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Behind the Curation of 'A Different Brilliance
— The D & B Story'

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封面：二十年代的馬師曾戲寶《賊王子》，於1939年被改編為同名電影。圖為《賊王子》電影劇照。

Cover: Ma Si-tsang's 1920s opera classic, *Vagabond Prince*, was adapted into a film of the same name in 1939. The cover is a still from the film.

2020年，轉瞬間仲夏已悄悄臨近。過去數月，資料館縱有些日子因疫情而無法對外開放，但各組工作沒有絲毫鬆懈下來，仍是日復日、月復月的深耕細作，互相配合，冀望做好保育電影文化的工作。

年初出版的《香港影片大全第一卷增訂本》（一九一四至一九四一）便是各組共同努力的成果，當中所作的修訂，有不少得助於一批從紐約州檔案館搜集得來的香港電影資料。欣聞整批資料早前已悉數抵館，究竟這批資料涉及多少部電影？整理編目的過程可遇到甚麼困難？搜集組同事蘇芷瑩細說從頭。

節目組則另闢蹊徑，努力為德寶展覽搜羅未曝光的物料作展品，箇中發現及策展構思，且聽他們娓娓道來。從各處搜集得來的展品，往往還要經不少整理和修復工作，才可放於展覽中供人欣賞。修復組的同事羅宇青從如何為一把摺扇除垢開始，解說較少機會分享的文物修復及展示工作。

今年適逢粵劇大師馬師曾誕辰120周年，盧偉力博士從表演美學的角度出發，探析這位縱橫劇、影兩界，遊走粵、港，對兩地影響深遠的演藝泰斗的造詣，文中所提及的第一部《野花香》（1935）對白及《苦鳳鶯憐》（1941）故事，後者是從觀看從美國搜羅得來的拷貝得知，前者則正是引自前述的紐約州檔案館的英譯對白本，可見每一項資料的出土，都是研究的養份，一點一滴，有待人們去吸取，再結出好花好果。[mkyung@lcsd.gov.hk]

Almost without warning, summer of 2020 has crept up on us. Over the last few months, the Hong Kong Film Archive has intermittently been closed to the public due to the COVID-19 pandemic. Yet our teams have not been slacking in our work at all. Day after day, month after month, we have been working assiduously and strategically to further the cause of film conservation.

The publication of *Hong Kong Filmography Vol I (1914–1941) (Revised Edition)* is an example of cross-team collaboration. In fact, many of the revisions and additions have come from a newly acquired trove of information from the New York State Archives (NYS). We are happy to report that all batches of archival documents from the NYS have now been delivered securely to our hands, but exactly how many films are recorded in these files? What were the challenges we faced when processing and organising the information? Karen So from our Acquisition Unit gives a compelling, detailed account.

Meanwhile, in preparation for the D & B exhibition, our Programming Unit has been breaking new ground in their endeavour to find exhibits that have never been shown to the public before. Here they describe their findings and curatorial process. Artefacts sourced from different places often require a lot of follow-up work before it can be displayed before an audience, including taxonomy and conservation. Starting from the deceptively simple act of cleaning the dust and stains off a folding paper fan, Grace Lo from our Conservation Unit gives us a glimpse of the little-known world of artefact conservation and exhibition.

This year is the 120th anniversary of the birth of Cantonese opera maestro Ma Si-tsang. Dr Lo Wai-luk gives an insightful analysis of Ma's talent and impact from the perspective of performance aesthetics, a deep dive into his legendary career that spanned both the stage and the silver screen, which would continue to influence generations of performers both in Guangzhou and Hong Kong. In his essay, Dr Lo discusses the dialogue in Ma's film debut, *Wild Flower* (1935), and the plot of *Bitter Phoenix, Sorrowful Oriole* (1941). The latter is based from a copy of the film acquired from the US, while the former quotes from the English-translated dialogue script from the aforementioned NYS collection. It is a fine example of how in research, every little bit counts. Each piece of information uncovered, every detail, can be a seed for an idea, which could blossom into something interesting and beautiful with the help of a patient gardener. [mkyung@lcsd.gov.hk]

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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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「創意搖籃——德寶的童話」展覽搜記

Behind the Curation of 'A Different Brilliance — The D & B Story'

許佩琳 Hui Pui-lam



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資料館曾為不同年代的電影公司舉行回顧展，由早期的邵氏、國泰、光藝，以至近年的嘉禾及新藝城展覽，透過這些公司的面貌展現香港電影的發展脈絡。是次「創意搖籃——德寶的童話」回顧展除了延續這方面的探討，更展出大量不曾曝光的文物，希望觀眾透過精心挑選的展品，重新認識這間在八、九十年代別具特色的電影公司。

節目組一級助理館長陳彩玉表示，是次展覽得以順利舉行，有賴持有全部德寶電影公司版權的星空華文傳媒電影有限公司的鼎力支持。陳指出，星空華文得知資料館有意籌辦以德寶為主題的展覽，不但答允成為展覽的夥伴機構，授權館方在展覽中放映德寶電影的片段，並願意提供文物作展覽之用。去年九月，星空華文安排館方人員閱覽其保存的德寶宣傳品，整批資料數量及種類甚豐，大部分更是從未公開展示的珍貴資料，如連戲相簿、手稿、宣傳品底稿、造型照及劇照幻燈片等。經策展團隊精心挑選，最後選出一批「寶中之寶」作為展品。

環顧眾多的珍品，《等待黎明》（1984）的連戲相簿最令陳彩玉印象深刻，相簿內資料齊全，記錄了角色造型相關的資料，每張照片均有編號，見證了當年電影製作的情況，能保存下來實屬難能可貴。此外，陳在《秋天的童話》（1987）劇照中發現三張四吋乘五吋的正片，是周潤發、鍾楚紅及陳百強三位主角的造型照，但當中周潤發的造型又和電影中的造型不盡相同，令她大感好奇，引發團隊向導演張婉婷及編劇羅啟銳追查照片背後鮮為人知的一幕。研究員周荔嬌亦分享看到《地下情》（1986）一

批充滿美感的黑白相片，是劇照師在場景內拍攝的造型照，可見當年德寶幕後人員的專業及對宣傳的重視。

好的開始從來都是成功的一半，獲得星空華文的全力配合及支持後，策展團隊隨即開展一連串資料搜集及研究的籌備工作。為了取得第一手的資料，團隊嘗試聯絡多位當年德寶不同部門的代表人物，透過口述歷史訪問，了解各部門如何各司所長，成就一間如此獨特的電影公司。德寶猛將如雲，不得不提《等待黎明》的編劇陳冠中。周荔嬌表示，團隊得知長居北京的陳會回港擔任一個座談會的嘉賓，便聯袂出席座談會，剛巧德寶主理人岑建勳當天也在席上，於是順利邀得兩位德寶的重量級人物接受口述歷史訪問，令展覽內容生色不少。正如周所言，做研究就像在大海中連線，是次團隊不單成功與岑及陳連線，亦透過各方渠道，聯繫上更多不同時期的德寶重要影人，如後期的主理人冼杞然、創作部的陳翹英和葉廣儉、製片部的谷薇麗和陳學人、發行部的張家振和梁翥銘、宣傳部的舒琪，導演張婉婷、甘國亮和陳嘉上，以及美術指導黃仁逵，再加上演員楊紫瓊之前的訪問，令線結成面，德寶發展的全貌得以逐步浮現。

是次展覽從德寶的歷史出發，同

時旁及德寶電影的創意及特色，讓觀眾一窺當年德寶的冒起及別樹一幟的電影風格。陳彩玉表示，展出的二十多部電影文物，當中包括《秋天的童話》的導演張婉婷拍攝時用的劇本、《等待黎明》的工作照相簿、《貓頭鷹與小飛象》（1984）的宣傳小冊子、《三人做世界》（1992）的造型照等。此外，亦會展出大量難得一見的照片，包括劇照、工作照，以及拍攝現場的導演群像等。

周荔嬌指出，德寶在栽培新人及塑造女性形象方面尤其突出，可見其求變的精神。展覽的其中一個展區正



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《皇家師姐》（1985）導演元奎（左）指導楊紫瓊（右）的工作照

Yes, Madam (1985): Production photo of director Corey Yuen Kwai (left) instructing Michelle Yeoh (right)



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- 1 《等待黎明》（1984）的黑白工作照相簿
The black-and-white production still album for *Hong Kong 1941* (1984)
- 2 《地下情》（1986）的蔡琴黑白造型照
A black-and-white portrait photo of Tsai Chin from *Love Unto Wastes* (1986)
- 3 《貓頭鷹與小飛象》（1984）的宣傳小冊子
The promotional pamphlet for *The Owl vs Bumbo* (1984)

是以此為主題，介紹德寶電影中的女性形象，如《最愛》（1986）中張艾嘉和繆騫人面對愛情與友情，表現出現代女性在個人感情和道德的枷鎖中作思想角力。沈殿霞和鄭裕玲分別在《富貴逼人》（1987）和《三人世界》（1988）中展示「師奶」的力量，為爭取家庭的美滿和自身的幸福努力打拼，殊不容易。而「皇家師姐」系列則成功為楊紫瓊塑造剛柔並重的武打女星形象，堪與嘉禾旗幟製作《警察故事》（1985）的成龍分庭抗禮。動聽的電影歌曲亦是德寶電影的標誌，〈最愛是誰〉、〈似夢迷離〉及〈別了秋天〉等一首首耳熟能詳的電影歌曲，豐富了八十年代的香港流行樂壇。展覽將有展區模擬成一部德寶電影中的歌廳場景，播放多首德寶電影的經典歌曲及片段，令觀眾置身其中，在悠揚的歌聲引領下，重溫電影中動人的時刻；至於是哪部電影的場景，到場參觀自有分曉。■

許佩琳為香港電影資料館研究及編輯組二級助理館長。

「創意搖籃——德寶的童話」展覽於2020年6月12日至8月30日在資料館地下展覽廳舉行，詳情參見《展影》（第98期）及本館節目網頁。

Over the years, the Hong Kong Film Archive has held various retrospective exhibitions for film companies of different eras to examine the evolution of Hong Kong cinema, from Shaws, Cathay, and Kong Ngee in the early days to Golden Harvest and Cinema City in more recent years. Continuing this analysis, the upcoming 'A Different Brilliance — The D & B Story' exhibition will feature a great number of never-before-exhibited artefacts. Through our meticulously selected exhibits, visitors can reacquaint themselves with this unique studio of the 1980s and 90s.

Priscilla Chan, Assistant Curator I of the Programming Unit, said that this exhibition was made possible by the full support of Fortune Star Media Limited, which holds the rights to all of D & B's (D & B Films Co., Ltd.) titles. She pointed out that when the company learnt of the Archive's interest in organising an exhibition themed on D & B, it not only agreed to be the Archive's partner organisation, but also authorised the Archive to show relevant film footage in the exhibition and was willing to provide archival materials for display. In September last year, Fortune Star arranged for the Archive's staff to peruse the vast and varied D & B's promotional materials that they have preserved. They comprise many precious items that have never been publicly displayed, such as production still albums, manuscripts, original copies of promotional materials, portrait photos, and slides of film stills. After a thorough selection process,

the curatorial team ultimately cherry-picked the best of the best for display.

Of the many treasures, Chan finds the production still album for *Hong Kong 1941* (1984) most memorable. It is a comprehensive compendium containing information on each character's looks with every photo numbered, offering insight into how the film was produced back then. Its preservation is indeed no mean feat. Furthermore, she found three four-by-five-inch film positives among the stills for *An Autumn's Tale* (1987). They were portrait photos of the three protagonists portrayed by Chow Yun-fat, Cherie Chung, and Danny Chan. However, the look of Chow Yun-fat's character in the photo is quite different from that in the movie. This made her very curious and prompted the team to find out from the director Mabel Cheung and the screenwriter Alex Law the little-known story behind this photo. Meanwhile, researcher Janice Chow shared that she came

across a batch of beautiful black-and-white photos from *Love Unto Wastes* (1986), which were portrait photos taken by the still photographer on set. These pictures are a testament to the professionalism of D & B's behind-the-scenes crew and the importance they placed on publicity.

A good beginning is half the battle won. After obtaining the full cooperation and support of Fortune Star, the curatorial team immediately set about gathering information and conducting research. In order to acquire first-hand knowledge, the team tried to contact the many representative figures of D & B's various departments. Through oral history interviews, they came to understand how each department played its part and worked together to make this unique film company a success. A number of big names had lent their talents to D & B, with John Chan Koon-chung, the screenwriter of *Hong Kong 1941*, being one who should not go unmentioned. Chow stated that when the team learnt that the long-time Beijing resident was returning to Hong Kong to be a guest speaker at a symposium, they signed up for the event right away. It so happened that John Sham, the helmsman of D & B, was also there that day. Consequently, they successfully invited two of the company's key figures to give oral accounts of their days at D & B, enriching the exhibition content significantly. As Chow said, doing research is like joining scattered dots. This time, the team not only successfully connected with John Sham and John Chan Koon-chung, but also managed to reach many more notable filmmakers who worked at D & B at different times through various channels: they include Stephen Shin, who ran the company in its latter days, Chan Kiu-ying and Ip Kwong-kim of the creative department, Linda Kuk and Norman Chan of the production department, Terence Chang and Otto Leong of the distribution department, Shu Kei of the publicity department, directors Mabel Cheung, Kam Kwok-leung and Gordon Chan, as well as art director Yank Wong. Supplemented by the previous interview with actress Michelle Yeoh,

the dots were connected one by one to reveal a complete picture of D & B's development.

Through the history of D & B, this exhibition also brings to light the creativity and uniqueness of its films, giving visitors a glimpse of how the company rose through the ranks in the industry, as well as the distinctive style of its productions. Priscilla Chan expressed that archival materials from more than 20 motion pictures will be on display, including the script used by Mabel Cheung while directing *An Autumn's Tale*, the production still album for *Hong Kong 1941*, the promotional pamphlet for *The Owl vs Bumbo* (1984), and the portrait photos from *Heart Against Hearts* (1992). A host of rare photos from film stills, production stills to shots of directors on set will also be exhibited.

Janice Chow pointed out that D & B is particularly exceptional when it comes to nurturing newcomers and crafting the female image, exemplifying its keenness in seeking change. One of the exhibition areas is themed on this very aspect and discusses how women are portrayed in D & B's films, such as the struggle of modern women with the shackles of personal feelings and morals in romance and friendship, as seen in the characters played by Sylvia Chang and Cora Miao in *Passion* (1986). Lydia Sum and Dodo Cheng demonstrated the power of the housewife in *It's a Mad, Mad, Mad World* (1987) and *Heart to Hearts* (1988) respectively, showing that striving for one's own as well as one's family's happiness is no easy feat. The *Yes, Madam* series, meanwhile, successfully created Michelle Yeoh's image as a tough yet gentle martial arts actress, making her the female counterpart of Jackie Chan in Golden Harvest's flagship production, *Police Story* (1985). Delightful theme songs are also a signature of D & B's films. Catchy tunes like 'Who is Most Beloved', 'Like Dreams and Fantasy' and 'Goodbye Autumn' all formed an important part of Hong Kong's 1980s popular music scene. Many classic theme songs and clips from the company's productions will be played in an exhibition area

modelled after a music lounge in one of D & B's films, where visitors can relive these moving moments amid wonderful melodies. As for which scenes from which movies will be on display, visitors will have to see it for themselves! [Translated by Johnny Ko] ■

Hui Pui-lam is Assistant Curator II of HKFA's Research & Editorial Unit.

'A Different Brilliance — The D & B Story' exhibition will be held at the HKFA Exhibition Hall from 12 June to 30 August 2020. For more details, please refer to *ProFolio* (Issue 98) and the Archive's website.



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在《秋天的童話》(1987)中飾演船頭尺的周潤發拍攝造型

A behind-the-scenes snap of Chow Yun-fat, who portrayed Figurehead in *An Autumn's Tale* (1987), having his portrait photos taken.

《秋天的童話》 導演筆記解密記

Decoding the Director's Notes for *An Autumn's Tale*



《秋天的童話》（1987）的導演張婉婷及編劇羅啟銳於3月19日蒞臨資料館，他們除了觀賞《秋天的童話》數碼修復版的試映外，更與正籌備「創意搖籃——德寶的童話」回顧展的節目組同事一起翻閱與電影相關的紙本文物，就文物的展示提供了寶貴意見，並拆解了夾附在劇本內的導演筆記的「密碼」，令策展的同事更確切地掌握這些筆記在製作中所發揮的作用。

張婉婷導演多年前已慷慨地把《秋天的童話》的劇本捐贈予資料館，但劇本的紙質因年月關係有脆化及變色的情況，經館內修復組同事與張導演討論不同修復方法的利弊後，最後決定保存劇本的原狀作展出，但以數碼掃描器把劇本逐頁複製，作研究之用。

張導演亦親自一一辨識她所寫的導演筆記，包括分鏡圖草稿、不斷修改的拍攝日程、電影底片長度的記錄、尚待改善的音效清單，以及編劇羅啟銳所給予的意見等。一頁頁的筆記內容雖蕪雜，但記錄了當年的拍攝細節，盛載了導演的努力和心血，彌足珍貴。

此外，節目組同事早前已向星空華文傳媒電影有限公司借得一系列與《秋天的童話》相關的資料作展覽之用，如造型照、劇照及宣傳品等，於是趁此機會向張婉婷及羅啟銳展示，藉此勾起他們的回憶；透過導與編的分享，存留在文物內的銀幕背後的故事，一幕接一幕浮現，當中的盎然興味，參觀者可於展覽中慢慢細味。

Mabel Cheung, director of *An Autumn's Tale* (1987), and Alex Law, the film's screenwriter, visited the Hong Kong Film Archive on 19 March. Apart from attending the test screening for the digitally restored version of *An Autumn's Tale*, they also sat down with the Archive's programming staff who were preparing for the upcoming exhibition, 'A Different Brilliance — The D & B Story', whereby Cheung and Law gave us valuable advice on how various print artefacts of the film could be displayed. In particular, Cheung helped us 'decode' the director's notes that were interleaved in the screenplay, helping the curatorial team better understand their function during production.

Cheung generously donated the original screenplay for *An Autumn's Tale* to the Archive years ago, but the condition of the screenplay has already deteriorated over the years with the pages having become brittle and yellowed. Our Conservation team discussed the pros and cons of different conservation approaches with Cheung, and eventually it was decided that we would retain the screenplay in its current form for exhibition, but the pages would be digitally scanned for research purposes.

Cheung also personally explained every entry in her director's notes, including storyboard drafts, the ever-changing shooting schedule, length of each film reel, lists of sound effects to be improved on, as well as suggestions given by screenwriter Alex Law, etc. Although seemingly fragmentary, Cheung's notes provide an invaluable record of the details pertaining to the film's production, as well as her hard work and unrelenting efforts.

Furthermore, our programming team had borrowed from Fortune Star Media Limited a batch of print artefacts from *An Autumn's Tale* for exhibition purposes, including portrait photos, film stills, publicity materials, etc. We took the opportunity to show them to Cheung and Law to refresh their memory, who in turn shared with us the many fascinating anecdotes behind the scenes and behind each artefact. It is our wish too, to share these stories with you when you come visit our exhibition.



張婉婷與羅啟銳逐一辨識筆記的內容
Mabel Cheung and Alex Law 'decoding' the director's notes.



資料館工作人員與《秋天的童話》（1987）導演張婉婷（右一）及編劇羅啟銳（右二）討論劇本的不同修復方案。

The HKFA staff discussed different approaches of restoring the original screenplay with director Mabel Cheung (1st right) and screenwriter Alex Law (2nd right) of *An Autumn's Tale* (1987).

鏽劍露鋒芒： 兵器道具的修復及展示

A Glorious Battle: The Conservation and Display of Weaponry Artefacts

口述：羅宇青 Narrated by Grace Lo

整理：吳君玉、羅宇青 Collated by May Ng and Grace Lo



電影文物修復是香港電影資料館工作的重要一環，因為從不同地方搜羅得來的文物，不論是電影菲林、紙本文物、服裝、道具，以至攝影機，經歷歲月的磨蝕，難免部分會有一些不同程度的耗損，因此在展示文物之前，館內的修復組同事都會檢查它們的狀況，如有需要會進行清理及修復。於去年 12 月至今年 5 月舉行的「五花八門——香港電影的兵器世界」展覽，展示了 32 件不同時期的兵器道具，由於這些道具是用作拍攝動作場面，當中有兩件已出現破損及變色，如何讓這些在銀幕上熠熠生輝的兵器以接近當年的原貌展現於參觀者眼前，且聽本館修復組二級助理館長羅宇青娓娓道來。

修復前的準備工作

每次舉行文物展覽，我們事前都要做一些準備工夫。首先要檢查文物的結構是否穩固，若結構未夠穩固，我們便要進行修復。除此之外，我們要為文物度身訂造適切的展示方式，使它們能以最安全又理想的狀況展出。

展示立體的文物會比展示平面的文物複雜。平面的文物一般會有特定的展示方法，例如是將文物固定在平面托底物料上，或用畫框裝裱等，然後直立懸掛、平放或依觀看角度放置。而立體的文物由於物料特性、形狀、重量、重心位置、脆弱部位不同，需要考慮的因素較多，所以每件立體文物都需要獨立設計展示方法和合適的支撐架。如何在有限資源下，以一個既符合保護文物的原則而又美觀，同時能配合策展意念的方式展示文物，正是這工作的趣味所在。

今次展覽的兵器道具的狀況大都良好，但當中仍有兩件文物需要修復，分別是《師弟出馬》（1980）中成龍使用的摺扇及《血滴子》（2012）中的血滴子道具。

清除扇面的膠紙和膠紙漬

我們檢查那把摺扇，發現它有兩個主要問題：一是扇面有很多位置嚴重開裂，雖然未至於斷裂，但結構很不安全，必須修補及加固；二是當年劇組人員在拍攝期間曾經用了很多膠紙來臨時修補扇面，雖然部分膠紙至今已脫落，但膠紙的膠水已老化變黃，並滲進扇面，因此我們要想辦法清除扇面上的殘留膠紙和變黃的膠紙漬。

修復工作開展時，我們用了一些軟毛掃和化學海綿小心地清除了摺扇表面的污物和塵埃，然後開始清除膠紙，幸好那些膠紙不是黏得很牢固，我們可以利用鉗子和小刀將這些膠紙剔除，但最表層的膠紙去除後，還有一層光面的膠水殘留在扇面，我們於是用了水及酒精溶劑清除那些已變黃的膠紙污漬。至於扇面上的龍圖案部分，雖然這位置的污漬不多，但需要特別小心處理，以免弄花圖案。

修補摺扇的破損部分

接著我們要修補扇面開裂位置，今次我們選用了較薄身而纖維較長的日本紙修補裂痕。紙質薄身的好處是

它貼上去後不會太突出來，不易顯眼，並較易透出文物原本的顏色；纖維長則能夠將兩邊的破損纖維抓緊。

我們選用聚乙烯醇作為膠黏劑，原因是它的強度適中，不會因黏力過強而拉破文物本身的結構。修補時我們將聚乙烯醇塗在日本紙上，然後放進扇骨和扇面之間的縫隙中，作為托底之用，也有部分是黏在摺扇背面，修補裂痕及黏合破損的部分，並加固整把摺扇的結構。

摺扇的結構經修復及加固之後，我們用了少許塑膠顏料修飾了扇面的顏色。我們主要用白色顏料混入少量的藍色，以模仿扇面原色，然後將顏料塗上因膠紙導致變黃的位置，讓摺扇的變色部分還原為本來的顏色。

還原變身的血滴子

另一件需要修復的文物是《血滴子》中的血滴子組件。這件道具比較有趣，全部共有五個組件，包括一把彎刀、一個刀套、一把變形的彎刀、一個兩端附有鐵鉤並呈馬蹄形的開口飛環，以及一個內藏鐵鉤的飛環。為追尋它的廬山真面目，我們查看電影的相關片段，得知在電影中，血滴



修復前
Before conservation treatment



修復後
After conservation treatment

子是由一把彎刀變身而成的。我們相信，為了應付拍攝需要，美術及道具人員製作了這件武器在變身過程中不同階段的模樣，然後再以電腦特技交代變身的過程。而需要修復的是那把木製的變形彎刀，它的最主要問題是膠水老化，令原先黏合的木塊鬆開了，我們於是用一些聚乙炔醇將鬆開的木塊重新黏合起來，並且用夾鉗固定它的結構，之後清除多餘的聚乙炔醇，修復便告完成。

文物展示考功夫

完成修復後，如何將文物適當地展示，同樣費盡心思。由於《師弟出馬》的摺扇展開時比一般摺扇大，未能安放於一般扇架上，我們採用了有大斜面的膠座，讓扇面得到較多承托，再在膠座背部鑽孔，穿上魚絲，將摺扇固定在膠座上，使參觀者能以舒適的角度欣賞到摺扇，旁邊更展示了成龍在電影中揮動摺扇的電影劇照，讓

參觀者可以將它在電影中出現的樣子與經修復後的實物作對照。

至於展示血滴子已修復的組件，我們則要求展覽製作公司提供一個同《血滴子》劇照所見相似的木座，之後我們根據這件道具的形狀，在它受力的位置加上防護物料如膠粒、珍珠棉等，減低受力點的壓力。此外，我們亦用魚絲固定它的位置，再加上支撐架以確保裝置穩固。裝設這套道具時，我們特地在彎刀組件後面，以一個透明塑化膠座，放置了那個呈馬蹄形的開口飛環。將這兩件道具前後放置在一起，讓觀眾看實物時，有如看到它們在銀幕上變身時所展現的模樣。

除了上述兩件文物，對於其他形狀各異的兵器道具，我們亦要因應它們的需要，逐一思考其擺放方式，並加附保護物料托墊，令文物以最悅目的方式展示的時，亦確保到它們的安全。■

The conservation of film artefacts is an integral part of the Hong Kong Film Archive's work. The various artefacts we acquire from different sources, from film reels, paper objects, costumes, props, to movie cameras, almost always suffer from some degree of wear and tear with the passing of time. Therefore, prior to being exhibited, they have to be inspected by the Archive's conservation team and if necessary, get cleaned and repaired. The exhibition 'Multifarious Arrays of Weaponry in Hong Kong Cinema', held from December last year to May this year, puts on display 32 weaponry props from different periods. Since these props were used for filming high-action scenes, two of them were in a state of damage and discolouration. Grace Lo, Assistant Curator II of the Archive's Conservation Unit, explains the process of how these props were restored to the gleaming conditions they were in as we saw them onscreen.

Preparatory Work Before Conservation

Every time we organise an artefacts exhibition, we need to do a lot of preparatory work. First, we will check

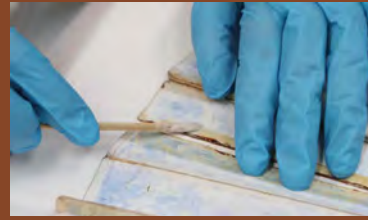




用化學海棉清潔表面污垢
Using a chemical sponge to remove the dirt and dust on the surface



用小刀清除膠紙
Using a scalpel to strip away the tape



用水及酒精溶劑去除變黃膠紙漬
Using water and alcohol solution to remove yellow tape stains



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《師弟出馬》（1980）中，成龍以摺扇為武器
Jackie Chan used the folding paper fan as weapon in *The Young Master* (1980)



經修復的摺扇
Folding paper fan after conservation treatment

the structure of the artefacts, and if not stable, we will have to conduct conservation treatment. Also, we need to design the most suitable way to display each artefact, so as to ensure that it can be exhibited in a safe, ideal manner.

Displaying three-dimensional objects is more complicated than exhibiting flat objects. There are specific conventions for displaying two-dimensional artefacts, such as mounting them on a flat supporting material or putting them in a frame before hanging them up vertically, laying them down horizontally, or at an angle best suited for viewing. Three-dimensional objects can be made of a variety of materials, shapes, of various weight, and have different centres of gravity or fragile parts, etc., and so there are many more factors to consider. Thus, we need to design a unique display method and a supporting mount best suited for each and every exhibit. On the one hand, we need to meet conservation principles to protect the artefact against damage, and on the other hand, we want to showcase it in a way that is aesthetically appealing and appropriate for the curatorial concept of the exhibition. And all these have to be accomplished with limited resources. That is what makes our job

interesting!

The weaponry props displayed in this exhibition were mostly in good condition, apart from two objects: the folding paper fan used by Jackie Chan in *The Young Master* (1980) and the flying guillotine prop from *The Guillotines* (2012).

Removing Tape and Tape Stains from the Fan Surface

When inspecting the folding paper fan, we found two main problems. First, there were many serious tears on the surface of the fan, and even though it was not 'detached' per se, the structure was unstable and required immediate repair and reinforcement. Two, the film crew had put adhesive tape on the surface of the fan for quick fixes during filming; although some of that tape had aged and fallen off, the residue from the tape had yellowed with age and permeated the paper fiber. We had to find ways to remove the tape that had remained on the fan, as well as the yellow tape stains.

To start the treatment work, we used some soft brushes and chemical sponges to carefully remove the dirt and dust on the surface. Then we began removing the remaining tape, which, fortunately, was not firmly stuck onto the fan. We could use tweezers and scalpels to strip away the topmost

layer of the tape, but after that, a glossy residue of adhesive tape was still left on the surface. We then used water and alcohol solution to remove these yellow tape stains. Although there weren't many stains on top of the dragon drawing on the fan, we had to handle this area with extra care to prevent damaging the drawing.

Repairing the Torn Areas

Next, we had to repair the tears on the surface of the fan, and to accomplish the task, we chose a kind of Japanese paper that was very thin, with long fibres. The advantage of thin paper is that it would be less bulgy or noticeable after being stuck onto the fan, and it would reveal the original colour of the fan paper. The long fibres, on the other hand, would make it easier to connect the two sides of the crevices.

We also opted for PVA glue because it would serve the purpose but would not be too strong to cause damage to the structure. The Japanese paper was dabbled with glue before being inserted into the gap between the sticks and the surface of the fan to provide backing support. The paper was also stuck onto the back of the fan to repair some of the tears, as well as to reinforce the overall structure of the folding fan.



修復前的血滴子道具的受損部分
Damaged part of the flying guillotine prop before conservation treatment



使用夾鉗來固定結構
Using a clamp to stabilise its structure



修復後
After conservation treatment



《血滴子》（2012）的一個畫面
A scene from *The Guillotines* (2012)



參考電影畫面來展示血滴子道具的兩個組件
We drew reference from the movie when designing the display for the two components of the flying guillotine

After restoring and strengthening the fan's structure, we used some acrylic paint to retouch the surface. We mainly used white paint mixed with small amounts of blue to imitate the original colour, and then painted over the yellowed surface. Thus, the discoloured parts of the fan were restored to their original colour.

Restoring a Transformed Flying Guillotine

Another artefact that needed treatment was the flying guillotine from *The Guillotines*. It is quite an interesting prop, made up of five components: a curved blade, a case, an altered curved blade, an open, horseshoe-shaped ring with metal hooks on either side, plus a ring with hooks inside. To understand its true form, we looked for the relevant footage of the film, and found out that the flying guillotine was transformed from a curved blade in the movie. We believed that, for the purposes of filming, the art direction and props team had made versions of the flying guillotine at different stages, and then used CGI during post-production to create

the full transformation process. The component that required treatment was the wood-made altered curved blade. The main problem was that the glue had aged and caused some of the wood pieces to loosen. We used some PVA glue to stick these pieces back together, and then used a clamp to stabilise it until it was securely fixed and finally cleared away any extra PVA glue.

The Art of Displaying Artefacts

After the artefacts had been restored, we still need to rack our brains trying to decide how to display them. Since the folding fan used in *The Young Master* was bigger than an average fan when opened, we could not use a standard fan stand. Instead, we chose an acrylic stand with a large sloped surface to provide additional support, and then drilled holes at the back of the acrylic stand, and threaded fishing wire through the holes to fix the fan into place so that visitors could appreciate the fan at a comfortable angle. We also put a still of Jackie Chan waving with the fan in the movie beside the actual fan, so that comparisons could be made between how the fan had looked

in the film versus its current restored state.

As for the restored flying guillotine, we requested the fabricator to provide us with a wooden stand similar to the one we saw in a film still of *The Guillotines*. Then, we studied the shape of the props and added cushioning materials such as rubber pads and PE foam to support the pressure points; finally, we used fishing wire to secure the props on a supporting mount. While mounting the props, we deliberately positioned the horseshoe-shaped ring, supported by a transparent acrylic stand, behind the curved blade. So when the two components were seen one in front of another, they created the illusion of a flying guillotine in transformation, as you would see onscreen.

Apart from the two artefacts mentioned above, we also considered the shape and size of each exhibit before deciding on how they should be showcased. We always added protective materials to support each piece, so that they would not only be presented in a way that is pleasing to the eye, but also in a way that ensures their safety. [Translated by Rachel Ng] ■



拼湊還原： 謎樣的佚失光影

Missing Puzzle Pieces: Cinematic History Lost and Found

蘇芷瑩 Karen So

從 2013年10月至2019年11月，12批共二千二百多部二十至六十年代的電影檔案遠渡到港，成為香港電影資料館極重要的文獻藏品。這些藏品來自美國的紐約州檔案館，歷史最久遠的是二十年代上海長城畫片公司出品、侯曜編劇的幾部電影，包括《摘星之女》（1925）、《一串珍珠》（1926）等；最早的粵語電影為1933年美國大觀聲片公司出品的關德興（其時藝名新靚就）首作《歌侶情潮》，以及同年由上海天一影片公司出品、薛覺先名劇改編的《白金龍》；最早的香港電影則為全球影片公司出品，游觀仁、陸小仙主演的《夕陽》（1934）。早期電影因戰亂等種種原因，大量佚失無蹤，這大批資料正好成為補白香港電影面貌的二千多塊關鍵拼圖。

緣起

我們所以得知彼邦存有這批珍貴的香港電影資料，是源自已故澳洲演員／作家／香港電影研究者法蘭賓（Frank Bren）在編寫關於三、四十年代中國傳奇女導演尹海靈的劇本時，為本館2013年8月號《通訊》撰寫的文章〈尹海靈——謎樣的白衣女郎〉。法蘭賓在文中提及他為劇本搜集資料時的發現：

「位於紐約州阿爾巴尼的紐約州資料〔檔案〕館……號稱擁有世上最多電影劇本，裡面珍藏了二十年代至1965年一批送呈紐約州政府審批的電影劇本。

該館堪稱香港電影歷史學家的『芝麻開門』……根據紐約州資料〔檔案〕館的電影劇本索引紀錄，單是『香港』一項就有逾2,400個條目。」¹

時任電影搜集主任陳彩玉（現為節目組一級助理館長）看到文章，馬上電郵聯繫紐約州檔案館，同年她到美國受訓，便趁機親往接洽該館人員，最終協議將有關香港的電影檔案分批影印，陸續郵寄到港。在她回港後沒幾星期，第一批包含四十部早期電影的有關文獻寄抵本館，而在整整六年以後，這個移送計劃才告完成。

搜集與整理

每次收到這些檔案，搜集組都

會馬上整理，因為我們要支付影印費用，須第一時間點算紙張數量與對方提供的片目所列是否相同；另外檔案大多為英文資料，我們就要進一步考證並尋回它們的「真正身份」。

每個電影檔案，通常包括送檢時的文件和英文對白本，有些再附手寫的中文對白本或中文本事，並列有英文名和台前幕後名單。當初以為要辨識它們簡單不過，真正處理起來才覺艱難。首先，好些電影的英文片名跟我們後來認知的不盡相同，例如1949年的《豬八戒打爛盤絲洞》，檔案所載的片名是「Turmoil at the Spider Web Cave」，音譯是「Gee Bat Guey」，我們的系統紀錄卻是「Piggy Destroys the Spider Cave」。嘗試從職演員名單找線索，會發現所有人名的拼音和片名拼音方式，都是相當「不粵語」，例如曹達華是Chow Dot Wah、任燕是Yuerm Yuen、羅倩儀是Lor Suen Yee、檸檬是Ning Mown，而這些名字在其他電影，又不是這個串法了。大抵當時美國華僑不少操台山口音，這些粵語片在美國發行送檢時，工作人員就以自己熟習的音調去拼寫。幸而將部份對白本與館藏現有影像及文字資料相互參看之下，能夠將不少名字對照出是誰人來。

我們不時迷失於這個翻譯再翻譯的過程中，好些名字連一個字也猜不

出來。幸好我們早於1997年開始出版《香港影片大全》，利用它所載的早期電影基本資料，總算又辨識出不少影人的名字，從而將對應的電影找了出來。

有些電影既沒影像資料，當年的廣告又沒披露多少故事內容，你唯有往其他方向鑽。例如第二批寄抵的檔案，其中一份的演員表載有新靚就、胡蝶影的名字，疑是《歌侶情潮》，但坊間有關資料太少，想起館藏一份該片的報章廣告，上有關德興、胡蝶影的泳裝劇照，就詳讀對白本，終於找到他們相約海浴的蛛絲馬跡。

整理過後，將每部戲的散張資料訂裝成書，再交資源中心同事編目收藏。現階段，除了去年底運到的最後一批資料，其餘均已移交資源中心，給大家查考研究。

得物而有所用

前文提到我們在開館以前已經出版《大全》，當時電影資料館才剛起步，能力所及找到的均是基本資料，很多影片更是劇照欠奉，故事不詳。經過多年努力，收藏的資料越見豐富，遂於數年前著手增訂《大全》，從第一卷開始，這大批對白本剛好派上用場。

說是對白本，更準確點是字幕本，因為所有對白均沒標註是哪個角色所說，我們卻要從那些沒頭沒尾、沒場景、沒時間暗示的上千句說話中



《白金龍》(1933)的美國送檢申請表

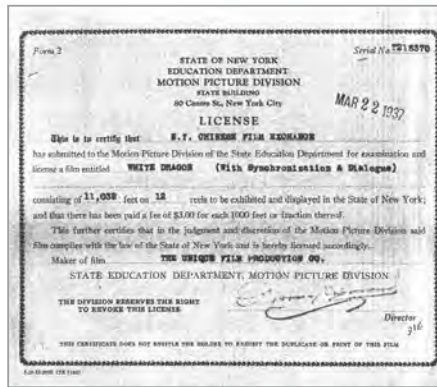
License application submitted to the US censors for *The White Gold Dragon* (1933)

組織出故事，起初覺得相當困難，看一遍不明白，多看一遍仍然是丈八金剛。遇上附有中文對白本的，情況會較好，因為它會寫明每句對白出自何人，又有好些附有中文故事梗概，通常一本菲林一段文字。然而，由於中文資料都是人手書寫，有些字難以辨認，使用的又是民國初年的白話，不易理解，再而中文文本過度簡化，缺去很多重要情節，所以必須中、英對照著看，才能猜出個大概。

後來多做了，習慣先看中文，找出所有角色名字和關係，然後簡單分場，建構影像，再看英文對白時，用點想像力，腦海自然會出現聲音和畫面。越做下去，越覺得這是一個以文字還原影像的過程。

最驚喜是處理由南海十三郎編劇，並與黃岱聯合導演的《一代名花花影恨》(1940)。打開對白本，第一場已經是花影恨的追悼會，朋友看著她的遺體追憶當年，用這位石塘咀名花與姊妹、恩客的瓜葛，片段式地折射出她短暫的一生。這電影是在1940年上映，香港電影發展了三十年不到，南海十三郎已把當時少見的敘事方式放進作品。看著他的劇本，想起關錦鵬導演的《阮玲玉》(1992)，竟與這位影劇奇才的作品遙相呼應。

根據三百多份對白本整理出來的故事已隨《香港影片大全第一卷增訂本》(一九一四至一九四一)的出版再現，此前謎樣的電影，終能給世界看見。編製《大全》第二卷增訂本的工作現已展開，這批寶藏，將再次擔當重要的歷史角色。



《白金龍》的准映證

The screening license of *The White Gold Dragon*

後話

我們會花如此資源、時間和心血將這項歷史任務有系統地、完整地落實執行，無非履行作為電影資料館的使命。有幸從整理核實資料，到利用它們還原電影故事的過程均有參與，能成為這歷史任務其中一隻工蟻，幸甚。假如倡議編寫《大全》的已故前研究組策劃余慕雲先生、觸發這次寶藏鉤尋的法蘭賓先生看見我們努力的成果，不知道會有多高興呢？

冥冥中好像早有注定，當年有份參與《大全》第一卷的同事，竟巧合地幾乎全員齊集，將更接近電影原貌的資料編輯出版。看著初版中資料不詳又或情節欠奉的大部分電影，現在都增添了不少台前幕後資料及有一個結構較完整的故事簡介，那種欣慰與快樂，相信我們每個人都感受得到。■

註釋

- 1 法蘭賓：〈尹海靈——謎樣的白衣女郎〉，《通訊》，第65期，香港：香港電影資料館，2013年8月，頁10-15。

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。

In the period between October 2013 and November 2019, twelve batches of film documents arrived in Hong Kong, which comprised over 2,200 films from the 1920s to 60s. Together these have become a crucial part of the Hong Kong Film Archive's collection. They come from the New York State Archives (NYSA), and the oldest of which are films from the 1920s produced by Shanghai's Great Wall Film Company and written by Hou Yao, including *Between Love and Filial Duty* (1925), *A String of Pearls* (1926), etc. The earliest Cantonese film title in the collection is *Blossom Time* (1933), which features the debut film performance of Kwan Tak-hing (then Sun Liang Chau) and was produced by Grandview Film Company in the States. Also from the same year is *The White Gold Dragon*, adapted from the famous Sit Kok-sin Cantonese opera and produced by Shanghai's Unique Film Productions. The oldest Hong Kong film in the collection is the Quanqiu Film Company production, *Beauty Contest* (1934), starring Yau Kwun-yan and Luk Siu-sin. Many early films are missing due to the war and various other reasons, and this impressive collection has become an important piece to solving the puzzle that is early Hong Kong cinema.

Fateful Beginnings

This valuable trove of archival information from overseas first came to our attention through Frank Bren, Australian actor/writer/researcher of Hong Kong cinema, who had written a piece for the Archive's August 2013



紐約州檔案館
New York State Archives

issue of *Newsletter* named 'Woman in White: The Unbelievable Wan Hoi-ling'. At the time, Bren was penning a screenplay based on this legendary Chinese female director from the 1930s and 40s. And in this article, Bren writes about a discovery he came across in his research:

'But the New York State Archives (NYSA) in Albany, New York... boasts the world's largest collection of feature film scripts as originally lodged for New York state censorship from the 1920s to 1965.'

*NYSA is an open sesame for historians of Hong Kong cinema... NYSA holds more than 2,400 "Hong Kong" screenplays ...'*¹

Upon reading the article, Priscilla Chan, the Archive's then Film Acquisition Officer (now Assistant Curator I of the Programming Unit), immediately emailed the NYSA and the same year, she travelled to the US for training and took the opportunity to pay a visit to the staff at the NYSA. Eventually a deal was secured to replicate all archival documents about Hong Kong films, which would be photocopied and sent to Hong Kong in batches. A few weeks after Chan returned to Hong Kong, the first batch of documents pertaining to 40 early cinema titles were delivered to the Archive. Six years later, the entire transfer process was complete.

Acquisition and Arrangement

The acquisition team got to work immediately every time a new batch was received. As we needed to pay for photocopying expenses, we had to check at once that the number of pages received was the same as the number cited in the NYSA's list. Also, since most of the files were in English, we had to do further research work to validate and uncover their 'real identities'.

For each film, there would usually be the official documents submitted to the censors, plus an English copy of the dialogue. A handwritten copy of the Chinese dialogue or plot summary, as well as a list of the cast and crew members in English, were sometimes included as well. At first, we thought identifying these documents would be quite straightforward, but once we started organising them we realised

we were sorely mistaken. First, many of the English film titles were entirely different from the ones we have come to associate with these films. For example, the NYSA documents refer to the film *Turmoil at the Spider Web Cave* (1949), with the phonetic transliteration *Gee Bat Guey*, but the English title in the Archive's records is *Piggy Destroys the Spider Cave*. As we scanned through the cast and crew list for further clues, we also found the film's transliterated name very 'un-Cantonese': Tso Tat-wah was Chow Dot Wah; Yam Yin was Yuerm Yuin; Law Sin-yee was Lor Suen Yee; and Ning Meng was Ning Mown. Furthermore, these names are spelt in various different ways in other films. One reasonable speculation is that many American overseas Chinese back then tended to speak with a Taishan accent, and those who submitted the dialogue scripts to the censors might have transliterated the cast and crew names into accented English. Fortunately, we were able to work out most of the names after comparing them with the Archive's own audio-visual and textual materials.

We got lost many times in the 'decoding' process and at times, we could barely begin to guess some of the names. Fortunately, with the publication of the *Hong Kong Filmography* since 1997, we could make use of the basic

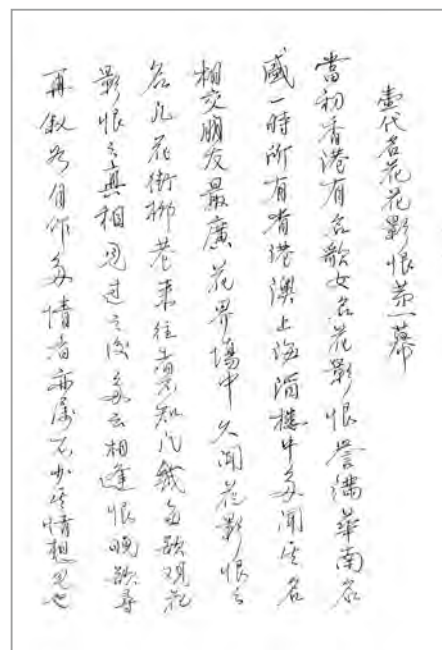
information recorded for many early cinema works to help us identify many of the names of the cast and crew, and subsequently the film titles as well.

For some films, however, there are no audio-visual references, and the newspaper ads of the time do not reveal much about their stories either. We therefore had to explore other ways to investigate. For example, in the second batch of documents that arrived, one cast list includes Sun Liang Chau and Wu Tip-ying, the film in question is likely *Blossom Time*. However, there is too little information about the film in existence, save for a newspaper ad that is part of the Archive's collection. On the ad are pictures of Kwan and Wu in swimsuits, and after reading the film's dialogue script, we finally found a scene where the two main characters go on a beach date. And this clue somewhat validated our guess.

After organising and compiling the documents, we bound together all the information pertaining to each film as individual booklets, and handed them over to our colleagues at the Resource Centre for cataloguing. Apart from the last batch, which arrived late last year, the rest of the documents have already been handed over to the Resource Centre, and made available for public reference.



《一代名花花影恨》(1940) 英譯對白本
The English-translated dialogue script of *A Beauty of One Generation* (1940)



《一代名花花影恨》的中文故事梗概
The Chinese plot summary of *A Beauty of One Generation* (1940)

Put to Good Use

As mentioned before, the *Hong Kong Filmography* had been published even before the opening of the Archive. During the Archive's early years, we were only able to collate some basic information, and many films lacked film stills or even plot summaries. After many years of hard work, we finally gathered together a sizeable collection, and decided several years ago that it is time to publish a revised edition of the *Filmography*, starting with Volume I. The great number of dialogue scripts from the NYSA were thus brought into play.

The dialogue scripts should better be described as subtitle scripts because they do not specify the speaker of the lines. We needed to work out the story of the film through over a thousand lines of dialogue without context or indication of time and place. This was quite a challenge at first, as the text seemed just as incomprehensible no matter how many times we re-read it. Films with Chinese dialogue scripts were easier to deal with, as the script would indicate the character who delivers the line, and quite often there is a Chinese plot summary that goes with it. Usually one paragraph of the text describes what happens in the duration of one film reel. Yet the Chinese information was always handwritten and occasionally rather difficult to read. Having adopted the vernacular Cantonese of the early Republic era, the text was even more difficult to understand for modern-day readers. Furthermore, due to oversimplification of the Chinese scripts, many important scenes were often left out, so it was essential to read both the English and Chinese documents

together in order to get a general idea of the film.

But once we familiarised ourselves with the necessary work process, we were able to establish a routine: we would read the Chinese material first to identify all the character names and their relationships, then we would break down the major scenes and reconstruct the images before reading the English dialogue scripts. While reading, we would imagine how the audio would sync up with the visual images. The more films we worked on, the more we came to understand the process as one of restoring moving images through text.

Our greatest surprise was *A Beauty of One Generation* (1940), written by Nam Hoi Sap-sam Long and co-directed by him and Wong Toi. The opening sequence in the dialogue script is a memorial of the titular song girl, Hua Yinghen, as friends gaze upon her body and reminisce. The film then flashes back to various episodes depicting the relationships between Hua and her female companions and clients. Released in 1940, the film was made barely 30 years after the first ever Hong Kong film. Yet Nam Hoi Sap-sam Long was already employing what was then an unconventional narrative technique in his work. Reading his script, one can see parallels with Stanley Kwan's *Center Stage* (1992), which seems to echo the work of this virtuoso man of letters from almost 60 years ago.

The plot summaries of over 300 films, based on the NYSA dialogue scripts, have been published in *Hong Kong Filmography Volume I (1914-1941) (Revised Edition)*. Films which had previously been shrouded in

mystery were therefore uncovered before a new generation of audience worldwide. The editorial work on the revised edition of *Hong Kong Filmography Volume II* has started, and this invaluable collection will no doubt once again play an essential role in this endeavour.

Epilogue

We dedicated a significant amount of resources, time and effort to completing this historic task in a systematic, comprehensive way, because we believed that it was part of the mission of the Archive. I was fortunate enough to have played a small part in this remarkable process, from organising and validating the information, to investigating and compiling the plot summaries. One cannot help but wonder: how happy would Mr Yu Mo-wan, the late former Research Coordinator of the Archive who first proposed publishing the *Filmography*, and Mr Frank Bren, who alerted us to this treasure trove, be if they could see the fruits of our labour?

As fate would have it, almost all the colleagues who had participated in Volume I of the *Filmography* have gathered together to work on the revised edition. To witness previously incomplete or sparse entries get filled up with details on cast, crew and story was an immensely satisfying feeling for us all. [Translated by Rachel Ng] ■

Notes

- 1 Frank Bren, 'Woman in White: The Unbelievable Wan Hoi-ling', *Newsletter*, Issue 65, Hong Kong: Hong Kong Film Archive, August 2013, pp 10-15.

Karen So is a freelancer and Project Coordinator of the HKFA's Acquisition Unit.

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Thank you!



以戲言志： 馬師曾的電影文化實踐

Expressing Vision Through Drama: Ma Si-tsang's Cultural Practice in Film

盧偉力 Lo Wai-luk

今年是表演藝術家馬師曾（1900–1964）誕辰 120 周年。他一生參演粵劇四百三十多齣、編寫超過一百個劇本，並在組織戲班、培育人才，發展劇團、建構廣東粵劇院各項工作上，作出多方面開拓性嘗試。馬師曾對粵劇藝術的貢獻，早有定評。古蒼梧指出他是「有完整藝術觀的粵劇大師」¹，2000 年，中國戲劇出版社有文集紀念他百年誕辰，收錄馬師曾本人的文章，是了解他的很好的參考資料。² 表演上，他本人根據自身沙啞卻響亮的聲音特質，創造了敘事抒情帶俚俗喜感、節奏自由、刻意不合調的「馬腔」。此外，他融合文武生於丑角，而有文武丑行當，陳守仁認為是二十世紀三十年代粵劇藝術的創新。³

馬師曾亦演出過五十多部電影，相對於粵劇並不多，但是角色形象都很突出。香港電影資料館即將於 7 至 10 月舉行的回顧展，可讓我們通過電影，細細品味馬師曾的表演藝術，從生命節奏的揮發與凝練，體會他文化實踐的理想。

薛馬爭雄借鑑外國電影

今天形容三十年代到四十年代初的粵劇，有所謂「薛馬爭雄」之說，指的是薛覺先與馬師曾分庭抗禮，推動粵劇改革，促進其繁榮。此外，他們二人對電影都很有興趣，二十年代就借外國電影題材改編為粵劇，三十年代初更涉足電影，不過，他們當時並未有意識在形式上拍攝戲曲片，只是借自己的知名度跨進另一媒介，拍攝以對白為主，間中插入歌曲的電影。

外國電影對馬師曾的影響，除了故事題材、類型創新之外，更在於表演風格。二十年代中，馬師曾以丑角余俠魂「乞兒喉」崛起，後來演了大量丑角與生角結合的粵劇，甚至北方刊物也有報導。1927 年，《北洋畫報》就刊登了馬師曾《賊王子》造型照，並附有解說：「粵劇與京劇大不

相同，近來注重丑角，文丑馬師曾，其尤著者也。片中之裝束，似甚詭異，其實乃仿歐式，以此入戲，在中國尚屬創見也。」⁴ 葉世雄認為「馬師曾借鑒外國演員差利卓別靈的幽默滑稽和菲賓士的豪爽俠義的表演風格，創出『文丑』行當。」⁵ 確實，余俠魂的乞丐扮相與節奏，與差利卓別靈（Charlie Chaplin）的流浪漢可以比照，而《賊王子》應是參照菲賓士（Douglas Fairbanks）的《月宮寶盒》（*The Thief of Bagdad*, 1924）。陳守仁作過馬師曾與差利卓別靈的專題比較，對馬師曾生平、表演風格的發展有系統論述。⁶

三十年代差利卓別靈以喜劇丑角風行世界，《城市之光》（*City Lights*, 1931）、《摩登時代》（*Modern Times*, 1936），使觀眾在笑聲中體會時代。1936 年差利卓別靈曾訪港。馬師曾醉心丑生行當，自然留意到差利卓別靈的丑角藝術，在意自己在這方面的發展。見諸當年報章，對他與薛覺先的比較，框架大概如下：「薛以演風流瀟灑之戲見長，馬則以演詼諧戲為人稱許；各有千秋，堪稱一時瑜亮！」⁷

《野花香》探討壓抑的色慾

馬師曾第一部電影《野花香》（1935）是改編自 1930 年德國有聲電影《藍天使》（*Der Blaue Engel/The Blue Angel*）。原片敘述一位嚴肅古板獨身中學老師，受賣藝歌女所吸引，一步一步沉淪。馬師曾的改編，加了倫理框架於男人身上，但明顯指涉壓抑在心靈底層色慾的釋放。馬師曾與譚蘭卿⁸ 的演出，現在仍有唱片與歌詞，但已看不到影片。根據美國送檢的英譯對白本，可看到年輕交際花對年長男人施展色誘。情場老練的女人，以野花香的哲學，刺破大學教授的道貌，以曖昧的語言、直接的身體行為，挑動其欲望。當教授重訪，借意要跟交際花上道德課時，她就洞悉了男人的內心，斷然拒絕再上課，卻又唱一支《野花香》以撩動。接下來的對白：

鍾意首歌嗎？

好歌，教我唱呀？

唔容易架，你要俾個心出嚟先記得實。

一定，咁要學幾耐？

入嚟啦。

（過場。）

馬師曾潛心於表演藝術的探索，一生演出了五十多部電影，塑造了多個個性突出而質樸醇厚的銀幕形象。

Ma Si-tsang delved deeply into the performing arts during his life and starred in over 50 films. He was best known for his distinctively unpretentious and honest on-screen persona.



鳴謝美國三藩市華宮戲院方創傑先生
Special thanks to Mr Jack Lee Fong of Palace Theatre, San Francisco, USA

《苦鳳鶯憐》(1941)中的一對活寶：(左起)馬師曾、月兒

The quarrelsome and loving couple in *Bitter Phoenix, Sorrowful Oriole* (1941): (from left) Ma Si-tsang, Yuet Yee



在《審死官》(1948)飾演不畏強權的宋世傑：(左起)馬師曾、紅線女

The character Sung Sai-kit is not afraid of authority in *The Judge Goes to Pieces* (1948): (from left) Ma Si-tsang, Hung Sin Nui



《紅白牡丹花》(1952)中充滿悔疚的潦倒父親
A dejected and remorseful father in *Red and White Peonies* (1952)

類型混搭與現代想像

馬師曾吸收西方電影，有意識將粵劇時代化，也通過粵劇與電影的混搭，衝擊我們對現代的想像。這在他現存最早電影《苦鳳鶯憐》很是明顯。影片1941年拍攝，礙於戰爭，1947年才首映，雖取名自1924年馬師曾成名粵劇，但情節卻是取材自外國電影《風流偵探》(The Thin Man, 1934)的。⁹影片集偵探懸疑與喜劇於一爐，編導與演員合力創造上層階級夫妻歡喜冤家式的趣味，很有看頭。月兒(即張月兒)在生日會上演唱粵曲，以鋼琴伴奏，這安排強調新與舊、中與西的融合。

《苦鳳鶯憐》，開場盡現上流時尚生活，到中段，馬師曾所飾演的大偵探被通緝，他隱藏鬧市變身乞丐，還高歌一曲〈余俠魂訴情〉，成功混身於流氓乞丐當中，更借大夥之力，使謀財害命的奸夫律師束手就擒。這情節本身已極有階級顛覆性，加上在電影前段，通過一句律師對富有的鳳父對白，暗示了律師是裡通外國的人，鳳父似拒絕律師建議，後來被殺，就更加可圈可點了。

馬師曾的民族意識很濃，根據資料，在1936年中，日本貴族院議員三上參次勸告中國政府將「中華」兩個字改稱為「支那」，引起中國人民憤激，馬師曾寫了數千字長信去大罵這日本人。¹⁰1937年7月7日「蘆溝橋事變」爆發之後，馬師曾除了在演藝界帶頭向抗戰部隊捐款之外，更陸續編寫及演出了《漢奸的結果》、《還

我漢江山》等多個宣傳抗日救國的粵劇。當中，《洪承疇千古恨》一劇，更拍成電影《洪承疇》，1940年上映。

在時代中的馬師曾

香港淪陷後，馬師曾在民族危機中艱苦維持劇團。在大後方，1944年他乘「西南劇展」之便，「與田漢、歐陽予倩、瞿白音等敘談戲劇改革與民族振興等話題」¹¹。時代衝擊，馬師曾的人生觀與藝術觀在變化著。

抗戰勝利後，馬師曾除了繼續組織劇團編演粵劇之外，還積極拍電影，並大力為妻子紅線女登上銀幕鋪路。¹²從1947到1950年，他主演了十多部電影，當中大部分是與紅線女合作的，包括《藕斷絲連》(1947)、《我為卿狂》(1947)、《刁蠻宮主》(1948)、《審死官》(1948)、《荊棘幽蘭》(1948)、《野花香》(1950)、《豪門蕩婦》(1950)、《人海萬花筒》(1950)、《宋江怒殺閻婆惜》(1950)這九部。這些電影角色跨度很大，《刁蠻宮主》是富家公子心理學博士以奇招克制嬌生慣養的年青刁蠻妻子；《野花香》是中年有家室之人受年輕女子色誘與脅迫。從這角度看，馬師曾與紅線女這對藝術拍檔，有矛盾多元的張力，很值得深入探討。

《審死官》正是這張力發揮極致的代表作。馬師曾的宋世傑與紅線女的宋妻旗鼓相當。楊工良的構圖平分秋色，針鋒相對中，丑生大智若愚形神俱備，很有喜感，旦角既率爽又魯鈍，二人眉目流轉，妙趣橫生。更重要的是宋世傑不畏官，公堂上敢於申

辯、善於嘲弄，丑生表演滲以小武行當，節奏頓挫中常常有硬朗噴火之力度。面對地方官摘下他秀才名銜，杖打他，要他受皮肉之苦。他不畏強權，怒斥對方：「你巴閉了！打秀才！打得我一個秀才，你唔打得盡天下嘅秀才。不容你的廢差動手，我自己除衫俾你打。」

這個戲，改編自京劇《四進士》，原是老生戲，但馬師曾改為丑生戲。改動行當，除了因為丑生是他所長，亦大概受到差利卓別靈影響。在世界反法西斯戰爭期間，差利銳意推出反戰電影《大獨裁者》(The Great Dictator, 1940)。影片在中國大後方，鼓舞著許多人。¹³結尾一場，小人物被推上歷史舞台，其言真切至誠，是和平宣言，直入人心。差利的喜劇，能由喜鬧而生同理心，給人以樂趣亦給人以生存動力，對馬師曾的表演是有影響的。

馬師曾的宋世傑，形相是可親近的，角色行為不避醜俗，不輕諾，更是有所為而為之，意志堅定，行動明確，使計時沉著，憤怒時有力。可以說，在這個時期，馬師曾在藝術上已明確形成「以戲言志」觀念。1948年11月擅演《四進士》宋士傑一角的京劇鬚生馬連良組團來港準備下月的演出。¹⁴月底，馬師曾、紅線女夫婦設宴款待他，¹⁵馬師曾與馬連良相見恨晚，贈其自己親書的《尚書·虞書》字幅：「詩言志，歌永言，聲依永，律和聲。」¹⁶

以戲言志實現自我

五十年代，馬師曾的表演，有從



《父母心》中的落拓藝人：（左起）檸檬、馬師曾、陳立品、黃楚山

A down-and-out performer in *Parents' Hearts* (1955): (from left) Ning Meng, Ma Si-tsang, Chan Lap-bun, Wong Cho-shan



《春殘夢斷》（1955）中飾演男權至上的社會名流：（左起）白燕、馬師曾

A patriarchal socialite in *Anna* (1955): (from left) Pak Yin, Ma Si-tsang



在《搜書院》（1956）中演謝寶

Ma portrayed Xie Bao in *The Lost Kite* (1956)

喜鬧劇向悲正劇的轉型；他所演的角色，從行當來看，有從丑生過渡至老生的發展。這過程背後是馬師曾「以戲言志」文化實踐所驅使。

所謂以戲言志，對於演員來說，是通過自己所飾演的角色，促進戲劇要帶出的文化訊息。這是寓教育於娛樂的藝術觀。演員把自己的藝術與文化實踐結合，所扮演的角色，可能是文化批判的行動者，也可能是文化批判的對象，也可能是在蒼茫中不知方向或無助的人，使自己與觀眾反照自身的處境。

古蒼梧指出馬師曾「把粵劇藝術的心得帶進電影」，「作為電影演員，他也堪稱一位大師，可與國語電影中的石揮互相輝映」。¹⁷把戲曲表演滲進電影，對於馬師曾的類型表演尤為確切，喜劇有專好貪小便宜的有錢人（《從心所欲》，1952）、怕老妻近乎強迫症的有錢外父（《糊塗外父》¹⁸，1952）；悲劇有欺詐錢財以道德之名行惡的舊時代舉人（《大雷雨》，1954）；戲曲有穿戰袍鬚鬚幾乎包住面頰的粗獷好色將軍（《人海萬花筒》之〈陳圓圓之歌〉）。馬師曾從外在形相入手，捉著角色的類型特質，呈現某種強烈面譜化的神態，¹⁹頓頓挫挫中推動身體節奏，使人物配合戲劇行動發揮力量。

馬師曾在類型表演的成就是很突出的，不過他似乎不滿足於簡單表演情緒，製造吸引力。1952年的《紅白牡丹花》最能顯示這一點。馬師曾演一個多年前捨棄妻女在黑社會混的小頭目，立心要來敲詐親生女的名醫養父（吳楚帆飾），但在見完正在熟睡面容幸福的親生女（紅線女飾）之後，

卻頓然產生倫理覺醒。那一場戲，他尷尬的心理狀態，應該是直覺演出，即使在中遠景，都能感受到。後來他內疚的神情，悲傷痛苦，很真切。在影片中，導演楊工良有意識運用鏡頭，在影機運動配合之下，恰當地交待人物情態。但是，在呈現馬師曾的覺醒告白時，卻只用上大特寫。只見馬師曾凝定身體，雙眉緊鎖額頭上的許多條深紋，側身以梳化背靠托著自己，內在深情，失神、悲苦，非常強烈。見了親生女兒一眼，清洗一個男人幾十年渾噩的人生。這是他電影表演微表情的代表作，亦預示他後來向體驗派表演的轉化。整部片亦在他在窗口望見女兒得到幸福而感到安慰下結束。

馬師曾長期演粵劇，但在時裝寫實電影中，卻出落自然，從他在1955年上映的幾部電影中的演出，可見他用心於體驗。他處理跨度寬廣的不同角色，都能塑造情感真實的人物，從含辛茹苦與妻兒廝守的落拓藝人、赤貧的街頭賣武者（《父母心》、《愛》），到衣冠楚楚男權至上的社會名流（《春殘夢斷》），中間還有仁慈敦厚及不無自尊的男人（《兩地相思》），有些人物形象，質樸醇化，超越時代，很有美學價值。在這些正劇中，馬師曾演來很生活化，人物在鏡頭前生活在各自的環境，帶著各自的性格。他的銀幕形像塑造，暗合着俄國戲劇家史坦尼斯拉夫斯基（Konstantin Stanislavski）的體驗派表演理論，呼應史氏所言：「愛自己心中的藝術，而不是藝術中的自己」。

1955年底返回內地之後，馬師曾

全心投入粵劇，同時拍了《搜書院》（1956）、《關漢卿》（1960）這兩部粵劇電影，亦有折子戲〈拾玉鐲〉（收入《佳偶天成》，1960）的電影紀錄。三部都是傳世之經典。這個時期他發表了一些文章，當中，〈我演謝寶和關漢卿〉²⁰顯示他的方法與心理體驗派的「內心獨白」方法很是類近，而〈古典文學與表演藝術〉²¹，則標示他把自己一生所從事的表演藝術，與整個中華文化融合。

小結

馬師曾1954年之後的寫實電影，質樸內斂，很是耐看，1955年底返內地之後，藝術上有極大提醇，入乎其內，把自身複雜的生命感受融入角色，又出乎其外，以所創造人物的性格衍生身心的節奏，氣場與戲合一。

如何以自己所作，實踐心中的文化理想？這一定是馬師曾在五十年代之後一直思想的問題，關乎藝術，也關乎生活。²²

馬師曾在五十年代末把田漢的《關漢卿》改為粵劇，亦拍成電影，收結改動為直面未來之世代，是與田漢和關漢卿的多重對話。「玉可碎而不可改其白，竹可焚而不可毀其節」，馬師曾的關漢卿身體質感很凝練，是把生命關懷與正義信念內化於身心，極有憂患意識的人物創造。■

註釋

- 1 古蒼梧：〈影劇互動的一位重要人物——談馬師曾留給我們的遺產〉，載黃愛玲編：《粵港電影因緣》，香港：香港電影資料館，2005，頁118-128。
- 2 廣東粵劇院：《粵劇藝術大師馬師曾百年誕辰紀念文集》，北京：中國戲劇出版社，

2000。

- 3 陳守仁之演講內容，見梁寶華、梁信慕編：《粵劇藝術之創意：表演、劇本、音樂、傳承》，香港：聯合國教科文組織本土文化及創意教育研究觀測所，2012，頁11。
- 4 見《北洋畫報》，第144期，天津，1927年12月7日，頁3。
- 5 葉世雄：〈粵劇改革兩里程碑〉，「戲曲視窗」，《文匯報》，香港，2003年7月22日。
- 6 陳守仁：〈演講：差利卓別靈與馬師曾的丑角藝術〉，粵劇創造力國際研討會，香港：香港教育學院，2011年4月1日，見 <http://youtu.be/yKq0Y5-jVdE>，<http://youtu.be/xwY5X3bpSol>，<http://youtu.be/kfMDMNmz2yM>。
- 7 雪鵠：〈《賊王子》與馬師曾〉，《小說日報》，上海，1940年9月19日。
- 8 譚蘭卿三十年代是馬師曾粵劇的主要拍檔，從1935年到香港淪陷前，兩人合拍主演的電影有十部。
- 9 何思穎：〈從奢華到貧乏：一雞兩味的《苦鳳鶯憐》〉，載傅慧儀、吳君玉編：《尋存與啟迪 香港早期聲影遺珍》，香港：香港電影資料館，2015，頁50-55。
- 10 素心：〈馬師曾大罵日議員〉，「輕便新聞」，《星華》，上海，第1卷4期，1936年6月19日，頁2。
- 11 馬鼎昌：《馬師曾與紅線女（上冊）》，香港：中華百科出版社，2016，頁84。
- 12 馬師曾1934年娶梁婉嬪，1944年離婚，有女淑迷；馬師曾1943年底與紅線女同居，後結合，1955年離婚，有女淑明（紅虹），子鼎昌、鼎盛。
- 13 例如，1941年3月1日在香港印刷，發行大後方的《電影與戲劇》期刊（第二期），就有「《大獨裁者》特輯」，除了論述、報導影片在英美的反應之外，更把影片最後的演說詞全文登錄。
- 14 馬連良來港日期見〈馬連良將登台〉，《大公報》，香港，1948年11月25日；馬連良演出日期見〈馬連良昨茶會招待本港各界〉，《大公報》，香港，1948年12月19日。
- 15 〈馬師曾夫婦宴馬連良〉，《華僑日報》，香港，1948年11月26日。
- 16 怡人：〈馬師曾歡宴馬連良〉，《誠報》，上海，1948年12月3日。當日出席的還有馬笑英。三人字幅前合照與字幅照片見馬鼎昌：《馬師曾與紅線女（上冊）》，同註11，頁97-98。
- 17 同註1。
- 18 這電影是馬師曾與何非凡合作，又名《賊王子巧遇情僧》。
- 19 馬師曾在不同影片不同的鬚鬚，就是一個很有趣的小題目。
- 20 同註2，頁118-137，原載《戲劇研究》，北京，1959年第4期。
- 21 同註2，頁159-165，原載《光明日報》，北京，1962年4月17日。
- 22 正因如是，據馬師曾兒子馬鼎昌所載，他曾「向中共中央主席毛澤東寫信進言，建議黨中央要大抓社會主義經濟建設」。或許因為這樣，在1958年他被指在「反右政治運動中，政治態度中間偏右」。見馬鼎昌：《馬師曾與紅線女（上冊）》，同註11，頁129、133。

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「馬師曾一百二十歲誕辰紀念」電影放映暨展覽於7月3日至10月30日舉行，詳情參見《展影》（第98期）及本館節目網頁。

This year marks the 120th anniversary of Maestro Ma Si-tsang's birth (1900-1964). In his lifetime, he had performed in over 430 Cantonese operas, written over 100 librettos, and dived into many pioneering experiments such as bringing together different casts, training new talent, developing operatic troupes, helping build the Cantonese Opera Theatre of Guangdong. Ma Si-tsang's contributions to the world of Cantonese opera have long since been acknowledged. Koo Siu-sun points out that he is a 'Cantonese opera maestro with a comprehensive artistic outlook'.¹ In 2000, Chinese Theatre Press published a collection of Ma's essays in commemoration of his 100th birthday. It is an excellent reference source for gaining insight into his person.² In terms of performance, Ma took advantage of the characteristics of his own voice, which was naturally hoarse but loud and ringing, and created his signature 'Ma Vocal Style' which added colloquialism and a comic touch to his narration and emotional expression; he sang in free rhythm and liked to improvise on the tunes. In addition, he combined the attributes of the *wenwusheng* (civil and military male) role with those of the *chousheng* (male clown) role, creating the new *wenwu chousheng* role type. Chan Sau-yan names it an innovation of Cantonese opera arts in the 1930s.³

Ma Si-tsang had also appeared in over fifty films. While it is not a significant number compared to his operas, each character he played was outstanding in its own way. In his upcoming retrospective to be organised by the Hong Kong Film Archive from July to October, we can savour the art of Ma Si-tsang's performances and his tremendous skills in expressing and distilling the rhythms of life, to experience how he materialised his cultural ideals through his films.

The Sit-Ma Rivalry and Borrowing from Foreign Films

Today, when describing the Cantonese operas from the 1930s to early 40s, the discussion on the 'Sit-Ma Rivalry' always comes up. It refers to the times when Sit Kok-sin and Ma Si-tsang, the two greatest Cantonese opera maestros, tried to outdo each other in leading changes and improvements to Cantonese opera to boost its prosperity. In addition, both gentlemen were very interested in film. As early as the 1920s they had begun adapting foreign film subjects to Cantonese opera. In the early 1930s, they both appeared in films. However, at the time they had not yet conceived the idea of making Cantonese opera films, but merely took advantage of their fame to cross over to another medium. Their films were heavy on dialogue, with a few songs inserted therein.

Ma Si-tsang was inspired by foreign films not only in their subjects, plot lines and genres but more importantly, in performance style. In the mid-1920s, Ma became famous thanks to his *chou* character Yu Hap-wan's 'beggar's tone'. He later performed in many operas playing roles combining the *chou* and *sheng* parts. He was so well-known for those that it was written about even in northern China's publications. In 1927, *The Pei-Yang Pictorial News* published a portrait photo of Ma playing *Vagabond Prince*, with the caption explaining: 'Cantonese opera differs greatly from Peking opera. Recently the emphasis is on the *chou* character. *Wenchou* Ma Si-tsang is the shining example of this trend. The costume in the photograph looks weird but is, in fact, an imitation of a European style of clothing. Putting this into an opera is considered to be an innovation...'⁴

Ip Sai-hung believes 'Ma Si-tsang borrowed from foreign actors Charlie Chaplin for his humour and slapstick movements and Douglas Fairbanks for his heroic qualities, combining them to create the *wenchou* role.'⁵ In fact, the costume and makeup stylings as well as the rhythms of the beggar Yu Hap-wan are comparable to Charlie Chaplin's tramp; while the opera *Vagabond Prince* draws reference from Douglas Fairbanks' *The Thief of Bagdad* (1924). Chan Sau-yan



馬師曾的粵劇首本《野花香》於1935、1950年搬上銀幕，在片中引他採花的先後是譚蘭卿（上圖）、紅線女（下圖）。

Ma Si-tsang's signature opera *Wild Flower* was twice adapted into a film. Tam Lan-hing (top) and Hung Sin Nui (bottom) played opposite Ma in 1935 and 1950 respectively as his love interest.

has made a studied comparison and systematic review of the lives, acting styles and career developments of Ma and Chaplin.⁶

In the 1930s Charlie Chaplin gained worldwide popularity for his clown roles in comedies. *City Lights* (1931) and *Modern Times* (1936) allowed the audience to experience the era in which they lived through laughter. In 1936, Chaplin visited Hong Kong. Ma, who was dedicated to the *chousheng* role, clearly had studied Chaplin's artistic achievements in performing the clown role to help himself move to the next level in his career. Various newspapers of the day compared Ma against Sit Kok-sin, along these lines: 'Sit is outstanding in his portrayals of graceful, lighthearted gentlemen; while Ma is praised for his performance in humorous roles. They are both experts in their specialities. It can be said that we have two rare talents co-existing in this era!'⁷

Wild Flower Explores Suppressed Sexual Desires

Ma Si-tsang's first film, *Wild Flower* (1935) is adapted from the 1930 German sound film *Der Blaue Engel* (*The Blue Angel*). The original film is about a serious, strait-laced single

secondary school teacher who is attracted by a songstress and gradually walks down the path to ruin. Ma's adaptation added the burden of family onto the male lead, but it was clear he touched upon the release of sexual desires from deep within the character's soul. Ma Si-tsang's and Tam Lan-hing's⁸ performances still exist in the form of records and lyrics, but the film itself is no longer available. According to the English-translated dialogue script sent for US censorship, the young temptress' seduction of the older man is plain to see. The woman, experienced in the ways of love, uses the philosophy of the scent of wild flowers to pierce through the university professor's false conservative front, and arouses his desires with language filled with sexual innuendoes and direct physical actions. When the professor returns under the guise of teaching morals to the temptress, she understands his motives and refuses to continue with her lessons. She sings a song, 'Scent of Wild Flowers', to arouse him. The scene continues with the following dialogue:

'How do you like the song?'
'Very good.' **'Can you teach me how to sing?'**
'It is not so easy to learn this song.' **'You must study it by heart and memorize it.'**
'Oh, yes, you are right.'
'How long does it take to learn?'
'Come in.'
 (Scene break)

Genre Combinations and Modern Imagination

Ma learned from western films with the intention of modernising Cantonese opera, and ended up stimulating our imaginations of the current era through mixing the genres of Cantonese opera and film. His intention has been obvious since the earliest of his surviving films, *Bitter Phoenix, Sorrowful Oriole*. Filmed in 1941 but not released until after the war in 1947, the title of this film came from Ma's 1924 Cantonese opera that made him famous, but the plot of the film was inspired by foreign film *The Thin Man* (1934).⁹ The film combined suspense with comedy. The writer,

director and cast worked together to create an interesting couple: the loving yet quarrelsome husband and wife from a well-to-do family. A Cantonese aria was sung at the birthday party of his wife played by Yuet Yee (alias Cheung Yuet-ye), accompanied on the piano. This arrangement emphasised the merging of old and new, east and west.

Bitter Phoenix, Sorrowful Oriole opens on an upper-class modern lifestyle. By the middle of the film, the detective, played by Ma Si-tsang, becomes a fugitive. He hides in the bustling city, disguised as a beggar and even sings 'Yu Hap-wan Expresses His Inner Feelings'. As he successfully blends in with the other thugs and beggars, he uses those thugs and beggars to capture the greedy and murderous villain, the lawyer. This plot development was in itself an upset of the class structure. In addition, at the beginning of the film, a line of dialogue spoken by the lawyer to the titular Phoenix's rich father implies that the lawyer has committed treason. When Phoenix's father who seems to have turned down the lawyer's advice is later murdered, this makes the story all the more intriguing.

Ma Si-tsang had a very strong sense of patriotism. According to research materials, in mid-1936, House of Peers councillor Sanji Mikami advised the Chinese government to change the words 'Zhonghua' to 'Zhina', angering the Chinese people. Ma wrote a letter several thousand words long to tell off the Japanese man.¹⁰ After the Marco Polo Bridge Incident on 7 July 1937, in addition to leading the acting profession in fundraising efforts for the Chinese military, Ma also wrote and performed numerous Cantonese operas with titles such as *The End of the Traitors* and *Give me Back the Land of Han* to call for resistance against Japanese invasion. One of them, *Hung Chengchou*, was made into the film *Seduction on the Plains*, and released in 1940.

Ma Si-tsang in Changing Times

After the fall of Hong Kong, Ma kept his troupe going in spite of many hardships. Being in the rear guard,

he took advantage of the Southwest Drama Festival in 1944 to 'meet with Tian Han, Ouyang Yuqian, Qu Baiyin and others to discuss revolutionising Chinese opera and strengthening the nation'.¹¹ In those tumultuous times, Ma's views on life and art were changing.

After the victory in the war against the Japanese, in addition to continuing his work in the opera troupe, writing and performing Cantonese operas, Ma actively made films, aggressively assisting his wife Hung Sin Nui in establishing a film career.¹²

From 1947 to 1950, he starred in more than ten films, most of them with Hung Sin Nui, including the following nine: *Unforgettable Love* (1947), *I'm Crazy About You* (1947), *The Spoiled Princess* (1948), *The Judge Goes to Pieces* (1948), *A Fair Lady with Ill Fate* (1948), *Wild Flowers are Sweeter* (1950), *Lust of a Grand Lady* (1950), *Kaleidoscope* (1950) and *How Sung Kong Slew Yim Po-sik* (1950). The range of these films was great: *The Spoiled Princess* is about a psychiatrist from a rich family using unconventional techniques to keep his spoiled young wife in check, while *Wild Flowers are Sweeter* is about a middle-aged family man being seduced and blackmailed by a young woman. From this we see that Ma Si-tsang and Hung Sin Nui were artistic partners manifesting diverse and contradicting tensions, a subject worthy of deeper exploration.

The Judge Goes to Pieces is an exemplar of that tension in its extreme form. Ma Si-tsang's Sung Sai-kit and Hung Sin Nui's Mrs Sung are evenly matched. Writer and director Yeung Kung-leong's composition made them equally strong. In their combat with each other, Sung's comic movements and expressions befit an intelligent man pretending to be a fool. The wife, on the other hand, is direct and blunt. Their exchanges of looks and expressions are amusing and interesting. More importantly, Sung is not afraid of the judge, and dares to argue freely with sarcasm. Ma's *chou-xiaowu* (clown-young military male) role thus often shows toughness and firepower amidst the rhythm and tones of his

performance. When the local magistrate wants to take back his scholar title and have him beaten to make him suffer physical pain, unafraid of authority, he angrily shouts at the judge: 'Isn't that clever of you! Beating a scholar! You can beat me, one scholar here; but you cannot beat all scholars under the sky! I will not allow your goons to lay a hand on me. I will remove my own clothes to let myself be beaten'.

This film is adapted from Peking opera *The Four Scholars*, originally featuring a *laosheng* (old male). Ma adapted it to feature a *chousheng*. His reason for changing the role type was because the *chousheng* was his expertise, and probably also because he was influenced by Charlie Chaplin. When the west was waging war against Fascism, Chaplin purposefully produced his anti-war film *The Great Dictator* (1940). The film encouraged many people in the Chinese rear guard.¹³ In the ending scene, when the peon was pushed onto the historical stage, his speech was sincere and honest. He preached for peace: a sentiment echoed by everyone. Chaplin's slapstick farce could generate empathy, giving the audience joy and motivation to live on. It heavily influenced Ma's performances.

Ma's character Sung Sai-kit had an approachable physical appearance. His character's behaviour did not avoid the ugly or colloquial, but neither did he take things lightly, nor his priorities. He was very determined, acted with purpose, was calm when setting traps, and passionate when angered. It can be said that by then, Ma Si-tsang had already definitely formed his perspective of 'expressing vision through drama'. In November 1948, Peking opera *xusheng* (bearded male, also known as *wusheng*) Ma Lianliang, who was an expert at performing Sung Shijie in *The Four Scholars*, came with his troupe to Hong Kong to prepare for his performance next month.¹⁴ In late November, Ma Si-tsang and Hung Sin Nui welcomed them with a banquet.¹⁵ Ma Si-tsang and Ma Lianliang got along so well they regretted not having met sooner. Ma Si-tsang gifted Ma Lianliang a

piece of his own calligraphy, of a quote from *The Book of Yu* in the *Book of Documents*: 'Poetry speaks of ideas; singing prolongs the sounds of speech; the sounds of singing follow prolonged speech sounds; musical pitches temper the sounds of singing.'¹⁶

Expressing Vision Through Drama, Being True to Oneself

In the 1950s, the types of operas Ma Si-tsang chose to perform began to change from simply comedies to include tragedies and dramas. He began to transition from *chousheng* to *laosheng*. This process was driven by the practical application of Ma's perspective of 'expressing vision through drama'.

For an actor, expressing vision through drama is to bring forth the cultural message of the operas through the characters he/she plays. This is the artistic view of putting education into entertainment. When an actor combines his/her own art and cultural practice, the characters he/she plays can be judges of the culture, or they can be the ones to be judged, or they can be someone with no sense of direction or helpless in the haze, allowing themselves and the audience to reflect on their own circumstances.

Koo Siu-sun points out that Ma Si-tsang '(introduced) operatic art to cinema' and 'Ma's acting alone makes him a master on the same pedestal with Shi Hui of Mandarin cinema'.¹⁷ To blend opera performance into film is especially appropriate in Ma's generic performance. In his comedies there were the rich man who likes to take small advantages (*As You Desire*, 1952), the wealthy father-in-law almost paranoid with fear of his wife (*Bumbling Father-in-Law*,¹⁸ 1952); among tragedies there was the scholar from the old days who swindles money in the name of virtue (*Big Thunderstorm*, 1954); among operas there was the rough-hewn and lustful general, clad on war robes and with facial hair almost covering his cheeks ('The Song of Chan Yuen-yuen' from *Kaleidoscope*). Ma Si-tsang started from the physical appearance

of his characters, capturing the characteristics of each character type to display a kind of attitude that is exaggerated and stereotyped.¹⁹ He would then push his body along, merging his body's rhythm with that of the movements of the opera to emit the character's power.

Ma was very accomplished in that kind of performance, but he seemed not to be satisfied with just 'performing' emotions and wished to create something more captivating. This is best illustrated in *Red and White Peonies* (1952). Ma played a small-time gangster who had abandoned his wife and daughter many years ago. He was determined to extort money from his daughter's foster father, a famous doctor (played by Ng Cho-fan); however, after seeing the perfectly blissful face of his sleeping daughter (played by Hung Sin Nui), he was suddenly struck by a sense of familial morality. In that scene, it seemed he performed his psychological awkwardness by instinct. The audience could feel the emotional impact even in the medium-wide shots. His guilt, sadness and pain were all very realistic. In this film, under the careful planning of director Yeung Kung-leong, the camera movements helped to very appropriately express the character's emotional state. Nevertheless, he used only close-ups to depict Ma's moral awakening. The audience only saw Ma's stiffened posture, the many deep lines on his forehead formed by his intense frown, and his body supported from the side by the back of the sofa; his intense feelings, sense of loss, sadness and pain were clear for all to see. With one look at his biological daughter, his decades of dishonour were washed away. This was his masterpiece in performing micro-expressions, and a foretelling of his transformation towards a psychologically based style of acting. The film ends with his looking through the window, comforted by seeing his daughter in a state of bliss.

Ma Si-tsang may have spent a large part of his life performing Cantonese opera, but in contemporary

realist films, he was also completely in his element. This can be seen in several of his 1955 films, where he emphasised a psychologically based acting style. In handling a wide range of roles, he was able to portray characters with sincere emotions, including a failed performer suffering poverty with his wife and daughter, a dirt-poor street performer (*Parents' Hearts and Love, Part One*), a well-dressed, patriarchal socialite (*Anna*) and a kind and righteous man with ego (*The Woman Between*). Some of those characters were simple yet pure, timeless and possessed great aesthetic beauty. In those dramas, Ma Si-tsang played the roles in an everyday manner. In front of the camera, all the characters lived in their own environment, each with their own personalities. The way he developed his on-screen images coincides with Russian theatre practitioner Konstantin Stanislavski's psychologically based acting approach, perfectly illustrating Stanislavski's quote: 'Love the art in yourself and not yourself in the art'.

After returning to the Mainland at the end of 1955, Ma concentrated on performing Cantonese opera. At the same time, he starred in two Cantonese opera films, *The Lost Kite* (1956) and *Guan Hanqing* (1960), and made a film record of excerpts from opera *Shi Yuzhuo* (literally: *Picking up a Jade Bangle*, included in *An Ideal Couple* [1960]). All three films are now classics. At the same time, he also published some essays. Among them, 'My Performances of Xie Bao and Guan Hanqing'²⁰ showed that his methods were very similar to the 'internal monologues' of the psychologically based acting methods. And 'Classical Chinese Literature and the Art of Performance'²¹ indicated that he had melded his life-long career of performing arts with the entire Chinese culture.

Conclusion

Ma Si-tsang's realist films after 1954 are simple, restrained and rewatchable. After his return to the Mainland at the end of 1955, Ma experienced a great advance in artistic technique. He was able to enter into his characters and blend his

own complex life experiences into the roles; at the same time, he was able to step outside of his characters, and with the personality of that created character, derive a life rhythm that melded as one with that of the opera.

How would one use one's creation to put into practice one's cultural ideals? This must have been a question in Ma's mind after the 1950s. It applied to his art as well as his life.²²

In the late 1950s Ma Si-tsang adapted Tian Han's *Guan Hanqing* into Cantonese opera, and then into film. He changed the ending into a forward looking statement, engaging in his multi-layered conversations with Tian Han and Guan Hanqing. 'The jade may be smashed, but its colour will remain immaculately white; the bamboo may be burned, but its joints are indestructible and remain as evidence of its integrity and strength'. The texture of Ma Si-tsang's *Guan Hanqing* is very concise: simply to internalise life's concern and righteousness into one's body and soul. It is a character created with a high awareness of suffering and hardship. [Translated by Roberta Chin] ■

Notes

- 1 Koo Siu-sun, 'A Legacy in Cross-fertilisation: Film and Opera Star Ma Si-tsang', in *The Hong Kong – Guangdong Film Connection*, Wong Ain-ling (ed), Hong Kong: Hong Kong Film Archive, 2005, pp 140-149.
- 2 Cantonese Opera Theatre of Guangdong, *Collected Essays in Commemoration of the Centenary Birthday Celebration of Cantonese Opera Maestro Ma Si-tsang*, Beijing: Chinese Theatre Press, 2000 (in Chinese).
- 3 For further elaboration, see Chan Sau-yan's speech in Samuel Leong, Leung Bo-wah (eds), *Creativity in the Art of Cantonese Opera: Performance, Script, Music and Transmission*, Hong Kong: UNESCO Arts in Education Observatory for Research in Local Cultures and Creativity in Education, 2012, p 13.
- 4 *The Pei-yang Pictorial News*, No 144, Tianjin, 7 December 1927, p 3 (in Chinese).
- 5 Ip Sai-hung, 'Two Milestones in the Revolution of Cantonese Opera', in the column 'Window on Chinese Opera', *Wen Wei Pao*, Hong Kong, 22 July 2003 (in Chinese).
- 6 Chan Sau-yan, 'The Art of the Clown Roles of Charlie Chaplin and Ma Si-tsang' (a talk), *Creativity in Cantonese Opera: An international symposium*, Hong Kong, The Hong Kong Institute of Education, 1 April 2011 (in Cantonese). See <http://youtu.be/yKq0Y5-jVdE>. <http://youtu.be/xwY5X3bpSol>, <http://youtu.be/kfMDMNmz2yM>.
- 7 Xuegu, 'Vagabond Prince and Ma Si-tsang', *Xiaoshuo Ribao (Novel Daily)*, Shanghai, 19 September 1940 (in Chinese).
- 8 Tam Lan-hing was Ma Si-tsang's main Cantonese opera partner in the 1930s. From 1935 until the Japanese Occupation of Hong Kong, they starred in ten films together.
- 9 Sam Ho, 'From Lavishness to Poverty: Dramatic Plot Twists in *Bitter Phoenix, Sorrowful Oriole*', in *Early Cinematic Treasures*

Rediscovered, Winnie Fu and May Ng (eds), Hong Kong: Hong Kong Film Archive, 2015, pp 120-127. [Electronic Publication]

- 10 Su Xin, 'Ma Si-tsang Tells Off the House of Peers Councillor', in the column 'Light News', *Xing Hua*, Shanghai, Volume 1, Issue 4, 19 June 1936, p 2 (in Chinese).
- 11 Ma Dingchang, *Ma Shizeng and Hong Xiannv*, Vol 1, Hong Kong: China Encyclopedia Press, 2016, p 84 (in Chinese).
- 12 Ma Si-tsang married Leung Yuen-ying in 1934 and divorced her in 1944; they had a daughter Shu-kau. At the end of 1943, Ma Si-tsang began to co-habit with Hung Sin Nui. They later married, and divorced in 1955. They had a daughter Shuming (Hung Hung), and sons Dingchang and Dingsheng.
- 13 For example, a 'The Great Dictator' special was included in periodical *The Movie & Dramatic Magazine* (Issue 2) dated 1 March 1941, published in Hong Kong and distributed to the rear guard. In addition to reviews and reports on the British and American box office results, the text of the final speech was published in its entirety.
- 14 For the date on which Ma Lianliang arrived in Hong Kong, see 'Ma Lianliang to Stage Performance in Hong Kong', *Ta Kung Pao*, 25 November 1948 (in Chinese); for his performance dates, see 'Ma Lianliang Invites Local Media to a Tea Reception Yesterday', *Ta Kung Pao*, Hong Kong, 19 December 1948 (in Chinese).
- 15 'Ma Si-tsang and Hung Sin Nui welcomed Ma Lianliang with a Banquet', *Wah Kiu Yat Po*, Hong Kong, 26 November 1948.
- 16 Yi Ren, 'Ma Si-tsang Hosts a Banquet for Ma Lianliang', *Cheng Bao*, Shanghai, 3 December 1948 (in Chinese). Ma Siu-ying was also in attendance that day. The photographs of the three of them, as well as of the calligraphy work, can be found in Ma Dingchang, *Ma Shizeng and Hong Xiannv*, Vol 1, see note 11, pp 97-98. Translation taken from Koo Siu-sun and Diana Yue (research and translation), 'The Supremacy Of The Singing Voice—Aesthetic Judgment In Kun Qu Singing', *Wei Liang-fu: Rules of Singing Qu, Writings on The Theory of Kun Qu Singing*, Hong Kong: Oxford University Press (China) Ltd., 2006, p xxxi.
- 17 See note 1.
- 18 This film is a collaboration between Ma Si-tsang and Ho Fei-fan. It is also known as *The Encounter Between the Prince of Thieves and the Lovelorn Monk*.
- 19 Ma Si-tsang wore his facial hair differently in every film. That in itself would be an interesting and amusing minor research topic.
- 20 See note 2, pp 118-137. Originally published in *Studies in Drama*, No 4, 1959, Beijing (in Chinese).
- 21 See note 2, pp 159-165. Originally published in *Guang Ming Daily*, Beijing, 17 April 1962 (in Chinese).
- 22 Precisely because of that, according to the writings of Ma Si-tsang's son Ma Dingchang, he had 'written a letter of appeal to Mao Zedong, Chairman of the Communist Party of China Central Committee, proposing the Party's Central Committee stop all socialist economic development projects'. Perhaps for that reason in the anti-right-wing political movement in 1958, he was accused of being 'centre-right'. See Ma Dingchang, *Ma Shizeng and Hong Xiannv*, Vol 1, see note 11, pp 129, 133 (in Chinese).

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'In Memory of Ma Si-tsang on His 120th Birth Anniversary' consists of a series of screenings and an exhibition, which will run from 3 July to 30 October. For more details, please refer to *ProFolio* (Issue 98) and the Archive's website.

一生與相機為伴的人： 劇照師徐堂的自述

A Life-long Affair with the Camera: Still Photographer Tsui Tong Tells It All

日期：2020年1月23日

訪問：阮紫瑩、吳君玉

整理：阮紫瑩

Date: 23 January 2020

Interviewed by Yuen Tsz-ying and May Ng

Collated by Yuen Tsz-ying



堂哥（徐堂）在香港的娛樂圈縱橫六十多年，無論是影視界和粵劇界，皆廣結人緣，無人不識。他20歲開始習攝影、學沖印以至任職劇照師、副導演、製片、娛樂記者，到現在踏入83之齡，仍以專業攝影師為職志，永不言休，近年除出版多冊攝影集，作品更在國際攝影比賽中獲得獎項。他一生與相機為伴，憑著孜孜不倦的幹勁及敬業樂業的精神，拍下大量電影劇照，亦為銀幕星河留下無數光采瞬間。此時此刻，感謝堂哥百忙中抽空到香港電影資料館，在口述歷史訪問中與大家分享逾一甲子的工作經歷及影圈中的所見所聞，使我們獲益良多。

入行經過

我是1937年在廣州出生，籍貫是廣東四會。曾就讀廣州的聖心中學夜校，之後曾在廣州粵劇民團學翻筋斗，做過龍虎武師，1957年來香港。

我來港後不久便跟隨表叔李陵學攝影和沖印，做他的學徒，也會接外影工作。外影即是酒樓有喜慶事，人家擺酒，就請他拍照。我就跟他學這些外影，那時候的相機又闊又重又大，用一筒黑白菲林影八張照片。我在黑房工作，要自己買沖印菲林的藥水，沖曬工作都是一手一腳做。後來表叔的店舖結束，我有幫《真欄日報》工作，經朋友介紹，認識了在該報任職攝影記者的張文，他當時承包了光藝製片公司的劇照拍攝工作，他於是找我加入他的公司拍劇照。我那時候是給楚原導演的電影拍劇照比較多。但電影上都沒有自己的名子，自己也不會爭取要加名字，怎樣爭取呢？我們那時候的人很蠢，現在的人不一樣了。

劇照師的工作

張文會告訴我甚麼時候有拍

攝通告，到時我們就到公司集合，拿相機及帶菲林，他有車載我們入片場開工。光藝公司在太子道西附近，即現在聖德肋撒醫院的對面。

踏入片場就是開工拍照。所有劇照都要有主角，不能沒有主角，張文就是這樣告訴我。即使你不認識那些演員，一到「埋位」（就位）拍攝時你自然會知道誰是男、女主角，因為導演很緊張男、女主角的戲份，跟配角不一樣。

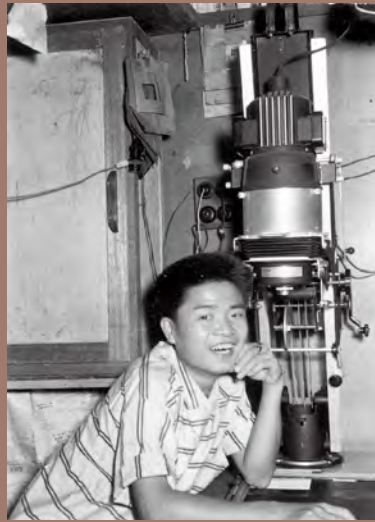
拍照後便回公司，繼續做沖曬照片的黑房工作。底片沖出來後，我會沖曬劇照樣本出來。劇照樣本備好後，我會把它們貼在劇照簿內，編好號碼，翌日就交給導演及製片。老闆也要看劇照，因為拍攝期間他沒有別的可以看，只可以由劇照看鏡頭好不好，男、女主角好不好等，也有很多東西可以看。日後再按電影公司的需要沖曬選定的照片。這便是劇照師工作的流程。

不同片種的要求

試戲很重要的，導演和男、女主角在試戲時，我會留意觀看，及在旁邊拍幾張照片。正式拍攝



肩上揹著相機的徐堂到戶外拍照時留影
A photo of Tsui Tong with his camera on an outdoor shoot



徐堂在沖曬器材前笑容燦爛
Tsui Tong radiates happiness in front of his film processing equipment



六十年代，徐堂為演員韓瑛拍照
Tsui Tong took portrait photos for actress Han Ying in the 1960s

的時候，因是現場收音，收音的麥克風就在演員頭頂，所以拍劇照時不可以發出聲音，因此我會用 Leica（徠卡，一個相機牌子名稱），因為徠卡的快門很靜，只是「滴嗒」兩聲，收音是收不到的，因此到正式拍攝時還可以拍一些照片。我們起初用 120（底片）菲林，後期就用 135（底片）菲林，135 菲林就要用 Leica 來拍攝。

拍劇照通常站在攝影機的右邊，這是指定位置，因為左邊有個取景器，用來看演員演戲，所以我們不能站左邊，一定是站在攝影師的右邊。此外，看男、女主角試戲的時候要留意攝影師如何擺動攝影機，你要跟著他動，否則他扭過來撞到你，撞到就會 NG，NG 就會被人罵，導演會罵，製片甚至演員也會罵你，所以在現場必定要弄清楚可站哪兒拍照。

文藝片及粵劇歌唱片有不同的的拍攝劇照方式。文藝片沒有規定拍多少張照片，可以無限量拍攝的，每天拍十筒、八筒菲林都可以，看導演的要求，可以用細的相機拍攝，我站在指定位置，演出期間每個鏡頭也可以拍，男、女主角更要多拍。

粵劇歌唱片的做法又不同了，不用劇照師擔心，因為不是演出時拍攝，而是演員擺好姿勢，預備好的話，劇務會大喊「公仔佬，要來拍照了」，「公仔佬」是我們的花名，收到通知後我們就將拍攝四吋乘五吋大片幅菲林的大相機，放上腳架拍攝。粵劇歌唱片的劇照拍的是大場面，有老倌，有士兵、丫鬟、大將、大臣，都站在

金鑾殿，站滿畫面。金鑾殿很大，演員很多，主角當然站前面的，攝影師負責打光，然後由副導演及導演安排好演員的位置，可能有人跪、有人蹲，預備好了，我就按下快門。由於不是演出時拍攝，不用擔心收音問題，所以拍多少照片也可以，然後交由導演挑選。

未見電影先見劇照

劇照師的工作壓力是很大的。那時候是拍黑白照片，沖一筒菲林有很大責任，沖薄了或沖厚了也不可以。而一堂佈景拍完戲便要拆掉，若劇照沒有拍好那怎辦？所以即使公司沒限定即日要沖好照片，我半夜拍完劇照回到公司的工場也會先沖好照片，否則不敢見人，也睡不著覺。那時我們拍照通常拍黑白的，後期有拍彩色。但黑白都可以轉彩色，那些叫色蠟，加上去的。

電影仍在拍攝中，便先有劇照放在戲院門口，宣傳電影甚麼時候上映。到正式上映便選 12 張劇照，即是一套，放在戲院大堂，讓觀眾買戲票入場前看看劇照，有否喜歡的明星，決定是否買戲票進去看。

電影賣埠也需要劇照，因為外埠買家不知道是甚麼電影，又不知道有哪些演員，這些都是老闆買片時會看的。所以通常會先拍兩天戲，叫主角埋位拍劇照，做很多劇照，然後給各國的買家看。他們都會先看劇照，若想看試片，就要找一個試片室，給他看，他喜歡就會買，若有現成的貨，便會立刻交易。

造型照及道具照

如果演員角色有疤痕，做造型時一定要拍照，定妝後便要沖曬一張比較大的照片給化妝師。因為化妝師有時也會忘記疤痕在左邊還是右邊、是長還是短、圓形或是正方等。鬍鬚、有沒有戴眼鏡等都是造型，我們會先拍好這些造型照片，然後分發給化妝、服裝、場記、導演等。到正式拍攝的時候，他們就要跟照片上的造型為演員化妝。

劇照師還有一樣工作就是拍攝道具照片，譬如有一場戲是老人家過世，兒女要到靈堂拜祭，便需要一張遺照，這便是道具照。這些通常是十分趕急的，導演會在拍攝前一日提出此要求，所以我收工後，就算是半夜三更，都要先沖印好那筒菲林，做好那張道具照，翌日帶去片場，不然就開不了工。又有些道具照，是專門用來被撕毀的，例如有時會拍攝演員拿著及撕毀照片的特寫鏡頭。拍攝這些照片都是劇照師的重要職責。

轉行做記者

當年張文支薪給我，每月大概數百元，後來我離開張文的公司，出來自己做，賺到的錢就比較多，每部電影有五百元。那時好一些劇照師開設公司，承包劇照拍攝，像經常接潮州語電影的劇照師陳浩然，還有金英等幾位劇照師的公司我都幫過。那時的國家、大觀、華達等多個片場，我都去過。

1963 年，我拍完《雷電天仙劍》（1963）之後就轉行了，為甚麼會轉



徐堂縱橫電影界多年，與不少影人結下深厚情誼：左圖為他與童星時期的馮寶寶合照，右圖則是半世紀後，兩人攝於資料館。

Tsui Tong has many years of multi-faceted experience in the film industry and enjoys wide popularity among his many friends: (left) a photo with child star Fung Bo-bo; (right) the two reacquainted at the Archive after half a century.



行呢？那部戲是《華僑日報》的老總何建章有份投資，他每一晚入片場都要看劇照。他看到我的劇照，就刊登在《華僑日報》做宣傳。拍完這部戲之後，何老總親自跟我說，問我要不要做記者？說他們《華僑日報》想找個攝影記者，負責採訪突發新聞的，我說我連甚麼是突發也不知道，他說：「不要緊，你拍完之後就來報館找我，我一手教導你。」所以我入記者這一行是何建章一手提攜，教我如何寫稿，如何運作。但一入《華僑》，月薪只有 260 元，工作隨傳隨到，做了三年後，我覺得沒甚麼前途，賺不到錢，連約女友逛街都沒有時間，於是我就辭職。但老總挽留我，他說《華僑》跟另外兩份大報《工商日報》及《星島日報》開了一個會議，結論是會在年尾增加娛樂版，他認為我熟悉娛樂圈，便叫我做娛樂版，加我一百元薪金，那時多加一百元已經很厲害，並且讓我寫稿賺稿費，又可以在外邊兼職，只要每天有稿有照片交回來報館就可以了，這算是很通融我。於是 1966 年我就由突發記者轉做娛樂記者。

製片的工作

在做娛樂記者期間我仍有拍劇照，李翰祥從台灣回來創辦新國聯影業公司，回港當天是我半夜去接機的，他其後在香港拍的幾部電影，都是我幫他拍劇照的。此外，我還幫過何藩導演，以及謝賢旗下的謝氏兄弟製片公司出品的電影拍攝電影劇照。

除了拍劇照外，我也曾給范丹導演的電影做過副導演，但做製片比做副導演辛苦。做製片不簡單，別人信任我，便找我做，而我為求學點東西，也想做。我做製片最頭痛的那次是拍《黃飛鴻與鬼腳七》（1980），關德

興師傅拿的單頭棍很厲害，但每次拍攝我都要安排專車將單頭棍由他位於北角的醫館運送到拍攝現場，而且這支棍你不可隨便放在車斗（載物槽）中，而必須要吊起它，每天拍完又要將它運送回醫館，這「吊棍」的苦差，令我對這部戲特別有印象。

與明星相處融洽

回顧我的工作，無論做劇照師或娛樂記者我都很開心。以前我接觸的明星都很和藹，大家都互相尊重。1971 年我發起成立香港影劇攝影記者聯誼會，那個會是我向政府申請註冊的，現在那個牌照仍在我手上。我們在佐敦彌敦道裕華公司附近的「第一餐廳」樓上三樓，租了一個單位作為會所，一房一廳，大家會在那兒聚集，開會聊天，就是這樣。那時經常很多人來往，會員愈來愈多，全盛時有三十多個會員。很多大明星都支持我們，像成龍、狄龍也幫過我們。

以前老總說，我們應隱惡揚善，不可以將別人的醜事公開，更加不可捏造事實，這是做記者的宗旨。但自從某份報章出現，引入「狗仔隊」專揭藝人私隱，專門挖苦影視界的人，那些明星見到記者就好像見鬼似的，會避開。由那時開始，記者聯誼會就沒有人支持了，會所就沒有了。

我一直做娛樂記者，直到 1992 年《華僑日報》賣盤，我就沒有再做了。之後我曾一度為《新晚報》撰寫專欄，《新晚報》結束後，我已經沒有再做娛樂圈。因我熟悉粵劇，近年我仍有撰寫報道粵劇活動的文章。我最後一部擔任劇照師的電影是在北京及橫店拍攝的《寒風鎮》（2009）。■

資料館將於今年 9 月舉辦以電影劇照為主題的展覽，屆時將有其他劇照師的分享故事。

Having been immersed in Hong Kong's entertainment industry for more than 60 years, Tsui Tong's name is no stranger to those in the know, and he enjoys wide popularity among his many friends in the film, television and Cantonese opera circles. Tsui started out learning photography and film processing at the age of 20, and later went on to be a still photographer, assistant director, production manager and even entertainment reporter. Now at 83, he still sees professional photography as his life's work. In recent years, in addition to publishing photo books, the tireless veteran has also been honoured with accolades in international photography competitions. The camera is Tsui's life companion. With his inexhaustible energy and dedication, he has taken innumerable film stills, capturing countless magical moments for the cinematic galaxy. We are indebted to him for taking time out of his busy schedule and coming all the way to the Archive to share with us his 60 plus years of multi-faceted experience, as well as the things that he has seen and heard in the film industry. This has been an extremely rewarding oral history interview for us all.

Getting Started

I was born in Guangzhou in 1937, with Sihui being my ancestral home. I had studied in the evening school of Guangzhou's Sacred Heart College, and went on to learn somersaults and flips with a Cantonese opera troupe comprising migrant workers. I also worked as a martial artist for a time before coming to Hong Kong in 1957.

Shortly after arriving in Hong Kong, I began learning photography and film processing from my uncle Li Ling as his apprentice. He also took on wedding photography jobs—people who were celebrating their big day at restaurants or holding banquets would hire him to take pictures. I tagged along to learn how to do that from him too. The cameras back then

were wide, heavy, and bulky; and they would shoot with those black-and-white film rolls that produced maximum eight pictures. I worked in the darkroom and had to buy my own film processing chemicals. I developed the photos all by myself. Later, his shop closed down and I went to work for *Chun Lan Yat Po*. Through a friend's introduction, I was acquainted with Cheung Man, who was a photo journalist there. At the time, he was contracted by Kong Ngee Motion Picture Production Company to take film stills, and he asked me to join his company as a still photographer. I was mostly assigned to movies directed by Chor Yuen. However, my name never appeared in the credits. I never asked for it to be included either. How would I even go about it? Unlike the people of today, those of us back then were rather dim-witted.

The Work of a Still Photographer

Cheung Man would tell me when a shoot was scheduled, and we'd assemble at the office to get our cameras and films. He took us to the studio by car. Kong Ngee was near Prince Edward Road West, opposite where St. Teresa's Hospital is now.

We started taking pictures the instant we set foot in the studio. 'All film stills must include the protagonists, there mustn't be any without them', Cheung Man told me. Even if you didn't know the actors, you'd naturally know who the male and female leads were when everyone got into position for filming, because the director always paid special attention to their scenes as opposed to those involving just the supporting roles.

After taking the photos, I'd go back to my dark room and get on with processing the films. I'd then develop the negative films and proceed to processing still samples. Once the samples were ready, they would be pasted onto the still album, numbered, and handed over to the director and producer the next day. The bosses also had to look at the stills, because they didn't have anything else to use as reference during filming. They could tell whether the shots were good or

if the male and female leads acted well, among many other things, from looking at the stills. We'd also select from the samples and process specific portrait photos for the film company. This was the typical workday of a still photographer.

Conventions of Different Film Genres

Rehearsals were very important. When the director went through a scene with the male and female leads, I'd observe closely and take a few photos nearby. When the camera rolled, I had to take stills without making any noise, as the sound was recorded live via a microphone positioned above the actors' heads. This is why I used a Leica camera—its quiet shutter only made two clicks which wouldn't be picked up by the microphone, so it was possible to take a few photos during filming. We initially used 120 film and switched to the 135 format later. Shooting with 135 film required a Leica camera.

I usually stood to the right of the camera when taking stills. This was the norm. Because there was a viewfinder on the left for watching the acting, we couldn't stand on the left-hand side. We had to stand to the right of the cinematographer. In addition, when watching the male and female leads rehearse, it was necessary to pay attention to how the cinematographer moved the camera—you had to shadow his movements, otherwise if he swung around and hit you, the shot would be unusable. If that happened, you'd get scolded by the director, or even the producer and actors. So, you had to be clear about where you could stand and take pictures on set.

It was a bit different when it came to shooting stills for *wenyi* and Cantonese opera musicals. There was no set limit on how many stills you could take for a *wenyi* film, so you could capture as many as you wanted. You could go through eight or ten rolls of film a day and use a smaller camera depending on the director's demands. I'd stand at a designated spot and was allowed to take photos while each scene was

being shot. Of course, I had to focus more on the male and female leads.

Things were done differently for Cantonese opera musicals. The still photographer didn't have to worry about a thing, because the photos weren't taken during filming. When the actors were ready in their poses, the production manager would shout, 'Doll man, photo time'. 'Doll man' was our nickname. After being notified, we'd take photos with a four-by-five-inch camera mounted on a tripod. The stills for Cantonese opera films were of grand scenes featuring veteran actors, soldiers, handmaids, generals, and court officials, all standing in the palace hall. The entire frame was filled. The palace hall was huge and there were many people. Obviously, the protagonists stood at the front. The cinematographer was responsible for lighting. The assistant director and director would then put the actors in their places—some might have to kneel, while some might have to squat. Once everybody was ready, I'd press the shutter. Since the photos weren't taken during filming, there was no need to worry about sound issues. So, you could take as many photos as you wanted for the director to choose from.

The Use of Film Stills

Working as a still photographer was very stressful. Back in the era of black-and-white photos, one had to take great care in processing a roll of film—you could neither wash it too much nor too little. Also, after a scene had been shot, the set would be dismantled. What if you didn't do a good job of taking the stills? So, even though the company didn't require the photos to be processed on the same day they were taken, after finishing work in the middle of the night, I'd still go back to the company's workshop to develop the films. I wouldn't dare show my face or be able to go to sleep otherwise.

At the time, we usually took black-and-white photos. Colour photography came later. However, black-and-white images could be coloured by manually applying wax to them.



在光藝多為楚原導演的電影拍劇照，圖為《湖畔草》（1959）：
（左起）南紅、嘉玲。

As a still photographer at Kong Ngee, Tsui Tong was mostly assigned to movies directed by Chor Yuen. A still from *The Natural Son* (1959): (from left) Nam Hung, Kar Ling



2008年，徐堂（左）與午馬（右）在內地拍片時合照

Tsui Tong (left) and Wu Ma (right) on a shooting trip in the Mainland



徐堂與圈內朋友歡聚合照：
（前排左起）演員黎坤蓮、劇照師黃鐵鴻、娛樂記者周錦麟、周錦麟太太；（後排左起）美術指導盧建明、徐堂。

Tsui Tong and his circle of friends at a gathering: (front row from left): actress Lai Kwan-lin, still photographer Wong Tit-hung, entertainment reporter Chou Kam-lun and his wife; (last row from left) art director Lo Kin-ming, Tsui Tong.

Even when a film was in the middle of being made, its stills were put up at the entrance of cinemas to promote when it'd be released. When the official screening came, a set of 12 stills would be selected and placed in the foyer of the cinema to give moviegoers a sneak preview, so that they could see if the film featured their favourite actors before deciding to buy a ticket.

Movies that were sold abroad also required stills, because the overseas buyers didn't know what kind of films they were or which actors they starred. Those were the things that the bosses would look at when buying a motion picture. Therefore, we usually did two days of filming with the leads first to take a tonne of stills, so that they could be shown to buyers from all over the world. They always looked at the stills first. If they wanted a test screening, we'd have to find a screening room and show them the film. They'd buy it if they liked it. If a finished copy was available, they'd pay on the spot.

Portrait and Props Photos

If the character an actor portrayed had a scar, it was necessary to take a photo of it during the styling process. After the makeup was set, a larger photo had to be developed for the makeup artists for continuity purposes. They would sometimes forget whether the scar was on the left or right, long or short, round or square, etc. Things like whether a character had a beard

or wore glasses were also decided at the styling stage, so we would take these portrait photos first and then distribute them to makeup, wardrobe, script supervisors, directors, and others. When it was time for filming, they'd make up the actors according to the portrait photos.

Another duty of the still photographer was to prepare props photos. For example, if there was a scene in which the children of a deceased elderly person go to pay their respects at the mourning hall, then they'd need a portrait of the departed—that would be a props photo. These were usually done at the last minute. The director would tell me that a photo was needed for filming the next day, so after I got off work, even if it was past midnight, I'd have to process that roll of film first and have the props photo ready to take to the studio the following day. Otherwise, the shoot would come to a complete halt. There were also some props photos that were created especially to be torn, like those featured in close-ups of an actor holding a photo and then tearing it. Taking these pictures was also an important duty of the still photographer.

Switching to a Career in Journalism

When I was working for Cheung Man, he paid me a monthly salary of several hundred dollars. I later left his company to go solo. I made more money then, earning HK\$500 for each

film. During that period, there were still photographers who opened their own companies and took on jobs on a contract basis. I offered my services to Chan Ho-yin, a still photographer who often worked on Chaozhou-dialect movies, and several other still photographers including Jin Ying. I've been to a number of studios such as Kwokar, Grandview, Wader, etc.

In 1963, I changed careers after the filming of *The Magic Sword of Tian Shan* (1963). Why? Ho Kin-cheung, the Editor-in-Chief of *Wah Kiu Yat Po*, was one of the investors of that motion picture. He asked to see the stills when he came to the studio every night. After he saw my photos, he decided to publish them in *Wah Kiu Yat Po* for promotion. After production had wrapped, Ho said that the paper was looking for a press photographer to cover breaking news. I said that I didn't even know what 'breaking news' meant. He said, 'It doesn't matter. Come find me at the paper after filming wraps. I'll teach you personally'. So, my foray into journalism was entirely thanks to Ho Kin-cheung. He taught me how to write articles and how the business operated. Nonetheless, my starting salary at *Wah Kiu Yat Po* was only HK\$260 a month, and I was on constant standby. After doing it for three years, I felt that there wasn't much of a future in this line of work. I earned hardly any money and didn't even have the time to date girls, so I resigned. But Ho made me



徐堂鏡頭下的女星：（左起）葉童、鍾楚紅、張曼玉、王祖賢。

Portraits of actresses captured through the photographic lens of Tsui Tong: (from left) Cecilia Yip, Cherie Chung, Maggie Cheung, Joey Wong

a counteroffer—he said that *Wah Kiu Yat Po* had a meeting with two other major newspapers, *The Kung Sheung Daily News* and *Sing Tao Daily*, and reached the conclusion that an entertainment section would be added by the end of the year. He thought that I was familiar with the industry and asked me to write for the entertainment section. I was given a HK\$100 pay rise, which was a huge deal at the time, and was allowed to charge writing fees, as well as work side jobs, so long as I had articles and photos to submit to the paper every day. This was a very accommodating arrangement. As a result, I went from being a breaking news journalist to an entertainment reporter in 1966.

Working as a Production manager

When I was working as an entertainment reporter, I continued to take film stills. When Li Han-hsiang returned from Taiwan and founded New Grand Films, I was the one who picked him up at the Hong Kong airport in the middle of the night. I helped him take the stills for the several movies that he later made in Hong Kong. I also took film stills for director Ho Fan and films produced by Patrick Tse Yin's Tse Brothers Motion Picture Company.

In addition to taking film stills, I've also been the second-in-command of the features directed by Fan Tan, but being a production manager is much harder than being an assistant director. Being a production manager

is no mean feat, but people trusted me and asked me to do it. I also wanted to try my hand at it in the hope of learning something. My most agonising experience with production happened during *The Magnificent Kick* (1980). Master Kwan Tak-hing was incredibly skilled at the single-ended staff, but for every single shoot, we had to arrange for a car to transport his personal staff from his Chinese medicine clinic in North Point to the set. And you couldn't just put it in the truck bed—it had to be hung up. It then had to be taken back to the clinic at the end of each shoot. Tending to that staff was a gruelling task that has made this film particularly unforgettable.

Getting Along with the Stars

Looking back on my career, I had a great time regardless of being a still photographer or entertainment reporter. The celebrities with whom I crossed paths in the past were all very kind. Everyone respected each other. In 1971, I initiated the establishment of an association for local entertainment photo journalists. I was the one who registered it with the government, and the Certificate of Registration is still in my possession to this day. We rented a unit on the third floor, above a restaurant near Yue Hwa Chinese Products Emporium on Nathan Road, as our headquarter. It had a room and a living room. Everybody would get together there to have meetings or to chat. A lot of people dropped by, and

our membership continued to grow, surpassing 30 at its peak. Many big stars supported us, including Jackie Chan and Ti Lung.

My former Editor-in-Chief used to say that we should conceal a person's faults and praise their good deeds, that we shouldn't expose others' scandals and, more importantly, not make up things about them. Those were the principles of being a reporter. However, the emergence of a certain newspaper led to the rise of the paparazzi, who are dedicated to revealing the private lives of film and television personalities and mocking them. Consequently, the celebrities began to avoid reporters like the plague. From then on, the association no longer received any support, and the headquarter was no more.

I continued to work as an entertainment reporter until *Wah Kiu Yat Po* was sold in 1992. After that, I wrote a column for *The New Evening Post*. When that newspaper shut down, I severed ties with the entertainment industry altogether. However, in recent years, I've been writing articles covering activities in the Cantonese opera scene, because I'm familiar with the art form. My last commission as a still photographer was for the film *Freezing Town* (2009), which was shot in Beijing and Hengdian. [Translated by Johnny Ko] ■

The Hong Kong Film Archive is planning an exhibition on film stills for September this year. Stay tuned for more personal stories from still photographers.

神奇兩女俠

WONDER WOMEN



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神奇兩女俠關於「絕望」與「勇敢」的悄悄話：

連子蓉 (葉童飾)：我同你非親非故，我唔係咁 DESPERATE (絕望)，都唔會捉實同你講咁多嘢。

梁好逖 (鄭裕玲飾)：DES...PER...ATE 我唔記得係唔係解勇敢呀？

—《神奇兩女俠》(甘國亮編導，1987)

The two 'wonder women' exchange confidences about desperation and braveness:

Brigitta Lin (played by Cecilia Yip): We are no more than acquaintances.
If I'm not so desperate, I won't take up so much of your time.

Yammie Leung (played by Dodo Cheng): Des...per...ate, does it mean brave?

— *Wonder Women* (written and directed by Kam Kwok-leung, 1987)