

香港電影資料館二十周年
The 20th Anniversary of
the Hong Kong Film Archive

故紙堆中再掀「太平」盛世
Out of the Past From the Tai Ping Treasure Trove

大戰前後聯藝影業的起落
Pre- and Post-WWII:
The Rise and Fall of Lianyi Film Company

探索 1930-40 年代香港電影
A look at Hong Kong Cinema from
the 1930s to the 1940s

通訊 94
Newsletter
11.2020

有一種精神，
叫潘迪華
The Rebecca Pan Spirit



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《通訊》

第94期 (2020年11月)

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印刷：宏亞印務有限公司

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Newsletter

Issue 94 (November 2020)

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Design: Be Woks -
Printing: Asia One Printing Limited

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從搜集到分享

From Collecting to Sharing

一切仍歷歷在目——十周年、開館，鏡頭一搖，明年初資料館便開館二十周年了。每逢佳節倍思親，想念一路以來在不同時期為館出心出力的前輩、同人，蘇芷瑩走訪歷任館長和搜集要員，聯同今年七月履新的館長曾煒樂的訪談，帶我們來一趟穿梭時光之旅。雖說配合明年一連串的誌慶活動，以「搜集與分享」為主題，其實正正包含了各組人員的努力。簡言之，搜集回來，經修復、編目、研究、節目策劃，以及場館同事的配合，才能得以與大眾分享。有趣的是，「分享」的法門最是日新月異，可以變化多端。

在此特別感謝潘迪華姐姐對我們的愛護和支持，剛好在這個時刻得到她的捐贈，深慶得羅展鳳將深情化作文字，讓我們感受到「潘迪華精神」的可敬和可親。

除了放映，二十周年誌慶活動中的展覽「故紙堆中覓『太平』盛世」，首度展示一批源氏家族保留下來的上世紀上半葉珍貴文獻，周荔嫻娓娓道出這堆故紙背後的光輝故事。這又剛好與「從無聲到有聲——1930至1940年代香港電影」研討會遙相呼應，在平行時空中遇上。

近日籌備研討會多有所得，與各位學者、研究者相互談述間，狂啃影片、資料間，一點一滴一絲一毫大大小小的聯想，都可能是編織出一段重塑電影論述的線索。黃夏柏以聯藝影業公司為一個案去探索跨越戰前戰後的事跡，不就正是一個可以再繼續追尋的脈絡……說到底，仍待探知的影人影史那麼多，每一個專題、每一個回顧展，都為我們打開了一道門——歡迎光臨香港電影資料館！ [clkwok@lcsd.gov.hk]

I can still see everything—the 10th anniversary, our opening. The camera pans and the Hong Kong Film Archive is celebrating its 20th anniversary next year. As they say, we think of loved ones all the more on festive occasions. We miss all the veterans and colleagues who have contributed to the Archive at different phases of its life. Karen So, who has conducted interviews with the previous heads of the Archive and key staff from the Acquisition Unit, as well as our current Head Rowena Tsang since this July, will bring us on a journey back in time. While the theme for next year's celebratory activities is 'Acquisition & Sharing', these activities actually cover the work of all our teams. Simply put, what is collected can only be shared after being restored, catalogued, studied, structured into programmes, and made accessible to the public through the assistance of on-site staff. Interestingly too, the ways of sharing are now multifarious and evolve with each passing day.

We would like to take this opportunity to thank Ms Rebecca Pan for her generosity and support. Her opportune donation and love, which Angela Law Tsin-fung has rendered into words, to our great fortune, have shown us the integrity and affability of the 'Rebecca Pan spirit'.

Apart from screenings, the 20th anniversary celebrations will feature the 'Out of the Past—From the Tai Ping Treasure Trove' exhibition which will unveil for the first time precious literature and documents from the first half of the 20th century, belonging to the Yuen family. Janice Chow will tell the glorious story behind these relics. The exhibition will resonate with the 'From Silent to Sound—Hong Kong Films of the 1930s and 1940s' symposium which will occur in parallel.

We have gained a lot from planning for the symposium recently. All the various associations and observations arising from the discussions with scholars and researchers, and the frenzied film watching and research reading can be idea kernels for reshaping a filmic narrative. For instance, Wong Ha-pak's study of events in the pre- and post-WWII period by doing a case study of Lianyi Film Company, is an approach that can be further pursued. Cinema still contains many characters and stories awaiting our exploration. Every topic, every retrospective opens another door. Welcome to the Hong Kong Film Archive! [clkwok@lcsd.gov.hk]

鳴謝：政府檔案處、香港文化博物館、港僑影業公司、寰亞傳媒集團有限公司、何美寶女士、周荔嫻女士、林覺聲先生、侯韻旋女士、唐詠詩女士、黃夏柏先生、源碧福女士、楊可欣女士、廖昭薰女士、潘迪華女士、鄭潔珊女士、羅展鳳女士、蘇芷瑩女士
Acknowledgements: Government Records Service, Hong Kong Heritage Museum, Kong Chiao Film Company, Media Asia Group Holdings Limited, Ms Gindy Cheng, Ms Janice Chow, Ms Wendy Hau, Ms Mable Ho, Mr Richie Lam, Ms Angela Law Tsin-fung, Ms Cynthia Liu, Ms Rebecca Pan, Ms Karen So, Ms Angela Tong, Mr Wong Ha-pak, Ms Janet Young, Ms Beryl Yuen

百年回首：故紙堆中再掀「太平」盛世

A Century's Retrospective: Out of the Past—From the Tai Ping Treasure Trove

周荔嬌 Janice Chow

2021年是香港電影資料館二十周歲的誕辰。在這悠悠年月裡，捐贈者慷慨無私的付出積累成得來不易的館藏，這些捐贈，成為研究者取之不竭的珍稀寶藏。若論戰前藏品之冠，當數由太平戲院後人源碧福女士於2006年移交康樂及文化事務署的文物，當中，資料館獲贈3,600項有關電影和戲院的資料，數量相當龐大。乘著館慶，這些瑰寶將於明年一月開幕的「故紙堆中覓『太平』盛世」展覽中曝光。

太平戲院（早期稱作太平戲園）位於港島西營盤，於1904年落成，曾是香港最大規模的戲院之一。從清代開始營運，直至1981年落幕，太平見證此小島的繁華與滄桑。是次展覽，我們嘗試從龐雜的文獻中整合源氏經營的藍圖——由拓荒者源杏翹開始，致力發展粵劇和電影事業，到三十年代由其子源詹勳接手，把太平改建成集歌劇院和戲院於一身的劃時代建築，令業務迅速發展。當中的艱困，一步一腳印，零碎而重要的資料都由第三代傳人源碧福花盡心思保存下來，仗著她這份忠於傳承的信念，我們得以為香港早期電影及戲院史的發展補上一塊寶貴的拼圖，意義非凡。

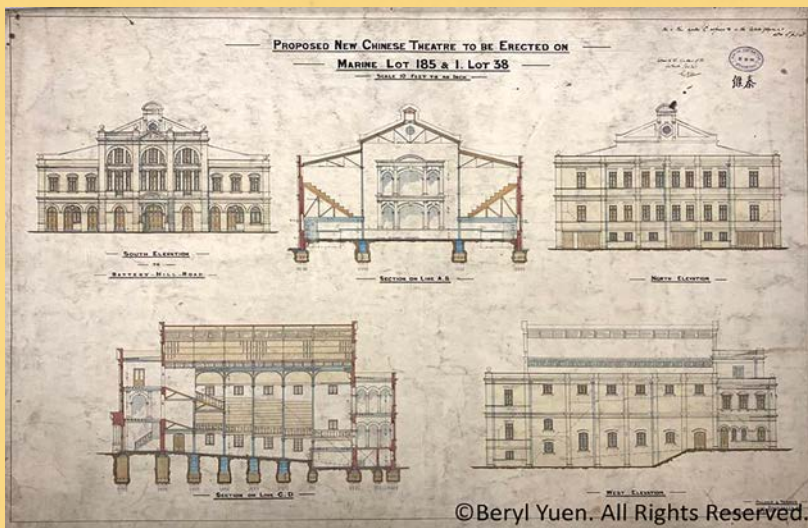
太平戲院的輝煌歷史，由源杏

翹的一個決定揭開。祖籍廣東鶴山的他，在二十世紀初帶著一顆創業的心和兩個「大洋」（銀元）從鄉下來到香港。他先後做過西藥、酒樓、照相館、遊樂場等生意。極具商業頭腦的源杏翹乘著石塘咀一帶由娼妓遷移帶動的熱鬧氛圍而經營太平戲院，粵劇與影畫戲輪流上演，掀起塘西旖旎奢逸的新章。

展覽的第一部分，會展出太平戲院1903年的建築圖則，由享負盛名的巴馬丹拿（Palmer and Turner）建築公司繪製，一根樑柱、一扇窗框也展現其縝密匠心，配合由香港文化博物館依圖重塑的戲院模型，讓觀眾具體了解太平的結構和原貌。細緻的還有源氏的帳簿，清楚記下院租、菓檯租、戲班和員工薪金等進支紀錄，為研究戲

院的運作提供了大量線索。

1926年，源詹勳開始參與太平戲院的業務，漸漸成為源杏翹的接班人。自小接受西方教育的源詹勳醉心戲劇，為了加強競爭力，父子倆決定把戲院重建，規模由兩層變三層，裝上一流的影音和隔音設備，還添置有聲放映機，趕上了有聲電影興起的時代洪流。太平裝修後於1932年8月重開，打頭陣放映的，是派拉蒙公司的有聲電影《飛行大王》（*Sky Bride*, 1932），爾後，太平以租片形式把荷里活大公司如美高梅、霍士、環球等影片帶來香港。此外，太平還放映過不少別具意義的電影，有如由黎北海和唐醒圖合組的中華製造聲默影片有限公司出品、香港首部全部有聲電影《傻仔洞房》（1933）；大觀影



1903年由巴馬丹拿建築公司繪製的太平戲院建築圖則
Drawings prepared by the architectural firm of Palmer and Turner in 1903.



展覽工作人員獲源碧福（右二）帶領，自中環至西環實地細談昔日其父源詹勳的日常。
Beryl Yuen (2nd right) and our exhibition staff travelled from Central to Sai Wan, reminiscing on the daily routines and rituals of her father Yuen Jim-fan.

片公司創業作、首部在美國出品的粵語片《歌侶情潮》（1934）（由新靚就〔即關德興〕和胡蝶影主演）；薛覺先的名作、打破省港賣座紀錄的《白金龍》（1934）；還有由聯華影業公司出品、阮玲玉主演的電影等等。我們將展出這些影片的租賃文件、合約和片帳收條，內裡記錄了影片分帳的比例和數字，加上在電影界舉足輕重的人物如邵仁枚、黎北海、趙樹榮等簽署的院商往來書信，都是研究早期電影發行的極重要文獻。

太平在三十年代初還有一項重大的突破，乃是重金禮聘粵劇名伶馬師曾組成太平劇團長駐表演，與薛覺先領導的覺先聲劇團互相輝映，開展了名噪一時的「薛馬爭雄」年代。源詹勳和馬師曾交情匪淺，兩人除了是生意上的夥伴，時常討論和創作新劇，私底下也是要好的朋友，從二人的書信往來，反映出有如兄弟般濃厚的情誼。

源氏除了經營生意，亦背負社會責任，積極行善，常把舞台以低

價租予慈善機構表演籌款，如聖士提反書院、東華三院、孔聖會、紅十字會等。太平戲院也是官紳名流出入看戲之地，曾招待過英國皇室愛德華王子（1922年）和港督郝德傑爵士（1936年）等，在華人社會地位超然的羅旭蘇爵士亦曾於觀劇後寫信給源詹勳，感謝其接待的稱情。

1941年，香港淪陷，太平戲院被日軍徵用作「宿泊所」，堂座的座位被拆去，內部損壞不堪。戲院位處的皇后大道西當時叫作「西明治通」，德輔道西亦改為「西昭和通」。「香港佔領地總督部報導部」向全港戲院發出「港九戲院組合章程」，列明「以聯絡同業感情，增進同業福利，並以協助宣傳，繁榮市面」為宗旨，整個戲院業在日軍統治下慘澹經營。我們從政府檔案處找到佔領地總督磯谷廉介向太平戲院確認的「家屋所有權登錄通知書」，內有以日文標示的座位和舞台平面圖，這項反映當時戲院面貌的重要資料，將在「日治

時期」展區連同上述章程一併展出。

太平戲院和資料館相似之處，在於早期業務的開拓固然重要，但資料的保存和整理也甚為艱巨。源碧福在七十年代接掌太平戲院，營運上遇到不少挑戰和困難，她深感守護前人努力成果的重要性，在戲院結束後一直把太平的文物一件不漏悉心保存，直至多年後把它們全數捐贈香港文化博物館、香港歷史博物館、香港中央圖書館及香港電影資料館，這份雅量，為保育香港電影和粵劇文化作出漂亮的示範。我們將邀請源女士帶領大家重遊舊地，暢談戲院昔日的美事和軼事，跨時空重現太平歌舞昇平的盛世風華。■

周荔嬌，筆名珍妮絲，自由電影文化工作者，並為香港電影資料館項目研究員。

編按：〈太平文物出土記〉及〈太古衣冠平臺歌舞：源碧福談太平戲院歲月〉見《通訊》第46期（2008年11月），香港電影資料館，頁3-9。

「故紙堆中覓『太平』盛世」展覽將於2021年1月1日至5月9日，在香港電影資料館展覽廳舉行，詳情請參見本館節目網頁。



香港文化博物館依據建築圖則重塑的第一代戲院模型，重現二十世紀初的太平風貌。

To re-create the early 20th-century appearance of Tai Ping Theatre, the Hong Kong Heritage Museum made a scale model based on the architectural drawings.

The year 2021 marks the 20th anniversary of the Hong Kong Film Archive. In the years since our founding, we have built a priceless collection, thanks to the generosity of our donors. Such donations have been a rich and rare resource for researchers. When it comes to our pre-WWII collection, some of the brightest jewels are the artefacts donated to the Leisure and Cultural Services Department by the owner of Tai Ping Theatre, Ms Beryl Yuen, in 2006. Among these are 3,600 items related to film and theatre. On the occasion of the Archive's anniversary, these gems will be on display in the exhibition 'Out of the Past—From the Tai Ping Treasure Trove', to open in January 2021.

Tai Ping Theatre was founded in Sai Ying Pun of Hong Kong Island in 1904. 'Tai Ping' means 'peace' in Chinese, especially peace that goes hand in hand with prosperity. For a time, it was one of Hong Kong's largest theatres. Having started operations in the Qing dynasty and closed its doors in 1981, it witnessed this city's prosperity and decline. For the exhibition, we sifted through a large volume of eclectic documents in efforts to compile an overview of a business run by the Yuen family—starting with pioneer and owner Yuen Hang-kiu who developed Cantonese opera and the cinema business in the early 20th century, to the 1930s when son Yuen Jim-fan took over and turned Tai Ping Theatre into a trailblazing venue with the combined functions of opera theatre and cinema, thereby

accelerating its development. All hardships encountered every step of the way and other fragmented but vital information were preserved by third-generation owner Beryl Yuen. Beryl's commitment to her heritage has given us a valuable piece in the mosaic that is the history of early Hong Kong film and cinema development.

Tai Ping Theatre's glory all began with a decision by Yuen Hang-kiu. A native of Heshan in Guangdong province, Yuen came to Hong Kong with an entrepreneurial heart and a few dimes in his pocket. He tried his hand at various businesses, including Western pharmaceuticals, restaurant, photography studio, and amusement park. Taking advantage of the relocation of brothels to Shek Tong Tsui, Yuen shrewdly leased Tai Ping Theatre

to show, in turn, Cantonese operas and movies. Thus began a new chapter in the cultured pleasure-seeking 'west of the pond'.

The first part of the exhibition will feature Tai Ping Theatre's architectural drawings from 1903. Created by the famous firm, Palmer and Turner, there's ingenuity in the design of every beam, column and window frame. The drawings will be complemented by a scale model of the theatre made by the Hong Kong Heritage Museum to give the public an idea of the structure and original appearance of Tai Ping Theatre. There will also be smaller exhibits in this part, including a ledger containing information like the theatre lease, fruit table rental, and salaries of troupe members and staff. These materials will be useful for research on the theatre's operation.



香港首部全部有聲電影《傻仔洞房》(1933)由中華製造聲默影片有限公司出品，曾數度於太平戲院上映。左圖：1933年9月30日《工商晚報》廣告。右圖：中華製造致函太平戲院，取回《傻》片拷貝。

Hong Kong's first talkie, *A Stupid Bridegroom* (1933), was screened several times at the Tai Ping Theatre. The film was produced by China Sound and Silent Movies Production Company. Left photo: Advertisement from *Kung Sheung Evening News*, 30 September 1933. Right photo: A letter from the film studio requesting Tai Ping Theatre to return the film print.

羅旭蘇爵士於觀劇後致函源詹勳，感謝其熱情款待。

Sir Robert Hormus Kotewall wrote a letter after a show, thanking Yuen Jim-fan for his warm hospitality.

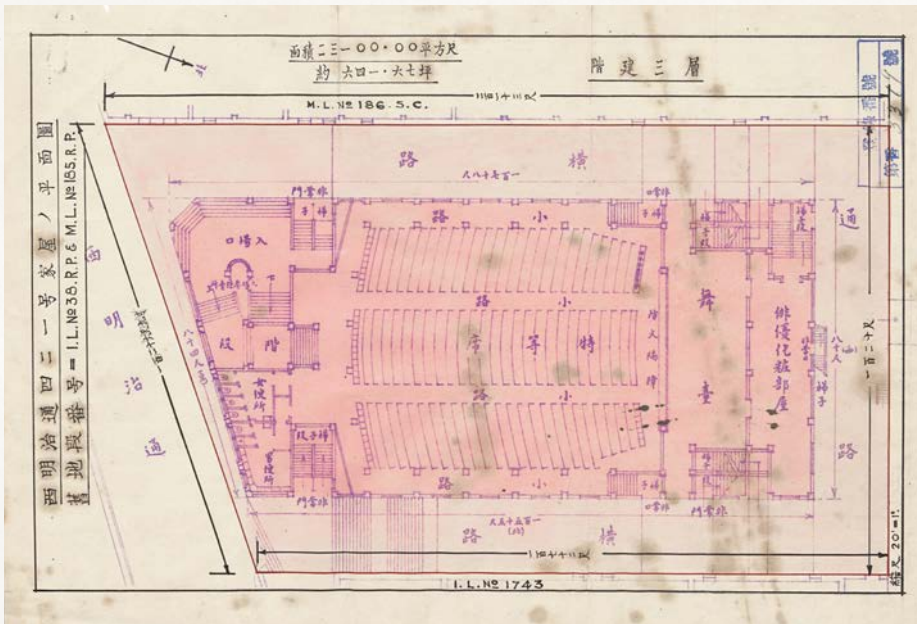
In 1926, Yuen Jim-fan began playing a part in his family business, eventually becoming his father's successor. Yuen Jim-fan had received western education from a young age, and loved western opera. To attract more audience, father and son decided to rebuild the venue, adding one more storey to the existing two, and installing first-rate audio-visual and soundproofing facilities, and even a sound-on-film projector to catch up with the talkie trend. When Tai Ping reopened its doors in August 1932, the first film it showed was Paramount Pictures' talkie *Sky Bride* (1932). Thereafter it would rent Hollywood titles from big-name studios like MGM, Fox and Universal Pictures, for screening in Hong Kong. Tai Ping Theatre had also shown many historically significant films, including Hong Kong's

first talkie *A Stupid Bridegroom* (1933), produced by Lai Buk-hoi and Tong Sing-to's China Sound and Silent Movies Production Company. Another one was the first Cantonese film produced in the US, *Blossom Time* (1934); Kwan Tak-hing and Wu Tip-ying starred in this debut production of the Grandview Film Company. Other movies shown included Sit Kok-sin's hit *The White Gold Dragon* (1934) which broke box-office records in Hong Kong and Guangzhou; and United Photoplay Service Limited productions that starred the legendary Ruan Lingyu. The exhibition will display the films' rental documents, as well as accounts and receipts which may contain information like profit-sharing ratios and figures, correspondence signed by celebrities in the Hong Kong film industry, such as Runme Shaw,

Lai Buk-hoi and Joseph Sunn. These items are invaluable for the study of early film distribution.

Another breakthrough of Tai Ping Theatre in the 1930s was splashing out on recruiting Cantonese opera maestro Ma Si-tsang to found the Tai Ping Opera Troupe. This ushered in an era when two bright stars in the Cantonese operatic firmament—the Tai Ping Opera Troupe led by Ma Si-tsang and Kok Sin Sing Opera Troupe helmed by Sit Kok-sin—reflected off and tried to outshine each other. Yuen Jim-fan and Ma Si-tsang were not only business partners who often discussed new works and their creation, they were also close friends whose friendship, as their correspondence will show you, was akin to brotherhood.

Besides running the business, the Yuen's also heeded their social



香港佔領地總督部向太平戲院發出「家屋所有權登錄通知書」（政府檔案處資料），內附戲院平面圖。當時香港重要的街道名稱皆被日化，整個石塘咀被列為娛樂區，名為「藏前區」。
The General House Registration Confirmation (courtesy of the Government Records Service) issued by The Governor's Office of the Captured Territory of Hong Kong to Tai Ping Theatre. The document contained a floor plan of the theatre. In that time, major streets in Hong Kong were renamed in Japanese, and the entire Shek Tong Tsui was designated as an entertainment district, known as the 'Kuramae District'.

responsibility. They were active in charity, often hiring out the stage to charitable organisations for fundraising shows, including St. Stephen's College, the Tung Wah Group of Hospitals, Hong Kong Confucian Society, and the Red Cross. Tai Ping Theatre also entertained top officials and celebrities, even royalty. Prince Edward of the British royal family was here in 1922, as was Hong Kong Governor Sir Andrew Caldecott in 1936. Sir Robert Hormus Kotewall who enjoyed distinguished status in Chinese society wrote a letter after a show, thanking Yuen Jim-fan for his warm hospitality.

The Japanese Occupation of Hong Kong began in 1941. Tai Ping Theatre was used by the Japanese army as a lodging facility—the stall seats were

removed and the interior suffered tremendous damage. The road where it was located, Queen's Road West, was renamed Nishitaisho-dori, and Des Voeux Road West was Nishishowadori. The Governor's Office of the Captured Territory of Hong Kong issued the Constitutional Document for the Inception of the Hong Kong and Kowloon Theatre Association to all of the territory's theatres, stating that their policy was to 'foster cordial relationships and enhance the welfare of the industry; help with promotion and contribute to a thriving society'. Under Japanese occupation, the theatre industry struggled to stay afloat. We found from the Government Records Service, the General House Registration Confirmation issued by the Governor of Hong Kong under

Japanese occupation, Rensuke Isogai, to Tai Ping Theatre. The document contained a plan of the seats and stage drawn up by the Japanese. This significant detail of the theatre's evolution will be displayed alongside the said document in 'Japanese Occupation' section of the exhibition.

In any enterprise, business development is essential, but the preservation of experience is an equally urgent and stupendous undertaking—this is true of both Tai Ping Theatre and the Archive. After Beryl Yuen took over the reins of the theatre in the 1970s, she encountered many challenges, and through them, she learnt to appreciate the importance of conserving her predecessors' hard work. After the theatre closed its doors, she meticulously preserved every item and years later donated them all to the Hong Kong Heritage Museum, the Hong Kong Museum of History, the Hong Kong Central Library, and the Hong Kong Film Archive. We are grateful to her magnanimity towards the preservation of Hong Kong cinema and Cantonese opera. We will invite Ms Yuen to take us all on a trip back in time, tell us stories about the theatre, and revisit an era of peace and prosperity.

[Translated by Piera Chen] ■

Janice Chow is a freelance writer on film and a project researcher of the HKFA.

Editor's note: For the articles 'Rediscovering Tai Ping Theatre' and 'Lessons of the Past, Art on the Stage: Beryl Yuen on Tai Ping Theatre', see *Newsletter* (Issue 46), November 2008, Hong Kong Film Archive, pp 3-9.

The exhibition 'Out of the Past—From the Tai Ping Treasure Trove' will run from 1 January to 9 May 2021 at the Exhibition Hall of the HKFA. Please see our website for details.



有一種精神， 叫潘迪華

The Rebecca Pan Spirit

羅展鳳 Angela Law Tsin-fung

念念不忘潘迪華在舞台上的身影。
一襲華麗的旗袍，以個人魅力壓場。
歲月添厚的蒼勁嗓音，是千錘百鍊，
像釋放了她孤獨的靈魂。

「70歲，我的人生才開始。」

說的是20年前，每次記起潘迪華的這番話，不由得被懾住。

年輕時獨自將中國音樂帶到國外，推動「中曲西詞」文化，深情溫婉的歌聲背後，是「不為權貴折腰」的風骨；回港後更自掏腰包，斥資百萬製作首部香港本土音樂劇《白孃孃》（1972），可是走得太前，觀眾不懂欣賞，用她的說話：「滑鐵盧後再去賣唱，人窮志不窮。」勇於追夢，敢於創新，繼續在歌影視展現與別不同的身影。50歲時一度退隱歌唱演出，68歲復出。70歲後，多次夥同風格迥異的年輕歌手同台演出，歌聲裡，她一樣的如沐春風，極具感染力；背後，其實也同時經歷著生命裡的切膚之痛。她曾說，最傷心斷腸的五年，分別發生在72歲及76歲，獨生子與最愛的母親在不足五年間先後離世。

人生歷練了這麼多，合該是安分平淡的晚年，伊說生命才是開始。簡單的話語，其實暗藏傷痕，卻有著絕不妥協的分量。人前的海派女子，打扮雍容雅緻，性情卻不失勇敢堅執，在自強中自我療癒，強悍的生命力，篤定不移。

黃耀明說她是獨立音樂教母，榮念曾說她是文化藝術的開路人，王家衛說她是前衛摩登的長輩。至於一班喜歡她的年輕小輩，總是「姐姐、姐姐」的叫她，前呼後擁，吸引大家的，除了是她的歌聲，還有台下的率性與執著、台上的風範與氣度。

歌唱是潘迪華的第一生命，說話同樣也帶魔力。潘迪華總有自己的節奏，說話不愠不火，台上台下盡是功力。她在王家衛《阿飛正傳》（1990）裡的吳儂軟語，抑揚頓挫，吸引著戲迷的模仿，無分男女：「我就是要你恨我，這樣你才不會忘記我。」王

家衛的對白從潘迪華口中變成溫軟的嘮叨，賦予了私欲與無奈，卻依然教人動容。她曾說，戲中跟旭仔（張國榮）的關係，本就是自己與兒子的真實情感。戲假情真，那份愛恨交纏，像她的名曲，〈愛你變成害你〉。電影中但見她回過頭來，直視觀眾，眼神迷離，笑容曖昧——關於人世間情感之複雜，已盡在伊的眉梢眼角。《阿飛正傳》那秒鐘的鏡頭，定格在菲林片裡，頓成永恆。潘迪華的電影演出儘管不多，王家衛這一次，足成就了彼此的經典。

網上流通一句話：「有一種堅持，叫潘迪華」，說的不無道理。潘迪華不討好市場、不討好人，娛樂圈中的獨行俠，她主觀，性子烈，無懼色，拉倒就拉倒，從不賣帳。她曾說，常得罪人的個性，賠上令自己的路更難行，但她絕非無情，更不時反省審視，只是一條河不能走兩回。



自小酷愛表演，首部電影是《白衣紅淚》（1953）。
Rebecca Pan has had a penchant for performing since an early age. In 1953, Pan made her acting debut with *A Broken-Hearted Nurse*.



擅唱「中曲西詞」的潘迪華，與時任美國之音香港辦公室總裁鄒文懷（左）及汪曉嵩（右）攝於1958年。
Rebecca Pan is known for her adeptness at singing English songs with Chinese melodies. This photo was taken in 1958 with Raymond Chow (left), the then CEO of Voice of America (Hong Kong office) and Wang Xiaosong (right).



潘迪華於《阿飛正傳》（1990）中演活與張國榮的一段母子情。
Rebecca Pan turned in a brilliant performance in *Days of Being Wild* (1990), in which she played a mother who has a complex relationship with her son (played by Leslie Cheung).

生命裡，她堅持「自愛自律，做好自己，不容行差踏錯」。90歲的人生，是她小心翼翼經營回來，你可以不喜歡她，但不容抹煞，潘迪華已是一個人物。

潘迪華愛看書、看電影，讀了好作品，她總不忘喜孜孜分享。有段時間迷上了歷史劇與紀錄片，時為八十多歲的她說，看的時候是抱著學習心態。情感豐富如她，喜歡執筆造文，加上熱中辨析的個性，事事推敲，細細分析。早前完成了一篇近二千字的音樂劇文章，花上三兩天，隨即投到報章刊登。讀著文章，我看到是她好不容易執筆的身影（身體畢竟勞累），背後是澎湃的一團火，借題發揮對今人今事的想法。

稱她是「旅行歌手」，其實也是「文藝歌手」。潘迪華寫過的文章比唱過的歌更多，七十年代已有自己的報章專欄。今天，賦閒家中她就寫下細碎心情，桌上不時有她的筆記、隨想，一直想完成自己的自傳。重讀她2017年出版的回憶錄《夢·路》，厚厚的書頁裡有著她多年來的前塵往事、心路歷程，包括她作旅行歌手時的所見所聞，為音樂文化

做過的事，對中國傳統的看法，對藝術的執念，對新一代的著緊，對母親的溺愛，對自身的反省……，還有多年後的想法與回應。讀著讀著，更深感潘迪華的每一步，是她珍而重之的選擇。

不用費力選擇的，大抵是她的粉絲。潘迪華就像塊大磁石，牢牢令粉絲們對她「死心塌地」。親眼目睹一個又一個的歌迷、影迷、書迷，都是如斯年輕（不少更是大學生），找著機會就給她寫信，傾談心事，幫忙打點照顧……潘迪華總愛關顧她的小輩朋友，聆聽他們說話，記著他們每一個的名字，都放在心上。她的「先行者」形象，是年輕人對她敬慕的原因之一；她對理想的執著，捨易取難，實踐了他們不敢想、不敢做的，是他們的精神模範。

作為歌手，「促進中西文化交流」是潘迪華的歌唱生命願景。電影上，她何嘗不也間接撮合參與？王家衛曾公開說，他在電影裡的音樂挪用，跟潘迪華不無關係。王家衛拍《阿飛正傳》前已認識潘迪華，得悉她對西方流行音樂知識深厚，請教下使用了其介紹的沙華谷葛（Xavier

Cugat）放入電影裡。拍《花樣年華》（2000），又用了伊33歲時錄音的〈梭羅河畔〉，共同構築了豐富的六十年代氛圍。王家衛的電影上映，總在乎潘迪華的意見，像《東邪西毒（終極版）》（2008），會邀請她看首映禮，事後還急著追問對新版本音樂的意見，甚至請人把電影原聲送她聆聽。二人除了是上海人，就連音樂口味也極為相似，拉丁音樂都是他們的至愛。

最令潘迪華惦記的，是母親單桂珍，多年來跟她聊天，對「婆婆」臨終前的孩子氣回憶總是掛在嘴邊：「婆婆的臉龐很漂亮」、「婆婆有一雙滑嫩的手」、「婆婆愛捉著我的手」、「我最愛摟著婆婆，大力親吻她」……事實上，潘迪華也有一雙細緻光滑的小手，指頭細細的，蠻是好看，看來都是遺傳自母親。今天，潘迪華常說自己眼睛不明，耳朵不靈，但她歷練的人生，心眼通透清明，才是無價瑰寶。■

羅展鳳，現於香港公開大學任教創意寫作與電影藝術，研究興趣包括文化研究、電影研究、中國現當代文學，並專研電影音樂。

My memory keeps returning to the silhouette of Rebecca Pan on stage. Dressed in a glamorous *cheongsam*, she easily commands the concert hall with her charisma. Her voice, a product of constant maintenance and training made richer with life experience, seems to release her lonely soul.



‘My life didn’t begin until I was 70.’

She said this 20 years ago. I am awe-inspired every time I run these words through my mind.

In her youth, Pan single-handedly brought Chinese music overseas, singing English lyrics with Chinese melodies. Behind her emotionally-charged yet gentle voice is her philosophy of ‘never bowing to wealth or power’. Upon her return to Hong Kong, she even invested a million dollars of her own savings to produce Hong Kong’s first original musical *Pai Niang Niang* (1972). Unfortunately, she was too far ahead of her time and the audience was not ready to accept it. In her own words: ‘After the Waterloo, I went back to singing for my supper. I may have been poor in money but not in will power.’ Her daring to pursue her dreams and courage to push boundaries continued to cast a very different silhouette in her careers in music, film and television. She retired from singing

at age 50, but returned to the stage at 68 years old. After age 70, she often collaborated with young musicians of various diverse styles in synergistic performances. That being said, behind her soothing and influential vocal performances is the profound pain of life: she once said the five most heart-wrenching years of her life were between the ages of 72 and 76. Her only child, a son, and her mother who was the love of her life, passed away within five years of each other.

After having experienced so much, Pan should be enjoying contentment and peace in her later years, yet she said her life didn’t begin until then. In that simple statement, she hides her scars but not her refusal to compromise. On the surface, she may appear as a glamorously-styled Shanghainese woman; but deep down, she is courageous and obstinate, healing herself through self-strengthening. Her tough fighting spirit is indomitable.

Cantopop musician Anthony

Wong Yiu-ming calls her the godmother of independent music. Founder of Zuni Icosahedron Danny Yung calls her a pioneer of culture and art. Director Wong Kar-wai calls her the elder of the avant-garde. As for the numerous young people who like her, they call her ‘jie-jie’ (literally ‘elder sister’, a sign of respect for a slightly older woman) and jostle around her. What attracts them is not just her voice but her directness and steadfastness offstage, as well as her style and charisma onstage.

Singing is foremost in Pan’s life. When she speaks, it is with the same magnificence. Pan always has her own rhythm. She speaks with great poise, just as powerfully onstage and off. In Wong Kar-wai’s *Days of Being Wild* (1990), the cadence of her Shanghainese monologue has inspired imitations by countless fans, male or female: ‘I just want you to hate me. That at least you wouldn’t forget me.’ From Pan’s



1962、63年間於英國演唱由姚敏的中曲〈第二春〉改成西詞的〈Ding Dong Song〉。

Performing 'Ding Dong Song' in the UK around the year 1962 to 1963. Sung in English, 'Ding Dong Song' was adapted from the tune of a Chinese song, 'Second Spring', composed by Yao Min.

mouth, this Wong Kar-wai line becomes a gentle complaint, full of personal desire and helplessness, and is at the same time so incredibly moving. She once said, her relationship with Yuddy (played by Leslie Cheung) in the film is her genuine feeling for her son. Where art imitates life, the interweaving of love and hate is reminiscent of one of her signature songs 'If Loving You Means Hurting You'. In the film, she turns, stares straight at the audience with ambiguity in her eyes and an enigmatic smile. The complexities of human relationships are all expressed in that look. That one-second-long shot in *Days of Being Wild*, in freeze-frame, has become permanence. Pan has not acted in many films, but this role for Wong Kar-wai somehow made her and the film legendary.



潘迪華1972年出品並主演香港首部原創音樂劇《白孃孃》，李小龍觀賞後表示此劇比時代走前了15年。左起：森森、潘迪華、李小龍夫婦。

Rebecca Pan produced and was a lead performer in Hong Kong's first original musical *Pai Niang Niang*. After the show, Bruce Lee commented that the musical was 15 years ahead of the era they lived in. From left: Sum Sum, Rebecca Pan, Bruce Lee and his wife.

An online saying goes, 'There is a kind of persistence called Rebecca Pan'. It makes perfect sense. Pan doesn't play to the market and doesn't play to the audience. She is a loner in the entertainment industry. She is subjective, strong-willed and fearless. She never compromises, nor gives in to pressure. She once said, the price for her assertive personality is a harder road to travel. But she is far from cold-hearted: she often looks back and judges her past decisions. Still, as the saying goes, no man steps in the same river twice. In life, she insists on 'integrity, self-discipline, be true to oneself and stay on the right path'. She has carefully managed every moment of her 90-year-old life. You don't have to like her, but she will not be ignored. Rebecca Pan is a legend.

Pan likes to read and to watch films. When she reads something good, she would share it enthusiastically. There was a time when she was obsessed with historical dramas and documentary films. At that time, in her 80s, she watched them to enrich her own education.

The emotionally expressive Pan loves to write and demonstrates a passion for detail, scrutiny and analysis. She recently took two or three days to complete an almost 2,000-word essay on musical theatre and submitted it to a newspaper for publication right away. Reading the essay, I see her silhouette, battling fatigue as she writes intently (for writing is hard work), with passion burning like fire, expanding on the topic to express her views on current events and personalities.

Pan is a 'travelling singer', but also a 'literary singer'. She has written far more essays than she has sung songs. Back in the 1970s, she already had her own newspaper column. Nowadays, when she has more leisure at home, she would write down her passing thoughts and feelings. Her notes, written records of random thoughts, pieces of the autobiography she always wants to finish can be found on her desk. I re-read her memoir *My Dream, My Way*, published in 2017. Among the pages of the thick volume are her memories from years past, a journal of her

一眾歌手及文化人於2019年的演唱會中獻唱潘迪華的「中曲西詞」歌曲，向這位前輩好友致敬。前左：林嘉欣，前右：陳健安；後排左起：鄭欣宜、林二汶、何秀萍、胡恩威、潘迪華、榮念曾、黃耀明、岑寧兒。

As a tribute to Rebecca Pan, singers and cultural figures performed Pan's signature 'Chinese style-English songs' in a concert in 2019. (Front row, left): Karena Lam; (front row, right): On Chan; (back row, from left): Joyce Cheng, Eman Lam, Pia Ho, Mathias Woo, Rebecca Pan, Danny Yung, Anthony Wong Yiu-ming, Yoyo Sham.



潘迪華與她最疼最愛的母親
Rebecca Pan and her beloved mother

growth, including her experiences when she was a travelling singer, her contributions to the worlds of music and culture, her views on Chinese traditions, her obstinacy in her art, her maternal concern for the young generation, her undying indulgent love for her mother and her self-criticism—as well as her responses to and reflections on those episodes decades later. As I read, I deeply felt that every step of Pan's life has been the result of her relentless and meticulous choices.

The ones who don't have to make any hard choices are her fans. Pan is like an enormous magnet, attracting her fans to turn head over heels for her. I have seen one after another of her music, film and book fans, all of them so young (including quite a few university students), grasping every opportunity to write letters to her, to pour their hearts out to her, to fuss over her.... Pan loves to take care of her young friends, listen to their every word and remember each of their names; she makes sure of that. Her 'pioneer' image is one reason those young people respect and admire her. In her relentless

pursuit of her ideals, taking the hard road over the easy, putting into practice what they dare not think and dare not do, she is their spiritual guide.

As a singer, 'promoting east-west cultural exchange' has been the goal of Pan's music career. In film, she has also done the same. Wong Kar-wai once publicly acknowledged that the music choices in his films have been very much inspired by Pan. Wong had known Pan even prior to *Days of Being Wild*. When he found out about Pan's extensive knowledge of western music, he consulted her and ended up using her recommended choice of Xavier Cugat in the film. When he made *In the Mood for Love* (2000), he used one of Pan's signature songs 'Bengawan Solo', which she recorded when she was 33, to enrich the 1960s atmosphere of the film. With every one of his films, Wong always values Pan's opinions. For example, for *Ashes of Time: Redux* (2008), he invited her to the premiere. Afterwards, he asked her with great concern what she thought of the music in this new version, and even had

the original soundtrack delivered to her. In addition to both of them being Shanghainese, the two have extremely similar tastes in music. Latin music is the genre they love the most.

The person Pan misses the most is her late mother Sim Kwei-chun. In all the years I had been speaking with Pan, she would often reminisce about the innocent moments they shared before 'Granny's' death: 'Granny's face was so beautiful', 'Granny's hands were so smooth and soft', 'Granny loved to take my hands into hers', 'I loved hugging Granny and kissing her hard'.... In fact, Pan's own hands are beautiful, small and delicate, with tapered fingertips, most likely inherited from her mother. Today, Pan often says her eyes and ears are not what they used to be. But from her life experience, her heart is crystal clear, and that is the most priceless treasure of all. [Translated by Roberta Chin] ■

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共話足跡與展望： 香港電影資料館二十周年專訪

Honour the Past and Inspire the Future: An Interview on the 20th Anniversary of the Hong Kong Film Archive

蘇芷瑩 Karen So

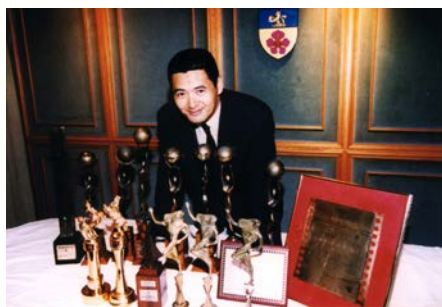
2001年1月3日香港電影資料館開幕，一晃二十年，從寂寂無聞到獲業界認識，從零藏品到現在逾百萬件館藏，成果豐碩，得來卻殊不容易。古人云前事不忘，後事之師，趁著館慶，我們特地請來舊雨新知，一起談過去，說未來。

搜集策略與方向

創館館長廖昭薰1993年開始領軍拯救電影文物。「那時候香港還未有搜集和保存電影的組織，業界眼見菲林因氣候和儲存環境而變壞、褪色，呼籲政府提供資源和人力，保存電影文化。那時候最重要的任務，是搜羅尚存的電影拷貝好好保存。」

原來主帥上場前，當時的搜集經理、其後成為第三任館長的林覺聲，在1991年籌劃成立資料館初期，已與當時的市政總署總經理馬啟濃、曾在電視台工作的修復經理唐富雄當先頭部隊，開始接觸片主。「我們四出游說，又到電台和電視台宣傳。記得1992年製作人馬斐先生聽到電台訪問，打電話給我，說有一批資料要捐給我們。早期搜集工作的一大挑戰，就是在拜訪電影公司時，一些公司會對我們說：『待你們館址建成再作安排。』其後慕雲叔（余慕雲，曾主管資料館研究組）加入，他除了無私分享家中如山珍藏，告訴我們很多電影知識與掌故，還給我們引見很多影人，我們以至其後的同事都獲益不淺。」

為爭取外界信任，資料館籌劃辦事處於1993年成立後，隨即在廖昭薰帶領下啟動連串工作。「我們展開了形象上的建立，首先充當大使，聯



1995年周潤發率先悉數捐出所有獎座
Chow Yun-fat took the lead to donate all his awards in 1995.

繫製片家、出品公司、發行商、本地及海外戲院營運者、導演、演員……一切和電影界有關的人物、線索都不放過。此外，我們開始舉辦放映和展覽、加入國際電影資料館聯盟，在香港和海外建立渠道，將我們的宗旨、使命對外宣揚。」回想早年游說過的大公司，不少後來成為了支持我們的夥伴。「記得我曾拜訪嘉禾公司的鄧文懷先生，他非常肯定我們的工作，只是當時尚有版權問題要處理，多年後問題解決了，大批嘉禾電影就捐了給資料館，真的非常感謝。」

林覺聲調職後，1996年接棒搜集組的是唐詠詩，「那時候，沖印公司、戲院、電影公司搬遷結業，或影人搬家、移民等，便是我們搜集拷貝和電影資料的時機。」

「早年不少片主不認識我們的工

作，質疑資料館在他們不知情下管有那些影片。他們不相信有一個地方會無條件保存他們的東西，而他們仍然享有全部版權。」1997年加入資料館搜集組，至2016年成為節目組一級助理館長的陳彩玉指，「我們得耐心溝通，慢慢解釋，才獲得信任甚至是無條件的支持，那關係的建立，其實由很長時間累積而成。」

2001年唐詠詩擢升第二任館長，何美寶接任搜集經理，「承接前人的深耕細作，加上其時資料館已經開幕，有一個專業的片倉，電影公司信任我們，樂於將資產存放館裡，所以我加入搜集組的年代，收穫是豐碩的。當時一批一批電影公司的出品，源源不絕地運進片倉，我也更著力追尋一些散佚的經典，像追蹤《董夫人》（1970）就從個人的觀影記憶出發，按影片的出品、沖印、參展的蹤跡，加上數以年計的游說，才能成事。搜集其他電影資料方面，我們感謝電影公司慷慨提供海量的劇照和海報給我們保存，但更多資料散落在劇組、演員和影迷手上，這些都靠大家自願捐贈。故在開館後，通過放映節目、舉辦展覽和研究出版，不斷擴大宣傳，讓更多人認識我們的工作，認同我們保存電影文化的使命，搜集電

資料館館址落成前，蕭芳芳早在1997年慷慨捐贈多年來所得獎座。（左起：張元坪、蕭芳芳、唐詠詩、廖昭薰、周荔嬈）

Josephine Siao Fong-fong donated to us all her award statuettes back in 1997, before the Archive opened at the present site. (From left: Joyce Cheung, Josephine Siao Fong-fong, Angela Tong, Cynthia Liu, Janice Chow)



影資料的工作才能水到渠成。」

除了何美寶，其後的搜集經理侯韻旋和今年七月離任的第四任館長楊可欣，也不約而同感激前人播種。2011年侯韻旋到任，「那時資料館已跟業界建立了關係，很多主動跟我們聯絡，有幾間公司更定期捐贈影片和資料。」楊可欣也指，「我2013年到任，那時資料館已上了軌道，挑戰反而來自於藏品的保存。當時資料館約有一百二十萬件藏品，包括菲林、海報、劇照、本事、特刊、雜誌、劇本、手稿、草圖、戲服等等，七年後我離開時，已超過一百三十萬件。大量藏品有待查證、清潔、整理，我因而將較多資源撥給搜集組和修復組，希望加快進度。」

來到現任搜集經理馮佩琪的年代，電影都以數碼拍攝，藏品中亦越來越多數碼影像。「不少公司捐給我們的數碼電影都是已加密的DCP（數碼電影檔案），開啟密鑰有效期只有十年，遇上器材更新或軟件升級，即使還沒到期，密鑰也會失效，又談何保存？我相信這是我們和全世界資料館目前共同面對的挑戰。」

難忘搜集二三事

大家都說搜集過程猶如尋寶，又像偵探查案，何美寶感受尤深，「最經典要算《大紅袍》（1965），一位熱心人士在美國三藩市街頭發現了

它，馬上通知我們，還把它搬到自己的倉庫暫存，待我們辦妥手續運回香港。這《大紅袍》是個缺本，難得當中保存了由任劍輝演出的〈十奏〉一場。又例如費穆導演的《孔夫子》（1940），1948年重映後散佚，因緣際會流落香港，直至保存的人離世，輾轉捐贈資料館，我們花了很長的時間修復整理，方可將它重新搬上銀幕，並得到各方面的關注。作為搜集工作者，我卻一直盼望奇蹟出現：有一天找到散佚的部分，讓影片完整地呈現觀眾眼前。」

說到奇蹟，林覺聲也經歷過兩次。「我早年去收集繆伯（繆康義）幾部周璇電影，是易燃的硝酸底片，放在半室外空間，沒有冷氣，但奇蹟地存活到當年，修復後還運到外國放映呢。最近那次是2012年到三藩市，這裡必須向資深電影發行商馮秉仲先生衷心道謝，他年紀不小，還乘那麼久飛機和我們過去，介紹方創傑先生給我們認識。方先生帶我們到他家地窖，裡面放了一箱箱拷貝，我們原以為失落了的早期香港電影，竟然在那裡出土！」

那次重大發現，陳彩玉亦有參與。「我也必須鳴謝馮秉仲先生，2007年將他加拿大結業多時的戲院藏片及宣傳資料捐給我們，大大豐富了館中八、九十年代電影的藏品，很多是獨立電影公司的出品，

也有午夜場版，站在研究角度非常重要。為了省事，他把全部影片運回香港，海報也是一匹匹地運過來讓我們篩選，剩餘的收回處理。那次他看到我們怎樣工作，跟資料館建立了良好關係，成就了後來找到那批戰前電影的機遇。其實多年來要道謝的人數之不盡，沒有陸雲峰導演、陳焯生導演、雷鳴先生、黃家禧先生、黃文約先生等等的大力支持，絕不會有這樣的成果。」

楊可欣雖沒經歷這麼突破性的發現，卻嘗到和時間競賽、忙得不知餓飽的滋味。「2015年我和搜集組同事到德國搜集電影菲林，其中一天，我們大清早到了慕尼黑郊外一個倉庫，那裡存放了歐洲版本的香港電影，當天若不取去，就會給棄置。我們把東西全部搬到外面，蹲在地上極速檢查、點算、包裝、安排寄運，完工已是黃昏，才發現大家整天都沒吃沒喝沒上過廁所。」

馮佩琪最難忘的，是2018年到洲立影片發行公司收集一部將字幕打印在菲林上的銅版字幕機。「由於電影數碼化，字幕機已停用多年，更可能已經壞掉。聽操作員說，是帶動機器的皮帶斷裂，但已找不到原裝零件更換。後來機電署同事幫忙找來替代零件，皮帶裝好，工作人員看見『老拍檔』再次開動，全都樂翻天了，我現在還記得他們當時歡欣的表情呢！」



2002年「張徹紀念展」，唐詠詩（左）陪同張徹太太（右）主持開幕。

Angela Tong (left) and wife of Chang Cheh (right) officiating the opening ceremony at the 2002 programme 'A Tribute to Chang Cheh'.



何美寶（右）為尋找《董夫人》（1970）下落而與導演唐書璇（左）結緣，按線索追蹤多時，終將該片拷貝收歸館藏。
In tracking down *The Arch* (1970), Mable Ho (right) made acquaintance with director Tong Shu-shuen. Ho followed the leads and finally acquired the copy of the film, which has become part of our collection.

廖昭薰笑言自己不用四處奔波，多坐在辦公室處理事務，「我主要做策劃和外交工作。例如聯繫中國電影資料館，翻印他們藏品中的早期香港電影拷貝，成為我們的館藏；又如得知美國國會圖書館有香港早期紀錄片的資料，我也安排複製及收歸館藏。最驚喜是周潤發先生和蕭芳芳女士打電話來，說要捐出獎座。業界對我們的支持，實在是很大的鼓舞。」

「蕭芳芳女士後來把她出品的《撞到正》（1980）電影拷貝捐贈給我們，看著她這麼珍視自己的心血，我們一定替她好好保存。」在唐詠詩心目中，搜集的過程中，與影人交往的感覺至為刻骨銘心。「他們像交託孩子般把自己很愛惜的東西交託給你，如張徹導演寫下他的回憶錄，交給我們編成專書《張徹——回憶錄·影評集》，到書出版時他雖已過身，但資料館總算圓了他的心願。」

侯韻旋也認為與捐贈者的接觸最教她難忘。「我接觸很多老影迷，他們對偶像的熱情老來依然熾烈。最記得一位婆婆在入住老人院前，將她珍藏多年有關任劍輝的一本特刊和一些剪報捐給我們，直到那刻她才放手，讓我非常觸動。又有一次專門放映成人電影的官涌戲院結業，我們前往記錄。那裡有一台電冰箱和一台微波爐，原來是讓買了全日票的觀眾入場前冷藏飯盒，餓了出來翻熱吃完再

看。這讓我看到電影在基層市民生活中的重要位置，隨著戲院落幕，我也像看見一個時代的終結。」

與眾共享電影寶庫

廿多年來，資料館收藏了大量珍貴資料，大眾看到的卻只是小部分，因而曾惹人詬病。何美寶解釋道，「香港電影很多已找不到版權持有人，但根據法例，沒有版權人授權，任何人也不能使用。因此資料館找到的資料，不少連資料館也無權使用，更遑論授權大眾使用了。為此，資料館一方面不斷尋找版權人，另一方面不斷與法律部門研究，尋求使用電影和電影資料的合法途徑，直至時機來臨。」

林覺聲續道，「因為盜版問題嚴峻，2007年律政司擬再修改《版權條例》，我們便把握機會給予意見，一方面保障版權持有人的權益，另一方面令資料館在特定情況下保存、研究及應用找不到版權資料的館藏。為了讓更多人可欣賞館藏，我們挑選了修復珍藏《孔夫子》、《彩色青春》（1966）和《瘋劫》（1979），出版視像光碟，是很重要的分享，也是資料館必須做的事。」

陳彩玉指，「搜集工作和策展節目往往存在矛盾。我們的搜集政策規定將最完好的版本列作永久保存，除

非其他版本損壞或耗損，否則不能使用，因此展出的通常只有複本，即使展出真本，也未必是最漂亮的版本。鑑於場地空間有限，又要顧及溫濕、光線，真本的展示數量也不能太多。近年出產的電影資料多是數碼檔案，反而減少了兩邊的矛盾。」

唐詠詩續指，「資料館開館後，展覽、放映、出版專書和《香港影片大全》系列一直沒變，卡叔（羅卡）當節目策劃時又和大專院校合辦放映和講座，再後來我們為中、小學生舉辦放映場，並安排映後講解和資料館導賞。我們想做和可以做的很多，無奈從頭到尾人手不足，只能聚焦最核心的工作。」

除了人手問題，場地位置和節目定位也成為局限，楊可欣到任後設法進一步發展。「資料館不在市中心，以往節目又側重歷史研究，觀眾群較為狹窄，我們嘗試主動接觸觀眾，例如在文化中心廣場舉行露天放映，同時開始策展八、九十年代以後的電影主題、推行中小學外展計劃，以『送外賣』的方式引發新一代對電影技術和電影文化的興趣。」

唐詠詩也有相同的危機感，「我們多年來局限於某個層面的觀眾，如要提高大眾對資料館的興趣，使用我們的資源，可能要用新一點的手法宣傳。或許應該問問年輕同事，聽聽他們的意見。」

2012年在方宅地窖中發現早期香港電影拷貝。(左起：馮秉仲、林覺聲、方創傑)
Surviving prints of early Hong Kong films were found in the basement of Fong's house in 2012.
(From left: Gordon Fung Ping-chung, Richie Lam and Jack Lee Fong)



下一個十年

綜觀各人的想法，資料館無論是人才還是觀眾群都有拓展的迫切性，那麼對於下一個十年，他們有甚麼寄語和想像？

唐詠詩直言，「在資料館的黃金時期，我們有一群對電影充滿熱情的專家，如慕雲叔、卡叔、愛玲（黃愛玲，前資料館研究主任）、Sam（何思穎，前資料館節目策劃），他們促成了很多工作。然而他們有離去的，有流失的，所以現在較迫切的是培育人才，培養有興趣的年輕人加入。至於如何將我們的東西分享出去，便得配合科技，並因應社會發展而改變，不可只走老路。」

林覺聲認為，「未來最大的挑戰，是引起年輕一代對電影和資料館的興趣。我有一個心願，就是資料館能『開枝散葉』，無論是實體分館，還是網上分館，旨在和更多人分享資源。」

何美寶也同意發展網上內容是大勢所趨。「這個年代，加上疫情，整個觀影習慣已經改變。我們可以嘗試策劃不同節目，例如布拉斯基的紀錄片《經巡中國》（1917）、影人早期拍攝的獨立電影，還有些很支持我們的片主，相信都會願意授權資料館作網上放映。」侯韻旋提出可以借鏡英國和韓國電影資料館的做法，「當中必然有很多版權問題要梳理，但他們的經驗值得參考。」

陳彩玉認同發展網上內容，但有些雷池卻不能越過。「網上內容確是大勢所趨，未來我們也會以此為大方向，但畢竟香港與外國的資料館在環境和法例上存在差異，不能百分百跟著別人走。現階段，我們計劃邀請業界不同崗位的人，談談他們的工作，將片段放到網上，讓大眾對電影製作的不同層面，以及一班勞苦功高的幕後人員，有更多的認識。」

楊可欣眼中的資料館仍然年輕，「從籌劃辦事處到現在才不足三十年，絕對正值壯年，我期望它隨時代成長。最近澳洲為紀念其短跑選手Cathy Freeman二十年前於悉尼奧運奪金的歷史性時刻，將當天比賽片段投射到悉尼歌劇院外牆。如果做到類似的節目，一定讓人對我們希望呈現的內容刮目相看。」

馮佩琪認為長遠來說，資料館需要建立數碼片庫，「除了搜尋及存取功能，還可以自動檢查檔案及備份，確保不會損壞或消失，別人才放心交給我們，就像我們當年有了專業的倉庫，業界才把菲林存放到這裡。去年我們獲二千萬撥款將部分館藏數碼化，並購買『階層式儲存管理系統』作數碼管理。這是一個起步點，我很期待資料館未來在這方面的發展。」

回望過去，廖昭薰細數資料館在香港創造過的「第一」——「第一

個專業的菲林凍倉、《大全》系列是第一套香港電影片目百科全書、第一個中英文電影資料搜尋系統，都由很多人努力開創。二十年過去，我們說保存電影文化，已不僅僅是菲林的保存。電影資料館人員一定要裝備自己，與時並進，承先啟後，找些前輩和年輕電影人一起探討前路要怎樣走下去，以及大眾對資料館的期望，在這個時刻，相信會產生激勵作用。」

今年七月履新的現任館長曾焯樂，深感經過歷任同人的努力，成果豐碩，令人鼓舞。然而，隨著館藏日豐，儲存、仔細整理藏品、修復電影等等的挑戰亦越見艱巨。「這些細水長流的工夫，有賴背後一眾默默耕耘、堅守專業的同事；有他們的努力，才可談到分享。是以各方面的人才培訓極為重要，也需增加文化交流，擴闊取經和合作的機遇。在這個高速發展的數碼時代，可以善用科技，例如陸續進行資料數碼化，便利使用者。探索更多於不同媒介與公眾互動的可能性，將是我們持續邀請大家共同參與的一環。透過電影，香港電影資料館盛載一代又一代香港人的回憶，他們的理念和努力，跨越世紀地流傳下來。希望這個地方，會成為大家珍惜和重視的寶庫。」■

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。

The Hong Kong Film Archive opened its doors to the public on 3 January 2001. How time flies! In 20 years, it has grown from an entity of which no one had heard, into an institution widely accepted by the film industry; its collection has expanded from zero to over a million items. It has not been an easy road to achieve this bountiful harvest. As the saying goes, 'For an understanding of the future, look to the past'. So on the occasion of this anniversary, we invited old and new friends to reminisce on the past and look ahead into the future.

Collection Strategy and Direction

The first Head of the Archive, Cynthia Liu, had been leading the effort to rescue relics of Hong Kong's film industry since 1993. 'At that time, Hong Kong did not have an organisation capable of collecting and preserving films. Film industry workers watched the film elements rot and fade due to the climate and unfortunate storage conditions, and urged the government to provide resources and manpower to preserve our cinematic culture. At that time, the prime directive was to collect existing film copies and conserve them properly.'

Long before the actual Archive opened, the Acquisition Manager at the time, Richie Lam, who later became the third Head of Archive, had begun his mission. In 1991, when planning for the Archive first began, Lam worked with then Urban Services Department Chief Manager Tony Ma and Conservation Manager Dennis Tong, who had previously worked in television, to contact film rights owners. 'We went everywhere to state our case, and publicised our efforts on radio and television programmes. In 1992, film producer Mr Ma Fei heard our radio interview and telephoned me to say he had some materials to donate to us. In the early days, one of the challenges in our collection efforts was, when we visited film companies,

some of them would tell us, "We'll make further arrangements when your Archive is built." Later, Uncle Yu Mowan (who would become the head of the Archive's Research Unit) joined us. In addition to selflessly sharing numerous and precious items from his personal collection, he imparted onto us a lot of film knowledge, background information and anecdotes. He also made introductions for us to call upon numerous filmmakers. We, and all the colleagues who came after us, benefitted greatly from his wealth of knowledge, generosity and passion.'

In order to gain a reputation of reliability, after the Hong Kong Film Archive Planning Office was established in 1993, numerous projects were initiated under the leadership of Cynthia Liu. 'We started by establishing our image. We took on the role of ambassadors and reached out to filmmakers, production companies, distribution companies, local and foreign cinema operators, directors, actors... we tracked down every person who had anything to do with the film industry and followed every clue. In addition, we began to hold screenings and exhibitions, and joined the International Federation of Film Archives, establishing conduits locally and overseas in order to publicise our vision and mission.' Thinking back on the major companies to whom we had made presentations, many became very supportive partners to us over

the following years. 'I remember we had paid a visit to Mr Raymond Chow of Golden Harvest. He saw the value of our work, but at the time he had to clarify certain copyright issues. Many years later, those issues were resolved and a huge volume of Golden Harvest films were donated to the Archive. We will always be grateful for that.'

After Richie Lam was transferred away from the Archive in 1996, Angela Tong took over his position as Acquisition Manager. 'At that time, a lot of film laboratories, cinemas and film companies had to move locations or close down. Many people involved in the film industry moved elsewhere or emigrated overseas. Those were golden opportunities for us to collect film prints and film-related materials.'

'In the early years, quite a few film rights owners did not understand the nature of our work. They questioned the rightfulness of the Archive taking possession of those films. They could not believe that anyone would unconditionally store their things while they could continue to enjoy the intellectual property rights that they had,' recalled Priscilla Chan, who joined the Archive's Acquisition Unit in 1997 and became Assistant Curator I (Programming) in 2016. 'We had to be patient in communicating and explaining before we ultimately gained their trust and even unconditional support. It actually took a long time to nurture and establish that relationship.'

In 2001, Angela Tong was promoted to the second Archive Head and Mable Ho took over as Acquisition Manager. 'When I joined the Acquisition Unit, I was riding on the shoulders of all the hard work that had gone before. By that time, the Archive had opened its doors to the public. We had a professional film vault. Film companies trusted us and were happy to store their assets into the Archive. We were reaping a bountiful harvest. At that time, film companies continuously brought shipments of their productions to our vaults. Meanwhile, I redoubled my efforts to find some lost classics. For example, in tracking down *The Arch* (1970), I started with personal memories of having watched the film. I followed the leads, from the date of production, date of printing and development and the film festivals in which it participated, in addition to years of persuasion before I succeeded. In terms of acquiring other film materials, we are grateful to film companies for generously providing large amounts of production stills and posters for our collection. But even more materials are in the hands of the crew, actors and fans. We rely on voluntary donations for those items. Therefore, when the Archive opened, we organised screenings, held exhibitions and printed publications to let more people know about our work and endorse our mission to conserve cinematic culture, in order to facilitate the effort of collecting film materials.'

In addition to Mable Ho, her successor former Acquisition Manager Wendy Hau and our fourth Archive Head Janet Young who had left her post in July, both expressed gratitude to



2013年關瑞華（中）捐出至親影星麗兒的照片等物品，展示珍藏予時任電影搜集主任陳彩玉（右一）及前節目策劃傅慧儀（左二）。

In 2013, Stanley Quon (middle) donated to us memorabilia of actress and family member Lai Yee. A photo of him showing his treasures to then Acquisition Officer Priscilla Chan (1st right) and former Programmer Winnie Fu (2nd left).

their predecessors. Wendy Hau came on board in 2011. Hau recollected, 'By that time we had established a working relationship with the film industry. Many companies would take the initiative to contact us, and several companies would donate film prints and materials to us on a regular basis.' Janet Young added, 'When I started in 2013, the Archive was very much running on track. The challenge became the conservation and preservation of our collected items. At the time, the Archive had about 1.2 million pieces in its collection, including film prints, posters, production stills, handbills, special publications, magazines, scripts, manuscripts, sketches, costumes, etc. When I left seven years later there were over 1.3 million, with many items awaiting verification, cleaning and arranging. Therefore, I assigned more resources to the Acquisition and Conservation Units, hoping to cut down the lag time.'

In the era of the current Acquisition Manager Lesley Fung, films are shot digitally, and increasingly the Archive collections are in digital format. 'Many

of our donations are digital films in the form of encrypted DCPs (Digital Cinema Packages). Their KDMs (Key Delivery Messages) are valid for only ten years. If the equipment is updated or the software is upgraded, the KDM would fail even before its expiration date. How would it be possible then to preserve them? I believe this is a challenge that we are facing together with every other film archive in the world.'

Memorable Acquisitions Anecdotes

Everyone says that the process of acquisitions is like a treasure hunt, and the staff had to be detectives solving a case. Mable Ho agrees whole-heartedly. 'The most amazing story has to be the one about *The Great Red Robe* (1965). Someone discovered the print of the film on the streets of San Francisco. He contacted us immediately, and moved the print into his own storage unit until we could make arrangements for it to be shipped back to Hong Kong. This print of *The Great Red Robe* is incomplete, but incredibly the main climactic scene, the 'Ten Charges of Yim Song' starring

Yam Kim-fai, has been preserved. Another example is *Confucius* (1940), directed by Fei Mu. After its re-release in 1948, the print vanished. By strange twists of fate, some reels ended up in Hong Kong. After the custodian of the print passed away, more twists of fate occurred before those reels were donated to the Archive. We spent a long time restoring and repairing the print before it could be screened again, and the resulting product garnered a lot of attention everywhere it was shown. As an acquisitions worker, I am always hoping for the miracle that someday the lost reels will be found and the film will be presented to the audience in its completed form.'

Speaking of miracles, Richie Lam has experienced two of them. 'Years ago, I went to collect the prints of several films starring Zhou Xuan from Mr Miu Hong-nee. They were extremely inflammable nitrate negatives, stored in a semi-exposed space without air conditioning. But they had miraculously survived until that time. After restoration, the films were even shown overseas! The most recent miracle was in 2012 when I went to San Francisco. Here I must express my most sincere gratitude to veteran film distributor Mr Gordon Fung Ping-chung. He was quite advanced in age by then, but still insisted on putting up with such a long plane ride to go with us, and introduced us to Mr Jack Lee Fong. Mr Fong took us to the basement of his house, where we found cases upon cases of film reels. The surviving prints of numerous early Hong Kong films, which we had believed to be lost, were stored there!'

Priscilla Chan had also participated

in that major discovery. 'I must also thank Mr Gordon Fung Ping-chung. In 2007, he donated to us the prints and promotional materials that had been stored in his shut-down Canadian cinemas. It greatly enriched our collection of 1980s and 1990s films. Many of them were productions of independent film companies, as well as midnight-show versions of films. From an academic point of view, these are very important. To save trouble, he shipped all the reels back to Hong Kong, and had reams and reams of posters shipped here for us to choose, and even took back everything not on our selection list. Through that episode, he saw how we worked, and established a good relationship with the Archive. That laid the foundation for the favourable circumstances regarding our discovery of the pre-war films mentioned above. In fact, over the years there are countless people who must be thanked. Without the tremendous support of directors like Luk Wan-fung and Chan Cheuk-sang, and Mr Lui Ming, Mr Lawrence Wong Ka-hee and Mr James Wong, the Archive would never enjoy the success that it has.'

Although Janet Young did not experience such breakthrough discoveries, she knows what it is like to be too busy to be hungry. 'In 2015, the Acquisition Unit colleagues and I went to Germany to collect some film prints. One day we went to a storage unit in a rural region of Munich where European versions of some Hong Kong films were kept. If we did not remove them on that day, they would be discarded. We moved everything outside, knelt on the ground and at top speed checked, listed, packaged and arranged

shipment of the entire lot. By the time we were done it was evening. We then discovered that the whole team had not eaten or drunk anything, nor gone to the toilet the entire day.'

Lesley Fung's most unforgettable experience happened in 2018, when she went to the offices of Intercontinental Film Distribution (HK) Ltd. to collect a copper-plate subtitling machine that printed subtitles directly onto the film print. 'Because films are now in digital format, the subtitling machine had not been used in years, and had possibly broken down. According to the operator, the belt that drove the machine had broken, but it was impossible to find original parts any more. Later, with the help of colleagues from the Electrical and Mechanical Services Department (EMSD), replacement parts were found and a new belt installed. When the staff saw their "old partner" start up again, they were overjoyed. Even now, I remember the delighted expressions on their faces!'

Cynthia Liu laughed and said that she did not have to run around but instead handled issues while sitting in her office. 'I mostly did planning and diplomatic work, for example contacting the China Film Archive to reproduce copies of early Hong Kong films in their collection to add to our collection. In addition, after being informed that the US Library of Congress contains documents of early Hong Kong documentaries, I also arranged for them to be copied and added to our collection. Two of my most pleasant surprises were telephone calls from Mr Chow Yun-fat and Ms Josephine Siao



楊可欣（右）德國搜集之行，在義務翻譯Karoline（左）協助下，檢視一批八十年代香港電影的歐洲版本資料。
Janet Young (right) on an acquisition trip to Germany to examine a batch of European versions of Hong Kong film materials from the 1980s. On the left is volunteer translator Karoline.



2016年侯韻旋（右）到台灣搜集林冲（左）捐贈的資料
Wendy Hau (right) on a trip to Taiwan in 2016 to acquire film-related materials donated by Jimmy Lin Chong.

Fong-fong, pledging to donate their award statuettes. The support shown by the film industry is tremendously encouraging to us.'

'Ms Siao later also donated to us a copy of the film she produced, *The Spooky Bunch* (1980). We could see how she treasured the fruits of her labours. It was our honour to store it properly for her.' To Angela Tong, interaction with filmmakers is the part of the acquisitions process that is indelibly etched in her mind. 'They entrust something they cherish to you, as if they were entrusting you with their own child. For example, director Chang Cheh wrote his memoirs for us as part of the book *Chang Cheh: Memoirs and Criticism*. Although he had already passed away by the time the book was published, the Archive fulfilled his wish at long last.'

Wendy Hau agreed that contact with donors is most memorable to her. 'I have been in contact with a lot of elderly film fans. Their passion for their idols does not fade as they age. I remember an old lady who donated a special publication and some newspaper clippings about Yam Kim-fai to us just before she had to move into a home for the elderly. She had treasured the things

for many years, and only let them go at the last moment. I was so touched by that. Another time, a cinema that exclusively showed adult films, the Kwun Chung Theatre, was about to close down. We went to record the details about the cinema and found a refrigerator and a microwave oven inside. We were told that they were for audience members who had bought all-day tickets to refrigerate their boxed lunches and reheat when they got hungry while watching the films. To me, this showed the role played by films in the life of the grassroots. As the cinema shut down, it was as if I witnessed the end of an era.'

Sharing the Archival Treasures

For over 20 years, the Archive has amassed a large amount of precious materials. But the public has access to only a small percentage of the collection. That has led to a lot of complaints and accusations. Mable Ho explained, 'The rights owners of many Hong Kong films can no longer be found. But according to the law, without the authorisation of the rights owners, the material may not be used in any way, by anyone. Thus, even the Archive itself does not have the right to use a

lot of the materials, although they may have been discovered by the Archive. It therefore is in no position to authorise the public to use them. Meanwhile, the Archive will tirelessly search for those rights owners; and at the same time work with the legal department to find a way to legally use the films and related materials until that time.'

Richie Lam added, 'At that time, piracy problems were rampant. When the Department of Justice planned to reamend the Copyright Ordinance in 2007, we took advantage of that opportunity to submit our proposals, seeking to protect the benefits of the rights owners while facilitating the Archive to conserve, study and exploit the parts of our collection to which we could not locate the rights owners. In order to let more people enjoy the Archive's collection, we chose to restore *Confucius*, *Colourful Youth* (1966) and *The Secret* (1979) and to release them in video disc format. That is a very important way to share those films, and it is something the Archive must do.'

Priscilla Chan pointed out that, 'Often, conflict exists between acquisition and programme curation. Our acquisition policy dictates that the most perfect original version is to

be kept for preservation. Unless all the other versions are destroyed or damaged, that preserved original must not be used. Therefore, what ends up on display is often just a reproduction. Even if it is an original, it may not be the best-looking original. Due to the limitations on space in our exhibition hall, as well as demands on temperature, humidity and lighting control, we cannot display too many original items at any one exhibition. However, in recent years, films and materials are often produced in digital formats, which reduces that conflict.'

Angela Tong continued, 'Since the time the Archive was opened to the public, our activities such as exhibitions, screenings, publication of topical volumes, as well as the *Hong Kong Filmography Series*, have not changed. When Uncle Law Kar was our Programmer, he worked with various universities to organise screenings and seminars. We later conducted screenings for primary and secondary school students, as well as post-screening lectures and guided tours of the Archive. There is so much more we want to do and can do, but unfortunately we are extremely understaffed, so we can only concentrate on the most basic core projects.'

In addition to staffing problems, the location of the venue and the target market positioning of the programmes have also become limitations. When Janet Young took up her post, she tried to take it a step further. 'The Archive is not in the city centre, and past programmes had focused on historical research. Thus, the audience

range has been rather limited. I tried to actively engage the audience, such as conducting outdoor screenings at the Hong Kong Cultural Centre Piazza. At the same time, we began to plan and develop film themes from the post-1980s and 90s era, and primary and secondary school outreach programmes—using the “restaurant delivery” method to bring film to the young generation, hoping to spark their interest in film techniques and cinematic culture.'

Angela Tong shared a similar sense of crisis. 'For many years we had limited ourselves to a specific type of audience. If we are to attract the general audience's interest in the Archive and to use our resources, we may have to market ourselves in a newer way. Perhaps we should consult our younger colleagues, and listen to their ideas.'

The Next Ten Years

All the interviewees believe there is an urgent need for the Archive to expand, both in staffing and audience range. What do they hope to see and what ideals would they have for the next ten years?

Angela Tong said, 'During the golden age of the Archive, we had a group of experts who were full of passion, such as Uncle Yu Mo-wan, Uncle Law Kar, Ain-ling (Wong Ain-ling, former Research Officer) and Sam (Sam Ho, former Programmer), who facilitated a lot of the work. However, some have departed and others have retired; therefore, the training of new talent is a rather pressing issue. We must attract interested young people to join our ranks, and nurture them. As to

how to share our collection, we must take advantage of current technology and evolve with society. We cannot just stay on our old path.'

According to Richie Lam, 'The greatest challenge in the future is to spark the interest of the young generation in films and the Archive. I have a dream, and that is to see the Archive “branch out”, whether in the form of brick-and-mortar or online sites, so that we can share our resources with more people.'

Mable Ho agreed that developing online content is the way of the future. 'In this day and age, especially now with the pandemic, the whole film-watching habit has changed. We might try putting different programmes online, such as Brodsky's documentary *A Trip Through China* (1917) and independent films by early filmmakers. I also believe our staunch supporters would authorise the Archive to show their films online.' Wendy Hau suggested that we might emulate the British Film Institute and the Korean Film Archive. 'I'm sure there will be numerous copyrights issues that must first be resolved, but their experiences serve as excellent reference for us.'

Priscilla Chan agreed with developing online content, but believed there were boundaries that must not be crossed. 'Online content is certainly a product of the times. In the future, we might also develop in that direction; but we must keep in mind the Hong Kong Film Archive may have different circumstances and be subject to different laws than other film archives. We must not blindly copy others 100%. At this stage, we plan to invite film



馮佩琪（右）與銅版字幕機操作員李金妹師傅（左）
Lesley Fung (right) and Patty Lee Kam-mui (left), operator of the copper-plate subtitling machine.



本館館長曾焯樂（左）與薛家燕（右）攝於「從電影人閱讀一個時代」講座會場
Archive Head Rowena Tsang (left) and Nancy Sit (right) at the talk on 'The Filmmakers' Story of an Era'

industry workers in various positions to talk about their jobs, and put those clips online so the public would know more about different aspects of film production and the crew members who work so hard at, and create such excellence in, what they do.'

To Janet Young, the Archive is still in its youth. 'From the Planning Office days until now, it's been less than thirty years. It is definitely in the prime of its life. I hope to watch it grow with the times. Recently, Australia commemorated the 20th anniversary of the historical moment their sprinter Cathy Freeman won the Gold Medal at the Sydney Olympic Games—by projecting footage of that race onto the exterior wall of the Sydney Opera House. If we can accomplish a similar programme, it would open the public's eyes to the content we hope to present.'

Lesley Fung believed that in the long run, we must establish a digital archive. 'In addition to search and storage functions, it must automatically perform health checks on the files and initiate backups so that nothing would be damaged or lost. Only then would others entrust their content with us—just like years ago, we had professional film vaults before the film industry would store their films with us. Last year, we were given a budget

of HK\$20 million to digitise part of the Archive's collections, and to install a Hierarchical Storage Management System to handle our digital archive. That is a starting point. I very much look forward to the Archive's further developments on this front.'

Looking back, Cynthia Liu recounted the various 'firsts' the Archive has achieved in Hong Kong: 'The first professional film vault; *The Hong Kong Filmography Series* is the first set of encyclopedias on Hong Kong films; and the first Chinese and English film materials search system. All these accomplishments are the result of the hard work of many people. After 20 years, when we speak of preserving cinematic culture, we are no longer just speaking of film storage. Staff at the Archive must expand their knowledge base, move with the times, learn from the past and inspire the future, explore how to move ahead by consulting with veteran and younger filmmakers and determine the public's expectations of the Archive. At this time, I believe these responses would serve as encouragement and inspiration.'

Current Archive Head Rowena Tsang, who came on board in July, felt that with all the hard work from her predecessors, so much had been

achieved, and she was excited and inspired. However, with ever-increasing items in the collection, we are facing greater challenges in terms of the work of storage, detailed arrangement of the collection and restoration of films. 'This kind of ongoing work relies on a team of persistent and professional staff. Sharing of the collection can only happen with their hard work. Thus, training of talent in all facets is critical. The Archive must also increase cultural exchange activities and expand overseas learning and collaboration opportunities. In this rapidly-developing digital age, we might make good use of technology; for example, we are gradually digitising our materials to make it more convenient for users. We should expand to different platforms for more interaction with the public. It will be a critical link in our ongoing efforts for public participation. Through films, the Archive preserves tokens and stories of an era, collective memories of generations of Hongkongers who are committed and believe in their values. I hope the Archive will become a place we all treasure and appreciate.' [Translated by Roberta Chin] ■

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大戰前後聯藝影業的起落

Pre- and Post-WWII: The Rise and Fall of Lianyi Film Company

黃夏柏 Wong Ha-pak

1941年11月，中泰、聯安合作出品的《花花世界》預告公映。翌月香港淪陷，影片延至1947年2月才首映¹，出品方則變成聯藝影業公司。戰後，粵語片影業復員路漫長，尤其戰前國民政府禁制粵語片的餘音纏擾，業界舉步維艱。成立於1938年的聯藝，重光後挾戰前的製作業績，於1945年12月底公告恢復運作²，一度被視為具潛力的復員生力軍。

聯藝的創業作《一代尤物》於1939年3月公映，該國語片由話題人物「北平李麗」當女主角，李應源執導。從往後的發展所見，李氏是聯藝的骨幹人物，後來有報道指公司由他創辦³；惟草創期他的實際位置仍不太清楚。攝畢《一》後，他執導聯安影業公司的創業作《姑緣嫂劫》（1939），啟動與名伶薛覺先的多次合作，緊接再攜手拍攝《銀燈照玉人》（1940）。同年，他重返聯藝，與薛氏合作攝製《花好月圓》，於1941年2月公映。

此後，李應源與聯藝的關係越趨緊密，同年7月，聯藝發出啟事：「與薛覺先先生簽訂有長期拍片合同，專為本公司主演影片」，李氏則獲聘製片主任，兼執導影片。李氏亦發出個人啟事，確認上述安排，申明已脫離聯安，只替聯藝執導電影。⁴

李應源祖籍中山，於上海完成大學後加入影圈。他為大長城公司導演的默片《黑影》，於1932年12月22日在香港新世界戲院公映，該片由莫康時編劇。莫、李為同鄉，在廣州上小學時已是書友，於滬港影圈持續合作。

1941年11月20日，聯藝與莫康時的華聲影業公司在報章刊出聯合啟事：「兩公司之人才技術與設備決切實合作務使今後出品更



《花好月圓》（1941）以薛覺先為首，採用大堆頭「明星制」包裝。
Conjugal Bliss (1941) was a star-studded affair, featuring lead actor Sit Kok-sin.

能副各界觀眾之熱望」。此外，兩公司旗下由李、莫執導的作品均由聯聲影片貿易公司發行。公司取名「聯」、「聲」，估計由該兩公司合營。聯聲同時刊登廣告，介紹將開拍五部由薛覺先主演的電影，包括李氏導演、聯藝出品的《嫣然一笑》、《浮生若夢》及《如花美眷》。上文提到聯藝與薛氏簽下長期合約，從這啟事所見，合約已轉為與聯聲掛鉤；戰後有報道指薛氏「曾跟李應源的聯聲公司簽訂部頭

戲合約……他（薛）尚有四部戲，將來要他主演的。」⁵報道指「聯聲」是李氏的公司，透視聯藝、華聲合作，他居主導角色。

翌月香港淪陷，影業停頓，期間李應源仍進行影片交易。1942年3月28日，中泰結束，其與聯安合製的《花花世界》，於1943年1月20日經債權人邵介人轉售李氏。⁶故戰後《花》片由聯藝出品，於1947年2月21日首映，聯藝亦成為重光後較早推出新片的公司。

戰後，影人陸續復員回港。1945年12月底，聯藝、華聲宣佈恢復營運，將繼續拍片，又列出兩公司的五部舊作⁷，可供發行重映。該批舊片難得保存完好，乃公司的重要資產，重光後至1947年間再發行公映，所賺取的收益，有助支持重投製作。

影業界謀求短期內全面復產，評論界取態悲觀，認為僅戰前具規模的公司可復甦，其中一篇預期「在一年以後，恢復過來的，也許祇有南洋片場，大觀片場，與及李應源與莫康時聯合共同組織的新片場，鄺贊主持的國家片場四家而已。」⁸另一篇也有類近觀察，指李、莫的班底具潛力：「聯藝的關係方面，在美洲擁有戲院〔，〕資金籌措固然不會困難與拮据」，同時，其手握多張演員合約：「與馬

聯藝出品的《天作之合》（1941），以粵劇名伶薛覺先（左）配搭上海影星路明（右），二人初度攜手。

In the Lianyi production, *Heavenly Union* (1941), famous opera star Sit Kok-sin (left) was paired opposite Shanghai actress Lu Ming for the first time.



師曾訂立三部片的合約，薛覺先還有四部，林坤山鄭孟霞陸小仙黃曼梨等亦有多部，論者認為「將來華南電影復員，恐怕大觀與聯聲公司旗下的兩家〔聯藝、華聲〕為最先。」⁹

業界復員姍姍來遲。戰後首部開拍的國語片《蘆花翻白燕子飛》，於1946年12月15日公映，而首部攝製的粵語片《郎歸晚》於同月才開拍，趕及翌年1月推出；聯藝、華聲一直未推出新片。莫康時是華南影圈最早起動的導演，為大華執導的國語片《情欲》，較《蘆》遲開鏡，卻早十天公映。《情》屬華南班底製作的國語片，側映戰後製片業界的困局。

戰後復拍電影，除面對片場待修、器材奇缺等問題，還有戰前國民政府倡議禁制粵語片的政策並未撤銷，製片人為保內地市場，傾向轉拍國語片，報道引述南洋影片公司邵邨人指：「今後將以十分之九的精神來拍製國語片，粵語片已不為他們所重視了」。¹⁰

惟困局依然：要求粵籍演員開腔說國語，需時培訓；聘滬籍演員，得考慮有否「附敵」背景，免因被檢舉而連累影片遭禁。同時，華南影人演出的國語片遭華北市場「歧視」，片商壓價或拒買影權。¹¹ 製作國語片的成本一般較粵語片高，其時內地金融波動，國幣貶值，利潤欠保障，隨著《郎歸晚》等幾部粵語片票房報捷，投資者紛重返「舊路」。

期間李應源靜待時機，主力影

片沖印及發行業務，加上向來「慢工出細貨」，其戰後執導首作、由聯藝製作的《四代同堂》，遲至1948年5月6日才公映。影片發展自其戰前構思的《如花美眷》，演員由薛覺先轉為馬師曾。連同最後出品的《珠聯璧合》（1949），聯藝推出了六部電影，五部由李氏執導，當中四部粵語片貫徹其喜劇作風，投資較大，明星眾多，惜沒留下拷貝，猶幸本館蒐集自美國紐約州檔案館的英譯對白本，記下情節梗概。像《天作之合》（1941）藉多線路人物的錯摸關係營造笑料，走處境喜劇路線，諧而不鬧，風格清新，放回大戰前後的社會及影圈環境，感受到李氏另闢蹊徑的勇氣。■

註釋

- 1 該片於1942年已曾在澳門放映。
- 2 《華僑日報》，1945年12月28日。
- 3 《華僑晚報》，1947年10月3日；1939年1月1日出版第45期《藝林》報道《一代尤物》最初由李應源自組利源影片公司製作。
- 4 《華僑日報》，1941年7月15日。
- 5 〈會見天外飛來的薛覺先〉，《伶星》，第240期，1946年4月6日。
- 6 《華僑日報》，1943年5月11日。
- 7 同註2，當中列出六部片，疑《春風秋雨》實未攝製。
- 8 彭彭，〈華南電影的復員〉，《伶星》，第239期，1946年3月30日。
- 9 艾青，〈華南電影的透視〉，《華僑日報》，1945年12月27日。
- 10 〈銀燈復亮聲中訪問邵邨人〉，《伶星》，第235期，1946年3月2日。
- 11 《成報》，1947年1月26日及2月10日。

黃夏柏，資深記者、編輯及自由作家，並為香港電影資料館「油麻地戲院」等項目特約研究員。著有《憶記戲院記憶》（2007）、《香港戲院搜記》（2015）等。

In November 1941, *A Colorful World* was advertised in local newspapers announcing its release date. Just one month later, Hong Kong fell under Japanese occupation. A co-production of Zhongtai Film Trading Company and Lianan Film Company, the film was held back until its premiere in February 1947.¹ In that time, the production studio also changed to Lianyi Film Production Company. Cantonese cinema faced a long road to recovery in the post-war period. The industry struggled, especially due to the lingering ban on Cantonese films imposed by the pre-war Republic of China. Established in 1938, Lianyi leveraged its production accomplishments before the war, to announce the relaunch of its operations at the end of December 1945.² It was at once regarded as a potential revitalising force.

Lianyi's debut film *The Echantress* was released in March 1939. Directed by Lee Ying-yuen, this Mandarin film highlighted the controversial 'Beiping Lee Lai' as its heroine. Looking back at the studio's development, Lee had been a cornerstone of Lianyi all along. Later, there were reports that claimed the company was actually founded by him³, but his official role in those early days were never very clear. After wrapping on *The Echantress*, Lee went on to direct Lianan's founding work *Marriage Made in Heaven* (1939). This marked the start of many collaborations with prominent opera performer Sit Kok-sin, with whom



一編一導好拍檔戰後首次合作作品《珠聯璧合》（李應源導演、莫康時編劇，1949），由白燕（左）、張瑛（右）主演。

Directed by Lee Ying-yuen and written by Mok Hong-si, *Perfect Together* (1949) was the first post-war collaboration between the duo. The film starred Pak Yin (left) and Cheung Ying (right).

Lee immediately joined forces on filming *By Candle Light* (1940). In the same year, he returned to Lianyi, where Lee co-produced with Sit the film *Conjugal Bliss*, which was released in February 1941.

Since that time, the relationship between Lee and Lianyi grew closer. In July of that same year, Lianyi issued a statement: 'A long-term contract has been signed with Sit Kok-sin, who will star exclusively in the studio's productions'. Lee was appointed production manager, while also directing films. Lee also issued a personal statement to confirm the above arrangement, validating he had left Lianan and would only direct for Lianyi going forward.⁴

Lee was a native of Zhongshan, and entered the film industry after graduating from a university in Shanghai. He directed the silent film *Dark Shadow* for Dachangcheng Film Company, which premiered at Hong Kong's The World Theatre on 22 December 1932. And the film was written by fellow townsman Mok Hong-si. Mok and Lee had been friends since primary school in Guangzhou, and were ongoing collaborators both in the Shanghai and Hong Kong film circles.

On 20 November 1941, Lianyi and Mok Hong-si's Huasheng Film Company published a joint notice in the newspaper announcing: 'The two companies will join forces and share in talents, resources and know-how... to create more engaging cinema for

audiences from all walks of life'. In addition, individual works directed by Lee and Mok from the two companies would be distributed by Liansheng. The company name 'Lian-Sheng' indicated a likely joint venture between the two companies. Liansheng also advertised the launch of five films, produced by Lianyi and starring Sit Kok-sin, including the three titles directed by Lee, namely *Smiling Sweetly*, *An Illusory Life* and *A Beautiful Family*. According to this announcement, it appeared that the aforementioned long-term contract between Lianyi and Sit had also been translated to Liansheng. After the war, there were news reporting Sit 'has signed a contract with Lee's Liansheng Films... He (Sit) still has four starring films slated for production'.⁵ The reports also affirmed 'Liansheng' as Lee's company, implying that he played a leading role in facilitating the cooperation between Lianyi and Huasheng.

The following month, Hong Kong fell under Japanese occupation. The film industry came to a halt, during which time Lee still traded on films. On 28 March 1942, Zhongtai closed down, and *A Colorful World* co-produced with Lianan was resold by creditor Shiu Kai-yan to Lee on 20 January 1943.⁶ Therefore, *A Colorful World* was billed as a Lianyi production after the war and premiered on 21 February 1947. Lianyi thus became one of the first companies to release a new film in post-war Hong Kong.

At the end of WWII, the filmmakers

successively returned to Hong Kong. By the end of December 1945, Lianyi and Huasheng announced that they would resume operations and continue film productions. Five existing works⁷ from the two companies were selected to be re-released. Those films that fortunately survived the war, became important assets for the studios. They were re-released and screened after the liberation up till 1947. The generated revenues helped support the relaunch of production.

The film industry sought to resume production in a short period of time. The critics were pessimistic and believed that 'only four studios—Nanyang Studio, Grandview Studio, the new studio jointly managed by Lee and Mok, as well as the Kwokar Studio ran by Kwong Tsan—would survive after a year'.⁸ Another analysis also looked at the resilience of Lee and Mok's studio: 'Lianyi has connections with theatres in the US, making fundraising and financial stress less of an issue'. At the same time, Lee and Mok held multiple contracts with top-billing actors: 'there is a contract with Ma Si-tsang for three films, Sit Kok-sin for four more, and several films each with Lam Kwun-shan, Cheang Mang-ha, Luk Siu-sin, Wong Man-lei, etc. The commentator believed that 'going forwards, the recovery of Southern Chinese cinema would see Grandview and the two companies under Liansheng's banner (Lianyi and Huasheng) becoming the industry leaders'.⁹

李應源於三十年代初在上海投身電影製作，歷年遊走國、粵語片圈子，執導作品三十餘部，尤擅喜劇。

Lee Ying-yuen entered the film industry in Shanghai in the early 1930s. With more than 30 movies under his belt, Lee was especially adept at comedies and had directed both Mandarin and Cantonese films.



The recovery of the industry arrived late, however. After the war, the first Mandarin film to be produced, *Gone Are the Swallows When the Willow Flowers Wilt*, was not released till 15 December 1946. While the first Cantonese film *My Love Comes Too Late*, which began filming in the same month, was only released in January the following year. Lianyi and Huasheng did not launch a new film in the interim. Mok Hong-si was the first Southern Chinese director to mobilise production. The Mandarin film *Flames of Lust* produced for Dahua Film Studio, had started principal photography later, but was released ten days earlier than *Gone Are the Swallows When the Willow Flowers Wilt*. A Mandarin film produced by Cantonese movie makers, *Flames of Lust* encapsulated the dilemma and challenges of the post-war film industry.

The return to filming after the war faced many obstacles. In addition to problems such as the need to repair studio facilities and the shortage of equipment, the national government's policy of prohibiting Cantonese films into the Mainland had not been lifted. Producers switched to Mandarin films in order to preserve access to the Mainland market. In a report, Runde Shaw of Nanyang Film Company stated: 'In the future, we will predominately produce Mandarin films 90% of the time. Cantonese films will no longer be a focus'.¹⁰

However, a predicament remained: Cantonese actors had to perform in

Mandarin, which required time for retraining; as for working with talents from Shanghai, one must consider whether they had any affiliations with the enemy during the war, in order to avoid being banned due to investigative reporting. At the same time, Mandarin films produced by Southern Chinese filmmakers were 'discriminated' by the Northern Chinese market, with buyers keeping offers low or outright refusing to buy film rights.¹¹ Also the cost of producing Mandarin films was generally higher than that of Cantonese films. Financial fluctuations in the Mainland at the time, in conjunction with the depreciation of the national currency, and lack of safeguards for return of investments, all saw investors scrambling back to their 'old ways'. Successful box-office performances of Cantonese films, such as *My Love Comes Too Late* and a few others, were also a pull factor.

During this period, Lee quietly bided his time for the right opportunity, while focusing on building his film processing and distribution businesses. Moreover, he had always adhered to the motto of 'slow work to produce fine goods', such that his first post-war directorial effort produced by Lianyi, *All For the Baby*, was not released until 6 May 1948. The film was adapted from the pre-war film project *A Beautiful Family*, with the leading man changed from Sit Kok-sin to Ma Si-tsang. Together with its last production of *Perfect Together* (1949), Lianyi produced a total of six

films, five directed by Lee, four of which were Cantonese comedic films, with relatively large budgets and ensemble casts. Unfortunately, no original prints remained. However, the Archive was able to retrieve their English dialogue scripts from the New York State Archives (NYS) to create synopses of the films. For example, *Heavenly Union* (1941) was a situational comedy of errors, interweaving multiple storylines and characters to sophisticated and humorous effects. The freshness of the film is an interesting comparison to the social and cinematic zeitgeist before and after the war, while giving a sense of Lee's trailblazing courage. [Translated by Hayli Chwang] ■

Notes

- 1 The film had already been released in Macao in 1942.
- 2 *Wah Kiu Yat Po*, 28 December 1945 (in Chinese).
- 3 *Wah Kiu Man Po*, 3 October 1947 (in Chinese); according to *Artland Biweekly*, *The Enchantress* was initially produced by Li Yuen (HK) Film Co, which was founded by Lee Ying-yuen. *Artland Biweekly*, No 45, 1 January 1939 (in Chinese).
- 4 *Wah Kiu Yat Po*, 15 July 1941 (in Chinese).
- 5 'A Meeting with the Newcomer Sit Kok-sin', *Ling Sing*, No 240, 6 April 1946 (in Chinese).
- 6 *Wah Kiu Yat Po*, 11 May 1943 (in Chinese).
- 7 See note 2. Six films were being listed; it's probable that *Spring Wind and Autumn Rain* was never shot.
- 8 Pang Pang, 'Actors from Southern China Get Back to Duty', *Ling Sing*, No 239, 30 March 1946 (in Chinese).
- 9 Ngai Ching, 'The Outlook of Southern Chinese Films', *Wah Kiu Yat Po*, 27 December 1945 (in Chinese).
- 10 'An Interview with Runde Shaw Amid the Relaunch of the Film Industry', *Ling Sing*, No 235, 2 March 1946 (in Chinese).
- 11 *Sing Pao Daily News*, 26 January 1947 & 10 February 1947 (in Chinese).

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香港電影資料館不是學術機構，何來主辦學術研討會呢？一切追尋，大抵都源自求真求知。資料館是麻雀雖小，館藏是根基，如何運用搜集得來的資料？又如何邊運用邊持續搜集？是我們每天的課業。資料館得到各方學者和研究者的參與，分別在2006和2009年，在當時的研究主任黃愛玲和節目策劃何思穎的籌劃下，與香港大學合作辦了「1950至1970年代香港電影的冷戰因素」和「中國早期電影歷史再探」研討會，後者尤其展開了追本溯源之旅，今次三、四十年代香港電影的探索，正是延續篇。

探尋早期電影歷史是往前跑到從前的歷程，將於明年一月舉行的「從無聲到有聲——1930至1940年代香港電影」研討會，探討範圍覆蓋戰前三十年代及戰後的四十年代。籌辦過程中，尤其蒙羅卡先生和何思穎先生賜教及提點，我們與數十位學者和研究者數月談論下來，擬出「影史與影業」、「影人·電影公司」、「類型·美學」、「音樂與歌舞」、「香港——上海——海外足跡」及「跨文化源流·研究方法」多個環節。歷史時間固然是一條脈絡，當中還有非常多的跨越地域、界別之處。這邊廂，香港電影的發軔與上海、

廣州、日本以及美國等地域關聯匪淺。那邊廂，各個課題，又互有關聯，例如荷里活電影文本在粵劇舞台的演繹，繼而影響電影版本上的改編，千絲萬縷，看得人興味盎然！從類型看，講者們對國防電影、歌舞片、倫理奇情片、歷史片、女俠片、文藝片等等各有專研題目，我則一向尤其心儀擅於刻劃人性微妙之處的影片，放諸甚麼時代，都可令觀眾深受觸動。我輩兒時往往給容玉意的厲色醜妝嚇得怕怕，近日看到朱石麟筆下《秋水伊人》（1947）的伊人容玉意，落落大方中透著世故、人情、機智，令人眼前一亮；而當時深受附逆之

探索 1930-40 年代香港電影——籌辦研討會札記

A Look at Hong Kong Cinema from the 1930s to the 1940s —Notes on Organising the Symposium

郭靜寧 Kwok Ching-ling

How does a non-academic institution like the Archive go about organising an academic symposium? Perhaps all quests in life originate in the pursuit of truth and knowledge. How does the tiny Archive, whose very foundation is its collection, make use of the materials gathered? How does it juggle manifesting and collecting? This has been our homework every single day. The Archive joined hands with The University of Hong Kong to co-organise the symposia 'The Cold War Factor in Hong Kong Cinema, 1950s-1970s' in 2006, and 'History of Early Chinese Cinema(s) Revisited' in 2009. The conferences were planned and coordinated by then Research Officer, the late Wong Ain-ling, and Programmer Sam Ho, and saw the participation of scholars and researchers from all over. The 2009 event began a journey to the past to uncover history and origins, that continues in the present study of Hong Kong cinema of the 1930s and 40s.

The exploration of early cinematic history is the practice of running ahead into the past. The symposium 'From Silent to Sound—Hong Kong Films of the 1930s and 1940s', to take place in the coming January, will cover the period straddling WWII from the 1930s to the 1940s. During the planning process, we benefitted from the valuable advice of Mr Law Kar and Mr Sam Ho, and over the course of several months, held discussions with a few dozen scholars and researchers. Eventually the sessions of 'Film History and the Industry', 'Filmmakers · Film Studios', 'Film Genres · Aesthetics', 'Film Music and Musical Films', 'Hong Kong · Shanghai · Abroad', and 'Transcultural Cinema · Methodologies' took shape. Historical timeline is one contextual thread of the symposium and within it are multiple areas transcending geographical and other categories. On the one hand, the beginnings of Hong Kong cinema had more than a few ties

with Shanghai, Guangzhou, Japan and the US. On the other hand, the various topics are themselves interrelated. For example, Hollywood film scripts were rendered into Cantonese opera, and this went on to influence the adaptation of the film version. Everything was inextricably linked and fascinatingly so. In terms of genre films, the speakers will shed light on topics, including national defence movies, musicals, family dramas, historical films, *nüxia* films, and *wenyi* films. I am partial to works that give a sensitive portrayal of human nature; they have a power to move audiences independent of their temporal context. Those of my generation may remember the trauma of seeing Yung Yuk-yi's horrifying face. Recently I saw her again as the 'love' as written by Zhu Shilin for *Yonder My Love* (1947). She was poised and gracious with a hint of worldliness, savoir faire and wit; she was dazzling. Zhu Shilin who was plagued by

嫌的朱石麟，寫來更是滿腔不吐不快。

說三、四十年代，民國文人雅士甚多，學養淵博，當中不少因緣際會，曾涉足創作戲劇和電影，爾後卻鮮有人提及，現在循著史料追尋，值得細看。這通通讓我們看到遠在香港電影芽苗茁長時期，香港電影所吸取的養份，是這麼的豐盛。

夜來夢中，見到離世已近三年的愛玲，有她一起研討，會是很不一樣。

郭靜寧為香港電影資料館一級助理館長（研究及編輯）

suspicious of being a conspirator with the Japanese during the Sino-Japanese War, had lots to get out of his chest when writing this.

The Republican era of the 1930s and 40s teemed with scholars and literati, many of whom had by chance written scripts for the stage and the silver screen. They and their works are worth studying yet little have been said about them. It's worthwhile to go back in time to retrace their historical footsteps. All this show that in the fledgling days of Hong Kong cinema, its nutrients had been rich and varied.

I have poignant dreams about Ain-ling on some nights. She has left us for close to three years now. It would have been so different exploring all this with her. [Translated by Piera Chen]

Kwok Ching-ling is Assistant Curator I of the Research & Editorial Unit of the HKFA.

從電影人閱讀一個時代 The Filmmakers' Story of an Era

「香港博物館節2020快遞」配合「博物館精選好書半價特賣」推出「館長好書介紹講座系列」，第二場以「從電影人閱讀一個時代」為題，於11月8日在本館電影院舉行，同時於網上直播。講座由一級助理館長（研究及編輯）吳君玉和一級助理館長（節目）陳彩玉主持，邀來著名演員薛家燕及香港大學社會學系名譽副教授吳俊雄博士主講，暢談本館出版的其中兩本「香港影人口述歷史叢書」——《龍剛》及《摩登色彩——邁進1960年代》所呈現的電影世界。



（左起）吳君玉、吳俊雄博士、薛家燕、陳彩玉
(From left) May Ng, Dr Ng Chung-hung, Nancy Sit Kar-yin, Priscilla Chan

回想接拍龍剛導演的《飛女正傳》（1969）時，薛家燕坦言父母曾大力反對，怕會破壞其「乖乖女」形象。龍導於是動之以情，誠懇說明「飛女」背後反映的社會實況，終獲家燕姐的父母首肯；而她在片中的演技亦廣受好評。她形容「龍剛Uncle」是其恩師，在他帶領下學會醞釀內心戲的情緒，並由衷敬佩他認真處事的態度和大膽創新的精神。吳俊雄博士指出，薛的分享反映了口述歷史的重要，不但有血有肉，提及的細節也填補了檔案文獻中不少空白。論及六十年代的香港電影，薛家燕指後來西方流行文化興盛，又出現伊士曼彩色闊銀幕電影，歌舞場面更是熱鬧。吳博士亦表示，其時正值電視台陸續開台的時期，香港電影急需追趕西方荷里活的先進技術，提升製作水平，因而成了製作由傳統邁向摩登的契機。

In conjunction with the '50% Off Selected Museum Publications' special, Muse Fest HK 2020 Express launched the 'Reading with Curators' Talk Series, with the second session titled 'The Filmmakers' Story of an Era' which was held at the Archive's Cinema on 8 November while broadcast live online. The talk was moderated by May Ng, Assistant Curator I (Research & Editorial), and Priscilla Chan, Assistant Curator I (Programming) of the Archive, with guest speakers including renowned actress Nancy Sit Kar-yin and Dr Ng Chung-hung, Honorary Associate Professor of the Department of Sociology, The University of Hong Kong. During the talk, the speakers led the audience to a cinematic journey by discussing two books in the 'Oral History Series' published by the Archive: *Director Lung Kong* and *An Emerging Modernity: Hong Kong Cinema of the 1960s*.

Sit recalled that when she took part in *Teddy Girls* (1969) by director Patrick Lung Kong, her parents were initially very much opposed to the idea for fear of ruining her 'good girl' image. Sit's parents relented, however, when director Lung Kong pleaded with sincerity and explained that the film would be an honest portrayal of the society. Sit ended up receiving wide acclaim for her performance in the film. For Sit, 'Uncle Lung Kong' was a mentor who guided her in handling emotional scenes. He was highly respected for both his serious work attitude as well as bold and innovative spirit. With Sit's sharing, Dr Ng highlighted the importance of oral history not only for the vivid descriptions but also for the lively details that complement document archives.

On the topic of Hong Kong cinema during the 1960s, Sit pointed out that as western popular culture later came to be in vogue while Eastmancolor and widescreen cinema became the latest technological advent, song and dance scenes grew more extravagant. Dr Ng noted that television started to become a mass medium by that time. Hong Kong films needed to play catch up with Hollywood's advanced technology to improve its production quality, thus kick-starting an era where modern practices were taking over conventional filmmaking.

本講座以粵語主講，精彩片段已上載至「優遊香港博物館」的YouTube頻道及Facebook專頁，供大眾觀賞。「香港電影資料館精選好書半價特賣」則由即日起至2021年3月31日，詳情請瀏覽本館網頁。

'The Filmmakers' Story of an Era' was conducted in Cantonese. Highlights of the session have been uploaded to 'Visit HK Museums' YouTube channel and Facebook page for public viewing. In addition, the '50% Off Selected HKFA Publications' special is available now until 31 March 2021. Please visit the Archive's website for details.

「德寶變陣再出擊」網上座談

'From Sham to Shin: the Second Phase of D & B' Online Seminar

繼上回「德寶源起」座談，本館再推出「德寶變陣再出擊」，於10月28日錄影，稍後在網上推出。座談由研究及編輯組一級助理館長吳君玉主持，邀來嘉賓冼杞然導演。冼導掌舵德寶期間，付出了不少時間和心血，為公司重新定位。《三人世界》（1988）等走中產和yuppies（優皮士）路線的喜劇，既

切合公司的品牌特色，亦獲得不俗票房。此外，他更力推現場收音、杜比環迴立體聲等科技，令演員演出更形神兼備之餘，也可提升電影的製作水平，擴闊銷路。冼導相信，電影既是講求美感的藝術，也是一門工業，因此產業化和市場化同樣重要，只有讓業界工作者得以維生，才可創造更多優秀作品。

「德寶變陣再出擊」座談以粵語主講，足本影片將會上載至本館網頁，供大眾觀賞。



冼杞然導演（右）與主持吳君玉（左）於10月28日在本館電影院錄影拍攝
Filmed at the Archive's Cinema on 28 October with director Stephen Shin (right) and host May Ng (left).

Continuing with the previous 'How It Got Started' seminar, the Archive presented the second of the 'D & B Story Seminar'. Titled 'From Sham to Shin: the Second Phase of D & B', the seminar, recorded on 28 October, was hosted by May Ng, Assistant Curator I of the HKFA's Research & Editorial Unit with director Stephen Shin invited to recount his experiences at D & B.

During the seminar, Shin was candid about having devoted a great deal of time and effort to reposition D & B. During his tenure, D & B produced middle-class and yuppie comedies like *Heart to Hearts* (1988), shaping a trend aligned with the studio's identity while achieving

considerable box-office success. In addition, Shin adopted synchronous live recordings of sound on set and used Dolby Atmos technology in the film. These improvements helped actors to be more vivid and authentic in their performances, and widened the film's appeal with its elevated production level. Shin believed that filmmaking is both an intellectual enterprise and an art form. Therefore, its development as an industry and being market-oriented are equally important. The film sector needs to be sustainable before having a chance to present more works of quality.

'From Sham to Shin: the Second Phase of D & B' was conducted in Cantonese. The entire seminar will be available to the public on the Archive's website.

談《陳宮罵曹》、《午夜屍變》及《鬼俠》

On How Chan Kwun Reprimanded Cho, The Dead Comes Alive and The Ghost Hero

「馬師曾一百二十歲誕辰紀念」節目於10月16日的《陳宮罵曹》（1957）映後談上，吳月華博士探討自導自演的劉克宣的唱腔，以及他自身的經典銀幕形象。吳博士指，曾隨馬師曾演粵劇的劉克宣，演唱「乞兒腔」時甚有馬氏神韻。擅演丑生的劉，涉足影壇後貫徹奸角路線，《陳》中多疑陰險的曹操，正可見他豎立的「高級壞蛋」形象。

吳月華博士並於11月1日為「聲影『留』傳」之「楊工良系列」任映後談講者。節目中選映的《午夜屍變》（1955）及《鬼俠》（1956）皆由楊自導自編自演，講者透過兩片的題材和拍攝手法，闡述他擅長的恐怖片風格。吳博士推測，楊甚受歐美流行影片影響，時以暗調、高反差的打燈方式製造光影效果，屬西方表現主義特色；兩片部分情節亦明顯由西方經典劇作《歌聲魅影》變奏而成。雖然情節雷同，但吳博士認為兩片各有精彩之處。《午》的曲、戲配合較不少同期電影細緻；《鬼》則可見楊的導演功力，主角鄧碧雲和羅劍郎均有所發揮，楊自演亦俠亦鬼的男主角亦大顯矯捷身手。

In conjunction with the commemorative programme 'In Memory of Ma Si-tsang on His 120th Birth Anniversary', the post-screening talk of *How Chan Kwun Reprimanded Cho* (1957) was held on 16 October, Dr Stephanie Ng explored the vocal style of director and star Lau Hark-suen, which seemed identical to that of Ma Si-tsang, as well as Lau's classic silver-screen image. Dr Ng indicated that in the film, Lau performed in Ma Si-tsang's signature 'beggar vocal style' to an extremely high standard reminiscent of Ma's finesse. Interestingly, Lau, who by that time had become an expert in performing *chousheng* (male clown) roles on the opera stage, became exclusively a villain on screen. In this film, Lau played the suspicious, sinister and calculating Cho Cho, a great example of the 'high-class villain' character he had established.

Dr Stephanie Ng was also the speaker at the 1 November post-screening talk of *The Dead Comes Alive* (1955) and *The Ghost Hero* (1956), both films written by, directed by and starring Yeung Kung-leong. The talk was part of the programme 'Time After Time'. Dr Ng elaborated on Yeung's specialty genre of horror films and suggested that he was very much influenced by popular European and American films of his time, seen in his use of dark tones and high-contrast lighting techniques to create light-and-shadow effects characteristic of the western style of Expressionism. Parts of the plots of both films are clearly reminiscent of the western classic *The Phantom of the Opera*. Although the plot points of both films are very similar, Dr Ng indicated that each is exciting in its own way. The coordination between singing and acting in *The Dead Comes Alive* was a lot more refined than numerous other films of the period. Meanwhile, *The Ghost Hero* was a perfect vehicle for demonstrating Yeung Kung-leong's directorial skills. The two main characters, Tang Bik-wan and Law Kim-long, both had room to show off their acting abilities. Yeung, as the hero who is also a ghost, had also been given enough screen time to showcase his agility.

《危城鶉鶼》與《孟麗君》中的乾旦坤生

Transgender Performance Series: *Love in a Dangerous City* and *The Ancient Beauty, Mang Lai-kwun*

由著名乾旦陳非農主演的《危城鶉鶼》（1955）及周坤玲反串生角的《孟麗君》（1949），經數碼化後在「聲影『留』傳」節目中再現銀幕。10月4日的映後談中，阮兆輝教授、陳守仁教授與粵劇花旦林瑋婷細談兩片的時代背景及演員功架。陳教授指，自1933年男女合班解禁，男花旦漸遭取締，多轉執教鞭，陳非農在五十年代出山演出電影，實屬難得。阮教授憶述曾接觸多位男花旦，本非女兒身的他們在演出上往往花更多功夫，締造出影響後世的花旦藝術。林瑋婷則讚賞周坤玲改穿生角的高靴仍步履如飛，而陳非農的關目、身段均演活女性嬌羞，演技深湛可見一斑。

《危城鶉鶼》作為僅存由乾旦主演的香港電影，藝術及歷史價值極高，乘「世界視聽遺產日」特備節目於10月26日再度放映，由陳守仁教授及電影研究者何思穎主講映後談。何認為，陳非農以56之齡演少女，觀眾其實明顯意識到其男性身份，然而，陳演來充滿藝術能量，當中近鏡呈現他在戲中以女性視角對愚昧男性表露輕視、竊笑，為電影中的性別政治增添了更深層的意義。乾旦藝術外，陳教授指片中還記錄了不少傳統粵劇功架，如舉鼎、三批、劍舞和水波浪。何尤其欣賞片中粵劇藝術和電影語言的精彩配合，比方圍著柱跑的舉動，展現了獨特的東方文化美學。



10月4日映後談：（左起）林瑋婷、阮兆輝教授、陳守仁教授

Post-screening talk on 4 October: (from left) Lam Wai-ting, Prof Yuen Siu-fai, Prof Chan Sau-yan



10月26日映後談：陳守仁教授（左）與何思穎（右）

Post-screening talk on 26 October: Prof Chan Sau-yan (left) and Sam Ho (right)

With the advent of digitisation, *Love in a Dangerous City* (1955) starring renowned male *huadan* artist Chan Fei-nung and *The Ancient Beauty, Mang Lai-kwun* with Chow Kwun-ling in cross-dressing *sheng* role, are digitised and featured in 'Time After Time'. In the post-screening talk held on 4 October, Professor Yuen Siu-fai, Professor Chan Sau-yan, and Cantonese opera artist Lam Wai-ting discussed in details the background of the two films as well as various *gongjia* (feats) performed by the actors. Professor Chan pointed out that since the ban on mixed-gender troupes came to an end in 1933, male *huadan* actors gradually declined in number and many became teachers instead. It was therefore a rare and celebrated occasion, when Chan Fei-nung returned to the spotlight in a feature film during the 1950s. Professor Yuen recalled on having met many male *huadan* artists. Being males, they often devoted more efforts in portraying females, and their expertise formed the basis of artistry for *huadan* that influences the generations to come. Lam Wai-ting praised on Chow Kwun-ling's vigorous strides when she wore high-platform boots during *sheng* roles. Chan Fei-nung's virtuoso portrayal as demure maidens is also demonstrated by his eye movements and choreographed body movements.

As the only extant Hong Kong film starring a male *huadan*, *Love in a Dangerous City* is a true gem of high artistic and historical significance. To celebrate UNESCO's 'World Day for Audiovisual Heritage', the film was presented as a special screening on 26 October with post-screening talk by Professor Chan Sau-yan and film researcher Sam Ho. Ho pointed out that with the 56-year-old Chan Fei-nung portraying a young maiden, the audience is fully aware of his male identity. Chan Fei-nung, however, is full of artistic vigour. In a close-up shot, he shows disdain and snickers at male foolishness from a female perspective, adding a deeper layer of gender politics for the film. Professor Chan pointed out that in addition to showcasing the artistry of male *huadan*, the film also archived a variety of traditional Cantonese opera performance techniques including *juding* (heaving the cauldron), *sanpi* (triple grilling), *jianwu* (sword dancing), and *shuibolang* (water waves). Ho highlighted the film's impeccable combination of Cantonese opera and film language such as running around the pillar which embodied unique oriental aesthetics.

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Thank you!



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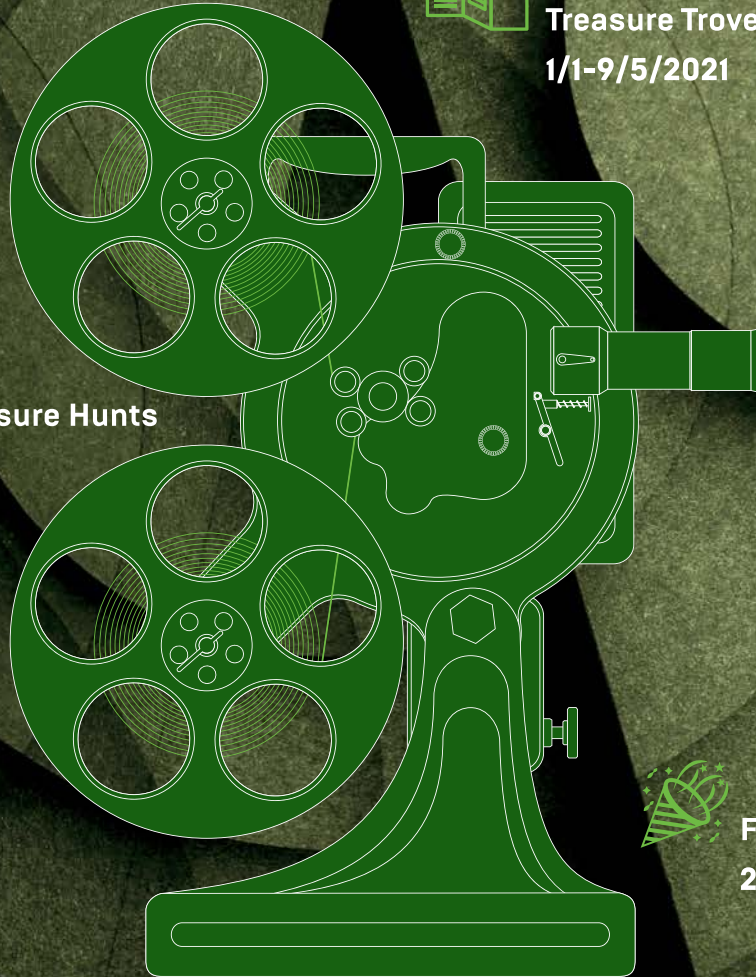
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