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季刊 Quarterly

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故紙堆中看電影製作及發行：

《孤兒救祖》文物初探

Exploring Artefacts from *The Orphan's Rescue*:
Stories of Film Production and Distribution

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國際電影資料館聯盟成員
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Film Archives

賀詞 Congratulatory Message

美國胡金銓基金會非常榮幸地獲悉，在香港電影資料館的全力支持與協助下，影片《忠烈圖》的數碼修復工作得以順利完成。

美國胡金銓基金會衷心祝賀影片《忠烈圖》數碼修復首映盛會活動圓滿成功！

The King Hu Foundation USA is pleased to learn that with the full support and assistance from the Hong Kong Film Archive, the digital restoration of the film *The Valiant Ones* has been successfully completed.

The King Hu Foundation USA sincerely congratulates the Hong Kong Film Archive's great effort and wishes the digital restoration premiere of *The Valiant Ones* a great success!

封面：「尋·珍·記」開幕電影《忠烈圖》(1975)：肝膽相照雙雄(左：喬宏；右：白鷹)。

Cover: *The Valiant Ones* (1975) is the opening film of 'Treasure-Hunt Stories': Two loyal-hearted heroes (left: Roy Chiao; right: Bai Ying).

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本刊所載文章內容為個別作者的觀點，並不代表香港電影資料館的立場。

The views put forward in all the written materials are those of the authors themselves and do not represent the views of the Hong Kong Film Archive.

二十周年誌慶

Celebrating Our 20th Anniversary

將2021年的二十周年館慶，由一天的生日，延展至一年間多個時段分五個主題的節目。期間固然受疫情影響，發生多番變化，卻也讓我們更精耕細作，從不同的範疇，突顯「搜集與分享」的主題。

陳彩玉從搜集出發而策劃「尋·珍·記」，放映電影的同時細說背後得來不易的始末，這通通令電影本身增添厚度和溫度。我間或隨搜集組同事跟捐贈人士會面，每每聽他們述說親身經歷、或解答我們的疑惑，都是珍貴無比的時光。誠然，有心人士多年來對我們的支持，相互間建立的深厚情誼，照亮小小的資料館。藉著誌慶，又跟歷年來多位曾任資料館要員的同胞歡聚，以影會友，在光影中答謝各位的付出和貢獻。

「尋·珍·記」以《忠烈圖》（1975）盛大掀開序幕，石琪認為這是「胡金銓最男性亦最忠烈的電影，也是他結構特別完整之作」。肝膽相照的主帥和俠士，出奇制敵，胡導學識博雅，電影技法精準凌厲，令觀眾不禁看得屏息凝氣。

電影看多了，人有點神遊，彷彿去到一個個凝住了的永恆時空。「故紙堆中覓『太平』盛世」中展出的珍品，有遠至百多年的圖則；張文麗便透過其中一批與《孤兒救祖》（1949）有關的文獻，從而描畫出當時一部電影誕生的歷程。

其實，大家都是時間旅人。薛家燕在「口述歷史」中娓娓道來的經歷，既是個人回憶，亦是香港電影歷史，重要的是，她告訴我們，無論在哪个時代，都要活出精彩！ [clkwok@lcsd.gov.hk]

As it turned 20 years old in 2021, the Hong Kong Film Archive celebrated its birthday in style—with a series of programmes covering five topics spanning the course of a year. Although many of our plans were affected by the COVID-19 pandemic, the experience allowed us to delve more deeply into our work, and through our different endeavours, highlighted the importance of the theme 'Acquisition & Sharing'.

Priscilla Chan curated 'Treasure-Hunt Stories' from the point of view of our acquisition work. Apart from screening films, the programme highlighted how they were acquired, which was often laborious and challenging. These behind-the-scenes tales added to the storied pasts of these films, and also brought us closer to them. Occasionally, I met with the donors with the Acquisition Unit. It was always an invaluable experience to listen to their first-hand accounts and seek their guidance on certain questions we had in our minds. Indeed, for many years, the Archive has benefited from the generosity of patrons and supporters, and the friendships we have built during this time has made the Archive what it is today. The anniversary also served as an occasion for us to reunite with many former colleagues, amidst the light and shadows projected from the silver screen. We hereby thank them all for their contributions and support over the past two decades.

'Treasure-Hunt Stories' opened with *The Valiant Ones* (1975), which critic Sek Kei praised as 'King Hu's most masculine and most valiant film, as well as the most structurally complete'. The bravery and trust between the general and the hero displayed onscreen as they outwit their enemies still have the power to enthrall audiences today. The film displays Hu's erudition and his concise, commanding directorial style.

Watching too many films can make one's mind wander, sometimes to a place where time and space seem frozen in eternity. The artefacts in 'Out of the Past—From the Tai Ping Treasure Trove', which include century-old architectural drawings, seem to transport us back in time too. Amelia Cheung conducted a study of the materials within this collection related to *The Orphan's Rescue* (1949), which allowed her to develop a portrait of how a film was made back in the time.

We are all, in some ways, travellers in time. In her oral history interview, Nancy Sit Kar-yin gives a fascinating account of her experiences, which represent not only personal memory, but also the collective history of Hong Kong cinema. Most importantly, her account brings home the message that no matter which era we live in, we should always live life to the fullest. [clkwok@lcsd.gov.hk]

鳴謝：志聯影業有限公司、美國胡金銓基金會、星光聯盟影業（香港）有限公司、港僑影業公司、橙天嘉禾娛樂有限公司、石琪先生、朱順慈女士、吳俊雄博士、[胡金銓先生](#)、陳秀英女士、黃志輝先生、黃夏柏先生、源碧福女士、薛家燕女士
Acknowledgments: Chi Leun Film Company Limited, King Hu Foundation USA, Kong Chiao Film Company, Orange Sky Golden Harvest Entertainment Company Limited, Star Alliance Movies (HK) Co., Ltd., Ms Daphne Chan, Ms Donna Chu, the late Mr King Hu, Dr Ng Chun-hung, Mr Sek Kei, Ms Nancy Sit Kar-yin, Mr Wong Chi-fai, Mr Wong Ha-pak, Ms Beryl Yuen

記二十周年誌慶典禮暨 《忠烈圖》4K 數碼修復版世界首映盛況

An Evening to Remember:
Hong Kong Film Archive 20th Anniversary Celebration Ceremony cum
World Premiere of 4K Digitally Restored *The Valiant Ones*



香港電影資料館二十歲了！際此好年華，本館於2021年4月30日晚上，假香港文化中心大劇院舉行二十周年誌慶典禮暨《忠烈圖》（1975）4K數碼修復版世界首映，同場並首映由新晉演員劉俊謙主演的二十周年誌慶短片《電影愛我，我愛電影》（2021）。

殿堂歌影星潘迪華慷慨捐贈她憑《阿飛正傳》（1990）榮獲的第28屆金馬獎最佳女配角獎座及第36屆亞太影展最佳女配角證書予本館，放映捐贈一刻所攝的短片後，康樂及文化事務署署長劉明光聯同太平戲院第三代院主源碧福及資深電影發行商馮秉仲，主禮亮燈儀式。

是夜，多年來與資料館建立了深厚情誼的捐贈者、電影工作者、影迷等，濟濟一堂歡聚，為一連串二十周年誌慶節目正式揭開了精彩的序幕。■

The Hong Kong Film Archive is 20 years old! The 20th anniversary celebration ceremony and the world premiere of the 4K digitally restored version of *The Valiant Ones* (1975) was held at the Grand Theatre of the Hong Kong Cultural Centre on 30 April 2021. The occasion also marked the premiere of *To Films, with Love* (2021). Starring emerging actor Terrance Lau, the short film was another tribute to commemorate the anniversary.

Legendary singer and film star Rebecca Pan generously donated her Best Supporting Actress statuette from the 28th Golden Horse Awards, as well as her letter of honour for Best Supporting Actress from the 36th Asia-Pacific Film Festival—both for her performance in *Days of Being Wild* (1990). After showing a clip of her bestowment, the lighting ceremony began, officiated by Mr Vincent Liu, Director of Leisure and Cultural Services; Ms Beryl Yuen, third-generation owner of Tai Ping Theatre; and veteran film distributor Mr Gordon Fung.

The evening saw many reunions between donors, filmmakers, and fans who have had longstanding relationships with the Archive. It marked a fantastic start to the series of programmes for the 20th anniversary of the Archive. ■



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1. 《忠烈圖》中的忠義之士：(左起) 劉江、吳明台 (吳明才)、白鷹。
'Martyrs' in *The Valiant Ones*: (from left) Lau Kong, Ng Ming-toi (Ng Ming-choi), Bai Ying.
2. (左起) 康文署總經理 (電影及文化交流) 區玉芳、助理署長 (文博) 譚美兒、署長劉明光與香港電影美術學會的劉天蘭、張西美、雷楚雄、張玳
(From left) Betty Au, Chief Manager (Film and Cultural Exchange), Eve Tam, Assistant Director (Heritage and Museums) and Vincent Liu, Director of Leisure and Cultural Services; with Tina Liu, Edith Cheung, Bill Lui and Cheung Toi from the Hong Kong Film Arts Association
3. 亮燈儀式：(左起) 馮秉仲、劉明光、源碧福。
Lighting ceremony: (from left) Gordon Fung, Vincent Liu, Beryl Yuen.
4. (左起) 馮秉仲伉儷；源碧福；康文署署長劉明光；吳明台；康文署副署長 (文化) 楊芷蘭、助理署長 (文博) 譚美兒、總經理 (演藝事務) 林覺聲
(From left) Gordon Fung and his wife; Beryl Yuen; Vincent Liu, Director of Leisure and Cultural Services; Ng Ming-toi; Elaine Yeung, Deputy Director of Leisure and Cultural Services (Culture), Eve Tam, Assistant Director (Heritage and Museums) and Richie Lam, Chief Manager (Performing Arts Services) of the LCSD
5. 白鷹 (右) 與汪曼玲 (左)
Bai Ying (right) with Wong Man-ling (left)
6. 一級助理館長 (節目) 陳彩玉 (左一) 與銀都機構發行部前經理謝柏強 (中) 及友人
Priscilla Chan, Assistant Curator I of the Archive's Programming Unit (1st left) with Tse Pak-keung, former Distribution Manager of Sil-Metropole Organisation Ltd. (middle) and his friends
7. 資料館團隊及友好
The Archive teams and friends
8. 誌慶典禮司儀蔡瀚億
BabyJohn Choi Hon-yick, emcee of the celebration ceremony
9. 高世章 (右) 與本館館長曾煒樂 (左)
Leon Ko (right) with Rowena Tsang, Head of the Archive (left)
10. (左起) 汪海珊、羅卡、廖昭薰、周荔嫻、林覺聲、何思穎
(From left) Helen Wong Hoi-shan, Law Kar, Cynthia Liu, Janice Chow, Richie Lam, Sam Ho
11. (左起) 張同祖、馮秉仲伉儷
(From left) Cheung Tung Joe, Gordon Fung and his wife

情尋珍藏

——訪「尋·珍·記」節目策劃陳彩玉

Treasured Memories: Interview with 'Treasure-Hunt Stories' Curator Priscilla Chan

訪問：郭靜寧、張寶晶 整理：黃夏柏

Interviewers: Kwok Ching-ling, Cheung Po-ching Collated by Wong Ha-pak

香港電影資料館致力搜集各種電影文物，冀化零為整，重塑香港影業發展的全貌，並以無比耐力，接觸本地以至海內外影人及組織，探尋發掘，搜集工作成果豐碩。適逢開館二十周年誌慶，資料館推出「尋·珍·記」放映節目，選映來自不同搜集項目的電影，細說背後的尋影故事。一級助理館長（節目）陳彩玉曾從事搜集多年，在訪問中談到策劃這個專題的構思原委及過程中領略的人情味，尤其向捐贈者致意。三十年代以降的影片能夠重現銀幕，實在有賴這批有心人成就。

何以有「尋·珍·記」這個構思的呢？

1997年我加入資料館搜集組，當時的資料館仍在籌劃階段。同事回想起在1993至96年，做搜集工作很不容易，外界對我們的工作不太了解，不少業界人士對物品捐出後的擁有及使用權都充滿疑問。我入職後其中一項工作要協助《香港影片大全第一卷》的資料搜集，四出搜尋影片和相關文物，久而久之慢慢與收藏家熟絡了，搜集工作漸見順利。1997至2000年，先後收到三藩市唐人街戲院數批數量龐大的藏品。館址啟用初期，數量較多的捐贈，有2001年來自黃卓漢第一影業機構有限公司及2004年新加坡國泰機構等等的影片。

從事搜集多年，知道館內有很多珍品，可惜過往甚少節目聚焦搜集工作。直到2016年底我轉任到

節目組學習策展的工作，從而深深體會到若要觀眾了解資料館的搜集工作，最直接的方法便是將工作過程以不同的專題展示、分享，因此建議以「尋·珍·記」為題，告訴公眾資料館搜集文物的過程，並分享當中的感人故事，藉此表揚捐贈者無私的支持。

過程中如何著手去策劃？面對哪些挑戰？安排上和以往的專題節目有何較顯著的不同？

2019年開始籌劃「尋·珍·記」放映節目，每當回想起一些有趣的、重要的搜集經歷，便立刻記下。一些被公認的經典，搜集故事可能不太特別，只好捨去。館藏影片眾多，挑選時相當困難。最終整理出28個搜集故事，選了36部影片，共32場放映（有數部短片合為一場放映）。個別搜集項目片量較多，會挑選兩部，

其他則只選一部。

今次的映後談，邀請與這系列大有淵源的講者，從搜集、修復的方向講解。例如《黃飛鴻傳下集之火燒霸王莊》（1949）找來當時在電視廣播有限公司負責電影圖書館的歐桂英主講；前搜集經理何美寶談搜集《孔夫子》（1940）的經過；前修復組主管謝建輝分享如何處理香港首部16毫米彩色片《金粉霓裳》（1947）。

28個搜集故事，哪個對你別具意義？

選得上的，每一個都真的很難忘。譬如2012年從三藩市華宮戲院創辦人方創傑的別墅尋到多部三、四十年代的香港電影，我哭了出來。有些事真的不要灰心，說不定某一天在某個人家裡的某個角落會找到，有如是上天的安排。那次幸得片商馮秉仲大力幫忙，起初



2012年從三藩市華宮戲院創辦人方創傑的別墅尋到一批三、四十年代的香港電影。
Some 1930s and 40s Hong Kong titles from the mansion of Jack Lee Fong, owner of San Francisco's Palace Theatre, were found in 2012.



2014年方創傑伉儷（左一、右一）來訪，偕陳彩玉（左二）、時任康文署總經理（電影及文化交流）彭惠蓮（右二）合照。
Jack Lee Fong and his wife (1st left, 1st right) paid a visit to the Archive in 2014. A group photo with Priscilla Chan (2nd left) and Maggie Pang, former Chief Manager (Film & Cultural Exchange) of LCSD (2nd right).



東方電影沖印公司高級業務經理高天宙分享的經驗，很有啟發性。
The sharing of Ko Tin-chow, senior business manager of Mandarin Printing and Developing Company Limited, was very inspiring.

雖遇到難關，因方先生跟我們初相識，有很多疑問，我盡力解釋之餘，同時得馮先生分享他捐贈物品給資料館的經驗，才游說成功。

又如東方電影沖印公司，其高級業務經理高天宙有句話我記憶猶新：「看過整個後期製作，便知當年在戲院花數十元買一張票，實在超值！」後期製作的費用高昂，每一個拷貝可說如同印版畫，不會一式一樣，因涉及很多程序，如藥水溫度和處理時間的差異。影片由創作、拍攝到沖印，工序繁多，數十元一張戲票，划算到極！

閉幕電影《阿飛正傳》（1990）說來也有段故事。我聽聞朋友看過《阿飛正傳》午夜場版，地點正是馮秉仲在加拿大的戲院。我回館翻看馮先生捐贈的館藏，果然是有這傳聞中的午夜場版！之後向馮先生求證，他說當時外地華人對娛樂需求很大，影片沖印好就立即運過去，沒跟從香港因應午夜場反應而作出刪剪和改動。藉著馮先生的捐贈，我們得以保留了午夜場版。

為開幕電影《忠烈圖》（1975）設計的專題展覽，有甚麼特色？

我們首次配合開幕電影在香港文化中心大堂辦展覽，希望從視覺上吸引更多市民來資料館欣賞節目。展場設置一幅大型LED幕牆，播放專題短片，另設展板。短片請來參演該片的白鷹、吳明台（吳明才）和劉江作口述歷史訪問。三人不約而同談到胡金銓導演怎樣教導他們，拍攝期間大家都樂意擔擔抬抬，無分彼此。這在在看到胡導演的魅力，令每個人都自動自覺去投入製作。

搜集組前經理（及後曾任館長）唐詠詩暢談影片的搜集經過，電影資料館一級及二級助理館長（修復）勞啟明及盧佩琦分別講述修復工作。片長20分鐘，希望公眾了解「尋·珍·記」節目及開幕影片，並多認識香港電影資料館。《忠烈圖》是我們首部4K修復的影片，很值得向大家介紹修復過程。

策劃這節目時，回溯以往的搜集經歷，有何體會？

做這節目時，想起很多有人情味的故事。捐贈者真心認同資料館的工作，雖對藏品難以割捨，仍願意捐出。桃源電影企業公司創辦人李會桃的太太羅舜華前來看《夜光杯》（1961），當銀幕出現由她

任監製的字卡，立刻拍掌，周圍的觀眾望過來，她說：「這是我的名字！」很感驕傲。把搜集回來的影片讓當事人重看，他們會那麼高興；而有些影人的後人，來看電影時見到家人在銀幕出現，開心得很，甚至感觸落淚，我也深受感動。人與事縱然過去了，卻通過影片重拾點滴家庭溫暖。籌劃這節目，很有「愛」的感覺。

我有幸跟龍剛導演結緣，他愛惜我如女兒。2014年八月底，紐約移動影像博物館與紐約亞洲電影節合辦龍剛回顧展，該展由香港駐紐約經濟貿易辦事處贊助。我前往參與，當時他已病重，我們一見面便相擁著哭起來。見他消瘦得很，我十分心痛，他反過來安慰我。回港後數天得知他過身，我狂哭不已。

在資料館工作了24年，最大得著是認識了這些有心人，他們都尊重本身的專業，亦很尊重我們，無私地分享經歷，讓我感受到愛。因為他們，令這工作更具意義。■

「尋·珍·記」於2021年4月30日至12月31日在香港電影資料館及香港文化中心舉行；「尋·珍·記」《忠烈圖》（1975）專題展覽於2021年4月20日至5月4日在香港文化中心舉行。詳情參見《香港電影資料館二十周年號外》節目特刊或本館網頁。

The Hong Kong Film Archive is dedicated to collecting film titles and artefacts of all kinds, in the hopes of assembling a more complete picture of the development of the Hong Kong film industry from wide-ranging, albeit disparate sources. Thanks to the tireless efforts of our colleagues, who reached out to numerous individuals and organisations locally and overseas, and sought endlessly to unearth and discover, the fruits of their labour are considerable. In celebration of the Archive's 20th anniversary, we have launched the 'Treasure-Hunt Stories' screening programme, showing film titles from various acquisition projects and recounting some of the behind-the-scenes 'treasure-hunting' stories. Priscilla Chan, Assistant Curator I (Programming), has been involved in acquisition work for many years. In this interview, she discusses the initial ideation of the programme, as well as the touching moments she encountered in the process of curating. She especially pays tribute to the donors, without whose generosity it would have been impossible to bring back onscreen these films ranging all the way back to the 1930s.

How did the idea for 'Treasure-Hunt Stories' come about?

I joined the Archive's Acquisition Unit in 1997, before the inauguration of the Archive building. As some former colleagues would recall, acquisition work was especially difficult in the early days, around 1993 to 1996, as the outside world did not understand our work very well. Many industry professionals were doubtful about issues such as ownership and use rights after donation. After getting on board, one of the first jobs I had was to assist in the research work for *Hong Kong Filmography Vol. 1*. I often had to venture out in search of films and artefacts, and over time I became more familiar with various collectors, and my acquisition work became more effective. From 1997 to 2000, we received several batches of donations from Chinatown movie theatres in San Francisco, all of them sizeable. When the Archive building was just inaugurated, we received significant donations from different film companies, including Wong Cheuk-hon's First Film Organisation Limited in 2001, and later, in 2004, from Cathay Organisation (Singapore) Ltd.



2014年攝於紐約的龍剛回顧展：（左起）黃敏聰、龍剛伉儷、何思穎、陳彩玉。
A retrospective on Patrick Lung Kong was held in New York in 2014: (from left) Valerie Wong, Patrick Lung Kong and his wife, Sam Ho, Priscilla Chan.

After many years of acquisition work, I was fully aware of the great number of valuable titles and artefacts in our collection. But in the Archive's early days our programmes were focused less on acquisition aspect. In 2016, I was transferred to the Programming Unit where I had the opportunity to learn more about film curation. I realised that the most direct way for the public to understand the Archive's acquisition work was through various exhibitions and sharing sessions. Therefore, I proposed the concept of 'Treasure-Hunt Stories', with which the acquisition process would be laid bare to the audiences. By so doing, we could also share many touching stories behind scenes

and express our gratitude to the donors.

How was the process of curating the programme? How were the arrangements different from other thematic programmes in the past?

The planning work for 'Treasure-Hunt Stories' began in 2019. I tried to recall interesting or important episodes in the process of acquisition and jotted them down. I had to give up on some universally beloved classics because their acquisition stories were not particularly special. The selection process was challenging considering the extensiveness of the Archive's collection. Eventually, I compiled a list of 28 acquisition stories and 36 films, which made up 32 screenings (some short films would be shown together as part of the same screening). Acquisition projects with many film titles will be represented by two films and projects with comparatively less titles with one film.

The post-screening talks for 'Treasure-Hunt Stories' would feature relevant keynote speakers, who would talk about the films from the point of view of acquisition and restoration.



時任搜集組經理何美寶於第一影業機構有限公司片庫
Mable Ho, the then Manager of the Acquisition Unit, at the
film vault of First Film Organisation Limited.



訪問唐詠詩談搜集《忠烈圖》(1975)經過：(前排左起)唐詠詩、陳彩玉；(後排左起)周荔嫻、陳鴻陽、黎珮瑤、祝迪詩。

An interview with Angela Tong on acquiring *The Valiant Ones* (1975): (front row, from left) Angela Tong, Priscilla Chan; (back row, from left) Janice Chow, Tony Chan, Angela Lai, Kiz Chuk.

For example, for *The Story of Wong Fei-hung, Part Two: Wong Fei-hung Burns the Tyrant's Lair* (1949), we have invited Susan Au, who managed the film library at Television Broadcasts Ltd. Mable Ho, former Manager of the Acquisition Unit, would speak about her experiences in acquiring *Confucius* (1940); and Edward Tse, former head of the Conservation Unit, would share with us the restoration process of Hong Kong's first 16 mm film in colour, *Angels* (aka *White Powder and Neon Lights*, 1947).

Which of the 28 acquisition stories was particularly meaningful to you?

Every story that made our list was memorable in its own way. For example, I cried when we found some 1930s and 40s titles from the mansion of Jack Lee Fong, owner of San Francisco's Palace Theatre, in 2012. Sometimes you really should not lose hope. There's no telling that what you are looking for will turn up one day in the corner of someone's house, as though it was the work of fate. That time, we were greatly assisted by film distributor Gordon Fung. Our initial contact with Mr Fong

had not been entirely successful, as he understandably had reservations about donating to an organisation whose work he was not familiar with. I tried my best to explain the Archive's mission and Mr Fung also shared his positive experience of donating to the Archive, which eventually persuaded the latter to bestow his collection to us.

Another memorable episode was with Mandarin Printing and Developing Company Limited. Ko Tin-chow, senior business manager, said something which has stuck with me to this day: 'After you have witnessed the entire post-production process of a film, you would know that to spend less than HK\$100 on a film ticket is a great bargain!' The costs for post-production are high, and every copy of a film is akin to an individual piece of print artwork — no two film prints are exactly the same. The reason is that many factors in the process affect the final product, such as the temperature of the chemicals used and the exact timings. From writing to filming to printing, filmmaking is a complex and intricate process. Enjoying a film with the mere price of a ticket is indeed an absolute bargain.

Talking of the closing film *Days of Being Wild* (1990), there were also some twists and turns. I heard from a friend that he had seen the midnight screening version of *Days of Being Wild* at a movie theatre in Canada, the exact theatre owned by Gordon Fung. I searched through the Archive's collection donated by Mr Fung and found this version. I later verified the story with Mr Fung, who told me that back then, the demand among overseas Chinese for entertainment was high, so once films were printed, they were immediately shipped. Therefore, the copies they received were not the cut versions of the film that were introduced in response to audience reactions at the initial midnight screenings. Thanks to Mr Fung's generosity, we were able to preserve the midnight screening version of the film.

What was special about the exhibition focusing on the opening film *The Valiant Ones* (1975)?

This was the first time we held an exhibition at the foyer of the Hong Kong Cultural Centre in conjunction with our opening film. Its purpose



獲新加坡國泰機構捐贈電懣／國泰名作

We received significant donations from Cathay Organisation (Singapore) Ltd., enriching our collection with MP & GI/Cathay's famous titles.



電視廣播有限公司移交近千部電影予資料館

Television Broadcasts Limited handed over close to 1,000 films to the Archive.

was to drum up further interest in the Archive's programmes among general audiences. To immerse the audience into the stories behind the film, we had installed some panels and a large LED screen on the wall, where short interviews were played. The video features oral history interviews from participants in the film, such as Bai Ying, Ng Ming-toi (Ng Ming-choi), and Lau Kong. Coincidentally, they all spoke about director King Hu's patient and helpful guidance, as well as the cooperative and egalitarian atmosphere on set, where actors and workers of every rank helped with manual chores like carrying materials and moving props. This was very much evidence of Hu's charisma and leadership, as he compelled everyone to do their best and commit themselves to the project entirely.

Former Manager of the Acquisition Unit (and later HKFA Head) Angela Tong spoke about the acquisition process of this film, and Assistant Curator I Koven Lo and Assistant Curator II Becky Lo of the Conservation Unit explained their work in restoring it. The 20-minute video was made in the hopes of helping the public better understand the 'Treasure-Hunt Stories' programme and its opening film, as well as the work of the Archive. *The Valiant Ones*

was our first 4K restoration project, so it was especially meaningful for us to introduce its restoration process.

What did you learn from curating this programme, and from recollecting past experiences of acquiring film titles?

Working on this programme evoked many memories and stories of human connection. Donors were naturally reluctant to part with their collections, but ultimately were still willing to make donations in recognition of the work we do at the Archive. Law Shun-wah, wife of Tao Yuen Motion Picture Development Company founder Lee Wui-tao, attended a screening of *The Magic Cup* (1961), and when she saw her name appeared as 'Producer' onscreen, she clapped and proudly explained to other audiences, 'That's my name!' It was very moving for me to see the genuine thrill that filmmakers and industry professionals experience when re-watching their works on the silver screen, and seeing family members so touched by the sight of their loved ones onscreen that they shed tears of joy. Although we have lost much to the passage of time, the power of film allows us to re-experience the warmth and love of family. So curating 'Treasure-Hunt

Stories' was truly a labour of love.

I was fortunate enough to meet and know director Patrick Lung Kong, who treated me like a daughter. In 2014, he fell ill, and that August, a retrospective in his honour presented in collaboration with the Museum of the Moving Image and the New York Asian Film Festival and sponsored by the Hong Kong Economic and Trade Office, New York was held. I went to there to attend this event. As soon as we saw each other, we hugged and cried. I was immensely saddened to see him so weak and thin, and he instead consoled and comforted me. A few days later, after I returned to Hong Kong, I received news of his passing. I wept uncontrollably.

The greatest reward from my 24 years at the Archive has been meeting such remarkable people: they are enormously respectful of their profession, as well as of our work. They are selfless in sharing their experiences and have constantly touched me with their passion and love. They bring a great deal of meaning to my work.

[Translated by Rachel Ng] ■

'Treasure-Hunt Stories' runs from 30 April to 31 December, 2021 at the Hong Kong Film Archive and the Hong Kong Cultural Centre. 'Treasure-Hunt Stories' — *The Valiant Ones* (1975) Special Exhibition was held from 20 April to 4 May, 2021 at the Hong Kong Cultural Centre. For details, please refer to *Hong Kong Film Archive Special Vicennial Edition* or the HKFA's website.

《忠烈圖》：胡金銓最男性的電影

The Valiant Ones: King Hu's Most Masculine Film

石琪 Sek Kei

胡金銓是華人武俠片一代宗師之一，塑造女俠形象特別馳名，跟崇尚「陽剛」男俠的張徹正好相對，而各有千秋。他導演的首部古裝武俠片是《大醉俠》（1966），鄭佩佩飾演女神捕「金燕子」，男裝打扮，清麗輕靈，武打富於舞蹈感，成為奪目的女俠。兩年後連張徹也拍了《金燕子》（1968），鄭佩佩與王羽、羅烈合演。

然後胡金銓在台灣拍出《龍門客棧》（台：1967；港：1968），非常賣座，上官靈鳳飾演男裝女俠，也比男戰友們突出。1971年徐楓主演《俠女》，更是胡金銓最享譽的經典作。接著他回港拍成《迎春閣之風波》（1973），以李麗華、胡錦、徐楓、茅瑛等女星為主，發揮能柔能剛、有智有勇的雌威。

奇在1974年的《忠烈圖》（台：1974；港：1975），雖有徐楓參演，但除她之外就全男班，可見胡金銓也有「陽剛」一面。此片成為他最男性之作，當年公映叫好叫座，至今亦肯定是他的優秀代表作之一。

其實胡金銓電影向來並非「重女輕男，陰盛陽衰」。他原是演員，在邵氏首次執導《玉堂春》（1964），樂蒂與趙雷主演，是李翰祥式黃梅調片，未見胡派真章。到了第二部《大地兒女》（1965），就開始顯露胡金銓特色。該片拍攝抗日戰爭時期，樂蒂演飄零女子落難不屈，男主角陳厚英雄救美。片中槍林彈雨動作場面



《忠烈圖》（1975）拍攝現場：（右起）屠光啟、胡金銓導演、楊威。
On the sets of *The Valiant Ones* (1975): (from right) Tu Guangqi, director King Hu, Yang Wei.

激烈，我印象最深是胡金銓自己扮演游擊隊隊長，受傷後在戰地像三國關公般「刮骨療傷」，面不改容，已經呈現忠烈英雄本色。

到了《大醉俠》，鄭佩佩女俠形象甚佳，其實岳華演的大醉俠才是正印高手，醉態妙趣，有些像濟公、蘇乞兒，影響到後來成龍演功夫喜劇《醉拳》（1978）大紅起來。

此後胡金銓的武俠片，常拍救國救民、拯救忠良的義俠，男性角色多過女性，有忠有奸，有文有武，有莊有諧，有君子有小人。妙在他拍攝大反派男角亦十分奇特，往往富於魔性魅力——陳鴻烈在

《大醉俠》演陰陽怪氣的白衣奸雄就出色，白鷹在《龍門客棧》演大太監極威武。至於正派男性形象，最優異是喬宏在《俠女》演禪僧，真是光芒四射，出神入化，超凡入聖，並非其他男俠女俠可比。

《忠烈圖》描述明朝抗倭名將俞大猷，領導忠兵義俠對抗倭寇的一場惡鬥，就由喬宏飾演俞大猷。這次他並無神光禪境，而注重實感，成功顯出大將風範。情節是胡金銓自由發揮，而活用他熟悉的明朝史料文物，一開場便有圖文並茂的歷史感。除了倭寇，俞大猷和義俠們還要應付昏庸的官僚與奸細，而倭寇中又有大批華人士匪海盜，這是符合史實的。此片詳細拍攝戰略部署，以及兵不厭詐的鬥智，臨急出事的應變，還用圍棋來暗示戰術，這類實感細節是當年華語片罕見的。

至於武打場面有大有小，有室內有戶外，都貫徹胡派特色。外景主要是香港武俠片常拍的城門水塘，胡金銓始終用得最多和最好。後段在充滿奇岩怪石的果洲群島拍



《忠烈圖》(1975)：兩陣交鋒。

(圖左) 左起：徐楓、白鷹、陶威、喬宏、劉江、李文泰

(圖右) 左起：周小來、蔣榮發、韓英傑、袁小田、洪金寶

The Valiant Ones (1975): The final showdown.

(Left photo) From left: Hsu Feng, Bai Ying, Tu Wei, Roy Chiao, Lau Kong, Li Wentai

(Right photo) From left: Chow Siu-toi, Cheung Wing-fat, Han Yingjie, Simon Yuen Siu-tin, Sammo Hung

攝，小小香港，郊野實在變化多端，離奇可觀。

俞大猷能文能武，亦是史實，喬宏演得穩重，作為指揮自然動腦多過出手。片中真正大武俠是白鷹飾演的義士高手，他武中有文，前段像不動聲息的書生，逐漸施展不凡身手。當他和徐楓前往倭寇巢穴的海盜島，形成連場比武的高潮。白鷹演得瀟灑，英姿雄發。韓英傑演島主有謀有勇，真正勁敵是洪金寶演武功高強的日本大寇，飛騰凌厲，亦是胡派詭異而超卓的奸雄之一。

此片拍於四十多年前，今日看來，難免有可以挑剔之處，例如日本人扮相與東洋刀法都不夠逼真。但確是胡金銓最男性亦最忠烈的電影，也是他結構特別完整之作。

我重看《忠烈圖》，深感應該重新探究胡金銓電影中的男與女。他拍女俠奇佳，尤其拍出男人世界中，奇女子的不凡。不過實際上他刻劃其他女性角色不多，不像李翰祥把各式女性拍得多姿多采。胡金銓鏡頭下的男性反而更多元複雜，有正有邪，有神有魔，有強有弱，《忠烈圖》的漁村老伯也佔戲不少。

亦要注意，胡金銓受中華傳統

文化影響甚深，崇尚忠義的正人君子，然而中國歷史上忠良經常不幸遭殃，昏君貪官小人當道。何況他成長於國難亂世，男人往往失威，於是讓女俠發揚雌威，但他仍念念不忘重建男人大丈夫的豪情，這方面可說和張徹有殊途相通之處。

他的理想男性就是允文允武，智勇雙全和行俠仗義。並受佛禪影響，最高境界不是用拳腳刀劍的俠客，而是《俠女》的得道高僧。事實上，中華武俠傳統除了所謂硬功、外功的功夫技擊，歷來還有很高超的輕功、氣功、內功，甚至「神怪」、「魔幻」的飛仙、劍仙，結合了道家煉丹成仙、儒家仁義成聖、釋家超世成佛。胡金銓顯然追求由下乘、中乘而至上乘的境界，企圖用影像具體顯現，於是得道高僧就等於神聖化的「超人」！

有趣的是，喬宏原是昔日香港影壇罕見的「大隻佬」男星，富於鬚眉男子的爽朗型格，唐書璇來港拍《董夫人》(1970)也找他做男主角，但當年不大走紅。中年成熟的喬宏符合胡金銓的「男神」要求，成為《俠女》的高僧，再在《忠烈圖》飾演名將，是該片的定海神針。

必須提提，《忠烈圖》的高官

也有忠臣，就是浙江巡撫朱紉（維基百科稱他力抗倭寇和葡萄牙人侵略，後來被御史攻訐，憤而自盡），重用俞大猷為抗倭指揮。屠光啟飾演朱紉相當貼切，外表老弱，其實賢良，而且和朱紉畫像很相似。屠光啟是胡金銓前輩，在舊上海時代是話劇和電影英俊小生，亦是名導演，其執導的中日諜戰片《天字第一號》(1946)，由歐陽莎菲演臥底女間諜，哄動一時。屠光啟擅長拍攝奇女子，來港後亦導演了很多影片。

總之，胡金銓電影的男性眾生相，值得深入研究。

《忠烈圖》的影響力怎樣呢？很難說，我一下子想到兩部片。其一是1982年成龍片《A計劃》，洪金寶、元彪等合演，拍攝香港開埠早期的華人警員，奉命對抗海盜，高潮同樣是海盜島比武。其二是2017年陳嘉上導演的《蕩寇風雲》，描寫明朝抗倭名將戚繼光，趙文卓主演，洪金寶亦演出，還有倉田保昭、小出惠介等日本明星。該片可以說繼承《忠烈圖》而規模更大，製作條件與技術更好，文鬥武鬥多采。可惜公映時不大受注重，其實拍出可觀水準。■

石琪，資深影評人，著有《石琪影話集》(1-8冊，1999)。

King Hu is one of the grandmasters of Chinese *wuxia* films, and is especially known for his creation of *nüxia* (chivalric heroine) characters. This is the direct opposite of Chang Cheh's propensity for creating heroic male characters with *yanggang* or staunch masculinity. The two bookend each other, each a master at his craft. Hu's first period costume *wuxia* film was *Come Drink with Me* (1966), where Cheng Pei-pei played the amazing woman law enforcer Golden Swallow. Dressed in men's clothes, looking fresh and beautiful, moving with great lightness and agility, enriching her martial arts moves with dance-like gracefulness, she became such an eye-catching heroine that, two years later, even Chang Cheh directed *The Golden Swallow* (1968) starring Cheng Pei-pei, Jimmy Wang Yu and Lo Lieh.

Hu then directed *Dragon Inn* (Taiwan: 1967; Hong Kong: 1968) in Taiwan, which became a box-office hit. It featured Shang-kuan Ling-feng as the *nüxia* in men's clothes, and hers was also more outstanding than the men's roles. In 1971, Hsu Feng starred in *A Touch of Zen*, which became Hu's most renowned classic. Hu then returned to Hong Kong and made *The Fate of Lee Khan* (1973), starring actresses like Li Lihua, Hu Chin, Hsu Feng and Angela Mao Ying, featuring their abilities to at the same time be gentle and tough, intelligent and courageous.

Surprisingly, in *The Valiant Ones* (Taiwan: 1974; Hong Kong: 1975), besides Hsu Feng in the lead, all the other actors are men. We can see that Hu also has a 'staunch masculine' side. This film is his most masculine work. It received box-office and critical accolades when it was first released. To this day, it is still considered one of his masterpieces.

In fact, Hu's films have never been heavy on women and light on men. He started out as an actor. At Shaw Brothers, he made his directorial debut with *The Story of Sue San* (1964), starring Betty Loh Ti and Chao Lei. It was a *huangmei diao* film in the style

of Li Han-hsiang, and the Hu style was not obvious. With his second film *Sons of Good Earth* (1965), his style began to show. The film was set during the War of Resistance Against Japanese Aggression. Betty Loh Ti played a woman drifter who was strong in spite of her troubles, and the male lead, played by Peter Chen Ho, rescued the damsel in distress. The action sequences, where shots and shells are bursting around, are fascinating. The scene that impressed me the most was when Hu, who played the captain of a guerilla troop, was injured in battle and underwent a bone-scraping treatment. Just like what General Guan Yu from the Three Kingdoms did to his arm bone. Hu's stoic reaction during the treatment already shows his valiant and heroic personality.

In *Come Drink with Me*, Cheng Pei-pei was a wonderful heroine, but the real star was the drunken hero played by Elliot Yueh Hua. His portrayal of intoxication is amusing and somewhat reminiscent of our imaginings of legendary characters mad monk Chai Kung and Beggar So. It influenced Jackie Chan's portrayal of his role in kung fu comedy *Drunken Master* (1978), which jump-started his career.

Thereafter, all of Hu's *wuxia* films often have themes of saving the nation, the people and the loyal heroes. There are more male than female roles, among which there are good and evil, scholars and fighters, serious and comic, gentlemen and scoundrels. The amazing thing is, he portrayed his villains in very interesting ways, and very often, they had a devious magnetic charisma. The white-robed, androgynous Gordon Chen Hung-lieh in *Come Drink with Me* was outstanding, while the Head Eunuch played by Bai Ying in *Dragon Inn* was magnificent. His best heroic male character was the enlightened monk played by Roy Chiao in *A Touch of Zen*. That character really shone, and almost transcended humanity. None of his other heroic male or female characters could match it.

The Valiant Ones described a battle between patriotic soldiers, led by General Yu Dayou, against *wokou* (Japanese pirates). Yu was played by Roy Chiao. Here, he relied not on the magical monk's staff but rather on realism, and successfully portrayed the magnificence of a general. Based on actual historical settings and characters, the plot was imagined by



徐楓（左）——胡金銓拍女俠奇佳，尤其拍出男人世界中，奇女子之不凡。
Hsu Feng (left)—King Hu was extraordinary in his portrayal of heroines, especially in how they stand out in a world of men.



抗倭猛將：吳明才（左）、劉江（右）。
Anti-wokou warriors: Ng Ming-choi (left), Lau Kong (right).

King Hu. He used the Ming dynasty historical materials with which he was so familiar, and from the opening scene, the film was filled with a sense of illustrated history. In addition to the pirates, Yu and the patriots also had to deal with corrupt officials and traitors. And among the pirates, there were also a large number of Chinese bandits. All these are based on historical fact. This film shows incredible detail in the military strategies: The soldiers are in battles of wits against each other, improvising tactics and implying battle strategies by the moves of the board game *go*. That level of detail was seldom seen in Chinese films at that time.

As for the combat sequences, there are major battles and minor skirmishes, taking place in interior and exterior locations: very typical of King Hu's style. Most of the exterior locations were filmed at Shing Mun Reservoir. King Hu used that location most frequently and most effectively. The latter half of the film takes place among the strange rock formations on the Ninepin Group. To see the varied and amazing rural locations in tiny, urban Hong Kong is quite incredible.

It is also a historical fact that Yu Dayou was a scholar as well as

a soldier, and Roy Chiao played him with a sense of gravity. As a commander, naturally, he would be involved in strategy more than actual combat. The true hero in the film is the patriotic knight-errant played by Bai Ying. He was a literary man with scholarly training. In the first part of the film, he appeared to be a quiet scholar and only gradually showed his extraordinary martial arts skills. When his character went to Pirates Island, the den of the Japanese pirates, with Hsu Feng's character, they went through a series of climactic duels. Bai Ying played the role with panache and looked every bit the hero. The Chief of the Island, played by Han Yingjie, was courageous and tactically advanced, but the true opponent is the Japanese pirate king, played by Sammo Hung. The character is a martial arts master, fierce, magnificent and frightening: one of the most outstanding and terrifying among the King Hu style of villains.

That film was made over 40 years ago. There are surely some flaws by today's standards: for example the character styling and the sword-fighting of the Japanese are not authentic enough. But indeed, this is Hu's most masculine and most valiant

film, as well as the most structurally complete.

I re-watched *The Valiant Ones*, and deeply felt that we should re-examined the gender issues in Hu's films. He was extraordinary in his portrayal of heroines, especially in how they stand out in a world of men. But in fact, he did not portray many female characters, unlike Li Han-siang, who portrayed all sorts of female characters each in her exciting way. The men in Hu's films are multi-dimensional and complex: some are good, some evil, some gods, some demons, some strong and some weak. In *The Valiant Ones*, the old man in the fishing village was also a scene-alchemy stealer.

We must also note that Hu was deeply influenced by traditional Chinese culture, and worshipped the righteous gentleman. However, in Chinese history, good and loyal people often met with untimely deaths, while incompetent kings and corrupt officials came into power. Besides, Hu grew up during the war. Men were often victims of national chaos and were put in positions where they looked bad. So he had his women show their magnificence, but he never forgot to rebuild manly pride, a trait he shares with Chang Cheh.



《忠烈圖》主要在城門水塘取景，後段則在充滿奇岩怪石的果洲群島拍攝，小小香港，郊野實在變化多端，離奇可觀。

Most of the exterior locations of *The Valiant Ones* were filmed at Shing Mun Reservoir, while the latter half of the film takes place among the strange rock formations on the Ninepin Group. To see the varied and amazing rural locations in tiny, urban Hong Kong is incredible.

His ideal male is accomplished as a scholar and a warrior, intelligent and courageous, heroic and righteous. He would also be influenced by Buddhist and Zen philosophies. The highest level would be a hero who does not punch, kick or use weapons when he fights. In other words, the monk from *A Touch of Zen*. In fact, Chinese *wuxia* traditions include not only martial arts techniques such as hard, external kicks and punches, but historically, there are highly-skilled practitioners of lightness kung fu, air kung fu (*qigong*), internal kung fu, even the 'fantastic' and 'magical' flying immortals and swordplay immortals who have combined the Tao alchemy to immortality, Confucian kindness and righteousness to sainthood and Sakyamuni's transcendence to Buddhahood. Clearly, Hu pursued the gamut from low to middle to high realms, and attempted to use visual images to illustrate that specifically. Thus, the enlightened monk is the equivalent of the spiritual 'superman'!

The interesting thing is, Roy Chiao had been a rare find in those days, a 'burly man' star with an open, manly personality. Tang Shu-shuen cast him in the male lead role when she came to Hong Kong to film *The Arch* (1970), but at the time, he was

not in high demand. The middle-aged, more mature Roy Chiao fitted Hu's requirements for his 'Adonis', and he was cast as the monk in *A Touch of Zen*, as well as the general, the stabilising force, in *The Valiant Ones*.

It must be mentioned that there are also good men among the high mandarins in *The Valiant Ones*, for example, the role of Grand Coordinator of Zhejiang, Zhu Wan. This is a historical character that Wikipedia described as 'known for his uncompromising stance against the Zhejiang *wokou* pirates' and Portuguese invaders, but was framed by imperial officials and committed suicide as a result. Zhu was the one who relied heavily on Yu Dayou to direct the anti-piracy efforts. Tu Guangqi was a good choice to play Zhu. Tu looked elderly and frail, and at the same time benevolent and good. He also resembled the historical portraits of Zhu Wan. Tu Guangqi was senior to Hu. He was a handsome leading man in theatre and films in old Shanghai, and was also a renowned director. He directed the Sino-Japanese spy thriller *Spy Number One* (1946), casting Ouyang Shafei as an undercover secret agent. The film created quite a sensation when it was released. Tu Guangqi's expertise

was his portrayal of enigmatic female characters. When he came to Hong Kong, he also directed many films.

In any case, the multitude of male characters in Hu's films deserves more profound study.

How did *The Valiant Ones* affect Hong Kong films? It's hard to say. I can think of two films. One is Jackie Chan's *Project A* (1982), in which he starred with Sammo Hung, Yuen Biao and others. The film centres on local police officers during Hong Kong's early colonial era, who were ordered to fight pirates. The climax of the film was also a fight on Pirates Island. The other is Gordon Chan's *God of War* (2017), starring Vincent Zhao. The film tells the story of renowned Ming Dynasty general Qi Jiguang, who fought against pirates. Sammo Hung also co-starred, together with Yasuaki Kurata, Keisuke Koide and other Japanese stars. This film can be said to be a continuation of *The Valiant Ones*, but on a larger scale and with better production conditions and technology. Both the verbal and martial arts combat scenes are exciting. Unfortunately, it did not open well, in spite of its high production standards. [Translated by Roberta Chin] ■

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星輝背後的歷練： 薛家燕談演藝路

Behind the Limelight: Nancy Sit Kar-yin on Her Journey to Stardom

整理自訪問（1998年5月20日，訪問：朱順慈；2011年4月13日，訪問：黃志輝）及
「從電影人閱讀一個時代」講座（2020年11月8日）

Collated from interviews (20 May 1998, Interviewer: Donna Chu;
13 April 2011, Interviewer: Wong Chi-fai)
and the talk of 'The Filmmakers' Story of an Era' (8 November 2020)

整理：陳秀英 Collated by Daphne Chan



薛家燕給人的印象，總是精神奕奕、笑容可掬，衣飾和妝容都一絲不苟，永遠以最佳狀態示人；她敬業專業，熱愛電影和藝術，更熱愛生命。在資料館的專訪中，家燕姐暢談演藝和人生歷程，坦誠率真，不時流露經驗沉澱出來的智慧，她的開朗、幽默，令人如沐春風。

當年剛步過童星及少女階段的她，開始在影圈振翅翱翔之際，正值粵語片走向式微，然而樂觀好學的家燕姐從不氣餒，時刻裝備好自己，覷準及把握每一個可以讓她發揮才華的機會，終讓她跨過逆流，在無論演藝以至人生的舞台上，贏盡喝采。

我出生時本名薛家彥，是爺爺給我改的，後來登記出世紙時，因媽媽潮州口音重，把名字說成了薛家燕；幸而爺爺算過我的五行八字，說我唯獨欠了一點兒「火」，「燕」字剛好下面有四點火，所以很適合我。

我從小喜歡唱歌跳舞，唸幼稚園時常常參加遊藝班，做聖母瑪利亞；那些歌唱活動之類，我都很熱衷參與。八歲那年爺爺擺大壽，爸爸邀請了一些朋友來助興，其中一位叫吳公俠師傅，是做大戲（粵劇）的，他來我家商談當晚的節目，見我們五姐妹在旁邊玩耍，遂提議選其中一個參與表演。我一聽，即嚷著說：「我做！」於是師傅用了28天教我做一幕粵劇獨腳折子戲《貂蟬拜月》。當晚席上，除了親朋戚友，還有一些製片家前來到賀，我有個伯父叫薛兆璋，是有名的製片家；而李少芸先生亦有

蒞臨，他是粵劇名伶余麗珍女士的丈夫，拍很多鑼鼓古裝大戲。那天晚上，我的演出其實並非那麼好，卻得到最多掌聲，因為在座全是自己人，加上我不怕羞，在台上大聲唱，於是給李少芸先生看中了。當時（馮）寶寶已經很紅，很多電影都愛用童星，李少芸先生正籌拍《七兒八女九狀詞》（1960），要找七個男孩，八個女孩，共15個童星。憑藉這個機會，我進入了電影界，這便是我拍的第一部電影。

入行做童星

在我的電影生涯中，媽媽給我很大的幫助。每次演出，她都會為我細心研究髮飾、化妝，幫我造型，也替我看劇本，揣摩角色，教我把戲做好。在《七》片我演一個很窮的小孩，要乞食。媽媽想如何

才可令我演得突出呢？於是給我在戲服上打補丁（爛布），導演看見也覺得不錯，飯也沒得吃，衣服又怎可能光鮮呢！

《七》片拍攝期間，我遇上波叔（梁醒波），他在另一組拍戲。他問我名字，當時我在換牙，說話漏風。我告訴他我叫薛家燕，誰知說成「雪茄煙」。他大呼有趣，便記住了我。一次他們拍《人頭審皇帝》（1960）那邊有個童星病倒，可是之前已錄了音，戲不能改，亦不能不拍。這部片「卡士」很強，有任劍輝、吳君麗、林家聲、梁醒波、陳寶珠、馮寶寶等，是大製作，決不能為一個小孩而延誤。波叔提議去鄰廠找那個「雪茄煙」代替，故此我一出道就同時兼拍兩片了。

爸爸很注重我的學業，我同時拍兩部戲時，他便有點抗拒。不過，媽媽覺得我在演藝方面具有天



《兔女郎》（1967）：薛家燕這孩子王，桀驁不馴。
Bunny Girl (1967): In the film, Nancy Sit's character is obstinate and rebellious, some kind of a 'boss' among the children she hangs out with.



《飛女正傳》（1969）：薛家燕（右一）演技細膩，令人刮目相看。
Teddy Girls (1969): Nancy Sit (1st right) delivered a breakout performance in this film, handling each and every emotion with delicacy and intelligence.

分，希望栽培我，因為我爺爺對八字命理有研究，於是向他請教。爺爺認為我適宜向第八藝術發展，能有所成就，揚名四海。這樣便說服了爸爸終於答應讓我演戲，但約法三章，我必須照常上學，功課亦要做好。因此我一邊演戲，一邊讀書，直至中學畢業。做童星的日子相當開心，而且很充實，我對演戲興趣濃厚，亦非為了生計。除了上學，爸爸還聘請北派師傅教我，又讓我學芭蕾舞、唱粵曲等。

由古裝少俠到歌舞片少女

小時候，我跟寶珠、芳芳、明明（王愛明）、寶寶等，幾乎日日一起在片場生活。每一個廠都在拍我們的電影，我也曾一日拍五組戲。很幸運，當我十四、五歲，正值由童星轉少女這尷尬年齡時，剛興起拍古裝武俠片，而且多是女扮男裝，我簽了仙鶴港聯影業公司拍攝《雪花神劍》（一至四集，1964）、《六指琴魔》（一至三集，1965）、《玉女英魂》（上、下集，1965）、《無字天書》（1965）等，輕易渡過少女尷尬時期，並結識到「七公主」這班好姐妹。在我們拍青春歌舞片如《彩色青春》（1966）、

《我愛阿哥哥》（1967）時，有娛樂商邀請寶寶往星馬登台，她父母想不如順道多拍兩部電影，隨片登台。於是，他們建議我們結拜，加上馮素波、沈芝華，組成「七公主」，並拍攝武俠電影《七公主》（1967）。

拍完《七公主》後，同時亦有星馬片商邀請我一人隨片登台。那時我還拍了《姑娘十八一朵花》（1966）和《廣播皇后》（1967），也隨這些電影到星馬演出。當年很流行跳A-Go-Go（阿哥哥舞），我便花了一個月練習唱英文歌和跳現代舞。正在唸中四的我，告了一個月假，沒想到我的演出受到廣大觀眾的歡迎，所出的唱片銷量高達四十多萬張，本來登台一個月，變成連續排了六個月仍爆滿。回到香港，因星馬是當時香港電影最大的市場，所以立即有11部電影簽我做女主角。

我第一個事業高峰，要數1966至67年間。我第一部擔正女主角的電影是志聯影業有限公司發行的《兔女郎》（金國出品，1967），與呂奇合演。再陸續拍了《姐姐的情人》（1967）、《那個少女不多情》（1967）、《青春歌后》（1968），全是歌舞片，我亦開始跟芳芳、寶珠三人

在影壇分一杯羹。眾多作品中，我比較喜歡《三殺手》（1970）、《姑娘十八一朵花》、《姐姐的情人》、《飛女正傳》（1969）、《總有一天捉到你》（1970）、《六指琴魔》、《玉女英魂》等。

拍攝《飛女正傳》磨練演技

最初我父母是不讓我拍龍剛導演的《飛女正傳》的，他們覺得角色不正派，怕會給觀眾帶來反感，我向來演的可是青春正義的角色。龍剛叔叔特地約我和父母傾談，他認為這是一部寫實的電影，雖然角色不正派，但可以反映時弊，而且可以令我的演技更上一層樓，叫我不會錯過這機會。他的熱誠打動了我。《飛女正傳》非常寫實、大膽創新，我們還親身到女童院，觀察院內的生活。我最深刻的一場，就是戲中的母親跟我說，我的兒子死了。當時龍剛叔叔要全場肅靜，還特別給我五分鐘，坐下來好好培養情緒。他要拍下我知道這消息後的表情：先是笑，接著激動起來，然後才慢慢流下眼淚，要一個鏡頭直落。這場戲是考驗我的演技。果然，觀眾認同我演得出色，我也因此得到不少獎項，如十大明星、麗聲盃等，功勞其實應歸於龍剛導



兩位「公主」薛家燕、陳寶珠（前排左、右）在《總有一天捉到你》（1970）「姊妹」上陣。Two of the 'Seven Princesses', Nancy Sit and Connie Chan Po-chu (front row left & right), partnered in *I'll Get You One Day* (1970).

演，他可說是我的恩師。後來他再邀請我拍《昨天今天明天》（原名《瘟疫》，1970），我立刻答應了。其中一場在集中營的戲，三百多隻老鼠衝進來，真是緊張刺激，令我留下深刻印象。

後來，大概1971年，粵語片式微，我拍了兩部國語片《戰北國》（1972）和《怪客》（1973）後，碰巧日本方面熱衷找華籍女歌手或藝員到那兒發展，例如有陳美齡、歐陽菲菲，而我亦很合他們心意，於是有日本星探邀請我到那邊受訓、出唱片。那段時間比較刻苦，因我全然被當作新人看待，每日八點鐘起床練歌、練聲，之後排舞，每月工資只得八千元，連食住也不夠。半年下來，我的唱片仍未錄音。爸爸對此有點失望，覺得浪費我的寶貴時間，所以當日本邀請我續約時，爸爸就婉拒了。之後幾年，我被邀請到東南亞四處巡迴演出，包括印尼、越南、菲律賓，因在日本受訓日子有功，令我於舞台上的演出較之前更成功，獲得一大班影迷愛戴，為當地電視台拍的節目亦深受歡迎，我個人也拿到不少國際獎項。

與黎小田合導《狗咬狗骨》

及至1976年回港，麗的電視邀我製作綜合性節目，我提議多找一位拍檔，碰巧見到黎小田，便促成了《家燕與小田》，由我負責策劃。幾



《狗咬狗骨》（1978）劇照印成五百元紙幣的模樣，大收宣傳之效。

To effectively promote *Dog Bites Dog Bone* (1978), film stills were printed to resemble HK\$500 bills.

年來累積到的經驗，看在別人眼裡，我好像脫胎換骨般，《家燕與小田》可謂我的第二個事業高峰，成為當時電視台的王牌節目。接著又有公司找我拍電影，還請我和黎小田兼任導演，拍了《狗咬狗骨》（1978）。這是我第一次執導，而我已有好幾年沒拍電影，因此非常緊張。開拍之前，我做了個夢，夢見我和家人撐著船，來到一個地方，正欲上岸，岸上即有人走來向我道賀，其中一個女人更恭喜我勢如破竹。我因此聯想到這部戲可能在香港很賣座，誰知並不是。當時我們做了一些宣傳品，印成五百元紙幣的模樣，將英女皇頭像換上我們的樣子，紙幣編號都是「8888」。香港上映完，這部片拿到星馬，午夜場時，我們依舊派這些假紙幣給觀眾作宣傳。當地人流行買「萬字票」，形式就如香港的六合彩，但買的是一組四個號碼。那邊有人因接過我們這張宣傳品而跟著買「8888」，豈料翌日竟真的開出「8888」，而且是頭獎，很多人因此贏錢！片商立即通知我到那邊隨片登台，以壯聲勢。其後這部片日日「爆棚」（滿座），報章全版刊登「狗咬狗骨，勢如破竹」，那四個字原來是在馬來西亞應驗了。這件事令我覺得很玄妙，原來我們做藝人，除了實力，亦要靠運氣，運氣來的時候，真的要好好把握。

到1980年，我接拍了電視劇《天龍訣》，拍足三個月，每天

24小時趕拍，非常辛苦。有一天，在郊外拍外景，因太疲倦睡著了，睡醒時發現被蚊子叮了數十下，霧水多得令頭髮也濕了。當時我問自己有何所求，名與利我都已經擁有。於是我決定脫離幕前，尋找人生的另一階段。

演藝道路再出發

機緣巧合下，我開展了錄影帶生意，並成功取得麗的和無綫兩台的錄影帶代理權，開拓了香港電視劇的市場，做得有聲有色。後來亦有過一段婚姻，可惜婚姻只維持了十年。至1996年，我在無綫電視復出拍了《真情》。因為婚姻失敗，我曾經不知該如何面對觀眾，而且我的孩子還小，所以最初我推卻了。後來他們誠意邀請，希望我可以嘗試，並會遷就我的時間，以便照料子女。最後我答應了，也因為「好姨」一角迎來另一個事業高峰。這些年來，除了電視劇，還參演電影《食神》（1996）、《黑玫瑰義結金蘭》（1997）、《我亞媽發仔瘟》（2005）、《72家租客》（2010）、《最強囍事》（2011）等，在電台開咪主持《家天下》，以及成立了「家燕媽媽藝術中心」。

命運是很奇怪的，要懂得把握機會，努力去爭取。我的人生中，最開心的事便是我的事業也是我的興趣。感恩我做的角色為人接受，可能我演得夠放、夠自然。我會真心投入去做，真心地笑出來，觀眾也會跟著笑；而哭的時候，也由內心發出，觀眾也能感受到。

從影六十多年了，經歷無數，最難得的是觀眾沒有把我看厭。我相信只要憑藉堅強的意志，不斷創新，努力去做，就可以把困難一一克服，亦會繼續得到大家的支持。■

「影畫早晨——家燕與小田」將於2021年6月25日至10月22日舉行，詳情參見《香港電影資料館二十周年號外》節目特刊或本館網頁。

Nancy Sit Kar-yin always leaves an impression of being in great spirits. With her beaming smile, meticulous dressing style and face done up in perfect makeup, Nancy invariably puts her best foot forward. She is a dedicated professional who has a passion for cinema and the arts, as well as an incorrigible zest for life. In the exclusive interviews with the HKFA, Nancy talks about acting and her life journey. She is open and candid in sharing the wisdom gleaned from her personal experiences, imbued with a refreshing optimism and humour all her own.

At the time, just when Nancy had outgrown being a child and teen star, and her film career was about to take off, the production of Cantonese films began its decline. Despite the downturn, Nancy was never discouraged. Optimistic and eager to learn, she worked tirelessly to prepare herself for what was to come. She grasped at every opportunity to showcase her talents that eventually saw Nancy overcome the adversity of her times and succeed both on stage and in life.

When I was born, my original name was Sit Kar-yin (薛家彥). It was my grandpa's idea. Due to my mother's strong Chaozhou accent however, the clerk who processed the application of my birth certificate misunderstood my name as Sit Kar-yin (薛家燕) (as both 彥 and 燕 share similar pronunciation in Cantonese). Fortunately, my grandpa calculated the five-elemental natal chart for my name and said that I was missing a little 'fire'. The 'yin' (燕) character has four fiery strokes underneath, so it was a great fit for me.

I loved to sing and dance ever since I was a little kid. I always took part in performing art classes when I was in kindergarten and was once cast as the Virgin Mary. I was very enthusiastic about singing and other performing arts activities. When I was eight, my grandpa celebrated his birthday, and my dad invited some friends to perform at the festivities. One of them was the Cantonese opera master Wu Gongxia. He came to the house to discuss the show for the event, and when he saw our five sisters playing together, he proposed to choose one of us to participate in the performance. I cried out without hesitation upon hearing this, 'Me! Me!' So master Wu spent 28 days teaching me to perform a solo number in the Cantonese opera *Diaochan Worshipping the Moon*. In addition to friends and relatives, several personalities from the film industry also came to convey their best wishes. Amongst them were my older uncle Sit



薛家燕於「從電影人閱讀一個時代」講座，憶記龍剛導演對她的栽培。
Nancy Sit recalled fond memories with director Patrick Lung Kong at the talk 'The Filmmakers' Story of an Era'.

Siu-cheong, a prominent filmmaker; Mr Lee Siu-wan was also in attendance. He was the husband of famous opera star Ms Yu Lai-zhen, and was a producer of numerous period costume *luogu* (gong-and-drum) operas. Even though my actual performance was not that great that evening, I received the most applause because they were all close family and friends who were not shy to offer their encouragement, and I was not afraid to sing aloud on stage, which impressed Mr Lee. At that time, (Fung) Bo-bo was very popular, and many filmmakers were looking for child stars. *The Grand Re-union* (1960) was in the pre-production phase and Mr Lee was looking to cast fifteen children including seven boys and eight girls. With this opportunity, I had my start in the film industry with my debut in *The Grand Re-union*.

Becoming a Child Star

My mother helped me a great deal throughout my film career. Every time I performed, she would meticulously

research hair accessories and makeup for me, and assist in my styling. She would also read the script for me, analyse the role and teach me how to perform better. In *The Grand Re-union*, I played an impoverished child begging on the streets. My mother thought a lot about how to help me stand out professionally. So she created distressed patches on my costume, and the director liked it when he saw the modifications; if someone is struggling for food to eat, how could their clothes be so fresh and neat!

During the filming of *The Grand Re-union*, I met Uncle Por (Leung Sing-por), who was filming another production. He asked me my name, but I had a gap in my mouth at the time from losing my baby teeth. I told him my name was Sit Kar-yin, but it came out as 'Cigar-in' ('in' (煙) in Cantonese means 'smoke'). He found it super amusing and thus remembered me from then on. Later while filming *A Sound Judgment* (1960), one of their child stars fell ill. However, the sound was already pre-recorded, so the scenes could not be altered or skipped. And it was a huge production with an all-star cast, including Yam Kim-fai, Ng Kwan-lai, Lam Kar-sing, Leung Sing-por, Connie Chan Po-chu and Fung Bo-bo. So the filming must not be delayed for one sick child. Uncle Por suggested casting 'Cigar-in', a child actor from the set next-door as substitute instead, so I shot two films simultaneously as part of my debut.



童星轉少女尷尬年齡時大拍古裝武俠片

Nancy Sit starred in numerous period *wuxia* films when she reached the awkward age of turning from a child to a teen star.

My dad paid great attention to my education. When I shot those two films at the same time, he was a little resistant, but my mother had high hopes for me as a performer, because she saw in me a promising acting talent. Since my grandpa had studied natal chart and numerology for a while, my mother decided to consult him. He believed that I should develop within the eighth art where I would achieve success and be known across the world. He was the one who persuaded my father. Finally, my dad agreed to let me act in the movies, but I must first agree to go to school as usual and do all my homework. So I continued to attend school classes whilst filming until I graduated from secondary school.

The days of being a child star were very happy and fulfilling ones. I had a keen interest in making movies, and it was not because I had to for my livelihood. In addition to going to school, my dad also hired a martial arts master of the Northern School to coach me, as well as letting me go to ballet and Cantonese opera classes.

From a Period Knight-Errant to a Musical Starlet

When I was young, I spent all my time with fellow actresses like Po-chu, Fong-fong, Ming-ming (Wong Oi-ming), Bo-bo on set almost every day. Every major studio was filming productions we starred in; I even filmed up to five different scenes in a single day. Fortunately, when I was fourteen or fifteen—that awkward age of turning from a child to a teen star—period martial art films were coming in vogue, and most of them cast women in male roles. I signed on with Hong Kong Film Company to shoot *The Mighty Snow Sword* (Part 1-4, 1964), *The Ghost with Six Fingers* (Part 1-3, 1965), *A Brave Young Girl's Spirit* (Part 1&2, 1965), *Book Without Letters* (1965), etc., these films helped with the smooth transition of my awkward coming-of-age as a young woman. These experiences also enabled me to get acquainted with my wonderful 'sisters'; together we were known as the 'Seven Princesses of Hong Kong Cinema'. When we started filming youth musicals, such as *Colourful Youth* (1966) and *I Love A-Go-Go* (1967), an entertainment group invited Bo-bo to Singapore and Malaysia to perform on stage, and her parents thought it a good idea to kill two birds by filming two more movies and follow them to perform. They proposed to include Fung So-bor and Shum Chi-wah as sworn sisters and form the 'Seven Princesses', as well as to join together to shoot the *wuxia* film *Seven Princesses* (1967).

After the filming of *Seven Princesses*, a Singapore-Malaysian distributor invited me on a solo tour to perform with the film. At that time, I also made *Girls are Flowers* (1966) and *Broadcast Queen* (1967), and accompanied these films to Singapore and Malaysia to perform. A-Go-Go was very popular back then, so I

sang English songs and performed contemporary dance. I spent a month practising. I was in Form Four at the time and took a one-month leave. I didn't expect my performance to go as well, and the albums were sold more than 400,000 copies. Initially, I was scheduled on stage for a month, but it extended to six months with sold-out shows. Since Singapore and Malaysia were the biggest markets for Hong Kong films at that time, when I returned to Hong Kong, I was immediately signed on for the leading roles in 11 films.

That was my first career apex over the years of 1966 and 1967. My first role as the female lead was in *Bunny Girl* (produced by Kam Kwok Film Co, 1967) distributed by Chi Leun Film Company Limited, co-starring Lui Kay. I followed up with shooting *My Sister's Love* (1967), *Youthful Romance* (1967), and *The Great Singer* (1968), all of which were musicals. I also started to cement my status as an actress, ranking high among Fong-fong and Po-chu in popularity. Among my works from that period, my preferences are *The Desperados* (1970), *Girls are Flowers*, *My Sister's Love*, *Teddy Girls* (1969), *I'll Get You One Day* (1970), *The Ghost with Six Fingers* and *A Brave Young Girl's Spirit*, etc.

Honing Acting Skills with *Teddy Girls*

At first, my parents didn't let me act in Patrick Lung Kong's *Teddy Girls*. They thought the character was unethical and unlikeable because I had always played righteous heroines or the cheerful girl next door in films. Uncle Lung Kong made an effort to invite my parents and me to discuss the project. He thought it was a realist film although the characters were seen as rebels. Besides, the film could take my acting skills to the next level. He told me this was not a chance to be missed, and

his enthusiasm moved me. *Teddy Girls* was a bold and innovative portrayal of reality. We even went to observe life in an actual Girls' Home for research and preparation. My most profound scene in the film was one where my mother came to tell me that my son was dead.... In that moment, Uncle Lung Kong silenced the on-set crew and gave me five minutes to sit down and cultivate the emotions. He wanted my character to laugh at first after I learnt the news, then deeper emotions begin to stir, ending with tears slowly surfacing in one continuous shot. It was a true test of my acting skills. Sure enough, the audience agreed that my performance was exceptional; as a result I won numerous awards such as Top Ten Stars and the RTV (Rediffusion Television) Cup. The credit should really go to director Patrick Lung Kong, who could be said was my mentor. Afterwards, he invited me to film *Yesterday, Today, Tomorrow* (formerly *The Plague*, 1970), and I immediately agreed. One of the scenes inside a concentration camp was of three hundred rats rushing in. Talk about nerve-racking! But it was something memorable as well.

Following that, around 1971, the production of Cantonese films began to decline. After I shot two Mandarin films, *Action Tae Kwon Do* (1972) and *Stranger from Canton* (1973), it so happened that entertainment companies in Japan were enthusiastic about inviting Chinese singers or performers to develop professionally over there. Among the candidates were Agnes Chen, Ouyang Fei-fei, and myself, who interested them. A Japanese scout invited me over to train and make a record. That was a hard time, as I was treated like a newcomer again. I had to get up at eight o'clock every morning to begin singing practice and vocal exercises, followed by dance rehearsals. The monthly salary was only HK\$8,000,



「家燕與小田」力作《狗咬狗骨》(1978)：(圖左左起)薛、黎自導自演瘋狂喜劇，二人跟(圖右左起)繆騫人與吳孟達，鬥得難解難分。

Dog Bites Dog Bone (1978): This screwball comedy is a tour de force by Nancy Sit and Michael Lai, who co-directed and co-starred in the film. Sit and Lai (left photo from left) are arch-rivals with the characters played by Cora Miao and Ng Mang-tat (right photo from left).

which wasn't even enough to cover the food and accommodation. After half a year, my record still had not been cut. My dad was a little disappointed and felt that it was a waste of my precious time. When the Japanese side invited us to renew the contract, my father declined the offer. In the subsequent years, I was invited to tour Southeast Asia, including Indonesia, Vietnam, and the Philippines. However, due to the training I had received in Japan, my performances on stage were more popular than before. I garnered a large following of movie fans, and the local TV programmes that I took part in were popular. I also received many international accolades.

Co-Directing *Dog Bites Dog Bone* with Michael Lai

When I returned to Hong Kong in 1976, RTV invited me to produce a variety show, and I suggested finding a co-host. I happened to meet Michael Lai and invited him to co-create *Nancy & Michael* with me as the associate producer. Looking at my career trajectory over the years immediately preceding this, I appeared to have completely reinvented myself to the outside world. *Nancy & Michael* could be described as my second career pinnacle, which became one of the most-watched TV programmes. Offers from studios to make new

films started to roll in, Michael and I were also asked to direct the film *Dog Bites Dog Bone* (1978). It was my first foray into directing; I had not acted in any movies for several years, I was extremely nervous about it. Before the filming started, I dreamt that my family and I were rowing a boat and arrived at this place. We were about to alight, when some people on the shore rushed up to greet me with good wishes, one woman, in particular, congratulated me on my 'exceptional tour de force'. Thus, I thought the dream might portend that our film would be a hit in Hong Kong! But heaven knows it didn't actually happen.

At the time, we made some promotional materials and printed them to resemble HK\$500 bills. We had replaced the heads of the British Queen with our own faces. The serial numbers on the banknotes were 8888. After the film was released in Hong Kong, it went on to be released in Singapore and Malaysia. For the midnight screenings there, we kept giving out our promotional 'banknotes' to the audience for publicity. As it happened, it was very popular among the locals to buy '4-Digits tickets'. The format is like Hong Kong's Mark Six Lottery, except you choose to buy four numbers. And some people had picked '8888' inspired by our

promotional material. Serendipitously, 8888 were the numbers drawn the next day; as a result, many people won first prize because of this! The distributor notified me to travel there immediately to build momentum. After that, the film 'block-busted' (sold-out), and a local newspaper eagerly published a full page on 'Dog Bites Dog Bone, an exceptional tour de force'.... Those words turned out to be a sign that was realised in Malaysia. This incident was somewhat mystical, and I learnt that we must also have luck sometimes in addition to being professional as an artist. When luck comes, we must make sure we seize the day.

In 1980, I accepted to star in the television series *Dragon Strikes*; the production took place over three months, shooting 24 hours around the clock. One day, when I was shooting on location in the countryside, I fell asleep because of fatigue. When I woke up, I had mosquito bite marks all over my skin, and my hair was wet with dew. I asked myself right there what I really wanted. I already had fame and fortune. Ultimately, I decided to leave behind performing in front of the camera and looked towards turning a new page on my life.

Return to Show Business

By coincidence, I started a video business and became the distributing agent of video tapes for Television Broadcasts Limited (TVB) and RTV. I was later married, but my marriage only lasted for ten years. By 1996, I made a comeback on TVB, working on the television show *A Kindred Spirit*. Because of my failure in marriage, there was a time I didn't know how to deal with an audience anymore; besides, my children were still young, so I declined all the offers I was receiving. Later, they invited me again sincerely, hoping that I would reconsider and offered to accommodate my personal schedule so that I could still take care of my children. In the end, I agreed. And the role of 'Auntie Ho' ushered in another peak in my professional life. In the ensuing years, besides TV dramas, I played in movies such as *The God of Cookery* (1996), *Black Rose II* (1997), *Where Is Mama's Boy?* (2005), *72 Tenants of Prosperity* (2010), *All's Well End's Well 2011* (2011), etc. I also hosted radio programmes and established Mother Hong Kong Arts Centre.

Destiny is very strange. The most important thing in life is to know how to seize opportunities whilst striving for them. I believe the happiest aspect of my life is that my profession is also my passion. I am grateful that the roles I play are well-received by people. Perhaps because of my ability to be uninhibited and free in my performances, and most of all, I truly commit and immerse myself in my craft. When you laugh from the bottom of your heart, the audience will laugh along with you; when you cry sincerely from what is deep inside, the audience will feel it too.

After over 60 years in the film business, I have gone through a lot of changes. The one thing that I cherish most is the audience, who still appreciate me for my performances. I believe with perseverance and hard work, combined with an innovative mind, I will be able to meet the challenges of today and tomorrow and continue to win the support from all of you. [Translated by Hayli Chwang] ■

'Morning Matinee—Nancy and Michael' will run from 25 June to 22 October 2021. For details of the screening programme, please refer to *Hong Kong Film Archive Special Vicennial Edition* or the HKFA's website.

香港影人小傳檢索 Hong Kong Filmmakers Search

自網絡成為搜尋資料的重要渠道，本館亦持續豐富網站內容，增強網頁在資料檢索上的搜索功能。電影工作者的生平，是認識和研究其時代背景和作品的重要資料之一。故此，近年我們設立了「香港影人小傳檢索」，並完成上載350個小傳，供大眾閱覽。我們日後將陸續加入更多小傳，請留意本館網頁的最新動態。網頁中「藏品及資源」內的「香港影人小傳檢索」一項，見：http://www.filmarchive.gov.hk/zh_TW/web/hkfa/hk-filmmakers-search.html



Since online research has become an extremely viable method to collect information, the Archive continues to strive to enhance the functions of our online search systems. Biographies of filmmakers are one of the most important keys to understanding and researching their specific milieu and body of work. As of today, we have uploaded 350 biographies to our 'Hong Kong Filmmakers Search' for viewing and download. Please stay up to date as we add more content along the way. 'Hong Kong Filmmakers Search' is under the 'Collection and Resources' section of our website:

http://www.filmarchive.gov.hk/en_US/web/hkfa/hk-filmmakers-search.html



故紙堆中看電影製作及發行： 《孤兒救祖》文物初探

Exploring Artefacts from *The Orphan's Rescue*: Stories of Film Production and Distribution

張文麗 Amelia Cheung

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2006年太平戲院第三代院主源碧福女士捐贈了多達3,600件與電影相關的資料予香港電影資料館，大部分藏品可追溯至1940年代或之前，對研究早期香港電影歷史舉足輕重。更難能可貴的是，當中包括電影製作和發行模式的一手資料紀錄，為這方面的研究提供了重要的線索。

在捐贈的文物中，首映於1949年6月16日的《孤兒救祖》（下簡稱《孤》）是太平戲院有份投資製作的電影。¹ 相關館藏文物約一百四十份，性質多樣，除劇照、本事外，還有合約、票房紀錄、書信及文件。內容涵蓋資金、班底籌組，以至股權分配、發行、上映詳情等，是研究香港早期電影製作和發行模式不可多得的瑰寶。² 下文將分析《孤》相關文物，重構此片從製作到上映的時間線，冀為後續研究提供一點線索。

一、籌劃製作

《孤》的進支表中列出總製作費為五萬餘元，符合當時基本電影製作預算，當中三萬元是導演吳回的拍攝及製作的費用。³ 由電檢文件推斷，片長約106分鐘，與當年的故事片長度相約。捐贈的文物中，以《孤》的劇本費單據日期推算，影片從籌劃製作到上映的時間至少有兩個月。片中監製源堯勳為太平戲院第二代院主源詹勳之弟，不

過，不少與款項相關文件的署名人仍是源詹勳，他雖未有在製作團隊上掛名，但至少負責上映分帳的事宜，可見太平戲院在放映業務以外，亦有投資電影製作。

單據顯示，電影首映前兩個月，製片人黃合和給予吳回劇本及製作費。黃合和在片中演出老爺江耀宗一角，他並曾參演《冷面皇夫》（1940）、《審死官》（1948）等，除電影外，他亦是香港粵語話劇團「振天聲白話劇社」的團員。⁴ 出品《孤》的合和影業公司可能由他開設，行政營運由太平戲院負責。

演員方面，飾演「孤兒」的是當時約十歲的童星羽佳。《孤》的特刊顯示，羽佳在片中表演兩場粵劇戲中戲《佳偶兵戎》和《胡不歸》，以增添電影的娛樂性。從信件可見，羽佳父母翟善從和周少英在首映後約一個月，致函源堯勳詢問有關片酬股分事宜，亦進一步引證一個口耳相傳的說法——童星經理人多由其父母擔當。飾演「孤

兒」母親的黃曼梨，文獻中她的片酬達三千元。以當年的戲票一張售約一元兩毫，如以現今一張戲票一百元的價值來算，黃曼梨的片酬達二十五萬。

《孤》的劇本以「家」為描寫中心，為當時常見的倫理故事，在商業角度上可謂保守穩勝之作。內容講述富翁的兒子娶有一妻一妾，妾侍與丈夫的堂弟有染，謀奪丈夫家產並嫁禍賢妻的經過。當時四十年代香港電影產量在幾年間大幅增長：1942年有3部，其後幾年同是零星數字，至1949年則躍升至179部。當中粵語片佔154部，國語片佔25部。⁵ 當中，孤苦兒童和賢母受惡毒女性長輩（通常是後母）迫害的故事題材似乎相當流行，與當時整體社會風氣的關連，值得進一步探索。

二、本地上映

票房文件顯示，首輪上映的戲院包括有份投資的太平，和其餘五間分佈在港島和九龍，包括九如



監製源堯勳（右二）與太平戲院第二代院主源詹勳（左三）及友好
Producer Yuen Yiu-fun (2nd right), second-generation owner of Tai Ping Theatre
Yuen Jim-fan (3rd left) and friends

TAI PING THEATRE HONG KONG	
29th October, 1949.	
Particulars of Receipt.	
To	Capitals paid up.....\$ 8,000.00
	Pages as capital..... 4,000.00
	Loan..... 12,000.00
	First Run..... 18,619.25
	2nd and subsequent run..... 835.94
	Singapore..... 6,000.00
	Canton..... 3,000.00
	Total \$ 52,455.19
	Balance..... 5,599.99
© Beryl Yuen. All Rights Reserved.	
Particulars of Payment.	
By	Yu Hu \$ 30,000.00
	Repayment plus interest 13,440.00
	Advertising fees..... 2,348.15
	Posters and Printing matters..... 535.15
	Vendor fees..... 126.00
	Commission paid to Singapore Agents 300.00
	Miscellaneous Expenses..... 21.90
	Stills..... 84.00
	Balance..... 5,599.99
	Total \$ 52,455.19
In the above, it clearly shows that the investment of \$1,000.00 gets back \$466.66, i.e. suffering a deficit	

進支表上可見電影製作及發行的開支和收益細項
The expenditure and income breakdown of the film's production and distribution can be seen on the income statement.

坊、國民、光明、東樂和好世界戲院，當中以太平的票房收入最多。此外，單據亦載「走片」之費用。所謂「走片」，即以「人力」在兩間戲院之間運送拷貝。當年沖印電影拷貝費用不菲，共用拷貝可減省成本，利潤更豐厚。九龍東樂戲院位於旺角彌敦道與水渠道交界，與塘尾道的好世界戲院位置相近，以現今路程來算，步行僅九分鐘即可到達。我們從兩院的放映時間表顯示影片的上映時間相距15分鐘推斷，當年兩院應共同使用同一拷貝作放映。

次輪上映的戲院有港島長樂、東方、香島，以及位於離島的長洲戲院。從文件可見，整個上映及分帳流程非常流暢。以東方戲院為例，映前十天左右查收劇照、檢查證；前七天收拷貝九卷；映後兩星期，源詹勳就催促東方交還帳表；不足一個月，電影公司獲票房分帳百分之三十五。

三、海外發行

《孤》亦先後發行至海外多處

地區。電影首映後一星期左右便簽約發行至澳門、石岐、廣東及廣西；一個月後簽訂「四屬映權」的發行事宜。所謂「四屬」，即南洋英屬馬來亞（今馬來西亞）、印尼、暹（今泰國）及越南。海外發行由簽約到上映，歷時可達幾個月至半年。以澳門為例，從簽約到戲院拿到放映材料需時幾個月。再遠一點的海外地區或需時更久。

四、菲林銷毀

《孤》菲林之佚失，和當時電影公司銷毀菲林的慣常行為有關。菲林的保存講求溫度和濕度，成本高昂。黑白菲林片的一側塗滿含微小光敏鹵化銀晶體的明膠乳劑，用過的菲林很多時會被回收商回收，提煉當中的「銀」來賣錢。《孤》首映後的第11年，拷貝及底、聲片全部報廢片，共賣得38元。

結論

《孤》的相關文件除引證了本為放映場所的太平戲院進一步投資

電影製作，更完整展示了四十年代末的電影由製作上映、海外發行、到被銷毀的整個過程。這些一手資料不單揭示個別電影製作及發行過程，諸如上映地理位置的商業考慮、電影的製作流程、集資和分帳情況、海外發行的軌跡等，更間接反映了當時行業的生態。■

註釋

- 1 有關《孤兒救祖》的基本資料和故事簡介，可參考傅慧儀編：《香港影片大全第二卷（1942-1949）》，香港：香港電影資料館，1998，頁335。
- 2 有關太平戲院文物的精選介紹和相關研究，可參考香港文化博物館編製、容世誠主編：《戲園·紅船·影畫——源氏珍藏「太平戲院文物」研究》，香港：康樂及文化事務署，2015。
- 3 據報載，當時一般製片商估計，拍製一部新片，至少需要六萬元港幣。見《工商日報》，1946年5月13日。
- 4 陳華新：〈粵劇與辛亥革命〉，載廣州市政協文史資料研究委員會、粵劇研究中心合編：《廣州文史資料·第四十二輯·粵劇春秋》，廣州：廣東人民出版社，1990，頁137。
- 5 同註1，附錄二至四，頁437-501。

張文麗為香港電影資料館博物館研究助理

源碧福女士捐贈的文獻將於本館展覽廳舉行的「故紙堆中覓『太平』盛世」展覽（2021年5月28日至10月17日）展出，詳情請參見《香港電影資料館二十周年號外》節目特刊或本館節目網頁。

In 2006, Ms Beryl Yuen, the third-generation owner of Tai Ping Theatre, donated as many as 3,600 film-related artefacts to the Hong Kong Film Archive. Much of the collection dates back to the 1940s or before and is significant for researchers of early Hong Kong film history. What's even more precious is that it includes first-hand records of film production and distribution processes, which provide important clues for research in this area.

Among the donated cultural relics were items from the film, *The Orphan's Rescue* (hereinafter referred to as *Orphan*).¹ Tai Ping Theatre invested in the production of the film, which premiered on 16 June 1949. The donation involved about 140 different artefacts, from film stills and handbills, to contracts, box-office records, letters and documents. The contents of these items cover funding, production team formation, share distribution, as well as film distribution and screening details. The collection is a rare gem for studying Hong Kong's early film production and distribution models.² This essay will analyse the relevant cultural relics from *Orphan* and reconstruct the timeline of the film from production to release, in hope to provide some clues for follow-up research.

1. Planning and Production

According to *Orphan's* income statement, its total production cost was some HK\$50,000, which is in line with the basic film production budgets of the time. HK\$30,000 of it was director Ng Wui's filming



家有一妻一妾惹事端：（左起）高魯泉、黃合和、馮應湘、容玉意、陸飛鴻、黃曼梨。
Wife and concubine constantly fight under one roof: (from left) Ko Lo-chuen, Wong Hap-wo, Fung Ying-seong, Yung Yuk-yi, Luk Fei-hung, Wong Man-lei.

and production costs.³ From the film censorship documents, we can estimate the duration of the film is about 106 minutes, which is around the same length as the feature films of that time. Based on the date on the screenwriting fee receipt in the donated collection, *Orphan* took at least two months from the start of the production to the release of the film. The film's producer Yuen Yiu-fun is the younger brother of Yuen Jim-fan, the second-generation owner of Tai Ping Theatre. However, many of the money-related documents were still signed by Yuen Jim-fan, which shows that while he was not a part of the production team in name, he was at least responsible for payments. Through all these, we can see that Tai Ping Theatre was not only in the business of showing movies, but also invested in film production.

According to the receipts, producer Wong Hap-wo paid Ng Wui scripting and production fees two months before the film premiere. Wong played the role of the grandfather Kong Yiu-chung in the film. Apart from previously acting in films such as *The Prince who Loves a Slave* (1940) and *The Judge Goes to Pieces* (1948), Wong was also a member of the Hong Kong theatre group, Chun Tin Sing Dramatic Association.⁴ He may have set up The United Film Co. Hong Kong, which produced *Orphan*, while Tai Ping Theatre was responsible for administrative operations.

As for the actors, the orphan was played by Yu Kai, a child star who was around ten years old at the time. The special publication of *Orphan* shows that Yu Kai performed in two Cantonese operas within the film, 'The Couple that Raises a War' and 'Time



《孤兒救祖》本事
The handbill of *The Orphan's Rescue*

to Go Home', to make the film more entertaining. A letter from Yu Kai's parents Tsak Sin-chung and Chow Siu-ying, written to Yuen Yiu-fun about a month after the film's premiere asking about the remuneration and share, affirms the unwritten knowledge that child stars of the time were generally managed by their parents. Documentation shows Wong Man-lei was paid HK\$3,000 for her role in the film as the orphan's mother. Based on the price of a film ticket at the time, which was about HK\$1.2, if the current value of a film ticket is HK\$100, that means Wong's actor fee reached up to HK\$250,000.

The script of *Orphan* takes 'home' as the focus of its plotline. It was a typical morality story of the day, and can be described as a safe and conservative project from a commercial perspective. The film tells the story of a rich man's son marrying one wife and one concubine, where the concubine has an affair with the husband's cousin and plots to take over the rich son's wealth, while framing the good wife for it. In the 1940s, the production of Hong



(左) 製片黃合和並飾演祖父江耀宗；
(右) 飾演孤兒的羽佳。
(Left) Production manager Wong Hap-wo played the role of the grandfather; (right) Yu Kai, the orphan.

Kong films increased significantly over the course of a few years: in 1942, three films were made and the following years saw a similar number; by 1949 the number jumped to 179 films. Among them, Cantonese films accounted for 154 and Mandarin films accounted for 25.⁵ Stories about orphaned children and virtuous mothers being persecuted by vicious women (usually stepmothers) seemed to be quite popular, and the relationship between this theme and the overall social atmosphere at the time deserves further exploration.

2. Local Release

According to box-office documents, the film's first run involved six theatres across Hong Kong Island and Kowloon, including investor Tai Ping. The others were Kau Yu Fong Theatre, National Theatre, Kwong Ming Theatre, Prince's Theatre and Good World Theatre; among them, Tai Ping made the biggest box-office revenue. In addition, there is a receipt that contains the cost of what's called 'running the film' in Cantonese, which refers to the cost of having a runner transport the film reels between theatres. It was expensive to print film in those days, so sharing prints was a way for the companies to

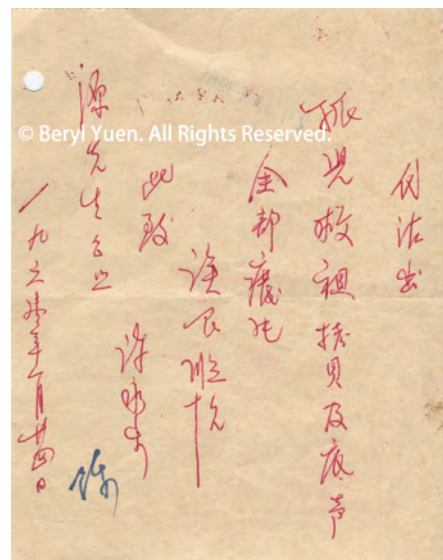
reduce costs and make more profit. On Kowloon side, Prince's Theatre was located at the junction of Nathan Road and Nullah Road in Mong Kok, not far from Good World Theatre on Tong Mi Road. According to today's map, the two would be just a nine-minute walk away from each other. Calculations based on their screening schedules show a 15-minute gap between the film's screenings in the two theatres, which means it is likely they shared the same print.

Hong Kong Island's Cheong Lok Theatre, Oriental Theatre and Island Theatre, as well as Cheung Chau Theatre on the outlying islands, screened the second run of *Orphan*. The documents show just how smooth the entire screening and accounting process was. Take Oriental Theatre as an example: it collected the film stills and licence about ten days before the screening; nine reels of the release print arrived seven days ahead; and two weeks after the screening, Yuen Jim-fan urged Oriental to return the accounts; in less than a month, the film company collected its payout of 35 percent of the box office.

3. Overseas Distribution

Orphan was also released in many

妻含冤受屈：（左起）黃合和、陸飛鴻、馮應湘、黃曼梨。
Wife being wronged: (from left) Wong Hap-wo, Luk Fei-hung, Fung Ying-seong, Wong Man-lei.



單據紀錄「拷貝及底聲全部廢片」，共賣得38元。

The receipt states 'all prints and soundtracks were scrapped' and sold for HK\$38.

overseas regions. About a week after its premiere, a contract was signed for the film's distribution to Macao, Shiqi, Guangdong and Guangxi; and a month later, a distribution deal was signed for release in the four major film markets in British Malaya (now Malaysia), Indonesia, Siam (now Thailand) and Vietnam. From signing to screening, the process for overseas release could take up to six months. For example, in Macao, it took several months between the contract signing and the theatre receiving the screening materials. It may have taken even longer for farther overseas regions.

4. Film Disposal

The loss of the *Orphan* film was due to the common practice back then of film companies scrapping the prints. The preservation of film requires careful temperature and humidity control, which is costly. One side of black and white film has a photographic emulsion coating that contains tiny photosensitive silver halide crystals,

and used film is often sold to recyclers to process and recover the 'silver' to sell. Eleven years after the premiere of *Orphan*, all the prints, negatives and soundtracks were scrapped and sold for a total of HK\$38.

Conclusion

These artefacts from *Orphan* not only show how Tai Ping Theatre, originally a screening venue, further invested in film production. They also put on display the entire process of film production in the late 1940s, from production and release, overseas distribution, to disposal. These first-hand materials not only reveal the production and distribution process of individual films, such as the commercial considerations linked to film screening locations, film production procedures, the fundraising and profit-splitting arrangements, the trajectory of overseas distribution, it is also an indirect reflection of the industry ecology of that time. [Translated by Diane To] ■

Notes

- 1 For basic film information and synopsis of *The Orphan's Rescue*, see Winnie Fu (ed), *Hong Kong Filmography Vol. II (1942-1949)*, Hong Kong: Hong Kong Film Archive, 1998, p 335.
- 2 For highlights of the artefacts from Tai Ping Theatre as well as related research, please refer to Yung Sai-shing (ed), *A Study of the Tai Ping Theatre Collection*, Hong Kong: Leisure and Cultural Services Department, 2015 (in Chinese).
- 3 According to news reports, at the time, the average producer estimated that it would cost at least HK\$60,000 to make a new film. See *The Kung Sheung Daily News*, 13 May 1946 (in Chinese).
- 4 Chen Huaxin, 'Cantonese Opera and the Xinhai Revolution' in Guangzhou Political Consultative Historical Research Committee, Cantonese Opera Research Centre (eds), *Annals of Cantonese Opera: Historical and Literary Materials on Guangzhou*, Vol. 42, 1990, Guangzhou: Guangdong Renmin Publishing Co., p 137 (in Chinese).
- 5 See note 1, Appendices II-IV, pp 437-501.

Amelia Cheung is Museum Research Assistant of the HKFA.

Artefacts donated by Ms Beryl Yuen will be shown in the exhibition 'Out of the Past—From the Tai Ping Treasure Trove', which runs from 28 May to 17 October 2021 at the Exhibition Hall of the HKFA. Please refer to *Hong Kong Film Archive Special Vicennial Edition* or the HKFA's website for details.

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Mr Cheng Kai-ming Ms Lesley Fung Pui-ki Ms Yuen Tsz-ying

本館特此致謝！

Thank you!



《兔女郎》(1967): 薛家燕初挑大樑。

Bunny Girl (1967): Nancy Sit Kar-yin landed her first leading role in the film.
