevolence to others, not for fame or fortune, but in the name of righteousness. As a filmmaker, Luk felt it was his obligation to pay wages on time and by doing so, naturally cultivated relationships in the film industry.

Sun Ma occupied an important position in Luk's life, and their acquaintance was an act of interwoven fate. Back in the 1940s, Luk had already made a name for himself in Guangzhou; even such opera stars as Sit Kok-sin had to befriend him diplomatically to make



陸雲峰年青時曾參加抗戰與革命，身份敏感，因此絕少拍照，這幀證件相是陸太的珍藏。

A revolutionary, Luk Wan-fung was also enlisted in the War of Resistance against Japan. Due to his controversial identities, he seldom appeared in photos. This passport photo is a rare gem kept by Mrs Luk.



《不如歸》(1954)：張瑛與芳艷芬
Homeward Bound! (1954):
Cheung Ying and Fong Yim-fun



《彩鳳入誰家》(1955)：
(左起) 新馬師曾、白雪仙、羅劍郎
Who Will Get the Pretty Girl? (1955):
(from left) Sun Ma Si-tsang, Pak Suet-sin and Law Kim-long

things smoother. If it weren't that Sun Ma was being 'looked after' by Luk, the former would not be able to stage performances at Haizhu Theatre, which was known for its scale as well as its association with the notorious underworld. As it turns out, their friendship bloomed when Luk relocated to Hong Kong. Sun Ma acted as Luk's guarantor and Shaw Vee-ing lent Luk the capital he needed to produce films. His journey as a filmmaker started since. Luk pacified disputes on behalf of Sun Ma and the two became a 'brotherhood'. The unbreakable bond between the two was made without any official ceremony because Luk insisted on staying low key.

'Uncle Luk' was a plain, honest man. Shaw Vee-ing once suggested setting up a new circuit for Luk as films produced by Shaws

had fully occupied the release schedule of Shaws' theatres. But Luk turned down the luscious offer simply because he did not have the capacity to run a circuit of theatres with just one to two productions each month.

The revolutionary blood ran in Luk's family. Not being courageous enough was his only fear. He had shown unflinching determination during the war against the Japanese. For the future of his country, he was willing to sacrifice himself, even his family. Luk was equally venturesome as a filmmaker. A good mixer, Luk demonstrated exemplary skills in networking through his collaboration with the notoriously 'fearsome' director Yeung Kung-leong. As the producer, Luk made sure Yeung's remuneration was well taken care of and dutifully

monitored the filming progress. The collaboration was one that was based on mutual appreciation and respect. The name Luk Wan-fung had become some sort of a 'guarantee' of smooth sailing, attracting film companies alike to discuss partnership. As a matter of fact, Luk had co-owned a few film production companies including Seven Happiness Film Company and Kam Kwong Movie Company.

Opera stars and film stars only played on their own turf back then. But to Luk, art has no boundaries. He ignored many 'unspoken' rules of the film circle, casting Ng Cho-fan and Pak Yin of The Union Film Enterprise Limited in his film. It took both courage and resourcefulness to pursue such artistic freedom quite unseen in his era.

Luk was certainly a man



《一命三兇手》(1959): 吳楚帆與林丹
The Three Murderers (1959): Ng Cho-fan and Lam Dan



《戰國佳人》(1959): (前排左起) 靚次伯、何非凡、林丹
A Beauty in Times of War (1959):
 (front row from left) Lan Chi Pak, Ho Fei-fan and Lam Dan

with plenty of brainy ideas. He knew 'what makes a film sell'. In *Rickshaw-puller Wins a Pretty Girl* (1958), the audience became hysterical as they watched the skinny Sun Ma pulling the plumpy Tam Lan-hing uphill. In *Who Will Get the Pretty Girl?* (1955), he had successfully convinced Sun Ma to put on display his never-seen-before pencil-thin physique opposite the beautiful Pak Suet-sin at a beach. This frolicking spectacle at the beach was definitely a publicity-seeking gimmick in the film. Sun Ma barely had a window in his schedule when filming *Two Fools in Hell* (1958), and Luk needed to complete the film in an expeditious manner. The entire film turned out to be shot in the same 'hell'. Thanks to the film's artistic direction, the audience was happily fooled into believing that

the film was shot at eight different scenes. Additionally, the film sold!

Apart from the four attributes—benevolence, righteousness, courage and resourcefulness—love is what makes one's life truly great. Luk had always been well taken care of by his loving wife Lam Dan who in turn became his tower of strength.

'Hidden Treasures: The Fixer from Guangzhou' will showcase four films in two consecutive days. Each of the four films differs in genres and styles. *Homeward Bound!* (1954) is a contemporary film starring Fong Yim-fun and Cheung Ying, right after their collaboration in *A Forsaken Woman* (1954); featuring three prominent opera stars Law Kim-long, Pak Suet-sin and Sun Ma, *Who Will Get the Pretty Girl?* showcases Pak's acting skills who plays a mentally-derailed

woman; *The Three Murderers* (1959) is an acclaimed work by director Lee Tit which brings together Pak Yin, Ng Cho-fan and Lee Ching, as well as the then emerging star Lam Dan; *A Beauty in Times of War* (1959) has been rarely screened elsewhere with Ho Fei-fan, Leung Sing-por, Lan Chi Pak and Mak Bing-wing all demonstrating their own flair of showmanship. [Translated by Natasha Wong] ■

Note

- 1 The interview with Luk Wan-fung was conducted by Angel Shing, Wong Ailing and Mable Ho on 9 November 2004.

Janice Chow delves in the art of film and culture at large as a freelancer. She formerly worked at the HKFA Research Unit. Her penned articles could be found in her previous column in 'Sing Kei Yat Seng Wood' for *Ming Pao Daily News*.

'Hidden Treasures: The Fixer from Guangzhou' will be screened from 20 to 21 July. For more details, please refer to *ProFolio* (Issue 95) or the Archive's website.

聽而不覺 ——揮之不去的 情緒記憶

Invisible Perception: Undismissable Emotional Footprints

吳穎嫻 Ng Wing-han

在煩囂的街角碰到初戀情人，你的耳朵會否彷彿聽到某齣愛情電影的音樂？當你踏進一間餐廳聽到沙沙的唱針摩擦聲，會否突然覺得置身於六十年代？我們的聽覺與情緒及記憶有著不可分割的關係，電影的配樂與音效充分運用了這種關係，不知不覺間在電影裡發揮著關鍵的作用。

米高安哲羅曾言道，當雕塑家看見一塊大理石，看到的是一個雕像，因為「每一塊大理石中都隱藏着一個雕像，它期待著被雕塑家發現。」同樣，當電影作曲家與音效師看見劇本和尚在粗剪階段的電影時，他們所看到的是超越人物關係和場面的「感覺」，再以獨特的「情緒語言」表達出來。直至電影完結，你可能仍然對電影裡的聲音「聽而不覺」；也許，直至某天你偶然再聽到那首音樂，突然感到莫名的悲愴，腦海裡出現一位警察墮樓的畫面，世界上最後一個知道主角臥底身份的人也死了……

「聽而不覺——電影配樂與音效展」希望讓大家了解電影聲音出現的歷史過程及技術外，亦希望點出電影裡的聲音不是配角，而是與畫面同步牽引觀眾情緒及主宰觀眾回憶的重要元素。我們除了找來業界的電影作曲家及音效師親身介紹他們的工作外，亦邀請了樂評人，選取他們喜愛的電影配樂片段，進行聲音導賞，讓大家更了解電影聲音與畫面的關係。

展覽廳內同時特別設置了一個模擬「擬音錄音室」(foley recording studio)，參觀者可以觀賞擬音師的教學短片，即場從不同道具裡找出合適的工具嘗試製作擬音；香港知專設計學院數碼音樂及媒體高級文憑學生亦會於7月6至7日，為大家現場示範電影配樂及擬音製作。■

吳穎嫻為香港電影資料館二級助理館長(節目)

「聽而不覺——電影配樂與音效展」於5月24日至8月25日舉行，詳情參見《展影》(第95期)或本館節目網頁。

Imagine this. You bump into your first love around the corner of a bustle street, and as if you were suffering from paracusia, some tunes from the soundtrack of a romance film starts ringing in your ears. Have you experienced something similar before? Or in another scenario, you step into a restaurant and hear the old-school noise the needle made on a vinyl record. Would you suddenly feel like you have travelled back in time to the 60s? Our sense of hearing is inextricably tied to our emotions and memories. Film scores and sound effects seek to explore and manipulate such a relationship, playing an invisible but crucial role in films.

According to Michelangelo, 'Every block of stone has a statue inside it and it is the task of the sculptor to discover it'¹—meaning a sculptor should always be able to



1 | 2

- 1 訪問擬音師余家祿時，其工作室成員示範以紙條及椰殼模擬馬匹奔跑聲。
At the interview with foley artist Yu Ka-luk: co-worker at his studio imitates the sound of a horse trotting using just paper strips and coconut shells.
- 2 為更準確收集聲音，麥克風會設置於不同位置和高度，務求得到最佳效果。
To optimise sound quality, the position of the microphones need to be adjusted appropriately.

visualise a finished sculpture inside every uncut block of stone. By the same token, when film composers and sound effects technicians read a script or watch the rough cut of a film at an early production stage, they already experience 'feelings' beyond the characters' relationship in the scene, and are able to express those feelings using a unique 'language of emotions'. As an average viewer, you may not be necessarily aware of the sound elements in a film, even after the film has already ended. Until one day, you hear the same music by chance, and an unexplainable sense of sorrow arises in you as the image of a police officer tumbling to his death from the rooftop appears in your head. Once again you witness

the demise of the last person on earth who knew anything about the undercover's real identity.

The 'Invisible Perception—Film Scores and Sound Effects' exhibition not only recounts the history and technological development of film music and sound effects, but also highlights how film scores and sound effects serve a key role in guiding audience emotions and creating indelible memories in the viewers. Aside from professional film composers and foley artists who will personally introduce their works to us, we also have the pleasure of inviting music critics to share with us their favourite excerpts of film scores and provide synchronous commentary so as to help us better understand the relationship

between sound and image.

Inside the exhibition hall is a specially installed 'foley recording studio', where visitors could watch a tutorial video by a foley artist and then try their hand at creating different sound effects using the right tools. Students of the Higher Diploma course in Digital Music and Media at the Hong Kong Design Institute will also be present on 6 and 7 July to give live demonstrations on how to score a film and create foley sound effects. [Translated by Rachel Ng] ■

Note

1 See <http://www.goodreads.com>.

Ng Wing-han is Assistant Curator II of the Programming Unit of the HKFA.

'Invisible Perception—Film Scores and Sound Effects' exhibition will be held from 24 May to 25 August. For more details, please refer to *ProFolio* (Issue 95) or the Archive's website.

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Thank you!

妹妹我愛你 ——《良宵花弄月》、 中國特色和張愛玲

Little Sis, I Love You:
Changing Hearts,
Chinese Characteristics
and Eileen Chang

邁克 Michael Lam



遲至現在才終於看到朱石麟拍於1943年的《良宵花弄月》，很難不想起張愛玲《金鎖記》名句「再好的月色也不免帶點淒涼」，尤其三藩市尋獲的拷貝，片頭印上當年在彼邦公映的名字《鴛鴦弄情意》，語法不倫不類意境一落千丈，令人懷疑它根本不曾獲得應份的賞識。戲中男主人翁是個曾經在美國留學的海歸，回到十里洋場活躍上流社會，身份地位和唐人埠普通觀眾判若雲泥，只怕引不起他鄉遇故知的共鳴不特已，還可能導致眼紅症廣泛爆發吧？

何況是個開婚姻制度玩笑的故事。類似氛圍，在同期或更早的荷里活電影並不罕見，劉別謙那一系列俊男美女追逐逐逐的喜劇，便是最具代表性的傑作，承繼了十九世紀末王爾德經典作品精神，為大都會的高尚調情套上摩登時裝；《良宵花弄月》一開場名仕俱樂部的衣香鬢影，派頭和腔調都印證了傳說中昔日上海的繁華並非空穴來風，局勢緊不緊張有閒階級絲毫不放在心上，只有眼底的快樂最實際——恰好那也正是張愛玲崛起文壇的年代，同樣的月色，在她小說裡照亮過法國梧桐樹下漫步者的身和心。

那麼，允許我借用《紅玫瑰與白玫瑰》裡兩個女主角的描寫：「也許每一個男子全都有過這樣的兩個女人，至少兩個。娶了紅玫瑰，久而久之，紅的變了牆上的一抹蚊子血，白的還是『床前明月光』；娶了白玫瑰，白的便是衣服上沾的一粒飯黏子，紅的卻是心口上一顆硃砂痣。」左擁右抱的綺夢再平常不過，「一個是聖潔的妻，一個是熱烈的情婦」，更有魚與熊

掌互補不足之妙，落到法國新浪潮導演尚歐斯達殊（Jean Eustache）手中，就是直腸直肚的《母親與妓女》（*La Maman et la putain*, 1973），不過我們始終比較含蓄，所謂中國特色，替情慾蒙上一層面紗，潛規則你知我知，有分寸地保持面子。

至於男人不帶太太出外應酬，其神秘甚至教朋友質疑嫂夫人是否真正存在，似乎也是華人社會司空見慣的現象，彷彿扭轉了成語「敝帚自珍」，或者把「家醜不外揚」推向極端。這當然源自煮飯婆不登大雅之堂的心理，須知道當時丈夫稱家裡的一位為「賤內」，絕對不會被扣上歧視帽子，反而贏得謙虛的美譽。影片情節從這裡伸展，編導是理直氣壯的，既然妻子只能入廚房而不能上廳堂，長袖善舞的小姨不正好填上空缺嗎？

於是男主角開始墮入帶著亂倫色彩的齊人幻想裡，縱使肉身受到控制，精神卻已經出軌。姐妹共事一夫的生活模式，在中國舊社會就算不是非常普遍，國民的接受度倒

十分高，站在傳統男人立場，經濟上照顧太太外家幾乎是義務，關起門來一家親，只不過在道德圍牆跨越了半步；太太的算盤打得也響，反正丈夫假如要娶姨太太，自己是沒有能力阻擋的，與其冒險讓來歷不明的狐狸精入侵，不如迎接親生妹妹過門，起碼比較容易操控——《半生緣》天良盡喪的姐姐還協助丈夫強姦妹妹，將生米煮成熟飯，揚言不介意拱手奉上正室寶座，「好在我們是自己姊妹，還怕她待虧我嗎？」

《良宵花弄月》心猿意馬的丈夫畢竟受過西方文明洗禮，追求小姨的手法斯文多了，心底那把賀爾蒙加持的聲音雖然高唱歷久不衰的時代曲〈妹妹我愛你〉，舉止依然淡定，由始至終堅守君子動口不動手原則。示愛後他單方面擔保，納妾這件事太太肯定沒有問題，那種光明磊落，女權運動員聽見必定激動，恨不得將他推出午門斬首。然而性喜劇之所以耐人尋味，除了本身的機關設計，很多時候更因為時移世易，道德觀改變了，笑位跟著



妹妹我愛你
Little sis, I love you



賢妻良母是她，窈窕淑女也是她。
Dutiful wife, doting mother and fair lady all rolled into one.



改變，就算不是專業研究員，也可以在夾縫中找到數之不盡的樂趣。舉個極端的例子：中國文學史首屈一指的愛情經典《西廂記》，原型唐人小說《鶯鶯傳》在二十一世紀讀者眼中，普遍被閱讀為「渣男」始亂終棄悲劇，如何一代傳一代，經元朝王實甫大刀闊斧修飾成香艷纏綿的版本，箇中曲折就簡直不亞於故事本身，而四十至六十年代上海和香港影壇的多次改編，更折射出不同時代的禁忌，性政治正確與否，完全取決於大氣候。

朱石麟這齣看似遍佈計時炸彈的《危險關係》（*Les Liaisons dangereuses*）變奏，其實早就鋪了萬無一失的安全網：兩姐妹由陳雲裳一人分飾，很大程度上是銅板的兩面，賢妻良母是她，窈窕淑女也是她，即使花心蘿蔔有越軌行動，觀眾也不會太感到冒犯。所以高潮戲安排姐姐扮成妹妹色誘丈夫，男主角當然可以像《紅玫瑰與白玫瑰》的結局一樣，「第二天起床，振保改過自新，又變了個好人」，我們如果覺得月色帶點淒涼，不外因為腳步太匆匆，回不去那個純真的1943年。■

邁克，自由寫作人，現居巴黎，著作包括《狐狸尾巴》（2001）、《迷魂陣》（2005）、《同場加映》（2006）及《某某到此一遊》（2016）等。

鳴謝美國三藩市華宮戲院方創傑先生

Not until today could we behold for the first time *Changing Hearts* (1943) [Chinese title literally 'A Tender Night whilst Flowers Tease the Moon'], a film by Chinese master director Zhu Shilin. It's hard not to recall Eileen Chang's famous phrase in *The Golden Cangue*, 'But looked back on after thirty years on a rough road, the best of moons is apt to be tinged with sadness.'¹ Even more saddening is the other Chinese title, literally 'Mandarin Ducks Contemplating Love', in the opening sequence of the copy found in San Francisco—so oddly put together that the lustre of the entire work is sullied, as if it had been deprived of its fair share of recognition when first released in America. The film's hero Yunsheng was a US-educated returnee active in the Shanghai glitterati. Needless to say, he was far higher up on the social ladder than the average moviegoers in Chinatown, who would unlikely feel any sense of kinship with their fellow compatriot but grow visibly green with envy.

And, to cap it all, the film's story plays a practical joke on the marriage system. Such premises are not rare in its Hollywood counterparts or predecessors; of the signature pieces are Ernst Lubitsch's courtship comedies starring bevy of beauties and their handsome beaux. These films, à la Oscar Wilde's classics from the late 19th century, put a garb of modernity on the high-end flirting between wealthy socialites. *Changing Hearts* opens on a heady note with splashy parties and flashy gowns, all the glitz and glamour pointing to the fact that the reputed glory of old Shanghai is not unreal. People of fortune couldn't care less whether the

war is near or far—*carpe diem* is their motto. That's also the time when Eileen Chang first made her name in literary circles. The same moon, in her novels, has lit the body and soul of those strolling under the platanos.

Here, allow me to cite the description of the two title characters in Eileen Chang's *Red Rose, White Rose*: 'Maybe every man has had two such women—at least two. Marry a red rose and eventually she'll be a mosquito-blood streak smeared on the wall, while the white one is "moonlight in front of my bed". Marry a white rose, and before long she'll be a grain of sticky rice that's gotten stuck to your clothes; the red one,



夫：女人打扮是重於一切！
妻：請你吃香粉和香水好了！

Husband: Grooming is everything to a woman!
Wife: Then serve yourself face powder and perfume for late-night snack!



片中名仕俱樂部的衣香鬢影，印證了傳說中昔日上海的繁華並非空穴來風。

All the glitz and glamour of high society points to the fact that the reputed glory of old Shanghai is not unreal.

by then, is a scarlet beauty mark just over your heart.’² The wild dream of having the best of both worlds is nothing unusual: ‘one is a spotless wife, the other an amorous mistress’, a perfect complement to each other. If in the hands of Nouvelle Vague auteur Jean Eustache, the same story might have become—matter-of-factly, if not bluntly—*La Maman et la putain* (*The Mother and the Whore*, 1973). But we Chinese are after all more reserved. Typical of the so-called ‘Chinese characteristics’, our carnal desire is cautiously veiled in a cloak of propriety, all hidden rules duly observed to avoid any probable loss of face.

Keeping one’s wife away from the public eye, even to the extent that friends question her existence, has been somewhat a norm in Chinese communities. This phenomenon seems to turn the Chinese saying of

‘cherishing the broom at home like a treasure’ on its head, or take the folk wisdom of ‘not disclosing family woes to outsiders’ to the extreme. It apparently comes from the long-held belief that wives, tasked with household chores, shouldn’t be brought to occasions that call for class and sophistication. What’s more, it has to be borne in mind that back in the day, calling one’s wife ‘my worthless half’ had nothing to do with discrimination, but was construed as a gesture of modesty. From here, the storyline takes a critical turn, where the writer-director says loud and clear: given that Shufang the wife should confine herself to the kitchen, isn’t her sociable twin sister Yanfang the perfect candidate to take her place?

And soon, our hero finds himself fantasising about having an incestuous affair with the spitting image of his wife. Still in control is his flesh but not his mind, which has obviously crossed the line. A polygamous relationship in which

two siblings serve the same husband might not have been very common in old China, yet it was widely accepted by the peace-loving people. For a traditional man, taking care of his spouse’s family was almost part and parcel of being a husband, so having two sisters under the same roof wouldn’t have strayed too far from social mores. In the film, Shufang the wife too has ample reason to give the nod—truth is, she is in no position to disagree if her man, or her meal ticket, is to marry a concubine. Rather than taking her chance to let a complete stranger in, welcoming her own sis with open arms is clearly a wiser move; at least that would make it easier for Shufang to keep a tight rein on her rival. In Eileen Chang’s *Half a Lifelong Romance*, the depraved elder sister burns her bridges by helping her husband rape her younger sister. The wife even doesn’t mind taking a back seat to become the concubine: ‘It’s lucky we are siblings. How could she possibly treat me badly?’



性喜劇之所以耐人尋味，除了本身的機關設計，也可以在夾縫中找到數之不盡的樂趣。
What makes sex comedies intriguing is that besides all the plot twists, the audience would often laugh at points where unexpected.

After all, the fickle husband in *Changing Hearts* has been enlightened by Western civilisation, which makes the way he woos his wife's sister all the more civilised. Whilst his inner voice, animated by hormonal callings, keeps humming the celebrated Shanghai pop song 'Little Sis, I Love You', the gentleman never blows his cool, as all his courtship behaviours are purely verbal. After confessing his affection to his object of desire, Yunsheng reassures her that Shufang would have no qualms about her becoming his concubine, so unabashedly that the fuming feminists would scramble to drag him to the guillotine. Here is what makes sex comedies intriguing: besides the twists and turns in the plot itself, very often the audience would laugh at points where unexpected, as morals have changed with the passage of time. Such incongruence can be lavishly entertaining even for unseasoned moviegoers. Wang Shifu's *Romance*

of the West Chamber, the best-loved Chinese romance novel, is a telling example. Its original *The Legend of Cui Yingying* from the Tang dynasty, if read today in the 21st century, would be nothing more than another tragic tale of a good girl dumped by her trashy lover. But throughout the centuries, the corny story has been liberated over and over again, most notably by Wang from the Yuan dynasty into his scintillatingly erotic incarnation. The tale is as fascinating as the creative journey itself. Its repeated adaptations by Shanghai and Hong Kong filmmakers from the 1940s through the 60s even mirrored social taboos of different eras. Whether the sexual politics in these works are correct or not depends entirely on the prevailing values of the day.

Zhu Shilin's *Changing Hearts*, as with the 18th-century novel *Les Liaisons dangereuses* (*Dangerous Liaisons*), may seem to be laden with bombs. But actually, a most powerful safeguard has been firmly put in place:

it is Nancy Chan who plays the twin sisters—the dutiful wife and mother versus the fair lady—much like the two sides of the same coin. The outcome is that the (anti-)hero's philandering wouldn't really get on the viewer's nerves. So in the climactic scene when Shufang is seducing Yunsheng in her sister's guise, the husband manages to wrap up the story just as nicely as his fellow comrade in *Red Rose, White Rose*: 'The next day Zhenbao wakes up, mends his ways and becomes a good man again.' If the moon above us indeed looks sad, it is because we've been walking too fast—and long gone are the innocent days of 1943. [Translated by Elbe Lau] ■

Notes

- 1 Translated by Eileen Chang, *Modern Chinese Stories and Novellas*, New York: Columbia University Press, 1981.
- 2 Translated by Karen S. Kingsbury, *Love in a Fallen City and Other Stories*, London: Penguin Books, 2007, p 255.

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

配合「尋存與啟迪——香港早期聲影遺珍④」於三至五月期間舉行的一系列座談會，從電影語言、歷史背景及文化意義等不同方向分析這批上世紀三十年代末至五十年代的香港電影。承接去年辭世的本館前研究主任黃愛玲於2015年為「尋存與啟迪①」所選的講題，三月的首場座談以「左翼電影」為題，以表懷思，她對研究早期香港電影的貢獻及思考，無疑帶來啟迪。

戰後香港左翼電影美學 30/3/2019



何思穎（左）與劉嶽（右）
Sarn Ho (left) and Lau Yam (right)

何思穎認為，上世紀中葉香港左翼電影可見較同期的本地電影有更高的理想性，以社會寫實主義筆觸，刻劃「愛國」及「平等」兩大主題，在回應中國當前困境的同時，宣揚左翼思想。這些電影擅於融合地道的廣東文化，描繪「不患寡而患不均」的現象。《烽火漁村》（1948）對廣東漁村生活的描寫細膩，揭示長久以來的貧富懸殊問題。何思穎亦以《珠江淚》（1950）為例，可見被土豪壓迫而出城尋夫的農家婦，不但飽受生活折磨，也難逃被惡霸欺凌的處境，選映的一個片段，鏡頭運用成熟、場面設計用心，以映像帶出複雜的社會狀態。

劉嶽分析一些左翼文人戰後南來辦報刊，借鏡解放區發展，頗鼓勵粵語方言文學和民間文藝，以啟發受剝削的人民抗爭為宗旨。同時左翼影人製作多部農村和漁村背景的寫實主義電影，後者形成小潮流，如粵語片《烽火漁村》和《南海漁歌》（1950）都標榜離島實景，用心刻劃漁民形象和語言。《南》片特別描述漁家跨代苦難，個人反抗徒勞，強調集體主義，將希望寄託在左傾的年輕人。劉嶽續指，香港左翼電影在政治宣傳的框架內，加入市場元素，不乏地道及富娛樂性的情節人物。這種大畫框內滿佈小畫框的處理，左派影評再配合，反映了政治和娛樂互動間的創意。

早期電影裡的性與性別 14/4/2019

游靜博士開宗明義指出，中國電影對性別的呈現，離不開晚清民國以還知識份子對中國現代性的思考。晚清積弱，屢敗於西方列強及日本，知識份子認為國家富強繫於中國女性之現代化，提倡女學、天足。惟解放女性實是重新框限其為人妻、為人母的角色，在家相夫教子，配合家國論述，當國民之母。

游博士認為，三、四十年代確有不少以女性為主題的電影，但是否「女權意識」的提高卻頗堪斟酌。女性走出家庭後，在工作仍是以男性為主的社會，為尋謀生之路所苦。電影呈現的進步新女性，往往不容於主流的意識形態，處處碰壁，顯現理論與現實之間的龐大落差。《相逢未晚》（1949）在處理姊妹共侍一夫這個前現代主題時，同時呈現女招待這個民國興起的現代工種，帶出因此而起的社會道德及男性為主的勞動市場的爭議。另外，以女性如何自立自強作命題的《女性之光》（1937）中可見，女子要讀書，更要有一門手藝，才可自力更生，與華南地區傳統的自梳文化遙相呼應；男子則成了拖著女性後腿、現代不起來的包袱。



游靜博士 Dr You Ching



4月27日座談會前聚首：（左起）阮紫瑩、黎錫（黎民偉兒子）、羅卡、黎錫太太、盧詠慈（盧敦女兒）及陳彩玉（本館節目組一級助理館長）

A reunion on 27 April before the seminar: (from left) Yuen Tsz-ying, Lai Shek (Lai Man-wai's son), Law Kar, Lai Shek's wife, Lo Wing-che (Lo Duen's daughter) and Priscilla Chan (HKFA Assistant Curator I, Programming Unit).

梨影交融：粵劇改革與電影化

20/4/2019

吳月華博士以城市粵劇的興起及紅伶的戲劇生涯，勾劃出戰前粵劇改革與電影的概況。清末以粵劇宣揚革命的志士班、城市粵劇的興起及伶人教育程度的提升，令粵劇革新求變，如將舞台中州話轉為粵語、改提綱戲為劇本。

吳博士梳理紅伶對粵劇改革的貢獻，以唱功見長的白駒榮，承襲早逝的前輩朱次伯粵語演唱的戲台習慣，把小生的「子母喉」改為「平喉」並加以發揚。薛覺先與唐雪卿於1933年首次男女同台的粵劇演出，促成男女同班粵劇團的發展；馬師曾則設立嚴謹的排戲制度，更於三十年代打破戲台傳統，於《龍城飛將》不用鑼鼓、沒有台口白及用立體置景。

香港粵語有聲電影始於1933年，往後不少粵劇戲寶被搬上銀幕，梨園及影壇的人才及資金多有交流。吳博士分析，戰前的粵劇電影，對空間的處理以西方的焦點透視法為主，可能與薛覺先、楊工良及麥嘯霞等紅伶及導演均受歐美電影及西方文化影響有關。反而戰後的一些粵語戲曲電影，如中國捲軸戲，較着重橫向移動的場面調度，頗具粵劇特色。

三、四十年代香港對國防電影的響應和爭議 27/4/2019

講者羅卡指，早於1935年，香港已有響應內地拍攝有抗日意識的粵語片，如《殘歌》（1935）、《生命線》（1935）等，「七七事變」後，影界更總動員拍攝《最後關頭》（1938），台前幕後全屬義務參與，為支援抗日籌款。國民政府在1936年有意排斥方言片，但因粵語片在香港、南洋等地盛行，對海外華人有宣傳抗日作用，才暫緩禁令。

1937年起，國內知名編導如侯曜、蔡楚生、司徒慧敏等在港推動拍攝國防片，如《沙漠之花》（1937）、《血濺寶山城》（1938）等。羅卡表示，當時很多娛樂片都加入抗敵意識，形成粵語片的新熱潮。可是到1938年下半年，觀眾熱情減退，加上港英政府及南洋各地嚴格查禁，為迎合市場，製片人轉而拍製其他娛樂性高的類型，卻被文化界批評為「無意識」的功利電影。國府曾派專員來港與影人開會，要求製作嚴正的愛國片，杜絕「無意識」之作。影界道出困難，並要求國府協助，但得不到實質支援，處於四面受壓的困境。侯曜為先知先覺者，膽敢直言卻受到左右兩派猛烈抨擊。

羅卡認為不能單以「國防」或「無意識」判定這個時期電影的價值，例如1940年後市場衰退，香港人心惶惶，仍然有影人盧敦、李晨風、李鐵、嚴夢、麥嘯霞等拍出良心之作，表達了身處風雨飄搖時代的感悟，在艱困現實中，起了反省及鼓勵作用。

尚有兩節座談於五月稍後舉行。

The series of seminars scheduled in March to May as part of the 'Early Cinematic Treasures Rediscovered ④' programme analysed Hong Kong films of the late 1930s to the early 50s from various angles, including cinematic language, historical background and cultural significance. The first seminar was centred on left-wing cinema and a continuation of the theme selected for 'Early Cinematic Treasures Rediscovered ①' in 2015 by Ms Wong Ain-ling, who sadly passed away last year. It also served as an ode to our memory of the former HKFA Research Officer, whose insightful contributions regarding the research of early Hong Kong films have undoubtedly enlightened many.

The Art of Left-wing Cinema in Post-war Hong Kong 30/3/2019

Sam Ho believed that the left-wing Hong Kong films of the 1950s exhibited a stronger sense of idealism when compared to other local features produced in the same period. They mainly championed the themes of patriotism and equality under the banner of social realism, responding to the plights that China faced while promoting left-wing beliefs. These films were adept at incorporating authentic Cantonese culture and portraying the Confucian view that 'poverty is not an issue, whereas the unequal distribution of wealth is'. Ho cited *Fishing Village in the War* (1948) as a detailed depiction of life in a Guangdong fishing village, which reveals the long-standing wealth gap. He also used *Dawn Must Come* (1950) as an example. It tells the story of a female peasant, in an attempt to evade the clutches of the local despot, goes to the city to search for her husband. As if mere survival were not hard enough, she is unable to escape the bullying of the oppressors. The selected film clip shows skillful camerawork and meticulous scene design, adequately conveying a complex social circumstance through moving images.

Lau Yam presented his analysis on left-wing intellectuals, who started newspaper and magazine publications in the south after WWII. Drawing on developments in the burgeoning liberated zones, the literati encouraged Cantonese and folk dialects, literature and art to flourish, as a means of vindicating the fight of the oppressed. In that same period, leftist filmmakers produced a number of realist films shot against rural landscapes or small fishing villages, with the latter establishing a trend at the time. Examples include Cantonese films *Fishing Village in the War* and *The Fishermen's Song of the South Sea* (1950), both flaunting sceneries from the outlying islands, while painstakingly depicting the life and language of local fishermen. The latter specifically highlighted inter-generational struggles, as well as the individual's resistance to the futility of life, with an emphasis on collectivism that pinned its hopes on future left-wing generations to come. Lau also elaborated on how Hong Kong leftist cinema synthesised market elements into the framework of political propaganda, in order to create authentic and compelling scenarios and characters. While leftist film critics provided the conceptual frameworks for understanding these films' relationship to reality, the fusing of politics and entertainment actually gave rise to a new form of creativity.

Sexuality and Gender in Early Cinema 14/4/2019

Dr Yau Ching began by explicitly stating that the treatment of gender in Chinese cinema is inseparable from the discourse about contemporary Chinese society, which had engaged intellectuals' attention as early as the late Qing dynasty and Republic era. Beyond doubt, the late Qing dynasty was weak and at the mercy of the Western powers and the emerging Japan. Contemporary intellectuals believed that the mightiness of a nation was strongly linked to the modernisation of women's roles, thereby advocating women's education and foot emancipation. Women's liberation in China would mean reshuffling the family hierarchy. In the home

sphere, women were supposed to be wives and mothers, and in line with the Confucian ethics to build family and nation together, women should also be re-invented as 'mothers of the state'.

According to Dr Yau, whether the many female-themed films in the 1930s and 40s truly advanced the 'feminist ideology' is debatable. Working women still found themselves struggling to survive in a male-dominated society. The progressive women characters are ill at ease, running into mishaps and misunderstandings everywhere, thereby suggesting a stretched distance between ideal and reality. *Never Too Late to Meet* (1949) explores the pre-modern theme of two sisters sharing a husband; it also deals with the role of a female escort, an emerging form of employment in the Republic era. It translates into a critical interrogation of the social mores and the male-dominated labour market. *The Light of Women* (1937), whose very title is linked to female empowerment, encourages women's education and the need to acquire self-sufficient skills. The film is a distant echo of the 'comb sister culture' from southern Chinese regions. Moreover, men are portrayed to be hopelessly backwards, a burdensome existence that holds the women back.

Cantonese Opera Tangos with Movie 20/4/2019

Dr Stephanie Ng illustrated the relationship between the pre-war reforms in Cantonese opera and films by elaborating on the rise of urban Cantonese opera and the careers of the craft's practitioners. In the late Qing dynasty, Cantonese opera plays were used to advocate the formation of revolutionist collectives. Along with the rise of urban Cantonese opera and the improved education of opera actors, the art form sensed the need for revolutionary changes such as switching the traditional performance dialect to Cantonese and writing a full script as opposed to the practice of penning a brief outline.

She highlighted several Cantonese opera actors, who contributed to the reforms. Pak Kui-wing, who had exceptional singing technique, took up his predecessor Chu Chi-pak's habit of performing in Cantonese. He carried the practice forward and eliminated the falsetto singing parts of the young scholar role, which traditionally required a falsetto/natural voice blend. Meanwhile, Sit Kok-sin and Tong Suet-hing's collaboration in 1933 facilitated the development of mixed-gender troupes. Ma Si-tsang, on the other hand, established a strict system for rehearsing and broke with tradition in the 1930s by opting for a three-dimensional set and abolishing the use of gongs, drums, and the convention of facing the audience when delivering specific dialogue in his performance of *Flying General of Dragon City*.

After the first Cantonese sound film emerged in Hong Kong in 1933, numerous Cantonese opera masterpieces have been transferred onto the silver screen. Thus, the talents and funds of both sectors became intertwined. According to Dr Ng's analysis, the composition in pre-war Cantonese opera films is mainly based on the Western technique of perspective. It may be due to the fact that actors and directors such as Sit Kok-sin, Yeung Kung-leong and Mak Siu-ha were equally influenced by European and American films as well as Western culture. Some post-war works, on the contrary, are closer to Chinese scroll paintings—they focus more on horizontal movement, mirroring a key characteristic of Cantonese opera.

Fanfare and Controversy around Patriotic Films in the 1930s and 40s 27/4/2019

According to Law Kar, as early as 1935, Hong Kong had already responded to the Mainland's campaign by shooting anti-Japanese propaganda and patriotic films, such as *Song of Sadness* (1935) and *Lifeline* (1935), etc. The 'Marco Polo Bridge Incident' led filmmakers to shoot *At this Crucial Juncture* (1938), where cast and crew all volunteered to take part in, in order to raise funds for anti-Japanese war efforts. In 1936, the Nationalist Government mandated the rejection of dialect films. However, due to the popularity of Cantonese films in Hong Kong and South East Asia, the government suspended the ban to rally overseas Chinese to join the resistance against the Japanese.

From 1937, many renowned mainland writer-directors such as Hou Yao, Cai Chusheng and Situ Huimin fostered patriotic films in Hong Kong. These include works such as *The Desert Flower* (1937) and *The Blood-Stained Baoshan Fortress* (1938). Many entertainment industry professionals joined in and created an upsurge in Cantonese films. However by the latter half of 1938, enthusiasm of the viewing public waned, and governments across Hong Kong and South East Asia began to ban or suppress patriotic films. In order to cater to market demands, producers turned to creating mainstream entertainment films. These works were largely criticised in cultural circles as 'purposeless' utilitarian films, concerned only with material gains. The Nationalist Government sent commissioners to Hong Kong to meet with filmmakers and requested serious patriotic films to be produced, so that they could put an end to the trend of 'purposeless' works. The film industry voiced their trepidations and requested assistance from the Nationalist Government, but did not receive substantial support. Meanwhile, filmmakers were under increasing pressure from all sides. Hou Yao was a visionary courageous enough to speak his mind, but he ended up facing ferocious backlash from both left and right wing groups.

Law believed that movies from this period should not be judged merely by the fact that they were 'patriotic' or 'purposeless'. For example, after 1940, the market plunged into recession and the people of Hong Kong were becoming increasingly anxious. Filmmakers such as Lo Dun, Lee Sun-fung, Lee Tit, Yan Meng, Mak Siu-ha continued to produce conscious works, which encapsulated the zeitgeist of turmoil and turbulence. In the face of adversity, these films served to support and reflect on the struggles of the people.

'Early Cinematic Treasures Rediscovered ④' will continue in May with two more seminars. Stay tuned.

馮雪銳與 香港電影國語配音業

Fung Suet-yui and Mandarin Dubbing in Hong Kong Cinema

蒲鋒 Po Fung



過去多年以來，香港電影的配音員一直是無名英雄，無論國、粵語配音，字幕都只有領班的名字，沒有配音藝人的資料。上世紀八、九十年代，香港電影在本地公映都是配上粵語的，港人對國語配音便更加陌生。其實香港片在六、七十年代的國語片黃金時期，很依賴國語配音；到八、九十年代港片行銷台灣及內地仍然依靠國語配音，國語配音成為兩地觀眾港片觀影經驗的重要元素。我有幸聯絡到資深國語配音藝人馮雪銳，並在去年12月為資料館與他作口述歷史訪問。馮雪銳在1974年加入邵氏兄弟（香港）有限公司任配音員，迅即成為主角級人才。離開邵氏後漸漸成為配音領班，港片的大明星如成龍、許冠傑、周潤發、狄龍、譚詠麟、李連杰、張國榮、劉德華等，不少演出都是由他所配，資歷既深，地位也高。1986年的台灣金馬獎，狄龍憑《英雄本色》（1986）獲最佳男主角，秦沛憑《癡佬正傳》（1986）獲最佳男配角，二人配音者都是馮，這是個獨一無二的紀錄。本文以馮的訪問內容為基礎，嘗試展現香港電影國語配音業的一些面貌。

現在能追溯到的第一位電影配音領班是李丹露，她所領導的配音組兼配國、粵語。李丹露在1938年出道當粵語片女星，她是廣東人，但在北京長大，所以國、粵語都很流利¹，戰後當了配音領班。那時拍國語片現場收音，並不需要人幕後代配，配音組主要是給在香港上映的外語片（例如日本片）配上國語。李丹露的國語配音組成員，其中一位便是後來的名導演李翰祥。²至六十年代，邵氏開始放棄現場收音，片場不設隔音設備，而採事後配音，自此配音員對一部國語片的演出效果影響便大了。³六十年代後期粵語片走下坡，由1971至1973年有一年半完全停產。整個七十年代，港片生產主要都採事後國語配音，國語配音員就成為行業中重要的一環。



1974年邵氏片場：(左起)賈鳳梧、王凱南(即列孚)、馮雪銳、林展民。
1974 at the Shaw Studio: (from left) Ku Fung-ng, Wang Kai-nan (aka Lie Fu), Fung Suet-yui and Lam Chi-man.



1977年，馮雪銳(後排左七)結婚之喜，邵氏配音組領班毛威(左六)、摯友張佩山(左一)等致賀。
Fung Suet-yui (back row, 7th left) tied the knot in 1977. Mao Wei (6th left), head of the dubbing unit at Shaws and Fung's bosom friend Chang Pei-shan (1st left) came to congratulate.

馮雪銳於1948年在一個印尼華僑家庭出生，幼年喪父，1954年隨母舉家遷到北京，在那兒成長和接受教育，1973年申請來到香港。1974年邵氏公司招考國語配音員，全無這方面經驗的他去投考，自忖取錄機會渺茫。誰知兩星期後收到通知加入訓練班，訓練班由朱旭華主理，經過為時不長的訓練，各學員對著一部影片配音，原來這是一次最後篩選，之後選了數個簽約，其中一個便是馮。馮和當年面試的考官之一佟林成了同事後，問他自己何以會入選受訓，佟林回答正因他全沒經驗，所以沒有毛病，這反而是優點。播音的有播音腔，舞台上朗誦、演話劇的，因為要及遠，發聲要響亮，也就成了話劇腔。電影配音發聲貴乎自然，要是有了「腔」，要修正反而困難。這對他有很大的啟發，自此一直把配音唸對白控制在自然舒服、生活化的狀態，成為他的風格。

馮雪銳在當學員時，目睹李翰祥為《傾國傾城》(1975)找人為慈禧一角配音的經過，印象難忘。《傾

片演慈禧的盧燕國語說得一流，先讓她自己試配，偏偏怎也不對李導的心意；接著把陳燕燕、王萊、黃曼等找了來試，但總不合意。李於是說：「那就只好請『老太太』來啦！」「老太太」到，同樣一句話，她一說出來，馮一聽就覺得真好——慈禧的威嚴，「老太太」一張嘴就有，老佛爺的身份就出來了。這位「老太太」，就是秦沛、姜大衛、爾冬陞的母親紅薇。馮後來與她聊天，才知她是位格格，為逃避包辦婚姻才從北京跑到上海加入影圈。

那時邵氏配音組的領班是毛威，張佩山雖然常配男主角，但他是演員約，不屬配音組。馮雪銳在邵氏五年，多配年輕明星演的主角，已算是冒出來了。張佩山雖是邵氏演員，但配音則任何一家公司的片都配。他是北京人，早在《獨臂刀》(1967)配王羽的角色已大受讚賞，後來李小龍也指定要張來給他配音，聲價當然高。他後來也成了領班，馮離開邵氏後，張任領班自配一號男主角，就由馮配二號。到1981年，配《無毒不丈夫》之際，張健康欠佳，

向老闆兼男主角鄧光榮推薦由馮配鄧演的角色。張病情嚴重，之後的工作便都由馮接洽，實際由馮代理領班事宜，後來馮自己正式任領班，一直至1994年退休。

配音領班的工作主要有兩方面，一是把一千呎的菲林找空隙剪成多段，以便配音，不用一次便要錄十分鐘的戲，二是把劇本的粵語對白改成國語。八十年代多是先配粵語再配國語，所以剪碎片段的工作多由粵語領班做；而馮當領班時，由於得到徐克、吳宇森的信任，也有先錄國語版，由他負責剪碎片段。

那時的片大多著重男角的戲份，張佩山、毛威之外，男配音員有舒祥、楊群、喬宏、張佩儒(即金川，張佩山弟弟)、嚴小波、李嵐、李亞昭等。在《英雄本色》中，馮雪銳配狄龍，周潤發便由馮的師弟張濟平配，《喋血雙雄》(1989)也是由張配周，馮則配李修賢，但《縱橫四海》(1991)的周則是由馮配音。

女配音員方面有葉琳(甄珍多是由她配)、金彥萍(《傾城之戀》



1 | 2
| 3

1 1949年小雪銳於印尼與父母哥哥姐姐們
Baby Suet-yui with his parents, elder brothers and sisters in Indonesia, 1949.

2 與妹妹馮雪秋攝於1970年，當時馮雪銳隸屬黑龍江建設兵團二師八團（二九〇農場）。
Posing with younger sister Fung Suet-chau in 1970. He was enrolled in the Heilongjiang province construction corps, part of the 8th brigade, 2nd division (290 state farm).

3 馮雪銳於1975年接母親來香港定居
Fung Suet-yui's mother moved to Hong Kong in 1975.

〔1984〕配繆騫人）、趙靈芝、焦姣、黃曼、周瑾等。和馮一起考進邵氏的廖靜妮也多配女主角，例如《黃飛鴻》系列的十三姨，《新龍門客棧》（1992）中配林青霞。《新龍門客棧》中配張曼玉的則是台灣資深配音藝人李娟，她七十年代已在配台灣文藝片的女主角。《青蛇》（1993）的王祖賢，徐克要求有戲曲腔，於是便找崑曲科班出身的邢金沙去配；她在配音界出身於無綫電視台的配音組。

出色的配音工作，絕對是錦上添花。《黃飛鴻之三獅王爭霸》（1993）中有一場戲，十三姨借教黃飛鴻說英文「I love you」示愛，剛好黃的父親黃麒英撞了進來，聽不清楚，便以中文的方式學說「I love you」。對白原本只是一句咬字不準確的英文，但馮雪銳覺得不夠效果，於是把這句變成國語「愛老虎油」。這句「愛老虎油」在台灣引來滿堂笑聲，台灣年青人男女相互愛說「愛老虎油」——這個詞更成了今天兩岸的流行語。■

註釋

- 1 以教育工作者而進身銀壇的李丹露小姐》，《伶星》廣州版，第226期，1938年5月1日，頁12。
- 2 見李翰祥：《三十年細說從頭》（一），香港，天地出版社，1987，頁193。
- 3 見張徹：《回顧香港電影三十年》，香港，三聯書局，1989，頁39-40。

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）。

鳴謝馮雪銳先生提供本文相片

Dubbing artists have long been the unsung heroes of Hong Kong cinema. Be they Mandarin or Cantonese voice actors, their names are conveniently dropped from the end credits and what appears on the screen are those of the dubbing directors. Since Cantonese dubbing was standard practice for all theatrical releases throughout the 1980s and 90s, Mandarin dubbing struck local audiences as even more foreign. In fact, Hong Kong cinema relied heavily upon Mandarin dubbing in the heyday of Mandarin cinema in the 1960s and 70s, and it remained so until the 1980s and 90s in order to market Hong Kong films to Taiwan and Mainland. Mandarin dubbing became part and parcel of the Hong Kong cinematic experience for audiences in both regions. For the Oral History Project, I had the good fortune of getting in touch with Fung Suet-yui and conducting an interview with the Mandarin-speaking dubbing veteran last December. Fung joined Shaw Brothers (HK) Ltd in 1974 as a dubbing artist and soon rose through the ranks as the designated voice of the studio's leading men. Later, he left Shaws and managed his own staple of voice artists. Experienced and well-respected, he has worked as the voice for a host of Hong Kong mega film stars, including Jackie Chan, Sam Hui, Chow Yun-fat, Ti Lung, Alan Tam, Jet Li, Leslie Cheung and Andy Lau. He made cinematic history of his own when the two actors he dubbed for—Ti Lung in *A Better Tomorrow* (1986) and Paul Chun in *The Lunatics* (1986)—won best actor and best supporting actor respectively at the Golden Horse Awards in 1986. Based primarily on Fung's interview, this article attempts to reveal some facets of the Mandarin dubbing industry in Hong Kong cinema.

As far as can be established, Lee Tan-lo was the first dubbing director of Hong Kong cinema, managing both Mandarin and Cantonese voice actors. A Guangdong native, Lee was brought up in Beijing and was fluent in both tongues.¹ Starting out as an actress in Cantonese films in 1938, she began working as dubbing director after the war. Since the audio of all Mandarin films was recorded on-

set, Lee's team worked primarily on providing Mandarin voices to foreign-language films (such as Japanese ones) for their theatrical release in Hong Kong. One of its members was Li Han-hsiang, the renowned director as audiences would come to know him.² With Shaw abandoning the practice of synchronised filming in the 1960s, voice actors were soon granted the ability to either make or



(左起) 葉霖、小金子、黃曼、焦姣、周瑾、趙靈芝
(From left) Yeh Lin, Siu Kam Chi, Huang Man, Lisa Chiao Chiao, Chou Chin, Zhao Lingzhi



(左起) 黃法勤、馮雪銳、張佩山、李嵐、佟林、金川、杜燕歌、張濟平
(From left) Wong Fat-kun, Fung Suet-yui, Chang Pei-shan, Li Lan, Tung Lin, Frank Chang, To Yin-gor and Zhang Jiping

break a Mandarin film.³ As Cantonese cinema ebbed away in the late 1960s, the industry ground to a complete halt for 18 months between 1971-1973. In the entire decade that ensued, almost all films produced in Hong Kong were dubbed into Mandarin, a practice that made Mandarin voice actors indispensable to the industry.

Born into a migrant Chinese family in Indonesia in 1948, Fung lost his father when he was small. The rest of the family, including Fung, moved to Beijing with his mother in 1954 where he spent a good part of his upbringing and education. He applied to immigrate to Hong Kong in 1973. When Shaws advertised an opening for Mandarin dubbing artists in 1974, Fung, having nil experience in the field, applied. Thinking that he would have next to zero chance of landing the job, he was surprised to hear from the studio two weeks later inviting him to join their training classes.

Training, a crash course, commenced under Chu Shu-hwa and concluded with an exam disguised as a dubbing assignment. Fung was among the several successful trainees who were offered a contract. Later, working alongside Tung Lin, one of the examiners, Fung learnt why he

was chosen. Tung explained that his inexperience actually worked to his advantage: broadcasters have a distinct broadcasting tone; similarly, choral speakers and stage actors, who are trained to project their voices loud and clear, speak with a marked stage-acting tone. A natural delivery is a prized quality in dubbing and a distinct speaking tone is notoriously hard to get rid of once acquired. Fung has since abode by this canon and established a dubbing style of his own—voices that sound homely and natural to the ear.

An episode back in Fung's apprenticeship days involving Li Hansiang struck him as particularly memorable. Li was looking for a voice actor for the titular character of *The Empress Dowager* (1975). Although the obvious choice was Lisa Lu, the female lead and a native Mandarin speaker, she didn't make the cut no matter how hard she tried. Chen Yanyan, Wang Lai and Huang Man were all given a go but none of their renditions was to Li's liking. With an air of resignation, Li announced, 'Let's get "Grand Matriarch" then!' Fung knew they found the real deal in 'Grand Matriarch' as soon as the words rolled out of her mouth: the voice took on an air of authority befitting the empress

dowager. 'Grand Matriarch' turned out to be none other than Hong Wei, mother of Paul Chun, John Chiang and Derek Yee, all part of the 'film clique'. A later conversation with Hong revealed that she was a *gege*, a Manchu princess, who fled from an arranged marriage in Beijing and found herself a job working in the Shanghai film industry.

Mao Wei was head of the dubbing unit at Shaws. As a signed-up actor, Chang Pei-shan was often cast to dub leading actors. Fung provided the voice for a string of young leading men, slowly making a name for himself over his five-year tenure at the studio. Chang was under contract with Shaws but did dubbing work for all other studios. A Beijing native, he was widely praised for dubbing Jimmy Wang Yu's character in *The One-Armed Swordsman* (1967); in fact, so acclaimed was his voice acting that his service was specifically requested by Bruce Lee. Chang, too, became a dubbing director in his own right after resigning from Shaws, often dubbing leading men on the side while Fung provided the voice for supporting cast. When Chang was taken ill while working on *Don't Kill Me, Brother!* (1981), he recommended Fung to Alan



(左起) 馮雪銳、李志學、李嵐、張濟平、張秋冰
(From left) Fung Suet-yui, Li Zhixue, Li Lan, Zhang Jiping, Zhang Qiubing



於喬宏家歡聚：(前排左起) 影星兼舞蹈家江青、金川、焦姣、喬宏小金子夫婦、馮雪銳；(後排左起) 姜小亮、林曉萍、馮燕、李碧蓮。
A gleeful reunion at Roy Chiao's home: (first row, from left) Artist-cum-dancer Chiang Ching, Frank Chang, Lisa Chiao Chiao, couple Siu Kam Chi and Roy Chiao, Fung Suet-yui and friends.

Tang, financier and leading man of the film, as his replacement. As Chang's health took a turn for the worse, Fung acted as his stand-in and eventually took over his role as dubbing director until his retirement in 1994.

There are two aspects to the role of a dubbing director: first, to divide the over 1,000 feet of footage into segments of a length appropriate for dubbing so as not to exhaust the voice actors because dubbing non-stop for ten minutes could be a breathless task; second, to translate the Cantonese dialogue into Mandarin. Since Cantonese dubbing was done before Mandarin for most films in the 1980s, the job of cutting up the footage fell on the head of the Cantonese unit. Yet directors Tsui Hark and John Woo had so much faith in Fung that Mandarin dubbing would be done first with him in charge of the cut.

Male characters typically enjoyed the bulk of screen time in those times. In addition to Chang Pei-shan and Mao Wei, the male voice cast was boosted by Shu Xiang, Peter Yang Chun, Roy Chiao, Frank Chang (brother of Chang Pei-shan), Yan Xiaobo, Li Lan, Li Yazhao and others. In *A Better Tomorrow*, Fung became the voice of

Ti Lung, while his protégé Zhang Jiping lent his voice to Chow Yun-fat. *The Killer* (1989) features almost the same voice cast. Chow was dubbed by the same voice, with Fung working as the voice of Danny Lee—though Fung spoke Chow's part in *Once a Thief* (1991) for a change.

The female voice cast included Ye Lin (popularly known as the on-screen voice of Chen Chen), Jin Yanping (voice of Cora Miao in *Love in a Fallen City*, 1984), Zhao Lingzhi, Lisa Chiao Chiao, Huang Man, Chou Chin, Liao Jingni and others. Liao Jingni, Fung's fellow trainee at Shaws, was cast for supporting female roles, such as the 13th Aunt in the Wong Fei-hung series and Brigitte Lin Ching-hsia in *New Dragon Gate Inn* (1992). In *New Dragon Gate Inn*, Maggie Cheung's dialogue was dubbed by the veteran Taiwanese voice actor, Li Juan, who first supplied the voice for female leads in Taiwanese melodrama films as early as the 1970s. For Joey Wang's character in *Green Snake* (1993), Tsui Hark was looking for a voice with an operatic edge to it and found the perfect match in Xing Jinsha, a *kunqu* actress who established her standing as a dubbing artist first at TVB.

Undoubtedly, excellent dubbing adds the perfect icing on the cake for a film. The translation is all but lost in *Once Upon a Time in China III* (1993)—if anything, it is taken to a whole new level: just as the amorous 13th Aunt is trying to cajole Wong Fei-hung to say 'I love you' in English, Wong's father, Kei-ying, barges in and attempts to parrot the phrase in his heavily accented English. Fung decided not to settle with just a crooked pronunciation of the phrase and made up an expression to great comic effect—*ai laohu you* (literally, 'love tiger oil')! Tickling the audience's funny bone, it quickly became a buzzword on the lips of many young lovers and found its way into the popular lexicon on both sides of the Strait. [Translated by Agnes Lam] ■

Notes

- 1 'Lee Tan-lo, An Educator-turned-Screen Actor', *Ling Sing* (Guangzhou edition), No 226, 1 May 1938, p12 (in Chinese).
- 2 Li Han-hsiang, *Passing Flickers* (Vol 1), Hong Kong: Cosmos Books, 1983, p193 (in Chinese).
- 3 Chang Cheh, *Looking Back at Thirty Years of Hong Kong Cinema*, Hong Kong: Joint Publishing, 1989, pp39-40 (in Chinese).

Po Fung was 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).

Photo courtesy of Mr Fung Suet-yui

「瑰寶情尋」之「賞文·閱影：外語名著改編」（10/2 - 8/9/2019），每月第一個星期日舉行的放映和座談會，三至四月選映了由德國童話《雪姑七友》和美國小說《嘉麗妹妹》改編而成的中外電影。

The Archive is proud to present 'Worth a Thousand Words: Adaptations of Foreign Literary Classics', as part of its 'Archival Gems' series. Screenings and seminars are scheduled on the first Sunday of every month from 10 February to 8 September 2019. This March and April, we paid tribute to the Chinese and foreign-language adaptations of the classic German fairy tale *Snow White and the Seven Dwarfs* and the American novel *Sister Carrie*.

吃叉燒包的白雪公主：《雪姑七友》電影雛型與轉化 3/3/2019

A Snow White who eats BBQ Pork Buns: The Reshaping of the *Snow White* Tale

講者潘潔汶就首部美國真人版電影長片《白雪公主》（1916）、香港版《雪姑七友》（1955）與《格林童話》輯錄的原著三者異同，相互析看。兩部電影均吸收〈灰姑娘〉的故事元素，女主角都慘遭後母欺負，淪為家傭。潘認為，此改動既可突顯後母的邪惡，令主角更我見猶憐，又可鞏固社會規範的女性形象：漂亮、善良而勤於家務。再者，原著的後母最終被罰穿上燒紅的鐵鞋跳舞至死，甚為殘酷血腥，但《白》及《雪》都刻意將後母的下場純淨化，務求令影片更老少咸宜：前者由白雪公主制止士兵，放走後母；後者則安排後母被七友追逐時，跌下懸崖作結。



潘潔汶 Poon Kit-man

Based on the original Grimm's fairy tale, speaker Poon Kit-man analysed the similarities and differences between the first American live-action feature film *Snow White* (1916) and the Hong Kong adaptation *Snow White and the Seven Fellows* (1955). Both films play around the motif of 'Cinderella', in which the heroine was viciously bullied by her stepmother and relegated to a life of servitude. Poon believed the modification from the original not only served to highlight the malevolence of the stepmother and to give the protagonist a more affable touch; at the same time, it reinforced the social norms of femininity. In the original tale, the stepmother is ultimately condemned to wear a pair of burning-hot iron shoes and dance to her cruel and bloody end; however, to Poon, both film adaptations deliberately tempered the stepmother's demise, in order to make the films more palatable for a wider audience. The former ends with Snow White blocking the soldiers and letting her stepmother go, while the latter sees the stepmother chased by the seven dwarfs and falls off a cliff to her death.

潘表示，《雪》的本土化改編切合香港當時的殖民身分，例如原著中後母特製的毒蘋果換成了粵式點心叉燒包，而解救雪姑的方法則變成喝富公子帶來的中式藥湯。另外，獵人因念及雪姑亡父對他的恩情，饒了雪姑一命，也反映了傳統儒家「報恩」的觀念。音樂方面，《雪》的粵語諧趣歌曲調寄多首西方樂曲及國語歌，中西文化並蓄，令觀眾更容易產生共鳴。

Poon expanded on how localisation seen in the film adaptation of *Snow White and the Seven Fellows* was in line with the colonial identity of Hong Kong at the time. For example, the poisonous apple in the original story is replaced by the typical Cantonese-style BBQ pork bun; the ending also turns out that a wealthy aristocrat rescues Snow White with some Chinese medicinal soup. In addition, the huntsman spares Snow White due to her late father's kindness to him, reflecting the traditional Confucian concept of 'repaying a kindness'. Poon was also aware of how the film's comical musical numbers reinterpreted Western melodies and Mandarin songs. The soundtrack was able to bring together Chinese and Western cultural tropes that resonated with the audience.

個人與集體：從美國小說走下來的香港男女 7/4/2019

Individualism vs Collectivism: Understanding Romance in Adaptations of American Literature

五、六十年代香港盛行改編文學作品為電影，黃淑嫻博士認為，當中以改編外國文學作品最複雜，不但要重設語境，配合當地的社會環境，還要貼近本地人的思維方式，克服文化差別。



黃淑嫻博士 Dr Mary Wong Shuk-han

黃博士闡述了兩部改編自美國小說《嘉麗妹妹》的電影——荷里活片《嘉麗妹妹》（1952）及中聯出品的《天長地久》（1955）在表達手法上的異同。

《嘉》的女主角前後有兩位情人，而《天》的女主角梅嘉麗則只對酒店經理陳世華一往情深，這改動正好符合香港五十年代「溫柔婉順」的傳統女性形象。她補充，梅嘉麗也展現了現代女性的主動，不論是從內地來香港生活，還是跟陳世華私奔，到後來成為名伶，她都按自身意願決定，無懼變遷。

黃博士指，《天》的片名出自白居易的《長恨歌》中「天長地久有時盡」一語，反映了古典文學的影響。該片同時包含五四文學的元素，加入了象徵家長式權威的外父，以突顯陳世華長期受家庭壓抑，致使他最終缺乏勇氣，未能在新環境中重新建立自己。

Film adaptations of literary works were highly popular in Hong Kong during the 1950s and 60s. Dr Mary Wong Shuk-han believed that adapting foreign literature is a complicated task—in order to overcome cultural discrepancies, one must not only re-establish the context to better suit the local milieu, but also ensure the relatability of the film.

Wong elaborated on the similarities and differences between the two films adapted from the American novel *Sister Carrie*—the Hollywood film *Carrie* (1952) and *Eternal Love* (1955) produced by The Union Film Enterprise Ltd. The heroine of the former has two lovers, while that of the latter, Mui Ka-lai, only has eyes for the hotel manager Chan Sai-wah. Wong said this plot modification re-created a 'tender and docile' persona for the character, making it perfectly compatible with the traditional female image of 1950s Hong Kong. She added that Mui demonstrated the assertiveness of modern women—be it her move from the Mainland to Hong Kong, her elopement with her lover, or her rise to stardom as a Cantonese opera actress, she made the decisions of her own accord, remaining unfazed in the face of change.

Wong pointed out that the title *Eternal Love* was drawn from a line in *The Song of Everlasting Sorrow* by renowned poet Bai Juyi [The eternal heaven and earth all have their timely end], which reflected classical literature influences. According to Wong, the film also contained literary elements of the New Culture Movement—the presence of the father-in-law symbolises paternal authority; his 'existence' highlights Chan's long-term repression and his ultimate failure to restructure his life in a new environment.

光影
·
歷史
·
築蹟

Cityscape in
Sight and Sound



在展場中流連光影世界，於「築蹟」間細味香江歷史，展覽於5月5日圓滿結束，兩節特備的座談會，與大家延展銀幕上的時空。電影外景場地的選取，與情節及反映人物性格大有關連；拍攝背後的故事，以至透過視覺藝術去回溯地域與人文在歷史中的變化，豐富而饒有意味。

時代的變遷：
城市的獨有面貌

17/2/2019



王冠豪 Gary Wong

講者王冠豪對香港電影在城市中的拍攝場景素有鑽研，他在座談中論析如何從電影場景觀看我城的急速變化，更以不同年代的電影為例，從多個角度敘述與電影場景迸發化學作用的故事，引人入勝。

香港電影新浪潮以實景拍攝著稱，其實早在四、五十年代的粵語片時期，導演們已懂得運用現實場景為故事增添色彩，期間更有意或無意記錄了香港許多已經消失或產生了變化的地標。以交通工具為例，在《萬紫千紅》（1968）中，可見啟德機場裡接機者與停機坪是那麼的接近；《樹大招風》（2016）拍攝時機場早已搬遷，片中運用特技將飛機加進大廈林立的市區，驚險低飛，顯示了啟德機場對香港的重要性及意義。至於《艷鬼緣》（1964）裡的沙田火車站，雖然位置依舊，但周邊環境已全然改變，站頭的設計亦與現在大相逕庭。講者最後強調，電影無疑令這個都市更添魅力，而大家可別忘記前人建立了很多美好的東西，要珍惜我們的瑰寶。

城市築蹟的故事

17/3/2019



丁新豹博士
Dr Joseph Ting

座談中展開沉澱香港今昔的「築蹟」之旅。

以蘇格蘭畫家默多克布魯斯作品《春園》（*View of Spring Gardens*, 1846）為例，春園一帶（即今灣仔）原為洋人聚居的高尚住宅區，由英國鴉片商人顛地所建的花園洋房，旁有一清泉（中文卻誤譯為「春園」）。丁博士指出，殖民香港初期，英軍權力超然，駐港英軍總司令德己立爵士的官邸（建於1846年），即今茶具文物館，比港督府更早落成。首三任港督抵港後仍要為官邸張羅地點，第三任港督般含便曾於春園租屋暫居。

位於香港中環昃臣道的終審法院大樓，被丁博士譽之為香港最具歷史及建築價值的建築物。由於該建築代表超然莊嚴的法治，當時選用了首屈一指的建築師亞士東偉柏及英格里斯貝爾的設計，白金漢宮的東面外牆及倫敦的維多利亞和艾伯特博物館的正面範圍，便是他們的傑作。終審法院大樓，日後還成為好些電影取景的地方呢！我們樂見擁有綿延文化歷史遺產的建築得到正面的「開發」，無論從美學或歷史的角度來看，鏡頭下倍添內蘊情思。

An exhibition such as 'Cityscape in Sight and Sound' should beguile the time, at least until 5 May 2019—wandering around the exhibition hall, we encountered insubstantial, fleeting photographic representations from past movies projected as light effects on flat screen surfaces. The light of history illuminated our way by casting shadows of the past—inviting us to be mentally prepared to explore once again this half-buried island colony.

Two complementary seminars furthered the dialogue by discussing how location shooting could impact the plot and the archetypal development of film characters. Thanks to this exhibition, the film medium and its visual elements, we have embarked on a collective journey to understand how 'humanity and cityscape' are ever-evolving through the dimensions of time and space.

Changing Times: Cityscape in Flux

17/2/2019

Speaker Gary Wong Koon-ho has long been absorbed in research on Hong Kong cinema in relation to location shooting, and specifically how local films make use of and are inspired by the metaphoric significance of cityscapes, rural landscapes and architectural establishments. In the seminar, Wong analysed how we, as audience, perceived the ever-evolving city through exposing ourselves to different shooting locations in films. He employed titles from different eras as cases in point, and shared from different perspectives, how location

shooting could highlight a distinct sense of place as well as the psychological impact of the plot.

The Hong Kong New Wave, which surfaced in the 1970s and 80s, is noted for taking productions out of studios and onto locations. In fact, this is not something novel. Dated back to the 'classic' Hong Kong Cantonese cinema era, directors have already puzzled out that filming on locations could actually enhance story telling. With or without forethought, many old classics have successfully captured all the charm of the Hong Kong urban environment and some of its long since disappeared landmarks.

Take *The Fabulous Rendezvous* (1968) as an example, we witness how close the aircraft parking apron is to the designated arrival hall at the old Kai Tak airport; in the midst of shooting *Trivisa* (2016), Kai Tak airport had long been closed. Using computer graphics and special effects, the film crew recreated the scene where the aircraft is overflying buildings in the urban jungle, denoting the importance and significance of Kai Tak Airport to Hong Kong; the location of the Shatin Railway Station in *A Beautiful Ghost* (1964) remains the same as of now, but the surroundings have completely metamorphosed over the years. Wong iterated at the end of the seminar: Beyond doubt, the medium of films has the power to make our city more appealing; however, it is also important to remember our city itself is a treasure trove, and we should never forget all of the many wonderful things our predecessors built up for us with great efforts.

Cityscape: Stories of Built Heritage

17/3/2019

As early as the 19th century, Western artists have already made frequent visits to the Pearl River Delta and painted their impressions of the East through meticulous brushstrokes, attempting to immortalise this period of time in stunning detail. British artist George Chinnery (1774-1852), in terms of artistry and length of residence,

stood out from his contemporaries as the soul of these Chinese export painters. Dr Joseph Ting Sun-pao unveiled the seminar with a 'realist' sketch by the Scottish artist Murdoch Bruce, which is famously known as the *View of Spring Gardens* (1846).

The belt area around Spring Gardens (now Wanchai district) was originally noted as the high-end residential district for Westerners. The Spring Garden Lane was named after the Villa of Dent (Lancelot Dent) built in that area. The word 'spring' in 'Spring Gardens' was supposed to be referring to a water spring; when the name was translated into Chinese, the resulting name became *chun*, meaning 'spring season'.

Dr Ting propounded the idea that no one actually questioned 'whether the British military is arbitrary' in Hong Kong's early colonial era. As a matter of fact, the office and residence of Major General George Charles D'Aguilar (now converted into the Museum of Tea Ware) was first built in 1846.

On the contrary, the first three Hong Kong Governors had to shuffle between temporary quarters and rented mansions, often living in one place and having their office in another. The 3rd Hong Kong Governor Sir Samuel Bonham had in fact, in isolation, rented a house in Spring Gardens as his temporary residence.

Located at 8 Jackson Road, Central, the Court of Final Appeal was touted by Ting as the most valuable asset in Hong Kong in terms of its historical and architectural significance. Wielding the supreme judicial power of Hong Kong, the building was designed by top-notch British architects Sir Aston Webb and Ingress Bell, who were also responsible for the eastern façade of Buckingham Palace and the Cromwell Road frontage of the Victoria and Albert Museum in London. This neo-classical monument, symbolising the ultimate power of the rule of law, has re-appeared in local films time after time! Of course, we are always looking for 'positive exploitation' regarding its rich history and remarkable heritage—if not metaphorically, at least technically and aesthetically through the lens.

地標：跨越世紀

Landmarks Through the Lens: Leaping Across the Century

展場中第一區早年香港紀錄片與最後一區的數碼連戲相簿遙相呼應：

The first exhibition section brings together some of the earliest Hong Kong documentaries, which echo with the 'Digital Album of Film Production Stills' in the last section:

終審法院大樓 The Court of Final Appeal



《香港：中國的大門》
Hong Kong: Gateway to China (1938)



《龍虎風雲》*City on Fire* (1987)

淺水灣風情 The Repulse Bay: A Picturesque Location



《戰前香港風貌》
Pre-war Images of Hong Kong (1930s)



《阿郎的故事》*All About Ah-Long* (1989)

《歡喜冤家》
The Quarrelsome Couple (1959)



風景類
Scenic Spots



虎豹別墅
Haw Par Mansion

香港大坑
Tai Hang, Hong Kong

「消失的地圖：虎豹別墅」

謝賢扮作工廠少東接待嘉玲飾演的千金小姐，他知悉身份將被識破，深感愧疚地帶伊人到虎豹別墅。地獄審判的場景映襯出他的謊言，為劇情灑上批判的意味。

'The Disappeared Map: The Haw Par Mansion'

Patrick Tse Yin's character poses as a factory owner's son to entertain the daughter of a wealthy family played by Patsy Kar Ling. Later, realising that his identity is about to be revealed and being overcome by remorse, he takes her to The Haw Par Mansion where a frightening diorama of judgement in Hell provides cautionary comments on his deceptions.