

《蝶影紅梨記》修復全面睇  
*Butterfly and Red Pear Blossom*  
Digitally Restored—The Full Story

再思「修復」的原則  
A Further Ruminaton on the  
'Principles of Film Restoration'

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Cross-Generational Appeal of Golden Oldies

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# 通訊

89  
Newsletter  
08.2019

美艷親王 · 羅艷卿

Law Yim-hing,  
Ambassador of  
Alluring Beauty



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## Newsletter

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說到家傳戶曉，「羅艷卿」肯定是粵語片年代最為人熟悉的女星之一。「美艷親王·羅艷卿」節目開幕當天得睹風采，卿姐高挑挺拔，溫婉亮麗，既樂於分享養生之道，又對後輩關顧有加，無怪乎深受各人愛戴。表演藝術家自有一股氣度，卿姐接受訪問時，從學藝至片場生涯，說來活靈活現，聞言仿似回到粵語片盛世，電影中的幕幕經典在腦海浮現。

「銀光承傳」，我們藉著響應粵劇申遺十周年，以一連串的展覽、放映節目，以及推出研究專書，與大眾走進粵劇電影廣闊無垠的天地。粵劇電影之於香港影壇的重要性，香港國際電影節曾在1987年作出回顧，承先啟後，是次本館的專題探討，既鑽研電影中呈現的粵劇功架，亦探析粵劇藝術結合電影語言互動的豐碩成果。不同時期的再探，始能往前探進，引發新的觀點。與此同時，《蝶影紅梨記》（1959）的修復，讓影片畫面重煥光彩。李鐵導演以嫻熟流麗的電影手法，為這部源自舞台藝術的作品，在視覺上添上構圖的美，不折不扣是傳世之作。[clkwok@lcsd.gov.hk]

When it comes to household names, 'Law Yim-hing' is certainly one of the most renowned actresses in the Cantonese cinema era. At the opening of 'Law Yim-hing, Ambassador of Alluring Beauty', we had the golden opportunity to witness her great aura and charisma. A tall lady with good posture, Sis Hing lit up the room as she generously shared her secrets to well-being and health preservation; she was also exceedingly gracious towards her juniors. It is therefore no wonder that she is so well loved by all.

When interviewed, the poised performing artist was animated as she conversed on topics from training to her studio career. Her words were like spells, which transported us back to the golden age of Cantonese cinema. All those classic scenes, one after another, became fresh again in our mind.

'Celebrating Inheritance and Integration' is an important discourse. We responded to the tenth anniversary of the Cantonese opera's inscription onto the UNESCO list of 'Intangible Cultural Heritage of Humanity' with an exhibition, a monograph and a series of screenings, connecting the public to the vast and interminable world of Cantonese opera cinema.

The importance of Cantonese opera films within the local film industry, was once highlighted in 1987 at the Hong Kong International Film Festival. Carrying forward the discussion, the Archive's special programme probes into the feats of Cantonese opera and explored the myriad of synergies between Cantonese opera and the cinematic language. Only by re-examining Cantonese films from different periods, are we able to move forward towards a comprehensive picture of the art form and generate new ideas. Concurrently, with the restoration of *Butterfly and Red Pear Blossom* (1959) to its original splendour, we could experience director Lee Tit's virtuosity in cinematography, which visually enriched the beauty of the adapted film. It remains a masterpiece to this day without reservation. [clkwok@lcsd.gov.hk]

鳴謝：東南亞太平洋影音資料館協會、香港知專設計學院、國際電影資料館聯盟、電影文化中心（香港）、銀都機構有限公司、甘國亮先生、[沈鑒治先生](#)、阮兆輝先生、阮紫瑩女士、周荔嬈女士、林丹女士、袁經楣女士、張偉倫先生、許素瑩女士、[陸雲峰先生](#)、陳玉彬先生、陳守仁教授、曾肇弘先生、劉惠鳴女士、蔡梓淇先生、鄧重思女士、謝建業先生、羅展鳳女士、羅艷卿女士、蘇芷瑩女士、[蘇燕生女士](#)  
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本刊所載文章內容為個別作者的觀點，並不代表香港電影資料館的立場。

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# 「美艷親王·羅艷卿」開幕盛況

## Grand Opening of 'Law Yim-hing, Ambassador of Alluring Beauty'

千呼萬喚，「美艷親王」大駕光臨。本館六月至八月舉行的「美艷親王·羅艷卿」放映節目，於2019年6月7日開幕當天，邀請到羅艷卿（卿姐）偕多位重量級嘉賓同台，與滿場影迷會面。為節目揭開序幕的《白髮魔女傳》（上集）（1959），盡顯卿姐「武俠艷旦」英姿。卿姐笑談與男主角張瑛拍攝影片時的趣事；阮兆輝跟卿姐有合拍電影之緣，還曾是銀幕上的母子。甘國亮認為卿姐勇於摒棄舊社會的思想束縛，在《璇宮艷史》（1957）穿上粵語片中鮮見的性感低胸晚裝；卿姐聞言表示自己當時的確很大膽，出浴的貼身戲服更度身訂造。台上一眾好友、愛徒楊麗紅，盛讚卿姐和藹可親，視之為處世之道的榜樣！

The eagerly awaited 'Alluring Beauty' finally made her grand entrance. Organised by the Archive from June to August this year, the screening programme 'Law Yim-hing, Ambassador of Alluring Beauty' officially opened on 7 June 2019. Actress Law Yim-hing was invited alongside other luminaries to meet with a full house of excited fans.

The programme kicked off with *Story of the White-Haired Demon Girl, Part One* (1959), showcasing Law's graceful demeanour and heroic personae on screen. Law shared with the audience interesting anecdotes about filming with co-star Cheung Ying, while Yuen Siu-

fai who once partnered with Law to play mother and son on screen recalled fondly his collaboration with the actress.

Kam Kwok-leung observed that Law had real courage to abandon the shackles of old social mores, putting on a sexy low-cut evening gown that was rarely seen in Cantonese cinema in *My Kingdom for a Husband* (1957). Law agreed that she was very bold at the time, and the body-clinging costume for her bathing scene had to be tailor-made! Protégé Yeung Lai-hung and all her friends on stage praised Law for her affable character that served as an inspiration for everyone's way of life!



1 (左起) 謝建業 (羅艷卿姪孫)、何偉凌、黃德恆、阮兆輝、甘國亮、羅艷卿、譚倩紅、楊麗紅、張寶華、阮紫瑩

(From left) Tommy Tse (grandnephew of Law Yim-hing), Ho Wai-ling, Wong Tak-hang, Yuen Siu-fai, Kam Kwok-leung, Law Yim-hing, Tam Sin-hung, Yeung Lai-hung, Cheung Po-wah, Yuen Tsz-ying

2 (左起) 阮兆輝、羅艷卿、甘國亮

(From left) Yuen Siu-fai, Law Yim-hing, Kam Kwok-leung

# 羅艷卿：漫談劇影雙棲

## Law Yim-hing: An Alluring Beauty Onstage and Onscreen

訪問 2019年6月7日：阮兆輝、甘國亮； Interview conducted by Yuen Siu-fai, Kam Kwok-leung on 7 June 2019;  
2019年7月9日：阮紫瑩、吳君玉 Yuen Tsz-ying, May Ng on 9 July 2019  
整理 阮紫瑩 Collated by Yuen Tsz-ying



**羅**艷卿女士（卿姐）是香港最早以女俠形象飲譽粵語影壇的女星之一。卿姐外型端莊艷麗，扮相宜古宜今，文武兼擅，憑著獨特的演藝天賦，加上不懈努力，於粵劇舞台演出之外，四十年代末至六十年代在銀壇大放異彩，作品三百多部，為主演粵語片數量最多的女星。年屆九十高齡的卿姐雍容華貴，風趣健談，慷慨應邀接受本館口述歷史訪問，分享從藝經歷、演戲心得和影圈劇界的所見所聞。承蒙楊麗紅女士、謝建業先生、何偉凌女士等鼎力相助，是次始能邀得卿姐蒞臨資料館及接受訪問，特此致謝！

### 學藝經過

我原名羅大紅，因為出生時母親做夢夢見大紅花，就給我命名「大紅」。後來我哥哥說：「你還學人做戲呢！名字不像男的，又不像女的。」於是給我改藝名為「羅艷卿」。我在1929年於順德黃連出生，童年時沒能怎讀書，一上課就聽到「嗚嗚嗚……」（響警報），打仗嘛！七歲來港定居，我的堂叔是男花旦，藝名小鶯鶯，真名是羅少川。我還不到十歲時，堂叔跟我媽媽說：「不如讓阿紅學戲吧。」堂叔教曉我很多東西，「江湖十八本」，《打洞結拜》、《殺忠妻》、《殺奸妻》、《西河會妻》、《七賢眷》、《回窰》、《別窰》，甚麼都教了。後來他說：「帶你去跟最厲害的那個拜師。」一帶就帶了我去「覺廬」拜薛覺先為師。我又跟小老虎的爸爸（袁財喜）學了兩年北派，耍大快槍、小快槍等，學全了所有基本功。我還記得香港淪陷第二年，即1943年的正月初一，王中王帶我上台做「梅香鹹魚」（配角），

正式踏台板。當時唐雪卿（薛覺先夫人）用毫子（硬幣）給我鉗去額角的幼髮，這才能上「片子」（髮飾）。鉗髮時很痛、流血，但又不能作聲。過了沒多久，五叔（薛覺先）他們就返回內地了。

之後，我跟著鑑哥（羅品超）演出。他說：「不用怕，我教你，記著三步跪到台口，一散髮，抬起頭，唸完這段口白就行了。」小時候，我的記性很好，告訴我就記得，真是「整定」（天生）吃這行飯的，真的，多麼不喜歡也沒辦法，就這樣子一直做下去。有差不多兩年時間，我跟他們坐畫艇落鄉演出。我們由江門直入，去台山城等地，每個地方演出五天，巡迴了一圈再回來。直至和平那年（1945年），我們接著曾到澳門演出。

當時年紀小，都是邊看邊學，做得不對便會挨罵，就是這樣學來的。我會在後台看人家怎麼唱曲，上海妹唱得好聽，便偷偷地學。直至後期，我才跟王粵生正式學唱腔。

### 片場歲月

有位老闆叫何澤蒼，有天去看大戲（粵劇）後，跟黃鶴聲說：「不用找（新片女演員）了，叫這個『妹妹仔』拍就行了！」那個「妹妹仔」就是我。就這樣，我在《五鼠鬧東京》（上集及下集大結局）（1948）演女主角，片酬一千五百元。可是，我拍到一半就不想拍了，還坐在地上哭，因為太睏了。我晚上演完大戲接著去拍天光戲（電影），拍完天光戲又做日頭戲（大戲），支持不了。我說我不想拍了，但電影公司不答應，片子已拍了一半，如果我不拍，換上另外一人，就要重頭再拍。

電影裡的武打戲都是武師設計的，他們「度」好了，你仔細看他們示範，試演得對了，片場中燈光打好了，便可以拍。度招式那些打來打去的，要多花點時間練習，不過我們很乖，我們做大戲的，往往一試就「搞掂」，很少會做不來的。可是，也不時弄得滿身傷。試的時候明明很對位的，拍的時候一刀掃過來，像鋸齒一樣削下來，





卿姐拍《大紅袍》(1965)時人急智生  
Sis Hing demonstrated quick wits in a time of crisis  
when shooting *The Great Red Robe* (1965).



《七劍十三俠》(1967): 與石堅大打出手。  
*Seven Knights and Thirteen Chivalrous Men* (1967):  
A one-on-one fight scene with Shek Kin.



羅艷卿自小學藝，練就不凡身手。  
Law Yim-hing learned her trade at a young age,  
impressing audience with great physical deftness.

嘩，「不打緊，不打緊」，然後還得這樣說，不能生氣的。試過一次跟石堅對打，我把道具刀一下擲過去，撲一聲正中他的頭，他直說：「沒事，沒事。」但見他在流血，嚇得我驚慌不已。

拍粵劇片，記得拍《大紅袍》(1965)時，有次忘了帶「護領」，駕車回去拿又太費時，我人急智生，叫我的梳頭工人拿些白色廁紙來代替護領。她不禁說：「咁都得(這樣也可以)！」我說：「看不到的，穿好就可以了，反正都是白色。」事情這就解決了。

有些歌唱片，只需要拍三個半日，即是一時來到，五、六時便讓我走，這叫做半日。八、九千呎一部片，一卷菲林已經一千呎了，由樓上場景唱落樓下已經一千呎，由廚房唱到出廳又一千呎，很快的，由第一場跳拍到第四十場都可以，以前沒有現在那麼嚴格的。有時候佈景未乾，拿風筒吹吹又可以拍。有時中間有點空檔，回家一趟又費時，不如找些東西玩，於是大家都精於勾東西、織毛衣。

我沒有經理人，只有一位梳頭工人。任何事情都自己處理，不睡不吃也行。那時的我真的很「叻」(能幹)啊，可以連續六、七天不睡覺。有位製片伍興華，找你拍片，真的躺在你家裡不肯走，「你應承我先。」不答應不行，還得先

讓他拍劇照，用來賣片花。

我帶著本小簿子，給很多公司拍電影嘛，記下的就會做。有好幾間公司固定請我拍片，每間每年拍十多部，也有給一些公司拍一、兩部的，真的忙得不可開交，頗辛苦。我拍到片酬萬四元一部戲時，一些以前簽下七千元、九千元的片債都未還完，不夠時間給人家嘛。簽一年拍12部片的話，人家真的付足12部片的訂銀給你；九千元一部的，先付一千元，萬二元的，先付兩千元，之後拍完就全部付清。

### 星光背後

記得1959年，有次發燒發到104度，有部片16號要公映，公司14號找我補鏡頭，「行行行」，答應下來。去到拍的居然是落水鏡頭，冷得很，拍片又往往不一定一次成功，弄得我幾乎病死。

後來，因為工作太忙，我終於捱壞了身體，整個人腫起來。一早起來，我揉揉眼睛，不用照鏡，也知道臉腫起來了。大戲、電影，統統推卻了，實在不能做，全部電影訂金我都要賠給人家。

我年輕時抱負很大，想到世界各地巡迴演出，將賺來的錢做點事，幫助別人，但盤算過後，發現自己的能力不足，只好放棄。不過，我很感恩，我現在仍能逛街、打麻將，也很有口福。■

Law Yim-hing (Sis Hing) is one of the earliest Cantonese film stars in Hong Kong to be known for her chivalrous, heroic image. Elegant and ravishingly beautiful, she is cut out for playing roles in both dramas and martial arts films in traditional as well as modern settings. As a result of her gifted acting talents and hard work, she not only performed in Cantonese operas but achieved a brilliant career on the silver screen between the late 1940s and 60s, taking part in over 300 films, the highest number ever reached by a leading actress in the history of Cantonese cinema. Graceful, amusing and communicative, the ninety-year-old star generously agreed to take part in this oral history interview conducted by the Hong Kong Film Archive, sharing her experiences and insights about acting, as well as stories and anecdotes about the Cantonese film industry and opera world. We would like to extend our heartfelt thanks to Ms Yeung Lai-hung, Mr Tommy Tse and Ms Ho Wai-ling for their tremendous help and support in inviting Sis Hing, without which this interview would not have been possible.

### Mastering the Art of Cantonese Opera

My real name is Law Tai-hung. My mother dreamt about seeing a hibiscus



《風流天子》(1953):  
一人分飾嫦娥和楊玉環, 天姿國色。  
*Playboy Emperor* (1953):  
Her surpassing beauty is intoxicating.



《刀下美人魂》(1959): 與張瑛合演一對璧人。  
*Beauty Slain by the Sword* (1959):  
With Cheung Ying, the two make a handsome couple.



《璇宮艷史》(1957): 當年的大膽演出。  
*My Kingdom for a Husband* (1957):  
The actress put up a bold performance.

(‘Tai Hung’ in Cantonese) flower when I was born and therefore gave me this name. When I became older, my elder brother said, ‘How could you be a stage performer? Your name does not sound masculine enough for a boy, nor does it sound feminine enough for a girl!’ So he changed my name to Law Yim-hing. I was born in 1929 in Huanglian, Shunde. I didn’t have much schooling when I was a child. As I recall, whenever we had classes, we heard the ‘woo-woo-woo’ sound of sirens—that’s because of the war! I came to settle in Hong Kong when I was seven. My uncle was a male *huadan* (female lead role in Cantonese opera). His stage name was Xiao Ying Ying, and his real name was Law Siu-chun. Before I turned ten, he asked my mum, ‘Why don’t you let Ah Hung learn Cantonese opera?’ Uncle taught me a lot, including the *jianghushibaben* (‘The 18 Excerpts’)—the earliest repertoire that was frequently performed.

One day he said, ‘It’s time for you to learn from the real master.’ So off

we went to see Sit Kok-sin at the ‘Kok Cottage’, and that’s how I became Sit’s disciple. I also spent two years taking northern-style martial arts lessons from Little Tiger’s father (Yuen Choy-hei), mastering the full range of basic skills, and handling different types of spears and props. The second year of Japanese occupation of Hong Kong, i.e. on the very first day of Chinese New Year in 1943, Wong Chung-wong took me to the stage to perform a supporting role, and this marked my onstage debut as an opera performer. Tong Suet-hing (wife of Sit) had to use a coin to remove the baby hairs on the sides of my forehead in order to insert hair pieces. Though I was bleeding and in tremendous pain, I had to remain quiet. Soon after, ‘Fifth Uncle’ (Sit Kok-sin) and his family returned to the Mainland.

Then I became apprenticed to Brother Kam (Lo Ban-Chiu), who mentored me by saying, ‘Fear not. Keep in mind that you walk to the front of the stage on your knees in three steps. Then scatter your hair,

raise your head, and get your soliloquy done. That’s all.’ When I was small, I had a very good memory. Once I was told anything, I would remember it. It appeared that I was ‘destined’ to be in show business. Truly, whether I liked it or not, I pressed on with my work. For about two years, we travelled by ‘red boats’ to perform in the countryside, from Jiangmen to Taishancheng and other parts of the country, spending about five days at each location until we were done touring every place on our itinerary. When the Japanese surrendered in 1945, we subsequently went to Macao to perform.

When I was young, I mainly learnt by doing. I would get scolded if I did anything wrong. I would also observe from the backstage how others sang. For example, Sheung Hoi Mui was a superb singer and I studied her skills in secret. It wasn’t until later that I formally took lessons from Wong Yuet-sang as my vocal coach.

## My Days in the Film Studio

One day after watching a Cantonese opera performance, boss Ho Chak-chong said to director Wong Hoking, ‘There’s no need to search [for an actress to play in our new film]; just ask “this little girl” to do it!’ That ‘little girl’ was me. That was how I became the leading actress of *The Haunt of the Eastern Capital*, (Parts I and II, 1948), earning \$1,500 as my remuneration. Nonetheless, halfway through the film, I wanted to quit and I sat on the floor crying, being so exhausted. As soon as I finished the evening opera show, I dashed off to shoot for the movie. Immediately after I finished the filming, I went back to the matinee opera performance. As I physically couldn’t handle anymore, I said I didn’t want to go on. However, the film company wouldn’t allow this to happen—they

had already shot half the movie, and my quitting meant that they would have to find a replacement and start all over again.

The combat scenes in a film were designed by the martial arts choreographers. Once they had 'planned' the scene, they would demonstrate the action sequence. After the rehearsals were over and the lights were set up, shooting would then begin. The moves involved a lot of back and forth fighting, and it took time for us to practise and master. However, with our Cantonese opera background, we were disciplined and well-trained. We could usually accomplish the action in one take during try-out filming. Even so, it was a common occurrence that we suffered from bruises or wounds all over the body. While we calculated our positions and timing to perfection during rehearsals, things might go amiss during the actual filming. A saber, for example, might come smashing at you, hitting you head-on. But still you needed to keep your cool and say, 'It's fine. It's fine.' Once I had a one-on-one fight scene with Shek Kin. I threw my saber at him, which hit him right at his head. He said right away, 'No worries, no worries.' However, I could see that he was bleeding, scaring me to death.

Once when I was shooting the Cantonese opera film *The Great Red Robe* (1965), I forgot to bring the 'protective collar'. It was too late to go back by car to fetch it, so I improvised and asked my hairdresser to bring me some white tissue paper as a substitute. She couldn't help but remark, 'You've got to be kidding me!' To that I replied, 'No one will notice, so long as it fits and the colour matches.' The problem thus got solved.

Some musical films only took three-and-a-half days to complete.

I showed up at one o'clock and left at around five or six o'clock every day. They called this a half-day job. A movie normally comprises 8,000 to 9,000 feet of film. Each reel of film is about 1,000 feet. A scene capturing a person singing from the upper level of the set to the ground level would already consume 1,000 feet. Singing from the kitchen to the living room would take another 1,000. Things were done so quickly, and it was possible to jump from scene one to, say, scene forty very quickly. We weren't as strict about details back then. Sometimes even though the paint on the sets were still wet, we would just dry them with a blow dryer and continue with the shooting. When there was a short break in between scenes, and going back home would be a waste of time, we would need to find something to occupy ourselves. That's why we were so proficient in knitting and crocheting.

I didn't have a manager, only one hairdresser. I managed everything myself, even sacrificing my sleeping and eating time. I was quite strong and fit back then, and could go without sleep for six or seven consecutive days. There was a producer called Ng Hing-wah. Whenever he came to ask me to make a film, he would not leave my house until I responded positively to his pleas—'promise me first!' Saying yes is one thing, I also had to let him take publicity stills of me in advance to raise money for film production.

I always carried a small notebook with me. Since I was approached by quite a few film companies, I had to note down my 'commitments'. There were a few companies that I regularly worked with, each of which would ask me to do over ten films a year; however, I also took the liberty to do only one or two films for some. These commitments kept me really busy

and it was hard work. Even when my salary rose to \$14,000 per film, there was still a backlog of films for which I received \$7,000 or \$9,000 each and which I hadn't yet started. There just wasn't enough time for me to clear the backlog. When I signed up for 12 films a year, the companies would pay me the full deposit in advance, i.e. if my salary for the film was \$9,000, I would get \$1,000 prior; if my salary was \$12,000, I would get \$2,000 prior. The remaining sum would be paid after the shooting was complete.

## Behind the Glamour

I remember one day in 1959, I ran a fever as high as 104 degrees. A film was scheduled to be premiered on the 16th of the month, and the company wanted me to reshoot some scenes on the 14th. 'Yes, yes, yes,' I responded affirmatively. Only when I arrived did I find out it was a scene requiring me to get into the water. It was freezing that day. As scenes seldom got done in one take, I became so sick afterwards that I thought I would die.

Ultimately because of my hectic schedule, my health deteriorated, and my entire body swelled up. One day, rubbing my eyes as I woke up, I knew that my face had puffed up badly even without having to look into the mirror. There was no way I could carry on, so I surrendered all my Cantonese opera and film commitments, refunding all the deposits.

I had great aspirations when I was young. I wanted to tour around the world; with the money I earned, I wanted to contribute to society and help others. However, after careful consideration, I recognised I wasn't capable enough and had to give up the idea. Nonetheless, I felt very blessed and grateful. I still shop, play mahjong and enjoy my gourmet's luck. [Translated by Rachel Ng] ■



# 《蝶影紅梨記》修復全面睇

*Butterfly and Red Pear Blossom*

*Digitally Restored—The Full Story*

香港電影與粵劇的關係，源遠流長。本館將於今年九月舉行「銀光承傳——粵劇申遺十周年」展覽及放映節目，以及推出專題研究書籍。當中重頭環節為《蝶影紅梨記》（1959）的修復版首映，這個修復項目籌備經年，為甚麼選上該片？又如何著手修復呢？我們特別請來修復組和節目組的同事，細談箇中種種緣由和歷程。

天時、地利、人和的配合，方可造就修復經典的重現。陳彩玉指出，這個時機的難得，先是本館云大規模數碼修復的影片中，一直未有粵劇電影，正好在紀念粵劇申遺節目的時機推出。五、六十年代粵劇片大盛，要從中挑選一部經典作修復，的確甚難取舍。名編劇唐滌生創作的《蝶影紅梨記》舞台版於1957年首演，同年公演的還有經典戲寶《帝女花》和《紫釵記》。粵劇與電影適逢其會合璧，李鐵導演把《蝶影紅梨記》搬上銀幕，任劍輝、白雪仙、唐滌生原班組合參與，唐、李二人連月就劇本改編磋商磨合，使得電影版保留了粵劇與文學的藝術元素。片中的運鏡純熟，電影化的場面調度和剪接手法，配合粵曲原有的節奏感，襯托出唐滌生撰寫的優美詞藻，以及任、白、梁醒波及靚次白的精湛演出。其中重頭戲〈窺醉〉中，蝴蝶弄醒了男主角趙汝州，引領他至隔鄰紅梨苑與女主角謝素秋相遇，那蝶影拍得活靈活現，盡顯李導運用明暗對比拍攝的深厚功力。

除了考慮藝術價值，還要有影片素材及文獻等資料，始能成事。李鐵導演生前移送《蝶影》的原底片、拷本以及相關資料予本館，為是次修復提供了寶貴的素材及珍貴的文獻參考；加上搜集自海外的拷貝，修復工作得以開展。

早於2017年，修復組已開始

檢查該片的菲林素材，準備影片修復的工作。勞啟明指出，《蝶影》的原底片狀況欠佳，不能使用，遂從其他拷貝著手，經多番檢查及對比後，最後選取了三個質素較好的35毫米醋酸片拷貝，作為修復的基礎。三個版本中，一個是以黑白正片沖印的拷貝，片長141分鐘，成為是次修復的主要材料；另外兩個則是以彩色正片沖印這部黑白電影的拷貝，補足了前者缺失的部分畫面。

選定所用的修復素材後，技術員先把菲林片徹底檢查，然後進行修補和清潔。吳宏雄表示，三個拷貝的菲林都有一定程度的損壞，包括崩齒、爛邊和割片等，並有收縮的問題。進行重造菲林駁口及將損壞的片邊齒孔逐一修補後，便會用異丙醇清理菲林上的污漬及油漬，並作超聲波洗片等工序清理。

隨即進行的數碼掃描，將菲林逐格轉換成2K數碼影像檔及聲音檔。葉嘉謙從累積經驗所得，知道黑白片掃描時須特別注意明暗對比，因此要因應不同場口的畫面去調校，盡量保留細節。此外，由於這三個拷貝曾作多次放映，幾經損耗，不但留下了不少花痕，菲林格數也有所缺失，部分過場戲遂出現跳動及動作不連貫的情況。因此，完成掃描後，他們便著手比較三個拷貝的菲林，查看及記錄每一個鏡頭的菲林格數。耗時兩個多月，發

現用作主要原材料的拷貝，共有數十個鏡頭的菲林格缺失了，幸而大部分都能從另外兩個拷貝中，尋找到可以補足的菲林格，令那些畫面及演員的動作變得流暢。

整理好的數碼影音檔，接著送到位於日本的IMAGICA電影工作室進行各項修復工序。羅宇青形容，日本修復團隊非常專業，會就每個修復環節跟本館密切溝通。由於數碼影像檔源於三個不同拷貝，用作補足的畫面來自以彩色正片沖印成的黑白片，顏色偏藍，因此IMAGICA須致力調校，使整體的畫面色調一致。至於畫面上的晃動、塵粒、水漬、花痕等，IMAGICA也一絲不苟地逐格修復。

陳彩玉早前特地前往日本，一探《蝶影》的修復過程，深感IMAGICA的處理細緻認真，例如當從聲軌中發現演員的對白聲有異樣，因不諳粵語，會向本館仔細查問該處是走音，還是粵語原有的音調。陳又提及，對於這部攝於五十年代末的全廠景影片，IMAGICA盛讚燈光及後期製作水平之高，令她也為此感到光榮。

《蝶影紅梨記》修復版將於9月4日在香港文化中心大劇院盛大首映，無論是愛《蝶影》，好粵劇，影迷戲迷，皆萬勿錯過！■

「銀光承傳——粵劇申遺十周年」節目，將於9至12月舉行，詳情參見《展影》（第96期）或本館網頁。



日期 2019年7月16日  
受訪者 節目組：一級助理館長陳彩玉  
修復組：一級助理館長勞啟明  
二級助理館長羅宇青  
電影技術員吳宏雄  
實驗室技術員葉嘉謙  
訪問及整理 郭靜寧、張寶晶、蔡梓淇

Date 16 July 2019  
Interviewees Programming Unit: Assistant Curator I Priscilla Chan  
Conservation Unit: Assistant Curator I Koven Lo,  
Assistant Curator II Grace Lo, Film Technician Ng Wang-hung,  
Laboratory Technician Ip Ka-him  
Interviewed and collated by Kwok Ching-ling, Cheung Po-ching, Donald Choi Tsz-kei

Hong Kong cinema and Cantonese opera share a close relationship that dates back a long while. The Hong Kong Film Archive is organising in September the ‘Celebrating Inheritance and Integration—10th Anniversary of Inscription of Cantonese Opera onto Representative List of the Intangible Cultural Heritage of Humanity’ exhibition and screening programme, to be complemented by publication of a monograph on the topic. A key part of the programme is the premiere screening of the restored version of *Butterfly and Red Pear Blossom* (1959), a project which has undergone years of preparation. Why was this film selected? How was the restoration work done? We have invited colleagues from the Conservation Unit and Programming Unit to share with us the story behind.

The right people, the right place, the right time—this was what made the restoration of a masterpiece possible. As Priscilla Chan pointed out, it was a unique and timely occasion. Among the list of films the Archive had digitally restored over the years, none was a Cantonese opera film. Therefore, it was most opportune to restore one in celebration of the tenth anniversary.

Yet Cantonese opera films were immensely popular in the 1950s and 60s, and to choose one amongst this huge catalogue for restoration was a major challenge. The stage version of *Butterfly and Red Pear Blossom*, penned by renowned playwright Tong Tik-sang, was first performed in 1957; other classic Cantonese operas written by Tong and premiered in the same year included *Princess Cheung Ping* and *The Legend of Purple Hairpin*. At the ‘right time’, the artistry of Cantonese opera and the medium of film joined forces when *Butterfly and Red Pear Blossom* was put onscreen by director Lee Tit, featuring the original trio: Yam Kim-fai, Pak Suet-sin, and Tong Tik-sang. Tong and Lee spent months discussing and ironing out issues regarding the adapted script to ensure the artistic and literary



本館技術員仔細對比三個拷貝的菲林格數及畫面差異，整合出最完整的數碼版本。  
To construct a more complete digital version of the film, our technicians meticulously compared the three film copies, counting the number of frames in each shot and checking discrepancies in the images.

elements of the opera would be retained in the film version. The film’s fluent use of the camera, effective mise-en-scene and editing work well with the strong sense of rhythm inherent in Cantonese opera; together they elevate Tong’s poetic lyrics, as well as the superb performances of Yam, Pak, Leung Sing-por and Lan Chi Pak.

In the pivotal episode of ‘Stealing Glances at the Topsy Beau’, a butterfly wakes up the male protagonist Chiu Yu-chau and leads him to meet Tse So-chau at the neighbouring Red Pear Garden. The fluttering movements of the butterfly’s shadow are vividly captured,

showing Lee’s masterful manipulation of light and shadow in cinematography.

Apart from the film’s artistic value, the availability of the actual film itself and other related literature are important considerations for a restoration project. During his lifetime, Lee Tit kindly provided the Archive with valuable materials including the original negative of *Butterfly and Red Pear Blossom*, its copies and other relevant information for reference. Coupled with other film copies collected from overseas, the materials allowed us to get the project off the ground.

As early as 2017, the Conservation

Unit began laying the groundwork by assessing the quality of the film materials. According to Koven Lo, the original negative was seriously deteriorated and in such bad condition that it could not be used. After careful study and deliberation, they chose to work on three relatively good acetate-based 35mm film copies. Among them, one was a 141-minute B&W copy developed on B&W print film, which formed the main material of the restoration project. The other two were B&W copies developed on colour print film, and they served to supplement some of the missing frames.

After the materials had been selected, the technicians thoroughly examined their physical conditions and then undertook cleaning and repair work. Ng Wang-hung said that there was a certain degree of damage in all three copies, including broken perforations, edge damage and torn film, as well as film shrinkage problem. It was necessary to repair the worn-out splices as well as each and every damaged perforation. To remove the dirt, oil and grease on the film, isopropanol was first applied before ultrasonic cleaning took place.

What followed was to conduct digital scanning and convert each frame of the film into digital sound file and image file at 2K resolution. Ip Ka-him knew from experience the importance of brightness contrast in scanning B&W film. Thus, he calibrated the contrast of each scene, to retain as many details as possible. Since all three copies had been screened many times and undergone much wear and tear, there were a lot of spots and scratches on them and some of the frames were missing, which caused jumpy cuts and unsmooth motion during transition between certain scenes.

As soon as the scanning was completed, the conservation team compared the three copies, checking



修復前後  
Before and after the restoration

and recording the number of frames in each shot. After working for more than two months, they located all the frames missing in dozens of shots in the main B&W copy. Luckily, most of these frames could be found in the other two copies and could be used to make up for what was lacking, thus enabling the images and actions to become more smooth and natural.

After the digital image and sound files had been reconstructed and output, they were sent to IMAGICA Lab. in Japan for restoration work. The Japanese team was professional and maintained close communication with the Archive at each and every stage of the process. As the images came from three different film copies, and the supplementary footages came from what was originally developed on colour print film, and thus had an obvious colour shift to blue. IMAGICA had to put in a great deal of effort to achieve a consistent colour tone. They also did a thorough job in restoring each of the frames so as to eliminate any flickering, spots, water marks and scratches in the film.

Priscilla Chan paid a special visit to IMAGICA recently to see how the



restoration work was progressing, and was highly impressed with the serious and meticulous way IMAGICA approached the project. For example, despite obvious language barriers, they consulted the Archive in detail whenever they detected something odd in the dialogue between characters, to confirm whether the soundtrack was 'off key' or whether it was the way Cantonese actually sounded. Chan also remarked with pride that IMAGICA expressed admiration for the very high standards of the film's lighting and post-production work, despite the fact that it was shot in constructed sets and made decades ago near the end of the 1950s.

The restored version of *Butterfly and Red Pear Blossom* will premiere at the Grand Theatre of the Hong Kong Cultural Centre on 4 September. Whether you are lovers of *Butterfly*, fans of Cantonese opera or film buffs, it is a screening not to be missed. [Translated by Rachel Ng] ■

The programme 'Celebrating Inheritance and Integration—10th Anniversary of Inscription of Cantonese Opera onto Representative List of the Intangible Cultural Heritage of Humanity' will be held from September to December. For details, please refer to *ProFolio* (Issue 96) or the programme website.



# 揣摩趙汝州 ——劉惠鳴談《蝶影紅梨記》

## Fathoming Chiu Yu-chau: Lau Wai-ming's Take on *Butterfly and Red Pear Blossom*

日期：2013年1月19日 Date: 19 January 2013  
整理：張寶晶 Collated by Cheung Po-ching

《蝶影紅梨記》(1959)是編導演俱臻巔峰境界的粵劇電影，為本館「百部不可不看的香港電影」之一。該片在2013年放映時，邀得曾演趙汝州的文武生劉惠鳴主講映後談，從演員的角度，傾談她對該劇的領悟和體會。

花氣襲禪窗，夢入花間處，  
未睹花外人，此心先默許。

山東趙汝州題

斜倚碧紗櫺，題盡相思句，  
不見相思人，染下相思病。

雲陽女史謝素秋題

電影《蝶影紅梨記》以這兩首詞起首，讓觀眾立刻知道這是一個有關才子配佳人的故事。男主角趙汝州與女主角謝素秋分別由任劍輝（任姐）和白雪仙（仙姐）飾演。他倆選擇相約於佛門，而非茶樓、花園等地方，或許因在佛門談心較清靜，心境也較平和，藉此突顯他們的愛情比較純潔，不落俗套。

素秋是一名歌女，經常往達官貴人處獻歌奉酒，性格較開放。相對而言，富家子弟汝洲則對這段愛情表現得沒那麼主動。例如在〈攔門〉這場戲，素秋與汝洲隔著相府門，叫喊對方，兩邊各有侍衛用棍攔著他們。相比之下，素秋的掙扎比汝洲來得強烈，或許因為汝洲只是一心想來認識素秋，既不清楚相府內的情況，也不知道她已被相爺禁足，即將嫁往金邦，情感自然沒那麼強烈。直至汝洲跟著前往金邦的車隊找素秋，懇求將軍讓他見素秋最後一面時，他才爆發隱藏已久的情感。當他追到崖邊，目擊侍衛將假裝素秋的屍首扔到崖下，以為素秋已死去時，情感更達至頂



劉惠鳴  
Lau Wai-ming

峰——他竟吐血了。我曾多次在戲台上飾演汝洲，揣摩這角色時，體會到他是一個很單純的男子。汝洲一聽到素秋死了，未曾細想她可能經歷過的複雜事情，就覺得她是為自己殉情而死，還痛哭起來。

來到錢濟之的府上，汝洲處於失戀狀態，但所有觀眾都知道素秋其實仍在他身邊，就只有他自己不知道。如何才可帶領觀眾體會到他的失戀感覺？這是演繹此角色最困難的地方。然而，任姐竟可演得如此傷心和自然，令觀眾也不禁心有戚戚然，這就是她的功力所在。汝洲的對白很傳神：「少一件寒衣我也不覺得凍，少一餐茶飯我也不覺得餓，少了一個謝素秋，我就生無可戀了」，成功令觀眾投入於他的情緒中。每次演到這處，我都很傷感。

《蝶影》的蝴蝶造型很生動，戲台上很難做到此效果。蝴蝶弄醒了趙汝洲，他一心覺得牠就是謝素

秋。任姐演來毫不造作，她撐大眼睛，張開鼻子和嘴巴，伸出手，一心只想抓住蝴蝶，表情和動作都很真實，令觀眾也為之緊張。仙姐也演活了一位心如鹿撞的女子，她很想跟心上人相認，但又不可。

汝洲高中狀元後，來到相府，由書生變成了官生。故事開初，任姐演書生時，一舉手一投足，都很有氣派，非常瀟灑。來到尾段，她演官生則用了演武場的手法，無論表情、唱腔或手勢，都彷彿變成另一個人般，甚具型格。我本身有點抗拒這樣轉變，但在《蝶影》中，這種演法卻令人信服，因為汝洲到相府就是要來罵相爺，為死去的心上人報仇，所以說起話來威風凜凜，非常自信，與起初那公子哥兒的形象截然不同。這更突顯出汝洲對素秋的愛是十分忠誠的。

故事的結尾巧妙地安排了一場歌舞。任姐的特點是水袖不多，比較隨意。她沒有刻意加插很多優美的身段，反而是以表情及演技，表達出追尋那名女子時的疑惑，一心想著：她是我認識的那名女子嗎？她是鬼還是人？觀眾看來，竟是如此自然，可見這種隨意既是任姐的特點，更是她的優點。最後，汝洲終於知道她就是素秋，這既是《蝶影》的結局，也是他倆愛情故事的開始。■

*Butterfly and Red Pear Blossom* (1959) was a Cantonese opera film in which the screenwriter, director and actors all reached a new pinnacle in their craft. It also has been elected to be included in Hong Kong Film Archive's flagship '100 Must-See Hong Kong Movies'. When the film was screened in 2013, we invited cross-dressing *wenwuseng* (scholar-warrior male role) Lau Wai-ming who had previously played the role of Chiu Yu-chau, to speak at our post-screening talk, and shared with the audience her understanding and interpretation of the film's narrative.



「攔門」：三載神交緣慳一面。  
'Obstructed Gates': Having resonated with each other for three years, destiny still keeps them apart.

The monastery is besieged by floral fragrance.

I dream of myself encircled by flowers.

Without seeing the one beyond the flowers,

I know she is the one I'll ever want.

Chiu Yu-chau of Shandong

Leaning on the emerald cabinet,

I have written many a lovesick line.

Without seeing the one I miss,

I am languishing in lovesickness.

Tse So-chau, a learned woman of Yunyang

The film *Butterfly and Red Pear Blossom* begins with this couplet, which immediately makes plain to the audience, that this is a love story between a talented scholar and a gifted beauty. Female *wenwuseng* Yam Kim-fai and *huadan* Pak Suet-sin play the hero Chiu Yu-chau and heroine Tse So-chau respectively. Their preference to meet at a monastery instead of teahouses or gardens alike is perhaps a pragmatic one, since it affords them a more tranquil surrounding to converse. It also serves to accentuate their relatively speaking 'pure' and 'unconventional' love.

Tse So-chau is a courtesan with a more open-minded disposition, who often entertains high officials and nobilities with music and wine at their official residences. By comparison, a young man from a well-to-do family, Chiu Yu-chau is definitely the less

assertive party in the relationship.

For example, in the scene 'Obstructed Gates', Tse and Chiu cry out to each other through obstructed gates, separated by armed guards at the minister's mansion. Tse's struggle is far more dire than that of Chiu; probably because Chiu's intention is simply to get to know Tse. He is painfully unaware of the full magnitude of affairs at the minister's mansion, nor does he know that Tse has been 'grounded' and placed under custody by the minister, soon to be set off to marry with the King of Jin. Naturally his emotions are not as fervent.

Only when Chiu follows the convoy to Jin nation looking for Tse, begging the General to let him see her one last time, does Chiu release the floodgates of his long concealed emotions. And after he pursues her to the cliff and witnesses the guards throwing a body of the 'swapped' Tse over the edge, thinking that she has died, his emotions finally reaches its crescendo—he even vomits blood.

I have played Chiu on stage many times. When I tried to figure out how to breathe life into this character, I realised that he is a very simple man. When Chiu hears that Tse has died, he does not give a thought as to the myriad of things she has experienced which could be quite complex and daunting.

His immediate thought is simply that she has sacrificed her life for their love and so he cries out bitterly.

When Chiu arrives at the house of Chin Jai-ji, he is heartbroken; however, the audience knows better than him that Tse is actually still alive and is by his side. How then could the film make the audience empathise with the protagonist's loss of love? This is the most difficult part for the actor to interpret his role. In the film, Yam is able to portray this moment with such sorrow and authenticity that the audience cannot help but feel the same pain. This is where the brilliance of Yam's skill really comes into play.

Chiu's dialogue is remarkably poignant: 'I don't feel the slightest coldness when I am missing a coat. I don't feel hungry when I miss a meal. But when I am without So-chau, I have nothing to live for'. Through this, the audience becomes emotionally invested in Chiu. I too am very much affected every time I play the scene.

The butterfly in *Butterfly and Red Pear Blossom* is very vivid, something quite difficult to achieve as an effect on stage. The butterfly awakens Chiu, and he has a feeling that it is in fact Tse. Yam delivers a natural performance effortlessly. With her eyes, nose and mouth all wide open in awe, she reaches out with her hand with only





才子佳人：汝洲愛得癡狂，卻不知眼前玉人正是意中人。  
 Gifted scholar and beauty: Yu-chau loves insanely with his whole being, not knowing that the lady he sees in front of him is his dream lover.

one thing in mind: to catch the butterfly. Her expressions and movements are so convincing that the audience can actually feel the nerves. Pak also brings to life a woman with butterflies in her stomach, who desperately wants to reunite with her sweetheart, but is trapped by her circumstances. .

After Chiu passes the imperial examinations with flying colours, he returns to minister's mansion as a state official. At the beginning of the story, when Yam plays a young scholar, her every move exudes grace and charm. When she returns as a state official towards the end, it is as if she has become another person, displaying the grandeur of a warrior in expressions, vocals and gestures.

I am a bit hesitant about this kind of dramatic change, but the change is convincing in this film—Chiu is a man on a mission to condemn the county minister and avenge his beloved, who speaks with such conviction and authority that stands in stark contrast to the charming scholar he was before. It also serves to highlight the fidelity of love he feels for Tse.

There is a skillfully arranged musical number at the end of the film. Yam's signature trait is minimalism, and she tends to perform in a more intuitive manner. She does not insert a lot of deliberate and elegantly choreographed movements here, but instead, chooses to convey the protagonist's misgivings while pursuing a familiar woman through her expressions and acting: 'Is she the woman whom I know? Is she a ghost or is she real?' For the audience, it all comes together so naturally that it is clear that this intuitive casualness is not only the signature of Yam, but also what makes her an extraordinary actor. At last, Chiu realises that the woman is indeed Tse and the two lovers are reunited—which is the ending of the film. However, their tale of love has only just begun. [Translated by Hayli Chwang] ■

# 佳人林丹

## The Charming Lam Dan



(左起) 本館節目組一級助理館長陳彩玉、林丹與女兒女婿

(From left): Priscilla Chan (HKFA Assistant Curator I, Programming Unit), Lam Dan, her daughter and son-in-law

「滄海遺珠：義蓋雲峰」節目中放映的《戰國佳人》(1959)，由陸雲峰出品及編劇，陸夫人林丹在片中飾演的太子妃，忠烈而具智謀，聯同名伶何非凡、梁醒波、靚次伯、麥炳榮，各人均有獨到而出色的演出。7月21日放映當天，林丹偕女兒女婿前來觀賞電影，跟滿場觀眾投入她在一個甲子前演出的作品。丹姨神采奕奕，舉止親切而談吐悅耳，跟我們聊天時，娓娓談到昔日拍電影的事兒、陸先生的事蹟，非常動聽。

*A Beauty in Times of War* (1959), part of the screening series of 'Hidden Treasures—The Fixer from Guangzhou', was produced and scripted by Luk Wan-fung. Luk's wife Lam Dan, plays the role of a crown princess, who is astute and ready to sacrifice herself for her country. Alongside co-stars Ho Fei-fan, Leung Sing-por, Mak Bing-wing and Lan Chi Pak, the entire cast delivered a performance that was both unique and outstanding. On 21 July, Lam graced the screening with her presence in the company of her daughter and son-in-law; in a hall full of audience, she was engrossed in the film in which she acted way back then! Sixty years to be exact.

Auntie Dan was both charismatic and cordial. She recounted in her gentle voice little anecdotes about her acting days, as well as her husband's stories, engaging us deeply.



映後談講者王勝泉有感《戰國佳人》(1959)陣容鼎盛，曲王吳一嘯撰曲配合各人唱功，尤其悅耳有趣。

Leonard Wong Shing-chuen, speaker of our post-screening talk, described the line-up in *A Beauty in Times of War* (1959) as star-studded, and that veteran librettist Ng Yat-siu provided the film with wonderful tunes fitting everyone's vocal talents.

# 再思「修復」的原則 ——記第75屆FIAF周年大會 暨研討會的啟示

A Further Ruminations on the 'Principles of Film Restoration': Insights from the 75th FIAF Annual Congress and Symposium

口述：楊可欣 Narrated by Janet Young  
整理：張寶晶 Collated by Cheung Po-ching



**第75屆國際電影資料館聯盟（FIAF）周年大會暨研討會於2019年4月7日至13日在瑞士洛桑舉行，主辦方為瑞士國家電影資料館。香港電影資料館館長楊可欣前赴當地，參與這個一年一度的聚會，與世界各地同業交流。**

## 「改造」帶來的衝擊

今屆研討會的主題為「電影資料館的過去到未來」，涵蓋範圍廣泛，當中對推廣館藏的手法，有熱烈的討論。將原來黑白的電影添上色彩，或可收吸引大眾之效，然而，這種做法實在值得資料館深思。楊可欣認為，很多事情都是一體兩面，資料館以保存歷史文物為己任，常予人一種相對嚴肅及保守的感覺，以創新手法宣傳及推廣，或可為資料館的形象增添活力，更易於與年青一代接軌，從這方面來看實屬好事，但此做法未必適用於修復電影的工作之上。

周年大會期間舉行的技術委員會會議上，與會者又討論到英國帝國戰爭博物館與《魔戒》系列著名導演彼得積遜合作的一戰影片修復計劃。彼得積遜為這些黑白紀錄片上色，加上特效和聲效，更找來讀唇專家翻譯軍人在片中的對話，再替本來無聲的影片配音。製成品《不老的戰跡》（2018）既帶來可觀的票房，又獲影評人予以好評，成為話題之作。可是，與其說是電影「修復」，可能較適合名之為電影「改造」。

## 「修復」之本

楊可欣指出，電影商將舊電影



FIAF 周年大會會場  
The venue of the 75th FIAF Annual Congress and Symposium

「修復」後重新發行，一般是從商業價值的角度出發，務求把影片「去舊」，變成儼如全新製作的電影去吸引新一代觀眾。資料館「修復」電影則以「還原」為目的，著重保持影片原貌，只處理菲林經歲月洗禮後產生的變化和留下的痕跡，而不作任何改動和美化。兩者的目的和標準自然截然不同。

楊可欣坦言，以數碼方式修復電影時，如何拿捏保持原貌的準則，是一項極大的挑戰。例如本館在修復《正德皇夜探龍鳳店》（1958）時，因戲內不少華麗衣飾都用上透亮及反光的物料，電腦未必能分辨畫面上的閃爍，究竟是塵垢還是衣飾所致。為免影響衣飾原來的閃爍感，技術員必須以人手逐格修正畫面，反覆測試修

正的程度，過程中難免要作出取捨。

## 「數碼化」與「修復」之別

今年度的財政預算案撥款2,000萬元予本館，加快將急需保存的電影孤本和電影菲林數碼化，旋即引起媒體及公眾關注電影修復的議題。值得注意的是，不少人都以為數碼化即等同修復，這實在有必要釐清兩者的分別。數碼化是把菲林掃描，以利保存和運用，而修復則牽涉更多複雜的工序。雖然如此，電影數碼化的過程也殊不簡單。首先，技術員要檢查及記錄菲林的狀況，狀況許可的話，便把各處破損如崩邊、損壞齒孔、鬆脫駁口等，以耐酸、耐熱及光穩定性優良的典藏級聚脂膠紙把破損逐一修補。為使影音訊號質素進一步提高，最後還會以有機溶劑去除菲林上的污漬及油漬。清潔好後，技術員會將菲林放到一台菲林掃描機上進行數碼化，製成影像和音訊檔案。之後，須再作基本調整，令全片的光暗和顏色盡量統一。數碼化後，才可開展修復工序，包括減輕影像晃動及抖動，去除斑點及刮痕，以及修正顏色等等。而一部影片動輒要花上數以年計的時日，始能完成修復。■



Hosted by Cinémathèque Suisse (Swiss Film Archive), the 75th International Federation of Film Archives (FIAF) Congress and Symposium was held in Lausanne, Switzerland between 7-13 April of this year. Janet Young, Head of the Hong Kong Film Archive, was in attendance at the annual event to exchange news on the latest development in the archival profession with fellow FIAF members around the globe.

## The Reverberations of a 'Makeover'

The theme of this year's symposium was 'From the Past to the Future of Film Archives', which was a widely-encompassing topic but inspired particularly enthusiastic discussion on ways to promote collections of film archives. Colourising B&W films could perhaps attract attention of the general public but deserves our deeper contemplation. Young believed that 'there are two sides to every coin': film archives are often perceived to be relatively serious and conservative, as their duty is to conserve historical artefacts; therefore, innovative marketing and promotion could help inject youthful energy into their public image and also resonate more effectively with the younger generations. That being said, innovation may not be the right answer when it comes to film restoration.

At one of the sessions of the Technical Commission, participants discussed a collaboration between Britain's Imperial War Museums and Peter Jackson, acclaimed director of the *Lord of the Rings* trilogy, to restore B&W WWI documentaries. Jackson colourised the footage, added special and sound effects, and even hired lip-reading experts to interpret dialogues between soldiers, thereby adding a completely new soundtrack to what might have been originally silent footage. The final product, *They Shall Not Grow Old* (2018), did exceptionally well at the box office and was one of the most discussed and critically-acclaimed films. Yet, given Jackson's creative deliberations, it is perhaps more accurate to say that *They Shall Not Grow Old* is a 'makeover' rather than a restoration.



研討會探索「電影資料館的過去到未來」  
This year's symposium explored the theme  
'From the Past to the Future of Film Archives'

## The Core of 'Restoration'

Young pointed out that when film companies 'restore' old movies, it is mostly for redistribution purposes. In order to maximise commercial value, the films are 'de-aged' in a sense; they almost look like new releases, so as to attract a new generation of audiences. The Archive, however, see 'restoring a film' as an act of 'bringing it back to its original state'. We strive to preserve the original look and feel of the movie, and therefore only focus on tackling the wear and tear left over by time on the film, rather than actively seeking to change or enhance anything. There lies a world of difference in the purpose and standards between the two approaches.

According to Young, determining the 'original state' of a film in the process of digital restoration is an immense challenge. For example, during the restoration of *Emperor Zhengde's Night Visit to the Dragon and Phoenix Inn* (1958), our technicians noticed that the software were unable to distinguish whether some of the flickerings were caused by dust or the elaborate costumes which were made of translucent or reflective fabrics. In order to preserve the original shimmering effect radiated by the costumes, our technicians had to correct each frame manually and test the gradation adjustment multiple times,

often having to make difficult choices during the process.

## The Differences Between 'Digitisation' and 'Restoration'

In this year's Budget Speech, the Financial Secretary announced that \$20 million would be allocated to the Archive for digital conversion of sole copies of films and celluloid films in urgent need of archiving. This promptly brought the attention of the media and public to the discourse of film restoration. However, many falsely believe that digitisation equals to restoration—there are important distinctions between the two. Digitisation is the process of scanning a film for preservation and access, while restoration involves a process which is a lot more complex. Having said that, film digitisation is by no means simple either. First of all, a technician has to check and record the condition of the film. If the condition allows, the next step would be to use acid-resistant, heat-proof and light-stabilising archival polyester tape to mend imperfections, such as frayed edges, damaged perforations and worn-out splices.

Finally, to further enhance the audio-visual quality, organic solvent is used to clear away stains and grease on the film. After cleaning, the film is placed on a scanner for digitisation, and saved as video and audio files. Basic adjustments are needed afterwards to make sure that the colours and brightness remain consistent throughout. Only after digitisation can the restoration process begins, including the removal of flickering, shakiness, spots, scratches, as well as colour correction. A full-length feature film may take years to be fully restored. [Translated by Rachel Ng] ■

# 記憶·歷史·資料館

## —SEAPAVAA 2019, 努美亞

Memory, History, and Archives:  
SEAPAVAA Conference 2019, Nouméa

郭靜寧 Kwok Ching-ling



「**聯**合國教科文組織以『記憶機構』(而非『歷史機構』)這個概念,統稱資料館、圖書館、博物館及性質相近的機構,包括影音資料館。」雷愛密遜博士在研討會談到「記憶機構」這個概念的時候,我想:這意味著甚麼呢?

以「記憶·歷史·資料館」為主題的第23屆東南亞太平洋影音資料館協會(SEAPAVAA)年度會議(25-30/6/2019),地點在法屬新喀里多尼亞首府努美亞,東道主為伯恩海姆圖書館,聯同切巴歐文化中心舉行。

兩天的研討會中,主題演講講

者米克紐咸回望沉痛的民族誌歷史,強調「事關尊重」的精神;新加坡南洋理工大學的郭建文教授廣博地論析當前數碼世代轉型的特質。認識歷史,我們才能適得其所地轉變。記憶和歷史互為表裡,為甚麼從前稱為「歷史機構」,現在提倡為「記憶機構」呢?我即時的聯想是突顯「以人為本」的取向,記憶來自人,集結不同的人,傳去給更多世代的人。不是都在強調面臨數碼轉型嗎?科技萬歲,數碼洪流勢不可擋,而存在的問題卻又不少。思量多位講者的話,說到底,數碼轉型是與新世代接軌的橋樑,

面向多元的社區,俾能更有效地運用和發揮文化遺產。然而,不可忽略的是「文獻遺產」,也是記憶的一部分。建立身份認同,記憶才能變得鮮活,將過去、現在連結至未來。

以戲會友,我選了本館的國泰電影研究為講題作分享。會議期間但見多位資深影音資料專家和SEAPAVAA執行委員,不辭勞苦,為著專業水平的與時並進、不斷提昇,聯繫業界、鼓勵同業——正是這股精神啟發著後來者呢!■

郭靜寧為香港電影資料館研究及編輯組一級助理館長



執行委員會成員主持會員大會  
The Executive Council hosted the General Assembly.

‘UNESCO uses the concept of “memory institutions” — not history institutions — to collectively describe archives, libraries, museums and similar bodies, including audiovisual archives’. As Dr Ray Edmondson broached the concept of ‘memory institutions’, I mused: What this notion, by implication, could mean?

Under the theme ‘Memory, History, and Archives,’ the 23rd annual conference of the Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA) was held from 25 to 30 June 2019 in Nouméa, capital of the overseas French territory New Caledonia. Bibliothèque Bernheim along

with Tjibaou Cultural Centre were the hosts of the conference.

In the two-day conference, keynote speaker Mick Newnham reviewed the history of ethnographic collections, issues confronting the indigenous people, and re-iterated the virtue of respect. Meanwhile, Professor Kwok Kian-woon of Nanyang Technological University Singapore presented a comprehensive analysis of the core attributes of digital transformation. Only through understanding history can humankind adapt to changes.

Memory and history are symbiotic concepts — why propose calling ‘memory institutions’ instead of ‘history institutions’ now? My immediate association was that it signified a shift to a ‘people-based’ approach. Is digital transformation not a subject we all call attention to nowadays? Long live technology! There’s no stopping it. But the seriousness of the inherent problems should not be underestimated. After

digesting different notions presented by various speakers, one conclusion is beyond dispute: digital transformation is a bridge that connects us to the new age, cultivating a community that respects diversity. Only then can we exploit the rich potential of cultural heritage. Establishing a sense of identity keeps memory fresh and alive, connecting the past, the present and the future.

I too shared with my fellow attendees the Archive’s research on the Cathay repertoire. During the conference, I witnessed how devoted the many veteran audiovisual archivists and SEAPAVAA executive council members were to maintaining our community in close liaison, as well as boosting the morale of our fellow archivists — so as to advance our professional standards and evolve with the times. This is precisely the spirit that will inspire successive generations!

[Translated by Sandy Ng] ■

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# 如幻擬真：體驗電影配樂與音效的奧妙

## Magically Real: Experience the Secrets of Film Scores and Sound Effects

為響應今年的香港博物館節，「聽而不覺——電影配樂與音效」（24/5—25/8/2019）展覽特備兩項節目，帶領大家用耳朵代替眼睛，體驗聲音在電影夢工場裡的奇妙作用。

### 齊來「聽」電影 ——電影配樂現場示範

電影配樂師陳玉彬選了默片《西廂記》（1927）的一個段落即席配樂，為7月6日的現場示範揭開序幕。講者羅展鳳闡釋默片與有聲電影的分別，在於前者的配樂會貫穿整部電影，觀眾的視覺和聽覺有密切關係，兩者所迸發的火花在看戲時已由大腦接收。後來有聲電影面世，導演與作曲家的溝通多以「基調」著眼，把電影的調子分類，比方「史詩式的」（如《無間道》〔2002〕）、「陰沉的」（如《旺角黑夜》〔2004〕）、「輕快的」（如《志明與春嬌》〔2010〕）、「風格化的」（如《阿飛正傳》〔1990〕）以及「陽剛的」（如《黃飛鴻》〔1991〕）等。

接著，陳玉彬以梁朝偉在《阿飛正傳》的選段，即場進行創作與「幻想」。陳先以浪漫時期的鋼琴曲配樂，後再嘗試結他聲，乃至大樂團的史詩式風格，推敲梁的不同內心狀況，最後再與原版本作比較，彰顯音樂的魔力。

### 為電影發聲——電影音效親體驗

展覽廳內設置的互動擬音房，讓參觀者觀看教學短片後，活用各種道具為影像配上音效。7月7日的工作坊更邀請香港知專設計學院講師張偉倫講解擬音的過程，並由多位「數碼音樂及媒體高級文憑」學生即場示範，運用實物道具及電子樂器製作音效。

示範人員以模擬打麻將聲起始，先用真正的麻將製造疊牌聲，再將一堆波子放在手心碰撞，模仿洗牌聲。接著，他們以膠袋仿製柴火燃燒的聲音，透過轉換拿捏的力度和節奏，控制「火勢」，又運用布條、厚書、枕頭等模擬拳擊的聲音。張偉倫補充，武俠片內的刀劍聲可用鐵尺重塑。最後，示範人員利用電腦軟件，調校預先錄製的引擎聲，上演了一場緊張刺激的賽車。

參加者無不為擬音師的想像力和創意驚嘆，還立刻學以致用，在示範人員的指導下，一嘗當擬音師的滋味，大小朋友都玩得不亦樂乎。



In support of this year's Muse Fest HK, 'Invisible Perception—Film Scores and Sound Effects' (24/5-25/8/2019) included two special programmes, inviting the audience to use their ears to experience the wonders of sound in the world of cinema.

### 'Listen' to a Film — Live Scoring Performance

Film score composer Julian Chan commenced the live film-scoring demonstration on 6 July with an excerpt of the silent film *Way Down West* (1927). Guest speaker Angela Law went on to explain the difference between silent and sound films. As the former's soundtrack would be played throughout the entire movie, the audience's visual and auditory perception were closely linked together and the brain received signals from both channels simultaneously while watching the movie.

Later with the development of sound films, the director and the composer shifted to communicate with the audience through a 'key tone', and setting the mood of the film through the tone such as 'epic' (e.g. *Infernal Affairs*, 2002), 'gloomy' (e.g. *One Nite in Mongkok*, 2004), 'light-hearted' (*Love in a Puff*, 2010), 'stylised' (*Days of Being Wild*, 1990) or 'macho' (*Once Upon a Time in China*, 1991), etc. Chan then used a scene with Tony Leung from *Days of Being Wild* to re-create and 'imagine'. Chan began with scoring the scene using piano music from the romantic period. Then he revisited the scene with the guitar, and again with a big orchestral score in the epic style. Chan ended the demonstration with the original score to highlight how the choice of music could project a completely different state of mind of the same character.



張偉倫在工作坊中講解擬音過程  
Allen Cheung explained the process of producing sound effects at the workshop.



陳玉彬即席示範配樂  
Julian Chan performed improvised scoring



電影音樂研究者羅展鳳  
Film score researcher Angela Law

## A Different Cinematic Voice — Sound Effects Workshop

Inside the Exhibition Hall is a specially installed 'foley recording studio', where visitors could watch a tutorial video by foley artists and then try their hand at creating different sound effects using the right tools. The workshop on 7 July especially invited Allen Cheung, lecturer at the Hong Kong Design Institute, to explain the process of producing sound effects. A number of students of Higher Diploma in Digital Music and Media also demonstrated on the spot how to use physical props and electronic musical instruments to create foley sound effects.

The demonstrators started by simulating the sounds of a mahjong game, first by using real mahjong tiles to create the stacking sound, and then by crunching a set of marbles in the palms of their hands to simulate the shuffling sound. After that, they crumpled a plastic bag to imitate the sound of firewood burning, adjusting the 'fire intensity' through the strength and rhythm of their rumpling. Cloth strips, thick volumes of books and pillows alike were also used to simulate the sound of striking.

Cheung added that sounds of swordplay in *wuxia* films could be generated by fencing with steel rulers while the demonstrators used computer software to tune pre-recorded engine sounds and stage a thrilling car race. Participants were all amazed by the imagination and creativity of foley artists, and everyone had the chance to apply what they had learned immediately and be a foley artist. Kids and grown-ups alike all enjoyed it and had so much fun. [Translated by Hayli Chwang]



齊來做擬音師  
Let's be a foley artist



吳穎嫻  
Ng Wing-han

## 虛妄的道德高地與貴族孽緣 The Hypocritical Moral High Ground and the Aristocrats 5/5/2019

本館節目組二級助理館長吳穎嫻從電影語言分析多部改編自俄國小說《安娜卡列尼娜》的電影。美國版《春殘夢斷》（1935）的女主角嘉寶，原是默片女星，擅長以面部表情演戲，因此電影多以她的特寫鏡頭傳達複雜情感。部分改編自這部小說的電影則透過鏡像反映女主角的內心世界，例如香港版《春殘夢斷》（1955），白燕坐在梳妝台前觀照自己，鏡內赫然出現丈夫馬師曾，反映她在父權社會中的孤獨無助；而《愛比戀更冷》（1997）的蘇菲瑪素在鏡中看到情人，則帶出二人之間的隔閡。至於《貴族孽緣：安娜·卡列尼娜》（2012），在開場時透過人物走動去換景，仿如舞台劇般，藉此表達戲內所有人無時無刻都在飾演別人期望的角色。吳又指出，香港版《春》片中白燕沒有任何內心獨白，反映當時女性缺乏話語權，但故事以開放式作結，不像有些版本以自殺悲劇告終，可見導演對女性自主之路仍抱有希望。

Ng Wing-han (HKFA Assistant Curator II, Programming Unit), analysed various film adaptations of the Russian novel *Anna Karenina* from the perspective of film language. Ng expounded that Greta Garbo, the leading actress in the 1935 American namesake version, was originally a silent film star known for her evocative facial expressions onscreen; therefore the film used plenty of close-ups to allow her to elicit the character's complex and diffuse emotion states.

Other film versions, on the other hand, made use of mirror reflections to reveal the protagonist's inner world, added Ng. In the Hong Kong-made *Anna* (1955), Pak Yin sits in front of the dressing table and is taken aback to see her oppressive husband (played by Ma Si-tsang) in the mirror, suggesting her isolation in a patriarchal society. Similarly, the moment Sophie Marceau sees her lover in the mirror in *Anna Karenina* (1997), she also sees the chasm in their relationship. Ng stated further that with its theatrical setting and characters' stylised movements, *Anna Karenina* (2012) began as though it were a stage play, conveying the idea that 'the film characters are constantly playing according to others' expectations'. Ng observed that the director of *Anna* gave Pak Yin no inner monologue, reflecting women's lack of voice in that social milieu. Unlike some other versions, the film did not end in suicide but put forward an open-ended conclusion—suggesting the director's optimism towards the fate of women's liberation.



「瑰寶情尋」之「賞文·閱影：外語名著改編」(10/2-8/9/2019)，每月一節的放映和座談會，一連八節，尚有兩節於八月和九月舉行。  
'Archival Gems—Worth a Thousand Words: Adaptations of Foreign Literary Classics' presents eight sessions of screenings and seminars each month during the period 10/2-8/9/2019. The remaining two sessions will be hosted in August and September respectively.



喬奕思  
Joyce Yang



陳守仁教授  
Prof. Chan Sau-yan

## 女性命運：在道德與婚姻兩岸 A Woman's Destiny—Caught Between Matrimony and Morals 2/6/2019

喬奕思以朱石麟導演的《新婚第一夜》(1956)與李晨風導演的《一夜難忘》(1961)，作女性命運題旨的引申討論，兩片皆改編自托馬斯哈代的《黛絲姑娘》。談道德與婚姻的兩岸，觸及的是對立的二元概念。一是個人的道德；二是性的倫理。在舊社會，性的責任往往落在女性的肩擔上，守著貞操是女性的義務。《一夜難忘》的韓瑛遭表哥欺凌，卻被奶奶指是不貞女子。

原著與波蘭斯基執導的《黛絲姑娘》(1979)均談及神權及父權，《新婚第一夜》壓軸一場便顯示了導演在改編時的「選擇」和「發揮」。戲中當丈夫得悉新婚妻子失了貞操，公公帶人進來指罵她為壞女人，夏夢的回應代表了當代女性的集體反斥——這不是我的錯，男女根本得不到平等的待遇，男的大可娶那麼多「小姨太」！喬指這便是戲中強弱對比的反差，夏夢的角色不會讓婚姻在謊言和妥協之下勉強維持。

Based on *The Wedding Night* (1956) by Zhu Shilin and *A Night to Remember* (1961) by Lee Sun-fung, both adapted from Thomas Hardy's novel *Tess of the d'Urbervilles*, Joyce Yang extended the discussion to women's destiny. The topic was largely viewed in two binary concepts, touching upon the dichotomy between morals and sex ethics. Traditionally, the responsibility of upholding sexual morality and keeping virginity intact always rested with the women. In *A Night to Remember*, Han Ying's character is raped by her cousin, but is deemed as an unchaste woman by her mother-in-law.

As for Roman Polanski's *Tess* (1979) and the original novel, according to Yang, both explored such themes as theocracy and patriarchy. The director of *A Night to Remember* assumed the liberty to 'make decisions' and 'elaborate' when adapting the story, as reflected in the final pivotal scene showing how Hsia Moon's heroine responds to insults after her husband discovers she has already lost her virginity. When the father-in-law brings in his people, abhorring the heroine for being a lascivious woman, she collectively speaks up for the women of her generation by declaring—this is not my fault. There has never been gender equality. Popular logic has it that men can marry as many concubines as they want! Yang described it as a nightmare reversal of the power dynamics as Hsia's protagonist chooses not to reluctantly maintain a marriage built upon lies and compromises.

## 《馴悍記》與兩個刁蠻公主 The Taming of the Unruly Princesses 7/7/2019

陳守仁教授指出，《刁蠻公主》(1948)及《宮主刁蠻駙馬驕》(1957)均取材自莎士比亞於約1590年所著的《馴悍記》；然而，前者是自由改編，後者則是由馬師曾與譚蘭卿於四十年代初開山的粵劇《刁蠻公主驕駙馬》改編而成。其實，粵劇界早於三十年代已改編莎翁的劇作，當中有不少「出位女性」的劇目如《刁蠻公主驕駙馬》。該劇亦是紅線女於1941年在抗戰劇團升任正印花旦時，馬師曾為其度身改編而成的作品；後來傳承下去，也是二人女兒紅虹的代表作。

陳教授介紹《馴悍記》中引領時代的想法，如有指該劇作引導男人放棄家庭暴力，改用智力「馴服」妻子；亦有研究認為丈夫及妻子各自以為對方已被馴服。惟兩部電影均以唱為主，《宮主刁蠻駙馬驕》以任劍輝及白雪仙兩位偶像吸引觀眾，只選取了《馴悍記》中彼特魯喬及凱薩琳娜這一條主線，犧牲了原著中戲中有戲、線中有線的複雜情節及隱喻。

Professor Chan Sau-yan noted that both *The Spoiled Princess* (1948) and *Unruly Princess, Arrogant Husband* (1957) were adapted from Shakespeare's *The Taming of the Shrew* written in around 1590—the former is a loose adaptation of the play, the latter has its roots in *The Sassy Princess and Her Blunt Husband*, a Cantonese opera which Ma Si-tsang and Tam Lan-hing first collaborated on in early 1940s. In fact, adaptations of Shakespeare's plays into Cantonese operas started as early as the 1930s. There was no lack of operas featuring 'avant-garde' women such as *The Sassy Princess and Her Blunt Husband*, a work which Ma Si-tsang later adapted for his wife Hung Sin Nui, when she became the leading actress of their resistance opera troupe in 1941. Hung Hung, their daughter, was able to carry on the artistic legacy and this work also became her masterpiece.

Chan cited the visionary thoughts introduced by *The Taming of the Shrew*, such as using one's intelligence, rather than domestic violence, to 'tame' one's wife; there were also critical views which deemed that both the husband and wife think it is the other half that has been tamed. Chan noted that *The Spoiled Princess and Unruly Princess, Arrogant Husband* focused on music and singing and used idols to attract the audience; the film therefore only concentrated on the relationship between Petruchio and Katherina, sacrificing the play's more intricate elements, such as the 'inner stories', interwoven plots and other symbolic implications.

三至五月的「尋存與啟迪—香港早期聲影遺珍④」系列座談會，來到尾聲，五月的兩節座談，分別以「奇幻」和「小說改編」為題。Series of seminars scheduled from March to May as part of the 'Early Cinematic Treasures Rediscovered ④' programme had drawn to a close. The two seminars in May were dedicated to the themes of 'Fantasy Film' and 'Adaptations of Novels'.



林紀陶  
Lam Kee-to



曾肇弘  
Eric Tsang Siu-wang

## 奇幻電影趣怪事

### The Adventure of Hong Kong Fantasy Film

12/5/2019

林紀陶從字面釋義，由表入內界定奇幻電影。林指，「奇」即「新奇」，英文為令人訝異的「Amazing」；幻即「怪誕的」，英文簡譯為「Fantastic」。早在默片時期，拍攝團隊已開始構思一些畫面奇特的鏡頭，法國黑白無聲電影《月球歷險記》（1902）更被視為奇幻電影開山的經典之作。

香港奇幻電影發展方面，較早期的有本土製作的《莊子試妻》（1914），原故事戲玩生與死又帶點說教意味；三、四十年代，中國影壇有聲音指神怪電影小說導人迷信，受到社會的評擊，對於有「毒草」成份的創作，更有所禁制。林指唯獨香港的環境較特殊，奇幻的素材非但不落後，更發揚光大，不少寫實的題材也運用奇幻的表達方式。

林認為「尋存與啟迪」系列展示父母輩的草創期電影。是日座談前選映的《觀音化銀》（1940）鏡頭運用較單一，拍攝手法亦滲著舞台劇式的處理和效果，而當時不少演員也有著舞台劇或粵劇背景。

In defining 'Fantasy Film', Lam Kee-to started with its immediate denotation: 'In Chinese, "fantasy" (*qihuan*) can be literally translated as "novelty and absurdity", which further means something "amazing and fantastic" in English that fits the context exactly'. As early as the silent film era, there were already films that dealt with whimsical elements on screen. Lam acknowledged that French B&W silent film *A Trip to the Moon* (1920) was widely considered a pioneering fantasy masterpiece.

As for the development of Hong Kong fantasy films, *Chuang Tzu Tests His Wife* (1914) was an early example. Its story plays with the idea of life and death with didactic overtones. In the 1930s and 40s, fantasy films and fictions about supernatural beings and/or imaginary worlds were criticised for fueling 'superstitious sentiment' in the Chinese cinema, and restrictions were placed on films that contained 'toxic ingredients'. However, Lam noted that under Hong Kong's exceptional circumstances, not only were fantasy elements not being suppressed, they kept flourishing; even for 'realistic' films, many applied a 'fantastic' way of expression.

Lam applauded the 'Early Cinematic Treasures Rediscovered' series for showcasing local formative fantasy films, and he observed that the screening *The Goddess Helps the Bridge Builder* (1940) was governed by a monotonous range of camera set-ups and positions, which resembled theatrical presentations; many of the actors at that time in fact had a theatre or Cantonese opera background.

## 金錢與愛情之間

### ——早期小說改編的再發現

### Between Money and Love:

### Adaptations of Early Hong Kong Novels

18/5/2019

曾肇弘指出，三、四十年代的香港民眾多以閱讀報刊連載小說消閒，靈簫生、怡紅生、望雲等通俗小說作家因而闖出名堂。他們部分受歡迎的作品會被片商看中，改編成電影，例如《辣手蛇心》（1947）、《瘋狂月老》（1948）、《青衫紅淚》（1948）等。這些改編自小說的電影多反映其時的社會面貌，以《蓬門碧玉》（1942）和《相逢未晚》（1949）為例，兩者皆描述女招待與客人的感情糾葛以及遭受歧視的情況，而翻閱當時的報章，也會看到與女招待相關的桃色新聞。又例如《辣》和《瘋》均提及主角淪為老千，其來有自，當年警方便成立了專責部門，整肅老千橫行的情況。

曾肇弘也提到通俗小說常出現大膽情節，但因電檢制度等限制，未必能照搬上銀幕，例如《青》中，白燕坐上寫字枱賣弄風情，雖已令觀眾譁然，但若與不乏性愛場面的原著對讀，實已大為「淨化」。

As Eric Tsang Siu-wang pointed out, in the 1930s and 40s, many Hong Kongers filled their leisure time by reading serialised fiction. Popular fiction writers who made their names during this period included Ling Siu Sang, Yee Hung Sang, and Mong Wan. Some of their acclaimed works caught the eye of film companies and were adapted into movies, e.g. *The Evil Mind* (1947), *The Crazy Matchmaker* (1948) and *A Poor Lover's Tears* (1948). Tsang noted that many of the adaptations were reflections of the society back then. For example, *The Rich House* (1942) and *Never Too Late to Meet* (1949), which both portray the love entanglements between waitresses and their patrons, and reflect the social prejudices these women experience. Indeed, if one were to read the newspapers of those days, there were often reports of sex scandals involving waitresses. In both *The Evil Mind* and *The Crazy Matchmaker*, the protagonists are conmen, a reflection of the times when fraud and double dealing were rife, which led to the setting up a special police unit to tackle these prevalent criminal acts.

Tsang also remarked that steamy love scenes were common in popular fiction, but could not be shown onscreen due to contemporary censorship constraints. In *A Poor Lover's Tear*, for example, there is a scene in which Pak Yin sits on the office desk playing the coquette. Although it may have caused uproar among audiences back then, Tsang deemed that the scene was rather 'sanitised' and 'clean' compared to the frequent sex scenes in the original text.





## 悠悠舊電影 兩代香港情

### Cross-Generational Appeal of Golden Oldies

曾肇弘 Eric Tsang Siu-wang

**都**說現在香港有新舊之間的世代矛盾，此間不如暫且放下分歧，兩代人一起看一場電影吧。

由2012年至今，每年由康樂及文化事務署主辦，委約電影文化中心（香港）統籌的「舊電影·香港情——老幼齊講戲」活動，正是抱著推動電影文化、促進長幼共融的宗旨舉行。

電影文化中心（香港）一向致力於電影教育工作，負責策劃這項活動的中心副主席許素瑩，本身是看五、六十年代的粵語片長大。她覺得粵語片除了反映當時的社會面貌之外，也教曉了觀眾如何做人，當中很多道德倫理思想，一直受用至今，可是，現在年輕一代鮮有機會接觸這些舊電影。另一方面，她又有感於安老院的長者缺乏娛樂節目，亦沒有能力走出院舍看電影，所以很想將電影帶入學校與社區，連繫老、少兩個不同的年齡層。

整項活動大致上分為幾個環節：首先，中心會派員到小學，給學生放映電影，放映後由導賞員介紹及分析影片內容。老師會從中選出一些學生義工，他們需要多上一節工作坊，學習如何跟長者交流。另一邊廂，中心又會在安老院或長者中心，向長者放映同一部電影；然後安排學生義工與長者見面，雙方可以暢談電影情節以及日常生活。大家希望通過舊電影，向小學生灌輸互助互愛等正面的價值觀，同時成為兩代之間溝通的橋樑。

每屆活動選作巡迴放映的一部

粵語片，以老少咸宜、富教育意義的喜劇為主，過往曾選映《神童捉賊記》（1958）、《阿超結婚》（1958）、《豪門夜宴》（1959）、《難兄難弟》（1960）和《神童擒兇記》（1960）等。這些粵語片往往還有一個共通點，就是有較多舊香港的街頭實景，以及生活細節的描寫，學生可以從中了解多點上一代香港人的生活，跟現在有甚麼不同。此外，有一年曾選映神怪片《十兄弟怒海除魔》（1960），讓看慣電腦特技的學生，見識一下昔日的本地電影人，如何在有限的資源下土法炮製特技效果。

不經不覺，我已經是第六年參與這個計劃。起初因為十分欣賞活動的目的，所以二話不說便答應擔任導賞員。不過，跟很多人一樣，我當時也曾懷疑小學生究竟有沒有耐性和興趣去看一部一個多小時（有的甚至片長兩小時）的黑白粵語片？會否看了一會便打呵欠不想看呢？結果一切是我過慮了。這些年去過那麼多學校，大部分小學生不僅很喜歡看這些粵語片，甚至表現得相當專注投入。印象最深是放映《十兄弟怒海除魔》，同學們都看得非常興奮，特別是十兄弟相繼誤進陷阱觸電一幕，他們一邊大笑，一邊模仿主角們全身抖震。有位同學看完後，更主動問我們哪裡可以買到這部片的影碟呢。

今屆的「舊電影·香港情——老幼齊講戲」已於六月展開，導賞

員將會分別前往學校與長者中心各十間，巡迴放映吳回導演的《七小福》（1961）。顧名思義，電影正是環繞吳楚帆、白燕的七個淘氣的兒女，小學生應不難代入其中。對於長者而言，能夠一次過看到那麼多明星演出，特別是馮寶寶、黎小田、王愛明等陪伴成長的童星，相信會有很大的親切感。至於片中演播音劇、在飯店吃臘味飯、去新界郊遊的情節，亦會勾起很多舊日香港的回憶。

執筆之際，我已經先後去了兩間學校作導賞。有別於平時的映後談，我會從電影裡截取一些有趣及有關生活情景的場面，然後向學生提問。好像片中出現的媽姐，對於現在習慣由外傭照顧的同學，就感到十分陌生了。他們也沒有想過當年吃一頓四十多元的晚飯已經很「肉赤」（心痛），甚至要典當、借錢才能埋單。至於吳楚帆與白燕為小孩子應否做家務、犯錯要不要接受體罰等爭拗，亦很值得拿來討論。學生們都踴躍舉手發言，反應非常熱烈。

今天大家都提倡本土文化，其實粵語片正是不容忽視的瑰寶，具有跨越時代的價值。感謝一直以來眾多參與學校和機構的支持，期盼這個計劃能夠培育更多年輕觀眾，將前人優秀的本土文化傳承下去。■

曾肇弘，電影與文化研究者，現任電影文化中心（香港）董事局成員、香港電影評論學會會員，文章見於《星島日報》、網媒《虛詞》等。

A common lament is that Hong Kong society is stymied by a generational dilemma. What if the older and younger generations are able to set aside their differences and watch a movie together?

Commissioned by the Leisure and Cultural Services Department (LCSD), the Film Culture Centre (Hong Kong) has been organising the annual community initiative 'Old Movies, Old Hong Kong—Care for our Community' since 2012. The mission for putting together the event remains constant: to disseminate film culture and promote cross-generation harmony.

Since its inception, the vision of the Film Culture Centre (Hong Kong) has been to promote film education. Vice Chairman Hui So-ying is the curator of this project. Growing up watching Cantonese films from the 1950s and 60s, she believed that apart from reflecting the social realities of the period, Cantonese cinema also served to impart ethics, morals and social values, a set of essential tools to navigate the world. The invaluable lessons derived from these films are still applicable and relevant to her today. However, the current younger generation has little access to these old film classics. Likewise, Hui noticed a lack of recreational and entertainment activities for seniors who reside in assisted living facilities; they also lack the physical or cognitive ability to step out of the facilities and 'go to the movies' themselves. So she was inspired to bring these two generations together by presenting film screenings at schools and community centres.

The initiative involved a multi-pronged approach. First, staff would be sent to primary schools to screen a selected film for students. After each screening, docents would provide

background information regarding the film and facilitate a post-screening discussion with students. Teachers would later select volunteers from the student body. Student volunteers from each school would then attend a workshop to learn how to communicate with seniors. Meanwhile, the same selected film would be screened at senior community centres. Finally, student volunteers would be arranged to meet with the seniors to exchange opinions on the storylines and share their daily life experience. Through the appreciation of classic Cantonese cinema, we hope to instill positive values and inspire compassion in primary school children, bridging the communication gap between the two generations.

A classic Cantonese film is selected each year for the tour screening. Most of the films chosen in the past were comedies with educational values since they appeal to a widest age range. They include *The Prodigy Who Caught the Thief* (1958), *Ah Chiu is Getting Married* (1958), *Feast of a Rich Family* (1959), *My Intimate Partners* (1960) and *Talented Children Getting Robbers* (1960). These Cantonese film classics all contain a number of street scenes shot on location, offering glimpses of everyday life in old Hong Kong. Through these films, students began to appreciate and understand how much the culture and living conditions have changed since then. One year, we even screened the fantasy film, *The Ten Brothers Vs the Sea Monster* (1960), exposing the young students who have

been raised on computer-generated imagery, to the special effects of the past, revealing how resourceful local filmmakers were when they created 'homemade' special effects with limited resources.

Little do I know, I've already been involved with this programme for the sixth year. In the beginning, I was inspired to get involved because I supported the goals of the initiative. I volunteered my services as a docent. However, like many others, I had my doubts about whether primary school children would have the patience to sit through a sometimes, two-hour-long screening of a B&W Cantonese classic film. Would they begin to yawn and lose interest within a few minutes? As it turns out, my fears were unfounded. After visiting numerous schools through the years, I can report that most of the students enjoyed these screenings and remained engaged throughout. The screening of *The Ten Brothers Vs the Sea Monster* was especially memorable. The school children were reacting excitedly throughout the screening, particularly during the scene in which the ten brothers fall into a trap one after another and are subjected to electric shocks—the children laughed while imitating the physical reactions of the protagonists to the shock treatment. One of the students even asked us where he could purchase a digital copy of the film.

This year's 'Old Movies, Old Hong Kong—Care for our Community' initiative has begun in June. As planned, docents will visit all ten primary schools and ten senior community centres, to





《七小福》(1961): 有著七個淘氣子女之家。  
*The Seven Kids* (1961): A family with seven mischievous children.

present screenings of director Ng Wui's *The Seven Kids* (1961). As suggested by its title, the narrative centres on a couple, played by Ng Cho-fan and Pak Yin, and their seven mischievous children; a subject that should be easily relatable to primary school students. In terms of the senior viewers, the experience of seeing so many familiar faces on screen, such as child stars Fung Bo-bo, Michael Lai and Wong Oim-ing whose films they literally grew up watching, will surely bring back many warm memories. Plot details such as radio dramas, ordering claypot rice at restaurants and family outings to the New Territories, should also evoke feelings of nostalgia for the old Hong Kong.

As of writing, I have already visited two of the schools, serving as docent



義務工作發展局派員教導學生如何跟長者溝通。  
 Instructors from Agency for Volunteer Service taught students how to communicate with the seniors.

for the post-screening discussions. Unlike regular discussions, I asked the students questions that centred on specific aspects of the film related to everyday life. For example, children today accustomed to the care of domestic helpers from overseas would find the 'Ma-je' (Chinese spinster nanny) in the film quite strange. They also never imagined a 40-dollar meal back then would be considered an extravagance that would require a loan from a pawnshop. As for the conflicts between the parents in the film, such as the question of whether children should be required to do house chores and receive corporal punishment when they make mistakes, they all provided interesting topics for discussion. The students' response to my questions was overwhelming; they all raised their



跨代交流，樂也融融。  
 Communication is the key to intergenerational harmony.

hands with enthusiasm, eager to share their answers and opinions.

Today, the preservation of local cultural heritage has become a popular agenda. In this regard, Cantonese film classics are an invaluable gem that spans generations and should not be neglected. I wish to take this opportunity to thank the many participating schools and organisations for their enduring support and look forward to exposing many more young viewers to old Hong Kong movies through this initiative, so as to keep alive the exemplary cultural heritage of the past. [Translated by Sandy Ng] ■

**Eric Tsang Siu-wang** is a film and cultural studies specialist who contributes to *Sing Tao Daily* and literary website 'p-articles' among other media outlets. He is currently a board member of the Film Culture Centre (Hong Kong) and a member of the Hong Kong Film Critics Society.

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Thank you!



## 長城、新新與阿Q Great Wall, Sun Sun and Ah Q

蘇芷瑩 Karen So

香港資料館一直致力搜尋電影資料，除了菲林、劇照、海報、劇本等有關電影的資料，也會搜集電影公司和影人的文件如信件、報表、通告等，仔細研究，或會有意想不到的發現。2011年末，沈鑿治將一批他岳父袁仰安遺下的資料贈予電影資料館<sup>1</sup>，整理當中的文件，同時對照其他不同資料，將一些有關係的點連成線，當年長城改組、袁仰安另組新新的脈絡，一下子更為清晰。



《「長城」改組一年來工作總結與今後的展望》小冊子（上）內有1950年度「長城影片海外發行地區圖」（右）。可見長城改組之初，海外市場是主要收入來源，多於香港三倍，顯示它針對海外市場的變陣策略成功。

'Map of Great Wall's Overseas Distribution' (right) in *A Work Summary and Future Expectations One Year after Great Wall's Restructuring* (above). It can be gleaned from the 1950 booklet that overseas markets were the main income source during the early days of its restructuring, more than tripling that of the local box office. This strategic change proved to be a great success.



### 長城改組初期困局

本為上海著名律師的袁仰安，1947年來港，與國內認識的「電影大王」張善琨合組長城影業公司，一口氣拍下幾部佳作包括《血染海棠紅》（1949）、《蕩婦心》（1949）和《一代妖姬》（1950）。據沈鑿治所述，拍片開支龐大，公司未幾陷經濟危機，張善琨向外借款欠債，與袁仰安產生齟齬，結果張善琨退出，長城由袁仰安好友呂建康注資，改組為長城電影製片有限公司，進入「新長城」時代。<sup>2</sup>

沈鑿治指，當時左派入主長城，控制編導委員會，袁仰安已無實權，

長城驟變「進步」電影公司。<sup>3</sup>在《「長城」改組一年來工作總結與今後的展望》小冊子中，一開始便引述1950年3月1日，長城在招待員工及文化界茶會中的聲明，就是「根據新民主主義和共同綱領內所揭示的文化教育政策，製作為廣大人民所需要的影片」。

其時香港電影公司的製作資金，大部分靠南洋發行商預先墊支。然而當年亞洲地區忌憚統戰，以致長城的出品得不到青睞，台灣發行代表遭到扣押，連舊長城影片也被沒收，

長城遂變陣應付困局。按小冊子載，編導會首先停拍《翻身樂》（司馬文森編）和《金鳳花殘滿地紅》（馬國亮編）兩部政治鬥爭意味濃厚的片子，改為拍製馬國亮編的《南來雁》（1950），而為了避過審查和發行可能遇到的障礙，將第二部作品《說謊世界》（1950）首先推出，並「為了迎合海外都市中身受反動派統治者剝削的僑胞的口味，經再三修改，以諷刺鬧劇的形式來完成」，結果《說》片在海內外廣受歡迎。



名畫家任遜為《阿Q正傳》手繪的人物造型。左為阿Q（關山飾）、右為吳媽（江樺飾）。

Characters of *The True Story of Ah Q* illustrated by Ren Xun: Ah Q (left; played by Kwan Shan); Madam Wu (right; played by Ella Kiang).



## 穩佔「四大」位置

當年長城旗下人材濟濟，「大咖」演員如白光、李麗華等統統薪酬不菲，袁仰安遂積極發掘新人，其中夏夢尤其是海內外叫座力強勁的巨星。新長城的地位逐漸穩固，與邵氏、電懋、鳳凰並列國語片「四大公司」。

翻查新加坡國立圖書館有關電影大亨陸運濤的文檔，國泰機構每年與長城續簽合約，均會限定演員陣容，其中夏夢、石慧、陳思思、毛妹（袁仰安次女）等均在要求之列。1957年，國泰更去信邀請夏夢於其馬來語電影《神秘謀殺案》（1961）擔任女主角，只是夏夢以戲份太少婉拒。長城方面回覆指，夏夢作為當家花旦，合約訂明有權選擇參演哪部電影，因此只能尊重她的決定。

## 另組新新源於《阿Q正傳》

接前所述，袁仰安於長城雖為總經理，其實只是台面傀儡，一舉一動都受幕後領導監察和限制。1956年魯迅逝世二十周年，袁仰安擬開拍《阿Q正傳》，雖未獲首肯，卻得到毛澤東的老師章士釗支持，給劇本提意見和為片名題字，加上香港著名畫家

任遜已經在為角色繪畫造型，製作不得不繼續進行。最後電影拍成，但過程的種種分歧促使袁仰安與長城分道揚鑣，另組新新電影企業有限公司，回復創作自由。<sup>4</sup> 沈鑿治此時加入新新，正式參與電影工作。

1957年11月長城致陸運濤的信中，也有談及新新的成立，原因卻是袁仰安配合長城業務拓展而另組公司，遂要求國泰以長城的同等條件，與新新簽訂片約。然而，按沈鑿治憶述，新新能與國泰合作，乃因國泰主管發行的俞普慶正是袁仰安老同學。儘管事實為何，1958年《阿Q》上映時新新已經成立，即使影片實為長城製作，掛名時卻是長城、新新聯合出品，新新兼任發行。

《阿Q》創下當年新加坡最高票房紀錄，男主角關山獲第十二屆瑞士羅迦諾國際電影節最佳男演員銀帆獎，成為首位於國際影展獲獎的香港男演員。成績如此亮麗，國內評論卻靜默無聲。至1981年上海電影製片廠的《阿Q正傳》全國公映，袁仰安二十多年來的鬱悶，躍然於兩封1982年他寫給友人的信件草稿。信中，他表示「我們像做了一件甚麼犯法事情，沒有人理睬，這實在比指出影片

的缺點而不准放映還令人難受」。他覺得自己「蒙在五里霧中」，最後自行猜度，「或者是為了獲羅迦諾國際電影節男主角獎的演員關山去了台灣之故，或者是為了與徐遲聯合改編人許炎經查明是姚克<sup>5</sup>之故」。可見《阿Q》被無視，是袁仰安最難以釋懷之事。

文獻和信件是第一手電影史料，是研究電影歷史極為重要的線索。影人憑記憶縷述的事件，往往能從中中得到印證或反證，極具參考價值，是亟待發掘的寶藏。

後記：令人景仰的沈鑿治博士（1929-2019）於今年三月離世，特以此文致敬及懷念，亦感謝他對電影文化的貢獻。■

### 註釋

- 1 參見袁經樞，〈父親遺物捐贈緣起〉，《通訊》第59期（2012年2月號），香港電影資料館。
- 2 沈鑿治，〈舊影話〉，《香港影人口述歷史叢書之二：理想年代——長城、鳳凰的日子》，香港電影資料館，頁255-256。
- 3 同上，頁256。
- 4 同上，頁269-270。
- 5 其時姚克是親台灣的電影懋業有限公司編劇（「電懋」由國泰機構董事長陸運濤在港成立）。

蘇芷瑩為自由工作者，並為香港電影資料館搜集組項目統籌。



長城時期：（左起）袁仰安蘇燕生伉儷、夏夢、陳丕士夫人、李萍倩導演、陳丕士、石慧、傅奇及友人

The Great Wall era: (from left) Yuen Yang-an and wife Soo Yien-sun, Hsia Moon, wife of Percy Chen, director Li Pingqian, Percy Chen, Shek Hwei, Fu Che and friends.

With acquisition at the heart of our mission, the Hong Kong Film Archive is always on the lookout for historical materials that provide glimpses of local film history. Delving deeper into this eclectic range, from film-related artefacts such as prints, stills, posters and scripts, to letters, reports and memos that were part and parcel of the operation of film organisations and their personnel, one might stumble upon a wealth of delightful discoveries.

In late 2011, George Shen donated a stash of film-related personal effects owned by his late father-in-law, Yuen Yang-an.<sup>1</sup> It kick-started a regimen of sorting and collating work at the Archive: from comparing various source materials to connecting the dots, there emerged a clear picture of the restructuring of the Great Wall, the departure of Yuen Yang-an from Great Wall and his subsequent establishment of Sun Sun Film Enterprises Ltd.

## Predicament Facing Newly Restructured Great Wall

Yuen Yang-an, a famed solicitor, left Shanghai for Hong Kong in 1947. He went on to co-found the Great Wall Pictures Corporation with an old acquaintance, Zhang Shankun, who was hailed as the King of Chinese Cinema. Great Wall immediately launched into production and churned out a string of fine works, including *Blood Will Tell* (1949), *A Forgotten*

*Woman* (1949) and *A Strange Woman* (1950). Yet, according to Shen, the studio was soon plagued by a mammoth budget crisis. Excessive borrowing left Zhang mired in debt and in odds with Yuen. Following Zhang's departure, Great Wall received an injection of funds from Yuen's friend, Lü Jiankang, which facilitated its restructuring into the The Great Wall Movie Enterprises Ltd and ushering in a new era as the 'new Great Wall'.<sup>2</sup>

As Shen remarked, Great Wall's administration was overtaken by left-wing forces and Yuen was stripped of power. Great Wall was turned into a 'progressive' studio overnight.<sup>3</sup> Among the artefacts Shen donated was the booklet, *A Work Summary and Future Expectations One Year after Great Wall's Restructuring*. Marking the opening of the booklet is a statement made on 1 March 1950 during a gathering over tea with staff members and people from the cultural sector: 'To make films that the people need, based on the cultural education policies revealed in New Democracy and their common platform.'

Back then, the majority of Hong Kong films were financed by advances from distributors in Southeast Asia. Great Wall productions were shunned in Asian countries out of fear of being identified as privy to the United Front Strategy. Not only was Great Wall's Taiwanese distributor detained by the authorities, their entire back film

library was confiscated. Strategic changes became the only plausible way out of the impasse. As mentioned in the booklet, its screenwriting-directing committee agreed to halt the shooting of the unfinished *The Joy of Starting Afresh* (screenwriter: Sima Man-sum) and *Grieving for the Loss: Golden Phoenix and the Falling Petals* (screenwriter: Ma Kwok-leung), two films that carried a heavy political overtone, so as to make way for *Home, Sweet Home* (1950; screenwriter: Ma Kwok-leung). To clear possible obstacles to passing through the censors and reaching distributors, it was decided to schedule *Awful Truth* (1950) for early release, a film which, 'tailoring to overseas Chinese urbanites who were exploited by counter-revolutionary rulers, went through rounds of revisions and wrapped up as a satirical, farcical comedy.' *Awful Truth* proved to be an instant hit, both at home and abroad.

## A Firm Spot Among the Big Four

Great Wall counted big-name stars Bai Guang and Li Lihua among their stellar line-up — all with a stellar paycheck to match. Yuen's pressing task was to unearth new talent. Among the up-and-comers was Hsia Moon, who excelled herself with her crowd-pulling prowess. Slowly but surely, the 'new Great Wall' forged its place among the Big Four of Mandarin cinema alongside Shaw, Feng Huang and Motion Picture & General Investment Co. Ltd. (MP & GI).

Upon combing through the archival records on Loke Wan Tho, Singaporean movie magnate, housed in the National Library in Singapore, it was revealed that, on renewing its annual contract with Great Wall, Cathay Organisation had the make-up of its dream cast written into the clause: Hsia Moon, Shek Hwei, Chen Sisi and Mao Mei (aka Christine Yuen, second daughter of Yuen Yang-an) were



among the sought-after names. In 1957, Cathay even wrote a letter to Great Wall inviting Hsia Moon to star in the Malay film, *No Lights for Murder* (1961), only that Hsia deemed it a measly bit-part role and rejected the offer. In Great Wall's reply it was stated that Hsia Moon, who was contracted as an A-lister of the studio, was at liberty to choose the roles she wished to play. Her wish would be their demand.

## *The Story of Ah Q*, Catalyst for Sun Sun

As mentioned before, despite being general manager of Great Wall, Yuen Yang-an was little more than a puppet whose strings were pulled and whose every move was watched by the masterminds behind the scenes. In 1956, Yuen intended to commemorate the 20th anniversary of Lu Xun's death by adapting the novel, *The True Story of Ah Q*, for the screen. Despite being turned down flat initially, Yuen soon received a vote of confidence cast by Zhang Shizhao, teacher of Mao Zedong, who made suggestions on the script and rendered the film title in his calligraphy. With renowned artist Ren Xun furnishing illustrations of the character designs, there was no holding Yuen back. The film was duly completed but the many clashes of ideas and personalities along the way only served to hasten Yuen's departure from Great Wall. Yuen reclaimed his creative liberties by establishing Sun Sun Film Enterprises Ltd.<sup>4</sup> It was then George Shen joined Sun Sun and embarked on a life of filmmaking.

The establishment of Sun Sun was mentioned in the letter that Great Wall addressed to Loke in November 1957, which tells a different version of the story: Since Yuen's setting up of the offshoot, Sun Sun, was necessitated by Great Wall's business expansion, Cathay was requested to



袁仰安（左圖·右一）及沈璧治（右圖·中）：袁（總導演）、沈（聯合導演）執導新新公司的《鍍金世界》（1962）。

Yuen Yang-an (left photo, 1st right) and George Shen (right photo, middle): Yuen (chief director) and Shen (co-director) directed Sun Sun's *The Spell of Love* (1962).

enter contracts with the new studio on the same conditions as those with Great Wall. However, such a claim was refuted by Shen, who called to mind that the bond between the two studios was sealed by none other than Paul Yui, head of distribution at Cathay and Yuen's old school friend. Setting truth aside, Sun Sun was up and running by the time of *Ah Q*'s release. Even if the film was indeed Great Wall's solo effort, it was officially billed as a Great Wall-Sun Sun co-production with Sun Sun acting as distributor.

*Ah Q* smashed the box office record in Singapore and won Kwan Shan, who played the titular character, the Silver Sail Award for Best Actor at the 12th Locarno International Film Festival in Switzerland, the first international accolade bestowed on a male actor from Hong Kong. Ironically, a film that was critically and commercially acclaimed abroad was given the silent treatment from Mainland critics. It was twenty-odd years later, in 1981 that, when the Shanghai Film Studio's adaptation of *The True Story of Ah Q* was hitting the screens across the country, Yuen poured out years of hurt and grievances in two draft letters he wrote to his friends. His words read, 'It's as if we were given the cold shoulder for a trespass we didn't commit. It's much more upsetting than producing a badly made film and being barred from releasing it.' Sensing that he

had been kept 'totally in the dark', he drew his own conclusions: 'Perhaps it was because Kwan Shan, who was crowned Best Actor at the Locarno International Film Festival, went to Taiwan, or because Yao Ke<sup>5</sup>, working under the pseudonym of Xu Yan, was unmasked as Xu Chi's co-screenwriter on the film'. Regardless the snub the film received left a bitter taste in Yuen's mouth.

Textual records and letters are a precious primary source of information that provides vital clues to deciphering the history of our cinema. Weaving together different narrative threads, they form a tapestry of remembrance, a treasure trove awaiting discovery and exploration with which the validity of a claim can either be affirmed or disputed.

Postscript: The most revered and esteemed Dr George Shen (1929-2019) passed away in March this year. This article is a tribute to a truly remarkable man who spared no efforts in contributing to film culture. [Translated by Agnes Lam] ■

### Notes

- 1 Jane Shen, 'Picking Up from Where Our Father Left Off', *Newsletter* (Issue 59, February 2012), Hong Kong Film Archive.
- 2 George Shen, 'Filmdom Anecdotes', *Oral History Series (2): An Age of Idealism: Great Wall & Feng Huang Days*, Hong Kong Film Archive, pp 295-296.
- 3 *Ibid*, p 296.
- 4 *Ibid*, pp 305-306.
- 5 Yao Ke was then a screenwriter with the pro-Taiwan Motion Picture & General Investment Co. Ltd. (MP & GI, founded by Cathay Organisation Chairman Loke Wan Tho, was established to make films in Hong Kong).

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### 《蝶影紅梨記》(1959) 之「窺醉」

(左起) 任劍輝、白雪仙、梁醒波

「醉檀郎沒半點塵俗性，一夢三年纔相認」，謝素秋（白雪仙）忘形窺醉；  
趙汝洲（任劍輝）夢縈魂牽的可不也正是秋娘。

素秋一再情難自控，劉公道（梁醒波）既要勒住如野馬脫韁的素秋，又不禁配合她的紅梨夜話。  
二人一張一弛，讓劇力氣血徐疾有致，運行至「扇舞」的高潮。

### The scene 'Stealing Glances at the Tipsy Beau' from *Butterfly and Red Pear Blossom* (1959)

(From left) Yam Kim-fai, Pak Suet-sin, Leung Sing-por

'How gorgeous he is! How ethereal is my dashing beau! A three-year dream has come true just now.'  
Tse So-chau (Pak Suet-sin) steals glances at the tipsy beau. The lady who Chiu Yu-chau (Yam Kim-fai)  
dreams with obsession is in fact no one but Tse!

With her passions ignited, Tse struggles to restrain her emotions. While Lau Gung-dou (Leung Sing-por) is obliged to hold back the unbridled Tse, he conspires with the latter and brings up the supernatural legend in the Red Pear courtyard. The to-and-fro between the two actors enables the plot's 'lifeblood' to flow through, until it reaches the climatic 'Dancing with Fans'.