

與「雌雄大導」漫談電影創作 A Talk with the 'Dynamic Duo Directors' on Filmmaking

從幕前到幕後的表現技巧 略談演員「金銓」
Performance Techniques In Front of
and Behind the Camera:
Brief Notes on 'Jin Quan' the Actor

「太平」面面觀：重塑昔日光影情懷
Soak in the Past:
The Many Ways of Defining 'Tai Ping'

薛家燕與「光影夢工場」
Nancy Sit Kar-yin and 'Glory of Light and Shadow'

香港電影資料館 Hong Kong Film Archive

通訊

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互動交流的收穫

Rewards of Interaction and Exchange

二十周年誌慶開放日，節目組精心構思三個別出心裁的環節，參加者既可親手「放映電影」（齊做放映師），又可搭乘「穿梭時光巴士」遊太平舊地（文化活現之旅），還可透過映前談講者生動的提示，在欣賞電影前猜猜片名（神秘放映）。

本館首個網上直播節目「衣裳說——從戲服看電影戲法」，則透過網絡與觀眾即時互動。「影談系列——張婉婷、羅啟銳」的其中兩節映後談，也特設網上直播。本館呈獻由薛家燕主持的「光影夢工場」電台節目，首集隆重移師資料館直播。各式與公眾互動的活動，透過線上線下舉行，讓我們在多種渠道的接觸中，相互分享。講者演說內容豐富，觀眾又回以他們的感受和想法，有的親述當年的親身體會，有的延伸說及他們所知一二，提問環節往往有令人意想不到的收穫，互有啟益。舊雨新知，場中更不乏年輕觀眾的參與，專程前來探索光影寶庫呢！

大導演胡金銓的《忠烈圖》（1975）為「尋·珍·記」打開序幕，節目中還另有一部胡金銓作品。時光倒流回到他未當導演前，《畸人艷婦》（1960）的男一金銓是也！喬奕思的文章，就特地將「導」演的他和「演」員的他連結，箇中軌跡，饒富意味。[clkwok@lcsd.gov.hk]

The Archive's Programming Unit designed three special activities for the HKFA's 20th anniversary 'Fun Day'. Participants played movie projectionists at 'Let's Project!'; revisited the former site of the Tai Ping Theatre on a guided coach tour at 'A Trip Through Time'; and guessed film titles with hints from speakers before the actual 'Mystery Screening'.

The HKFA's first live stream event 'Let's Talk Clothes—Looking at Movie Magic through Costumes' engaged with the audience in a real-time, and interactive way, as did the two live-streamed segments of 'Movie Talk—Mable and Alex'. What's more, the year 2021 is definitely a new start for the Archive as we proudly present a radio show about cinema, 'Glory of Light and Shadow', to be hosted by Nancy Sit Kar-yin; to celebrate the inauguration of the new show, its first episode was live-streamed at our Archive. We are constantly seeking imaginative ways of engaging audiences—that maybe online, or offline, or a hybrid of both—so much so we are able to make contact and share through different channels. Our various audience engagement occasions afforded great opportunities to learn—speakers shared inspiring content, while audience relayed their feelings and thoughts. Some of the latter described their personal experiences from way back, while others supplemented the talk with their own knowledge, enriching every Q&A session in often unexpected and mutually beneficial ways. We gather both old and new acquaintances, among them new audiences from the younger generation, who made special visits to discover their own cinematic journey.

Iconic filmmaker King Hu's *The Valiant Ones* (1975) opened the screening programme 'Treasure-Hunt Stories', which also selected another of Hu's works—*The Deformed* (1960). The latter harked back to the great helmsman's pre-director days, featuring him as the male lead. Joyce Yang's essay traced and identified fascinating connections between King Hu's two identities. [clkwok@lcsd.gov.hk]

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在幻變的歲月裡抓緊當下 ——與「雌雄大導」漫談電影創作

Grasping the Moment in Changing Times: A Talk with the 'Dynamic Duo Directors' on Filmmaking

張寶晶 Cheung Po-ching

今年五月，本館迎來新一輯的「影談系列」，由編導、策劃、監製皆能的香港影壇黃金組合張婉婷和羅啟銳擔任焦點影人，放映四部二人合作的電影《秋天的童話》（1987）、《七小福》（1988）、《歲月神偷》（2010）和《玻璃之城》（1998），以及由他們各自挑選的心水電影《的士司機》（1976）和《畢業生》（1967）。這對「雌雄大導」更在每場放映後，分別與《秋》片監製兼有份投資《歲》片的岑建勳、文化評論人吳俊雄博士、影評人何思穎和舒琪，暢談電影的製作歷程，分享創作的靈感泉源。

誰最熱誠誰當導演

張婉婷與羅啟銳相識於紐約大學，由電影學院同班同學發展成固定拍檔，共同創作了多部膾炙人口的香港電影。張表示，二人每次合作都會先看誰對那故事最有熱誠，然後就由那人當導演。「羅啟銳對很多事情都沒甚麼熱誠，相反我就有很多，常常亂拍一通，哈哈！」以《宋家皇朝》（1997）為例，張一開始就對故事讚嘆不已：「嘩！好偉大！是歷史上最棒的三個女人，比Kennedy family（甘迺迪家族）更厲害！」羅卻說：「好難搞的，拍不來。」

羅啟銳坦承自己較懶散。「如果沒那麼喜歡一個主題，便不想花太多時間，但她（張婉婷）很勇，會先做再說。」張表示，早已對此習以為常，後來會喜歡就拍。「我比較像『盲頭烏蠅』，而他就理智務實一點。」或許正是這種冷靜與熱情的碰撞，一凹一凸的互補，才令二人合作無間，迸出無限火花。

童話中的生動對白

張婉婷與羅啟銳的電影多以



（左起）岑建勳、羅啟銳、張婉婷、何思穎
（From left）John Sham, Alex Law, Mabel Cheung, Sam Ho

自身經驗入題，首作《非法移民》（1985）講述主角為取得美國合法身份而假結婚，旋即奪得第五屆香港電影金像獎最佳導演及第三十屆亞太影展評審團特別獎，一鳴驚人。隨後的《秋天的童話》說的是紐約留學生與唐人街「爛佬」的愛情故事，卻在尋找資金時，因二人堅持由當時的「票房毒藥」周潤發飾演男主角「船頭尺」而處處碰壁，幸獲

時任德寶電影公司主帥的岑建勳賞識，才順利開拍。岑憶述，初看劇本，已覺得《秋》片的人物描繪細膩，令他強烈感受到那種跨越階層的愛。「很多細節都寫得相當到位，我曾在外國生活，住在唐人街的華人確是這樣，說『秋涼天』不說秋天，打電話就稱作『喊線』。」

在紐約留學期間，張婉婷與羅啟銳經常流連於唐人街，並在那



《七小福》(1988)：圍在一起吃西瓜，吃到最後再拿起瓜皮抹臉，原來是小孩的即興表演。

Painted Faces (1988): Some boys huddled together eating a piece of watermelon, and when they had finished, they rubbed the watermelon rind over their faces. This scene happened to be an improvisation.

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兒認識了「皺皮檸」，即是「船頭尺」的原型，而戲中那些生動的對白大多來自他的口頭禪。張指，「皺皮檸」是江湖兒女，曾在他們最落魄的日子給予幫助和鼓勵，因此《秋》片不但記錄了兩人在紐約留學時的回憶，也是他們送給這位好朋友的禮物。

將自己悄悄放進電影

後來，《秋》片票房突破二千萬元，更囊括第七屆香港電影金像獎最佳電影、最佳編劇及最佳攝影三項殊榮，既賣座又贏盡口碑。於是，張婉婷與羅啟銳乘勢追擊，馬上籌拍講述元家班成長經歷的《七小福》。

「You are as good as your last film. (你上一部電影決定了你的價值。)」是張婉婷常常掛在口邊的一句話，正因如此，《七》片的籌拍過程非常順利，二人還因決意由洪金寶擔演男主角于占元而促成了邵氏與嘉禾的破天荒合作。羅透露，當時嘉禾只出了洪金寶，但片酬已相當於邵氏負擔的所有製作費。

《七》片是羅啟銳首部執導作品，但他起初想拍的其實是自己的童年，卻遭邵氏回絕：「誰想看羅啟銳的童年呢？」不過，他還是非常「百厭」地把自己放進戲內。「那個住在『中國京劇

學校』隔壁的裁縫兒子『四眼龜』，就是我。」

活用心理學 啟發小演員

何思穎指，拍電影最難控制的是小孩和動物，《七》片的小孩戲份相當多，卻拍得非常出色，而他最喜歡的情節就是幾個小孩圍在一起吃西瓜，吃到最後再拿起瓜皮抹臉。張婉婷表示，這場戲是小孩的即興表演，劇組只給了他們一塊西瓜分著吃，自由發揮。「小孩的創作就是藝術品，只要找到對的(小孩)來演，再加以啟發，表現甚至完勝大人。」

張婉婷曾修讀兒童心理學，知道小孩要給予適當獎勵，才會對所做之事產生動力和興趣，於是她為《七》片的小演員創立了「星星制度」：做得好有十顆星；更好有二十顆；成功挑戰難關，例如一邊哭一邊清晰地講出對白，有一百顆；但要哭不哭，立即倒扣二百顆。「小孩真的好在意這些星星，對他們而言，錢又不重要，每天來就是玩，大家一起鬥星星多。」張補充，千萬不要讓小孩跟著劇本唸，否則只會變了「老人精」。這套自家研發的「星星制度」沿用至拍攝《歲月神偷》的小孩戲份，飾演「大耳牛」的童星鍾紹圖更獲提

名第廿九屆香港電影金像獎最佳新演員。

意外收穫的永利街

《歲》片取材自羅啟銳的童年經歷，以羅家小弟的童真視角，呈現鞋匠一家在六十年代香港的刻苦生活。羅坦言，每次重看仍不時會哭。「太多回憶了。懷念、喜悅、悲哀……我把這些感覺毫無保留地寫進去。」

電影構思早於二十多年前醞釀，直至2009年才著手籌備，而當時岑建勳所屬的大地傳播有限公司是《歲》片的第一位投資者。岑表示，其實是他不斷催促羅啟銳開戲。「他(羅啟銳)常說沒人對他的成長感興趣，我便跟他說：『這故事不止是你的，更是我們這代人的集體回憶。』就這樣，說服了他。」

懷舊片的製作成本高，張婉婷與羅啟銳還屬意任達華和吳君如主演，最少也要一千六百萬，於是他倆再找來其他夥伴投資，包括電影發展基金，但總預算必須限制在一千二百萬元內。幸好，兩位演員看了劇本後，都深受感動，願意以「親戚價」接拍。不過，香港鮮有適合拍攝的舊街景，張、羅想過到廣州及馬來西亞取景，卻剛巧得悉政府要重建永利街，發現那正是他倆想找的六十年代舊街景，遂向政



張婉婷 (左) 與舒琪 (右)
Mabel Cheung (left) and Shu Kei (right)



羅啟銳 (左) 與吳俊雄博士 (右)
Alex Law (left) and Dr Ng Chun-hung (right)

府申請在街道重建前拍攝一個月，電影才得以開拍。

《歲》片在正式公映前，先參加了第六十屆柏林影展，並獲得新生代單元兒童組最佳電影水晶熊獎，連帶隨後的票房高收超過二千三百萬元。不少觀眾更因而認識永利街，寫信爭取完整保留，之後市區重建局亦宣佈將永利街從重建項目中剔出，張婉婷與羅啟銳都為此感到高興。

變幻中記錄當下

然而，並非每次的消逝都可獲挽留。

1997年，港大宣佈何東夫人紀念堂即將拆卸重建。那是張婉婷曾入住的女生宿舍，收到消息後，她感到自己的青春回憶也彷彿隨之消逝。「之前多在美國或內地拍電影，驀然回首，始驚覺回歸將至，前景未明，很多自以為理所當然地存在的事物又轉瞬消失，但自己竟未曾拍過有關香港的故事，好好記錄。」

《玻璃之城》不止述說了兩代大學生的愛情故事，也是張婉婷與香港的愛情故事，寄託了她的夢想。「我把自己想做的事都放到女主角身上，她做的事都是我的願望，其中一樣就是學習駕駛小型飛機了。」而顧名思義，電影亦穿插了很多與「玻璃」相關的畫面，既有象徵現代化的玻璃幕牆大廈，亦有除夕倒數和迎接九七回歸時的水中倒影。張表示，拍攝黎明唱歌，

與舒淇對望時，更特意放了一塊玻璃在攝影機前。「攝影師馬楚成還在上面不規則地塗上花土令，營造出疑幻似真的感覺。」吳俊雄博士認為，片中的意象運用得很好，玻璃折射出來的光芒璀璨耀目，另一方面，它卻不堪大風吹襲，相當脆弱，彷彿訴說著這座城市的狀態。

從電影大師學習寫實手法

要數影響深遠的電影，張婉婷挑選了馬田史高西斯的《的士司機》。片中主角自越戰退伍後，開夜更的士維生，將紐約街頭的烏煙瘴氣以及黑幫、流氓、妓女等生活百態都看進眼內。而這些場景正是張當年在紐約留學時的所見所聞，令她感同身受。舒琪指，《的》片在實地拍攝，並沒刻意搭建場景，而羅拔迪尼路為揣摩角色更特意駕駛了兩個月的士，準備功夫充足。張婉婷非常欣賞這種寫實風格，並將之活用到電影創作，例如安排於《歲月神偷》中飾演鞋匠的任達華學習補鞋和造鞋，以及在拍攝《玻璃之城》前，要求黎明、舒淇等與港大學生及校友聯誼，投入大學的氛圍，令電影更具真情實感。

至於羅啟銳則選了米克尼高斯的《畢業生》。他說，已看過此片達十多遍，主角對前景的迷惘至今仍與他產生共鳴，而電影的對白、鏡頭擺佈、剪接技巧等都啟發了他，尤其欣賞片中運用的過場音

樂，為看似平凡的畫面增添寓意，相當賞心悅目。

望助年青導演行出第一步

回顧走過的電影路，張婉婷與羅啟銳可說歷盡香港電影業的高山低谷，縱然如此，吳俊雄博士卻形容二人像身處定格鏡頭，即使外面橫風橫雨，依然氣定神閒，始終如一地做著自己喜歡的事，在業界難得一見。張稱，人生必有起跌，能否有毅力再爬起來，才是關鍵。「有時真的會沒戲開，那就要給自己信心，不要沉下去，幸好我們兩個可以互相支持。」羅也同意，更指一部電影要做到叫好叫座，比心中所想困難很多倍。「你沒辦法 please (討好) 所有人，只能做到問心無愧。」

近年，張婉婷與羅啟銳回到校園擔任大學講師，而張更為母校英華女學校拍攝紀錄片，跟拍多位在千禧年出生的師妹達十年之久。接觸年青人的機會多了，二人亦更了解他們面對的困境，希望未來能以顧問或監製身份，扶助新導演拍出屬於這時代的香港故事。他倆更勉勵年青人要忠於自己，勇敢追夢，因為後悔和遺憾大多源自沒做到的事，而不是做了的事。「By all means, go ahead! (無論如何，前進吧!) 大膽往前走，總會找到新的路!」。■

張寶晶為香港電影資料館二級助理館長(研究及編輯)。

《玻璃之城》(1998): 拍攝黎明(左圖)唱歌與舒淇(右圖)對望時,張婉婷安排了一塊塗上花士令的玻璃放在攝影機前,營造出疑幻似真的感覺。

City of Glass (1998): When Mabel Cheung was filming the scene where Leon Lai (left photo) and Shu Qi (right photo) were gazing into each other's eyes, she put a glass with Vaseline on it in front of the camera, creating a feeling between dream and reality.



鳴謝橙天嘉禾娛樂集團
Courtesy of Orange Sky Golden Harvest Entertainment Group

In May 2021, the Archive began a new installation of 'Movie Talk', featuring Hong Kong film industry's 'golden partnership', Mabel Cheung and Alex Law, who are juggling various roles as a screenwriter, director and producer. The Archive screened four of the films they had created together, *An Autumn's Tale* (1987), *Painted Faces* (1988), *Echoes of the Rainbow* (2010) and *City of Glass* (1998), and one each of their favourite films that they had chosen, *Taxi Driver* (1976) and *The Graduate* (1967). After every screening, the 'Dynamic Duo Directors' talked with either producer of *An Autumn's Tale* and an investor in *Echoes of the Rainbow* John Sham, cultural critic Dr Ng Chun-hung or film critics Sam Ho and Shu Kei, to share stories of their adventures in the productions of those films and the sources of their inspirations.

The More Impassioned One Directs

Mabel Cheung and Alex Law met at New York University, and progressed from film school classmates to steady partners. They created numerous Hong Kong films that have become household names. Cheung said, every time they made a film together, they would see which of them is more impassioned towards the story, and that person would be the director. 'Alex is not very impassioned towards many things. I, on the other hand, am impassioned towards many things, and would often just shoot, willy-nilly. Ha-ha.' As an example, with *The Soong Sisters* (1997), Cheung was awestruck by the story from the start. 'Wow! That's so great! It's about the three most amazing women in history. That's even greater than the Kennedy family!' While Law just said, 'It's hard to do. We can't make that film.'

Alex Law admitted that he is quite sluggish. 'If I don't like that theme, I wouldn't want to spend too much time on it. But she (Mabel) is very brave. She

would take on a project before worrying about the details.' Cheung said that they have long since gotten used to each other's ways, and would agree to make a film when she liked it. 'I tend to run around like a headless chicken, while he is much more pragmatic.' Perhaps it is this clash between enthusiasm and calmness, this balance between yin and yang that causes them to work so well together and creates endless sparks of inspiration.

Colourful Dialogue in a Tale

Many of the films of Mabel Cheung and Alex Law are based on their own experiences. Their first film, *The Illegal Immigrant* (1985), is about a man faking his marriage in order to gain legal status in the US. It won Best Director at the 5th Hong Kong Film Awards, and the Special Jury Award at the 30th Asia Pacific Film Festival, impressing many with their early success. The next film, *An Autumn's Tale* is about a love story between a student aboard in New York and an ill-bred loafer living in Chinatown.

However, when they were looking for financial backing, because they insisted on casting the then 'box-office poison' Chow Yun-fat to play the lead Figurehead (aka Samuel Pang), they ran into many dead ends. Fortunately, the then-managing director of D & B Films Co., Ltd. John Sham was interested in the project, and finally gave them the green light. Sham recalled that, even on a first look at the script, he found the descriptions of the characters to be exquisitely detailed, causing him to feel the romance between the people of two very different social status. 'Many of the details are very precise. When I lived overseas, the Chinese in those Chinatowns behaved exactly like that. For example, they would have colloquial ways of referring to things like "autumn" or "making a telephone call".'

When they were studying in New York, Mabel and Alex would often hang out in Chinatown. While there, they got to know a guy nicknamed Chau Pei Ling (literally Wrinkled Lemon), on whom the Samuel Pang character was based. The colourful lines in the film often



《秋天的童話》(1987) 拍攝現場：(左起) 張婉婷、羅啟銳、鍾楚紅、周潤發。
On the set of *An Autumn's Tale* (1987): (from left) Mabel Cheung, Alex Law, Cherie Chung, Chow Yun-fat.

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came from his catchphrases. Cheung said that Chau Pei Ling was a sort of a 'righteous' gangster who had helped and encouraged them when they were at their lowest. Thus, *An Autumn's Tale* is not simply a collection of their New York memories, it is also a tribute to their very good friend.

Slipping Himself into a Film

An Autumn's Tale won box-office and critical acclaim. It made over HK\$20 million at the box office and won the three major prizes: Best Film, Best Screenplay and Best Cinematography at the 7th Hong Kong Film Awards. Mabel and Alex decided to take advantage of the momentum and go into pre-production for *Painted Faces*, a film about the childhood of the boys who would grow up to be Sammo Hung, Jackie Chan, Corey Yuen and other Yuen Clan members.

'You are as good as your last film' is Mabel Cheung's mantra. For that reason, the pre-production process of *Painted Faces* progressed extraordinarily smoothly. Their decision to cast Sammo Hung in the lead role

of Yu Zhanyuan even made film history by forging a co-production between rival film companies Golden Harvest and Shaw Brothers. Although Golden Harvest only brought Sammo Hung to the table, Law said Hung's salary was already equal to the production costs contributed by Shaws.

Painted Faces was Alex Law's directorial debut. Initially, he had wanted to make a film about his own childhood, but Shaws retorted, 'Who would want to see Alex Law's childhood?' So, he very mischievously put himself in *Painted Faces*. 'I was "Four-eyed Turtle", son of the tailor next door to the Hong Kong-China Opera Institute.'

Putting Psychology into Practice to Inspire Child Actors

Sam Ho stated it is most difficult to control children and animals in a film production. *Painted Faces* featured numerous child actors who had a lot of screen time. And yet the result was outstanding. His favourite scene was of some boys huddled together eating a piece of watermelon, and when

they had finished, they rubbed the watermelon rind over their faces. Mabel Cheung said that the scene was an improvised performance by the boys. The production unit gave them a piece of watermelon, and let them eat it. 'A child's creation is a work of art. As long as we cast the right (child) in the role and inspire him, he might completely outdo an adult.'

Mabel Cheung had studied child psychology, and knew that children must be given appropriate rewards before they would be motivated and interested to do something. So, for *Painted Faces* she established a 'star system' for the child actors. Do something well and get 10 stars. Do better, and get 20 stars. Successfully complete a difficult task, for example crying while clearly saying your lines, 100 stars; but being unable to cry when you need to cry, deduct 200 stars. 'The stars meant a lot to the children. To them, money is not important. They came every day to play. Everyone competed to get the most stars.' Cheung added that a director should never ask a child to read off the script. That would make a child sound too old for his age. This self-invented 'star system' was put to use again in *Echoes of the Rainbow*. Child actor Buzz Chung, who played Big Ears, was nominated for Best New Performer at the 29th Hong Kong Film Awards.

Windfall at Wing Lee Street

Echoes of the Rainbow was based on Alex Law's childhood. The point of view of the film was the naive and pure little brother of the family. It portrayed the hardships of a cobbler's family in 1960s Hong Kong. Law said that when he rewatches the film he would still sometimes cry. 'Too many memories. Yearnings, joys, sorrows.... I wrote all

of these feelings unabashedly into the film.'

The concept of the film had been brewing for over twenty years but pre-production did not begin until 2009. At the time, the company for which John Sham worked, Dadi Media Limited, became the film's first investor. Sham said, in fact he was the one who kept pushing Alex Law to start production on the film. 'He (Law) always said no one would be interested in the story of his childhood. I would tell him, "This is not just your story; it is a collective memory of our generation." That was how I convinced him.'

Nostalgia films require a high production budget. And Mabel Cheung and Alex Law insisted on casting Simon Yam and Sandra Ng to star. The total budget came to HK\$16 million. So they found other investment partners, including the Film Development Fund. But in order to qualify for that grant, the film's total budget must not exceed HK\$12 million. Fortunately, after both actors read the script, they were deeply touched, and accepted the roles at a 'family price'. But Hong Kong seldom has old street scenes suitable to make nostalgia films. Cheung and Law had thought about shooting on location in Guangzhou and Malaysia. But by coincidence, they heard that the government was about to re-develop Wing Lee Street. They discovered that it was exactly the 1960s style street they had been looking for. They applied to the government to film for one month before the redevelopment. Finally, film production could start.

Just before *Echoes of the Rainbow* was officially released, it received the Crystal Bear for the Best Film in the Children's Jury 'Generation Kplus' at the 60th Berlin International Film Festival. That achievement, coupled with the



《歲月神偷》(2010) 拍攝現場：(左起) 張婉婷、羅啟銳、任達華。
On the set of *Echoes of the Rainbow* (2010): (from left) Mabel Cheung, Alex Law, Simon Yam.

鳴謝美亞娛樂資訊集團有限公司
Courtesy of Mei Ah Entertainment Group Limited

film's subsequent excellent box-office takings of over HK\$23 million, introduced the audience to Wing Lee Street. Many wrote letters to appeal for a complete preservation of the street. Later, the Urban Renewal Authority also announced the removal of Wing Lee Street from the list of redevelopment projects. Mabel Cheung and Alex Law were very pleased about that.

Recording the Moment in Changing Times

However, not every loss can be rescued.

In 1997, the University of Hong Kong (HKU) announced that Lady Ho Tung Hall would be torn down and reconstructed. That was the female residential hall where Mabel Cheung had stayed. When she heard the news, she felt as if her own youth memories were about to be erased with the building. 'Previously, I had been making films in the US and the Mainland. Suddenly, I looked back and realised the Handover was about to happen, the future was uncertain, and a lot of things I had thought were permanent were about to vanish in the blink of an eye. And yet I had never filmed any stories about Hong Kong to make a proper record.'

City of Glass not only tells the love story of two generations of university students, it is also the love story of Mabel Cheung and Hong Kong. It carries with it all her dreams, past and present. 'I put all my aspirations into the female lead character. Everything she does is something I've wanted to do—including learning to fly a small plane.' As its title might give away, the film is interwoven with glass-related images. There are glass curtain wall clad buildings to symbolise modernisation, as well as reflections in the water at the New Year's Eve countdown and the Handover of Hong Kong. Cheung indicated that when she was filming the scene where Leon Lai was singing and he and Shu Qi were gazing into each other's eyes, she put a sheet of glass in front of the camera. 'Cinematographer Jingle Ma Chor-sing applied Vaseline to the glass in an irregular pattern, creating a feeling of it being between dream and reality.' Dr Ng Chun-hung believed that the use of the 'glass' imagery in the film was excellent. Glass refracts light into brilliant colourful beams; however, glass is very fragile and cannot withstand a major windstorm. This seems to aptly describe the situation of this city.



導演安排《歲月神偷》中飾演鞋匠的任達華學習補鞋和造鞋。The director arranged for Simon Yam, who played a cobbler in *Echoes of the Rainbow*, to learn shoe-making and shoe repair.

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Courtesy of Mei Ah Entertainment Group Limited



羅啟銳悄悄把自己放進《七小福》，「四眼龜」(中)的原型就是他。Alex Law mischievously slipped himself into *Painted Faces*. The prototype of the character 'Four-eyed Turtle' (middle) is Law himself.

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Learning to Portray Realism from a Master

Regarding the film that influenced her most deeply, Mabel Cheung chose Martin Scorsese's *Taxi Driver*. The lead character in the film is a Vietnam veteran who becomes a night-shift taxi driver. He sees all the depravities of life on the New York streets: gang activities, homelessness and prostitution, in the course of his work. Cheung had experienced or heard about the same things in her student days in New York, so she felt as if she were living the film. Shu Kei pointed out that *Taxi Driver* was filmed on location, and no special sets were built. In order to portray the character realistically, Robert De Niro even drove a night-shift taxi for two months, becoming thoroughly prepared to play the role. Mabel Cheung appreciates this style of realism and used it in her films. For example, for *Echoes of the Rainbow*, she arranged for Simon Yam, who played a cobbler, to learn shoemaking and shoe repair. Before filming *City of Glass*, she had Leon Lai, Shu Qi and the other actors portraying students to get together with present and former HKU students and feel the vibe of the university to make the film more realistic.

As for Alex Law, he chose Mike Nichols's *The Graduate*. He said, he had watched this film at least a dozen times. The perplexity about his future that the lead character felt resonates with Alex Law even today. In addition, the dialogue, camera work and editing techniques all inspired him. He especially appreciates the use of music in the film, which added layers of implied meaning to the seemingly plain-looking images, transforming them into pleasing visuals.

Hoping to Help Young Directors Take Their First Step

Looking back on their film careers, it can be said that Mabel Cheung and Alex Law have experienced all the hills and valleys of the Hong Kong film industry. In spite of this, Dr Ng Chun-hung described the two as living in a freeze-frame. No matter how stormy the weather may be outside, they are still calmly and consistently doing what they like to do. This is a rarity in the film industry. Cheung stated that there are always ups and downs in life, and the key is whether one can get back up when one is down. 'Sometimes we really don't have any film work. At those times, you must give yourself

confidence. Don't sink into depression. Fortunately, the two of us can give support to each other.' Law agreed, and further pointed out that it is often harder than that you can imagine for a film to gain box-office and critical acclaim. 'You can't please everyone; you can only do what you know is your best.'

In recent years, Mabel Cheung and Alex Law have gone back to school as university lecturers. Also, Cheung is currently making a documentary film for her secondary school *alma mater*, Ying Wa Girls' School, following numerous students born in the year 2000 for the past ten years. The more opportunities they have to spend time with young people, the more they realise the young people's troubles. The two hope, in the future, they might work as consultants or producers to groom new directors to film Hong Kong stories of this era. They also encourage young people to be true to themselves and be courageous in chasing their dreams, because regret usually comes from ruing lost opportunities, rather than having done something. 'By all means, go ahead! Boldly forge ahead and you will always find a new path!'. [Translated by Roberta Chin] ■

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從幕前到幕後的表現技巧 ——略談演員「金銓」

Performance Techniques In Front of and Behind the Camera: Brief Notes on 'Jin Quan' the Actor

喬奕思 Joyce Yang

在胡金銓初次自編自導《玉堂春》（1964）以前，儘管他也在一些電影中擔任美術、副導演等，其演員身份毫無疑問是最為突出的。他在1953年的幕前初演，本是兼差性質，在《笑聲淚痕》（原名《吃耳光的人》，嚴俊導演，1958年公映）中飾林黛的哥哥，頑劣不生性，戲份頗重。1958年他簽約為邵氏基本演員，因角色多變，被稱為「千面小生」；最後一次銀幕演出，是在他自編自導的第二部作品《大地兒女》（1965）中飾演小鎮的警察局長，在日軍到來時，做了游擊隊隊長，組織鎮上的人反抗。

據黃仁在《胡金銓的世界》中的統計，「金銓」演出了37部電影作品。¹按戲份，主演的作品達12部。目前留存有影片可看的有《笑聲淚痕》、《金鳳》（1956）、《江山美人》（1959）、《畸人艷婦》（1960）、《武則天》（1963）五部。「金銓」未必全然享受演戲，他解釋《大地兒女》中的演出主要是囿於合約束縛。自《大醉俠》（1966）始，他便專注幕後，開闢武俠類型新章。

然而，沒有幕前的「金銓」，又何來幕後胡金銓指導演員之心得？他親身演戲十多年的磨煉，鑄就他把握角色神態、肢體、表現力的能力，與影片的美學風格也息息相關。

胡金銓導演常常親身示範演戲，這一點不少與他合作過的演員都曾提到。鄭佩佩演出《大醉俠》



《笑聲淚痕》（1958）：信初（金銓飾）抒發遠大志向。
Laughter and Tears (1958): Xinchu (played by Jin Quan) expressing his great ambitions.

時，胡導演針對她身形的特點，專門為她設計服裝，然後現場示範她演戲的動作。石雋在回憶時稱，胡導演對演員的要求非常嚴格，他不喜歡過火的、誇張性的表演形式，也不喜歡表面化的，虛浮而不夠真實的表演。²可見胡金銓導演對表演效果分毫必較，有十分明晰的創作選擇。

胡金銓導演深諳表現的技巧。演員如何呈現自是其中重要的一環。2021年4月「尋·珍·記」節目開幕放映修復版《忠烈圖》（1975）。伍繼園「一陣風」的一身白衣，其行為舉止，展現風一般的輕盈靈活。徐楓以苗族裝扮飾演他的妻子，則側重靜，常以收斂穆靜的姿態設計為畫面帶來美的層次，對白極少，欲說還休一般，配合她角色塑造上的先抑後揚，一派流風餘韻。胡金銓對人物群像的設計，不僅各有獨到之處，還讓人留下對畫面構圖之深思熟慮、人物融於景中的深刻印象。此類對表演尺度的精準揣摩，可追溯自他早年的演員生涯。

《畸人艷婦》是金銓演員生涯的代表作。導演岳楓取用法國小說《鐘樓駝俠》的奇情，經本土化處理，改編為一個發生在澳門與香港

之間的美女與野獸故事。樂蒂是莊重純潔的澳門窮家女，為了家人，嫁給香港的白痴少爺龍郁生，這便是金銓所飾演的角色了。他手腳不伶俐，駝背，齙牙，滿臉麻子。胡金銓演繹畸形角色，殊不容易，且要配合劇情需要，慢慢減退「畸」的特點。龍郁生的出場尤為突出。胡金銓利用身材短小的特點，躲在表哥後面怕羞得不願意出來，吊足觀眾胃口，又交出孩子氣的鋪墊，讓人對這個外表醜陋的角色更多憐憫，而非厭惡。胡金銓得「千面小生」之名，非泛泛之詞。他為了突出龍的角色之畸，整部戲都做足了手部動作，左右手各有不平衡表現，以此強調角色揮之不去的自卑。跟冷小姐（樂蒂飾）相處一段時間後情感迸發，質問「人是上帝造的，你信嗎？那又為何不公平？」、「為甚麼上帝把我造出來是這樣的？」是全片的情感轉捩點，帶著觀眾將理解的天平拉向龍郁生一邊，也盡量抹平了角色由「畸人」跳躍到「好丈夫」形象的突兀之處。胡金銓在表演這一塊，花了心思去揣摩人物內心。《工商晚報》1961年3月19日的採訪中，他說：「演一個白痴般的角色，如果演不好而變成另一種滑稽角色。則這部『畸』片的效果，將不堪設想，我演龍郁生，就不敢叫觀眾惹笑，也不希望觀眾來可憐我，我用真實情感來打動觀眾，激起他們的同情……」³ 不讓角色成為笑柄，確實把握住了讓故事成立的關竅。

金銓在《畸》片中演出可聯繫到他更早在《金鳳》中另一次出彩的表現。《金鳳》是《翠翠》（1953）的姊妹篇，金銓飾演僅次於主角嚴俊與林黛的重要角色小癩子，頭上生癩痢，禿了幾塊，說話有點口吃，也是與龍郁生類近的特型角色。當時胡金銓24歲，小癩子一角更年輕，僅十幾歲，為此胡金銓特意剃了頭，看起來更年輕，也讓頭的癩禿更為顯眼。造型平板

瘦削，腰間掛條毛巾，是茶館的小幫工。林黛出場後，第一場鬥嘴的戲就是笑小癩子醜八怪。小癩子急起來用一口濃濃的北方口音去回敬她。雖是配角，在茶館裡跟客人下圍棋的戲碼生動調皮，十分稱職地插科打諢、穿針引線、添油加醋，在嚴俊與林黛多舛的戀情之間起一個輕鬆點綴調劑的作用，恰如其分，是不可或缺的配角。他在鏡頭前的分寸感相當準確，同時，他也擔任這部戲的副導演。

在金銓演出生涯的早期，他與嚴俊的合作相當多，也在與他的合作中嘗試了不少其他範疇，如《有口難言》（台：1955年公映；港：1962年公映）中，金銓不但演，也是第一次做副導演。金銓首演《笑聲淚痕》就是由嚴俊編導且主演的，胡金銓還負責道具陳設。嚴俊的演技相當優秀，相信他身兼多職的才能帶給胡金銓不少啟發。嚴俊在《笑》片中飾演遠大於本身年齡的父親角色，忍辱負重去做馬戲團砸球遊戲中「吃耳光」的小丑，只為了維持林黛、金銓等飾演的頑劣子女們的好生活。金銓個子不高，形象稚嫩，所以才能以22歲之齡演出這個少年角色。這部電影中金銓的一個片段值得單獨拿出來看。他們全家出遊到了山頂，鏡頭給了金銓一個特寫，他面對廣闊的香港景色，抒發遠大志向，要「在山頂上蓋大洋房」，「種四季常開的花」，父親（嚴俊飾）笑他哪裡會有這樣的好事，他答：「詩裡就有」、「幻想永遠是美的」。這個鏡頭中的金銓沒有那麼「太保」，反而意氣風發，有很多浪漫的想法，也是難得的在銀幕上看到這樣年輕的金銓了。金銓剛做演員的最初幾年常演不良少年，比如在《長巷》（1956）是個偷竊打架的頑劣之徒。至《馬路小天使》（1957）角色略轉向正派，飾演五個孤兒中的哥哥。之後在《三姊妹》（1957）、《擦鞋童》（1959）中



《金鳳》（1956）：金銓（右）飾演的「小癩子」生動調皮，在嚴俊（左）與林黛（中）多舛的戀情之間起了輕鬆點綴的調劑作用。

Golden Phoenix (1956): Jin Quan (right) plays the key role Scaldhead in the film, adding a bit of light relief to the turbulent romance between Yan Jun (left) and Linda Lin Dai (middle).

演出正派青年。總體上，他擅長的角色往往在外表上沒有優勢，但隨著故事推進逐漸表現內心的愛或正義感。

胡金銓對電影既全也通，他對演員如何表現的理解是他武俠美學特色之一。他看人，跟設計場景、道具一樣，準確如使用了一把尺子去量。他執導《大地兒女》，談到找演員，就有諸多銳利觀察，如樂蒂與陳厚「不像中國的鄉下人」，樂蒂哭的時候「像是微微地笑」⁴等，甚至對陳厚用手指頭指人這個動作像中國人還是外國人，也有一番考據式的研判。自演員經驗而來的這種眼力，助他塑造角色形象、對演員特徵揚長避短，這與他許多讓人驚嘆的藝術才能一起，奠定了他厚積薄發，展開導演生涯的基礎。■

註釋

- 1 黃仁編著：《胡金銓的世界》，台北：亞太圖書出版社，1999，頁94-95。
- 2 石雋：〈胡導演轉變我一生〉，《胡金銓的世界》，同註1，頁321。
- 3 江倫：〈與金銓談：畸人艷婦〉，《工商晚報》，1961年3月19日。
- 4 胡金銓：《胡金銓武俠電影作法》，香港：正文社出版有限公司，1998，頁60。

喬奕思，影評人，為香港電影評論學會會員。

《畸人艷婦》為「尋·珍·記」（30/4-31/12/2021）選映電影之一，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。

Before making his writing and directing debut in *The Story of Sue San* (1964), King Hu was mostly known as an actor, despite having worked in various other roles as well, such as art director and assistant director. His first onscreen performance was in 1953, somewhat a side job for Hu. He played the good for nothing brother of Linda Lin Dai in *Laughter and Tears* (aka *Humiliation for Sale*, directed by Yan Jun, 1958), a sizeable role. Hu signed on to become a contract actor at Shaw Brothers, and soon established himself as the actor with a thousand faces due to his versatility and range. His last onscreen performance was in *Sons of Good Earth* (1965), the second film he ever wrote and directed. He played a small-town police chief who becomes the captain of a team of guerrilla fighters, who rallies the people in his small town to join the resistance against Japanese invasion.

According to the statistics compiled by Huang Ren in *The World of King Hu*, Hu acted in 37 films under the name 'Jin Quan'.¹ He played the lead in 12 of them. Of these, the only five surviving titles are *Laughter and Tears*, *Golden Phoenix* (1956), *The Kingdom and the Beauty* (1959), *The Deformed* (1960), and *Empress Wu Tse-Tien* (1963). As 'Jin Quan', Hu did not seem to fully enjoy his acting career, explaining that his role in *Sons of Good Earth* was taken on due to contractual obligations. From *Come Drink With Me* (1966) onwards, he began to focus solely on his work behind the camera, famously pioneering new forms of expression in the *wuxia* genre.

Yet if there had been no actor 'Jin Quan', there would not have been King Hu, actors' director, who was so sensitive to his actors' performances and needs. His extensive personal experience of over ten years in front of the camera had honed his skills in understanding character manners, body language, and expressiveness, all of which are closely linked to his film aesthetics.

As director, Hu often demonstrated to his actors what he wanted by acting out the scenes himself, and this is frequently mentioned by performers



《忠烈圖》(1975): 胡導深諳表現的技巧,「一陣風」(白鷹飾)的一身白衣,展現風一般的輕盈靈活。

The Valiant Ones (1975): Director Hu was well-versed in expressive performance techniques in cinema. 'Gust of Wind' (played by Bai Ying) is a case in point. He is dressed in white; his gestures and body language reflect a breezy lightness and agility.

who had acted in his films. When Cheng Pei-pei starred in *Come Drink With Me*, Hu was heavily involved in her costume design, which was especially tailored for her body shape and features. He also personally acted out and performed the actions he wanted for her in various scenes. As Shih Chun reminisces, Hu had very high standards for his actors. He disliked exaggerated, over-the-top acting styles and also rejected surface-level, empty, and unrealistic performances.² It is apparent, therefore, that as a director, Hu was exacting in his vision for actors, and made very clear, conscious decisions in his artistic creations.

Hu was well-versed in expressive performance techniques in cinema, and understood deeply how actors presented their characters was an essential part of his storytelling. In *The Valiant Ones* (1975), the opening film of the 'Treasure-Hunt Stories' programme in April 2021, 'Gust of Wind' Wu Jiyuan is dressed in white.

His gestures and body language reflect a breezy lightness and agility. On the other hand, Hsu Feng plays his wife. Garbed in Miao clothing, she is a relatively quiet, stable presence, often adding to the layered beauty of the scene with her understated, solemn stature. She is a woman of few words, as though she leaves many things unsaid, befitting her character journey as she gradually comes out of her shell, and also adding to her sense of beauty and mystique. Hu's character designs for his cast are unique each in their own way, and complement each other visually in the composition of various frames and scenes. It leaves the audience with a strong impression that every frame has been composed carefully with a great deal of thought, as characters seem to merge perfectly with their backdrops. This level of precision that Hu demands in his actors' performances and characterisation can, to a large



《畸人艷婦》(1960): 金銓(中)與紅薇(左)、樂蒂(右)。「畸人」的造型經特別構思, 從外而內, 細膩演繹其內心感情變化。

The Deformed (1960): Jin Quan (middle) with Hong Wei (left) and Betty Loh Ti (right). Much thought was spent on conceptualising the titular 'deformed' character. From outer appearance to look within, Jin Quan obviously spent much effort on the psychological analysis of his character.

extent, be attributed to his early career as an actor.

The Deformed is one of the most representative works in Jin Quan's career as an actor. Inspired by the French novel *The Hunchback of Notre Dame*, director Griffin Yue Feng extracts and 'localises' the key elements of the tale, and tells the love story between two seemingly ill-matched protagonists that takes place in Macao and Hong Kong. Betty Loh Ti plays an innocent and impoverished young girl from Macao who has to marry the intellectually disabled Long Yusheng, the son of a rich family in Hong Kong. Jin Quan plays the titular 'deformed' character, a pockmarked hunchback with buck teeth who has difficulty moving around normally. To play this character was clearly a challenge for Jin Quan, who also had to gradually shed himself of certain 'deformities' as the story progressed.

One of the most memorable scenes is Yusheng's entrance, as Jin Quan makes use of his naturally small stature to shyly hide behind his cousin, which on the one hand, piques the audience's curiosity, and on the other hand, also hints at

the character's child-like qualities, inspiring pity rather than repulsion in this physically unattractive character. It is clear that Jin Quan is deserving of his title as 'actor with a thousand faces'. To highlight the 'deformity' of his character, he pays great attention to the movement of his hands, often creating an imbalance between his left and right arms, so as to underline the persistent sense of inferiority and the lack of confidence in the character. After spending some time together, Miss Leng (Betty Loh Ti) and Yusheng develop a relationship, and at one point, Yusheng questions, 'Do you believe that God created humans? If so, why is He so unjust?', 'Why did God make me this way?' His outburst is the emotional turning point of the film, leading the audience towards understanding and accepting his character, and transitioning as smoothly as possible from 'deformed man' to the image of a 'good husband'. Jin Quan obviously spent much effort on the psychological analysis of his character and on perfecting his performance. In an interview with *The Kung Sheung Evening News* dated 19 March 1961,

he explained, 'When performing such a character, one may easily make the mistake of turning him into a laughing stock, which in the case of this film, would be an utter disaster. As Long Yusheng, I didn't want to make the audience laugh and didn't desire their pity. I wanted to use real emotions to move them and stimulate their sense of empathy...'¹³ In refusing to let his character become a 'laughing stock', Jin Quan accurately grasped the nature of his character and how he fit in the overall narrative of the film.

Jin Quan's performance in *The Deformed* can be compared to his other excellent turn in the earlier *Golden Phoenix*, companion film to *Singing Under the Moon* (1953). In *Golden Phoenix*, Jin Quan plays the key role of Scaldhead, second in importance only to the couple played by Yan Jun and Linda Lin Dai. Jin Quan's character has fungal infections on his head and stutters as he speaks—like Yusheng in *The Deformed*, he is a physically and socially awkward character. Jin Quan was 24 years of age at the time, but Scaldhead was meant to be a mere teenager, so Jin Quan shaved his head to appear younger for the role, and also thereby drawing attention to the fungal patches on his head. Skinny and unassuming, he hangs a dishtowel around his waist—typically dressed as a teahouse helper in period films. As Linda Lin Dai makes her entrance, she immediately engages in a war of words with Scaldhead, calling him 'ugly'. In a fit of anger, Scaldhead reciprocates with a thick northern accent. Although he was a supporting player, Jin Quan is animated and impish in his scenes, especially the one where he plays chess with his customers. Overall, he fulfils the requirements of his part, occasionally throwing out smart remarks, bringing together disparate narrative threads, stirring the pot,

and adding a bit of light relief to the turbulent romance between Yan Jun and Linda Lin Dai. Jin Quan's adept performance becomes an indispensable part of the film. Not only is he a measured, effective performer in the film, but he is also the assistant director of the production.

In his early acting career, Jin Quan worked quite frequently with Yan Jun. In many of their collaborations, Jin Quan was allowed to experiment with jobs other than merely actor. For example, he becomes assistant director for the first time in *Unspeakable Truths* (Taiwan: 1955; Hong Kong: 1962), on top of his acting duties. His first acting debut, *Laughter and Tears*, was written and directed by Yan, who also starred as its leading man. Likewise, Jin Quan took on multiple roles in the production, as he was responsible for props and sets. Yan was an accomplished actor, and his many talents behind the camera must have deeply inspired Hu. In *Laughter and Tears*, Yan aged himself up to play the character of a father who has to endure daily humiliation as a clown who gets 'slapped' for laughs at a circus, for the sake of putting food on the table for his naughty children, played by Linda Lin Dai, Jin Quan, etc. Jin Quan takes advantage of his small frame and youthful appearance to play a teenager, despite already 22 years of age.

One Jin Quan scene stands out in particular in this film: as the family goes out on a day trip to the Peak, there is a close-up of Jin Quan as he faces the panoramic views of Hong Kong and expresses his ambitions to 'build a great mansion on the Peak' and 'plant flowers that will be in bloom no matter the season'. His father (Yan Jun) laughs and doubts whether such amazing things could exist, and Jin Quan replies, 'They do in poetry.', 'Fantasies are always



《笑聲淚痕》(1958): 形象稚嫩的金銓(右一)與(左起)藍青、嚴俊、林黛。一家子各懷心事, 有喜有悲。

Laughter and Tears (1958): Casting opposite (from left) Lan Qing, Yan Jun and Linda Lin Dai, Jin Quan (1st right) takes advantage of his youthful appearance to play a teenager. Each member of the family has his or her own private ambitions, sharing with the audiences both their happiness and sorrow.

beautiful.' It is a rare glimpse of young Jin Quan not as a 'teddy boy', but rather, in rare form as a confident and idealistic youth. Most of his early roles were young misfits, such as the rascal who steals and gets into fights in *The Long Lane* (1956). His image improves slightly in *Little Angels of the Streets* (1957), as he plays the elder brother of five orphans. Later, he would gradually transition into roles that were upstanding young men, such as *The Three Sisters* (1957) and *The Shoeshine Boy* (1959). Overall, he excelled as physically unassuming characters but would later reveal their softer sides or their inner righteousness as the story progressed.

King Hu's knowledge of cinema was wide-ranging as it was deep, and an important part of his *wuxia* film aesthetics was his understanding of how to express theme and character. He dealt with characters with the same level of precision as he did with set and prop design. When directing *Sons of Good Earth*, he described his process of casting the film and also shared some sharp observations about the actors, such as how Betty Loh Ti and Peter Chen Ho 'did not

seem like Chinese peasants', and that Loh cried 'like she was smiling slightly'.⁴ He also conducted in-depth analysis into whether Chen's gesture of using his finger to point at someone was done like a Chinese or a foreigner. Such powers of observation, accumulated from years of experience as an actor, helped Hu create unforgettable characters and also help play to his cast's strengths. Compounded with his other considerable artistic gifts, his understanding of and eye for great performances helped establish a solid foundation for his directorial career.

[Translated by Rachel Ng] ■

Notes

- 1 *The World of King Hu*, Huang Ren (ed), Taipei: Asia-Pacific Press, 1999, pp 94-95 (in Chinese).
- 2 Shih Chun, 'King Hu Changed My Life', *The World of King Hu*, ibid, p 321 (in Chinese).
- 3 Jiang Lun, 'An Interview with King Hu: On *The Deformed*', *The Kung Sheung Evening News*, 19 March 1961, (in Chinese).
- 4 King Hu, *A Touch of King Hu*, Hong Kong: Rightman Publishing Limited, 1998, p 60 (in Chinese).

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The Deformed is featured in our screening programme 'Treasure-Hunt Stories'. For details, please refer to the *Hong Kong Film Archive Special Vicennial Edition* or the *HKFA's website*.



「太平」面面觀：重塑昔日光景情懷

Soak in the Past: The Many Ways of Defining 'Tai Ping'

黃綺妮 Natasha Wong

盛世的太平戲院有如美人整妝的一抹嫣紅，叫人沉醉。話當年，盛大演出，以至華人團體招待英國皇室成員或政府高官，都選址太平。日治時期，太平戲院被徵用為「宿泊所」，還是屏住呼吸生存下來。直至八十年代停業，戲院拆卸，屹立七十多年的太平正式落幕。適逢香港電影資料館二十周年誌慶，本館特設「故紙堆中覓『太平』盛世」展覽，並配合舉行四場座談會，從不同角度訴說太平的故事。本期《通訊》將率先回顧首三個座談的點滴。

「太平」的那個年華

5月30日第一場座談會「追憶『太平』年華」，邀得太平第三代院主源碧福女士率先登場。源小姐頭上頂著貝雷帽，一身英氣，與主持周荔嬌暢談當年她在戲院成長時的生活點滴。有關最早的太平戲院回憶，小時候的源小姐非常有口福，戲院的一段巷子，士多、食檔林立，檔主都追著小碧福送她零食。回憶往事，現場觀眾中不少特地前來的街坊，大有共鳴。

問及當時太平戲院有兒童椅之說，源小姐斬釘截鐵地否定這傳聞。她解釋：「太平當時做大戲，設有果枱，有些觀眾沒另外買票帶小孩入場，便讓孩子坐在旁邊的小枱子上。這些並非兒童椅來的！」這美麗的誤會惹得全場哄然大笑。

在戲院1981年結業至2006年捐贈文物期間，源小姐悉心保存為

數眾多的「藏品」廿多年之久。直至與友人茶聚，才談及捐贈戲院文物的可能。「因為積存的東西太多太雜亂，我不想別人難做，所以對丁新豹博士說，你可能找到有用的東西，可能找不到。但丁博士對我說這些都是寶！」

從文字藝術看源氏氣質

6月27日第二場座談會，由何思穎以「太平文字：從文物看書寫藝術」為題主講。不說不知，掌管太平戲院命脈的第二代院主源詹勳並非攻讀與營商有關的學科出身，而是就讀香港大學文學院。談吐用字顯風骨，源氏當時與殖民政府交往經常要用英文執筆寫信，留下了不少公文。講者遂選析部分文件，與觀眾探討源氏的行文及文字藝術風格。

作為當時社會的精英，源

詹勳曾致函庫務司 (Colonial Treasurer)。由於戲院在較為偏遠的石塘咀，為增加收入，他申請在中環設立分銷處，亦窺見他當時視在港的商業精英為目標觀眾。何思穎認為源氏對英文掌握很好，一段一句，峰迴路轉。信末一句：「Should this application be approved by you, we trust that the admission numbers will be improved and the Entertainment Tax will be increased.」（若這申請得以順利審批，相信入場觀影人數連帶娛樂稅亦會上揚。）——有點 passive-aggressive（被動的攻擊性）地進行暗示性的游說，甚至有點利誘成分，反映源氏懂得運用文字藝術，達到目的。

何思穎引用另一封相信是源氏代表一眾戲院老闆，向政府申請減低娛樂稅的信件，盛讚這是



「追憶『太平』年華」：源碧福（左）與主持周荔嬌（右）。
"Throwback 'Tai Ping' Good Old Days": Beryl Yuen (left) with host Janice Chow (right).

「vigorous writing」（筆鋒峭拔）的英文範本。信件一方面形容經濟環境「deplorable」（惡劣），一方面恭謹、尊敬地表示強烈要求：「(we) respectfully request... unless some relief is granted... we have grave doubts...」（我們謹要求……除非得到特定支援……否則我們不敢說……）何思穎認為，「vigorous writing」要求用字準確簡潔，這與華人書寫的思維相反。「我們寫東西要留白、曖昧、含蓄、有深度。」源氏能靈活掌握不同語言思維和語境，這樣的例子在太平的書信文物中比比皆是。

從展廳重塑源氏書房的手繪數碼油畫可見，源氏不但研讀文學，閒時亦閱讀法律及醫學書籍，反映當時作為精英的生態，亦反映父母輩對培養精英的心態。何思穎直言，源氏真是個「Renaissance Man」（博學多才的人）！

解構太平兩代建築

7月18日第三場座談會，葉泳詩主講「從建築看太平戲院」，從點、線、面解讀太平戲院的建築特色。1903年落成與1931年重建的兩代太平戲院，設計迥異，體現一幢建築物的功能轉變如何帶動空間設計的轉變，並側說建築物美學與

實用性相互平衡的重要。

西方歌劇院的聚眾建築，靈感來自宗教場所，葉泳詩比照太平1903年的建築構想，其拱形設計、立面堂皇的入口（portal），均參照了西方古典建築的空間次序。

1903年的太平設計，顯然受愛德華式風格影響，建築物料為磚石。隨著功能轉變，1931年的新設計不再受古典建築風格所限，比如「對稱」再不是最重要的原則，反而更注重實用功能，帶來更多可能性，如容許角落（兩條街道的交匯點）成為入口。

壁畫亦是第二代太平內部建築的一大特色。葉泳詩指出，其中的三裸女圖令人聯想到文藝復興時期拉斐爾的「美惠三女神」。另一裸女與天鵝的壁畫讓人直接聯繫到米高安哲羅的「麗達與天鵝」，這亦印證源氏受西方古典繪畫的影響之深。

最後一場座談會「太平戲院與社群：公共事務與個人回憶」，由丁穎茵博士和楊秀卓主講。觀賞粵劇與電影之外，太平與社群的形成，更是一段別開生面的社會文化故事。這場將於9月26日舉行，萬勿錯過。■

黃綺妮為香港電影資料館英文編輯

During its most prosperous era, Tai Ping Theatre was like red rouge on the cheeks of a Cantonese Opera star. It was eye-catching and pleasantly mesmerising. In the good old days, it was the place to be. Various Chinese associations could comfortably host British royalty and high-ranking government officials there. When Hong Kong was occupied by the Japanese, the Tai Ping Theatre was requisitioned as a 'Temporary Night Shelter', and there was nothing the theatre's owner could do about it but to find meaning in the suffering. It was officially torn down during the 1980s, marking the final chapter of the theatre which had lasted for over seven decades. In commemoration of the HKFA's 20th Anniversary, the exhibition 'Out of the Past—From the Tai Ping Treasure Trove' is now running in conjunction with four seminars, which highlight the treasure trove that is Tai Ping Theatre in a variety of ways. The following are highlights of the first three seminars and their key takeaways.

Those Were the Good Old Years

The first seminar 'Throwback "Tai Ping" Good Old Days' was held on 30 May. With her outfit topped off by a beret, Tai Ping Theatre's third-generation owner Beryl Yuen showed up dressed in gender-fluid clothing and stood out with androgynous flair. Host Janice Chow spoke to Yuen, who candidly recounted her upbringing. Her earliest childhood memory harked back to a time when she was blessed with 'gourmet's luck'. As there were plenty of Hong Kong-style food stalls and stores located in the back alley behind the theatre, she was chased by storekeepers who pleased her with



葉詠詩解讀兩代太平戲院的建築特色

Audrey Yip decodes the architectural characteristics of the two generations of Tai Ping Theatre.



何思穎選析源詹勳的書信，探討其文字藝術風格。

Sam Ho explores Yuen Jim-fan's writing and elements of his style in the letters.

a wide range of assorted snacks. Her memory struck a chord with members of the audience who came from the same old neighbourhood.

When asked if there had been children's seats in Tai Ping Theatre, Yuen laughed this off. She explained, 'At the time, we had Cantonese opera performances and there was usually an extra table to hold fruit. Audience members who brought along their young children who did not have booked seats naturally let their children sit on the table. These were not children's seats!' This 'perfect mistake' caused the audience to laugh out loud.

After the theatre closed down, between the years 1981 and 2006, all the theatre artefacts were donated to the Hong Kong government. In other words, Yuen spent over 20 years caring and looking after the collection.

One day Yuen found herself having tea with friends and the collection was brought up. She talked about possibly donating the collection. 'Since we had accumulated a wide array of unorganised items, I felt honesty was the best policy. So I told Dr Joesph Ting he could take a look and see if he could find some useful stuff in there—and if not he could forget it. However, Dr Ting revealed that we had a treasure trove on our hands!'

The Art of Writing: In a Class of His Own

The second seminar 'Tai Ping Words: The Art of Writing in Yuen Family Documents' was held on 27 June, featuring Sam Ho as the speaker. Ho analysed letters from Yuen Jim-fan, second-generation owner of Tai Ping Theatre. Although perhaps unknown by many, he studied at the Faculty of Arts of The University of Hong Kong, instead of studying anything business related. As the saying goes, the pen is mightier than the sword. Yuen wrote many excellent English letters to the Colonial Hong Kong Government at the time. During the seminar, Ho explored Yuen's writing and elements of his style in the letters where the theatre was brought up.

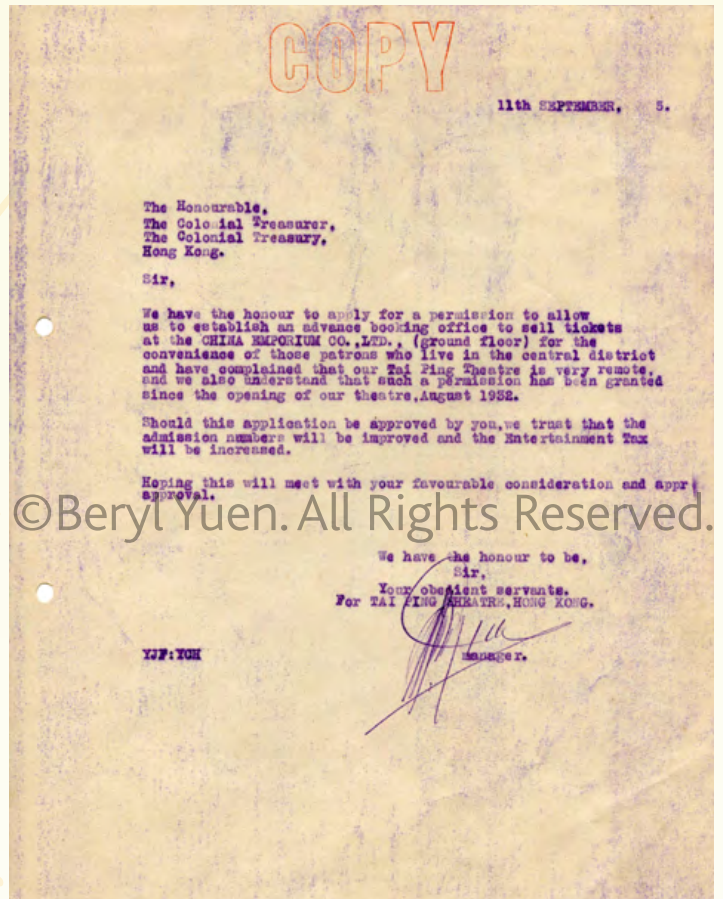
Yuen once penned a letter to the Colonial Treasurer. As the theatre was located in far-off Shek Tong Tsui, he filed an application to set up an advance booking office in Central to increase revenues. This showed he saw the Hong Kong commercial elites as a potential target audience. Ho agreed that Yuen had a good grasp of the English language. For example, the first paragraph consists of one single sentence, yet it is beautifully paced and has lots of hidden twists and turns. It ends with this concluding remark: 'Should this application be approved

by you, we trust that the admission numbers will be improved and the Entertainment Tax will be increased'. Ho pointed out that this was actually sugar-coated passive aggression, offering an inducement of enhanced tax income. This showed how Yuen used writing to his own advantage.

Another letter cited by Ho was written by Yuen on behalf of a theatre-owners group. The aim of this letter was to ask the government to reduce entertainment tax. Ho praised the letter as an exemplary example of 'vigorous writing' in English. On the one hand, the letter describes the economy at the time as being 'deplorable', but on the other hand, Yuen remained courteous and respectful during the letter, but also firm with his demands. '(we) respectfully request... unless some relief is granted... we have grave doubts...' Yuen wrote. Ho pointed out that vigorous writing is concise and precise writing, which is different from the mindset of Chinese people. 'We always leave something unsaid in our writing, trying for ambiguity, reservations and depth.' Yuen was an ambivert. There are plenty of examples in Yuen's correspondences that show his flexibility in handling different linguistic mindsets and contexts.

Some other clues about Yuen's intellectual capacity are also

源詹動致庫務司信
A letter from Yuen Jim-fan
to the Colonial Treasurer



illustrated by the digital oil painting in the exhibition hall, which re-creates Yuen's study. As well as literature, Yuen also read law and medicine, which his book collections reveal. It is a testimony to the era and the elites of the time. It also mirrors the expectations of the parents during that period, who hoped to nurture the next generation of elites through education. Ho stated outright that Yuen was truly a Renaissance Man.

Decoding the Architecture of Two Generations

The third seminar 'Tai Ping Theatre: An Architectural Perspective' was hosted by Audrey Yip on 18 July. Yip attempted to dissect the architectural characteristics of Tai Ping Theatre from a three-dimensional angle. Tai Ping Theatre, which was originally built in 1903, differed greatly in terms of architecture from the second generation theatre, rebuilt in 1931. This shows how the functional transformation of a building drives the transformation of spatial design, as well as the importance of striking a balance between architectural aesthetics and functionality.

Certain architectures are designed for crowds and big numbers. Western opera houses are an example of this, which draw inspiration from religious buildings.

Audrey compared the 1903 architectural blueprint of the Tai Ping Theatre to western structures, drawing similarities in terms of their arches and portal design.

The 1903 architectural design of Tai Ping Theatre was clearly influenced by the Edwardian era, using masonry as the base material. With the change of function, the new design in 1931 was no longer 'hindered' by limitations of the classical architectural style. For example, 'symmetry' was no longer the most important element. Instead, the design was more about practical functionality, creating more possibilities for the imagination. Less compromises needed to be made and they could do things like placing the entrance at the junction of two roads.

Mural paintings are also a major feature of the interior design in the second-generation Tai Ping Theatre. Audrey pointed out that

the painting of the three nude women are reminiscent of *The Three Graces* by the famed Raphael from the Renaissance. Another mural painting of a nude girl and a swan directly connects our imagination to Michelangelo's *Leda and the Swan*, which also confirms how Western classical paintings influenced Yuen's aesthetic choices.

The final seminar 'Tai Ping Theatre and Communities: Public Affairs and Personal Memories' will be hosted by Dr Vivian Ting and Yeung Sau-cheuk. Tai Ping Theatre was more than just a place where Cantonese operas were held and films were shown—it also played a crucial role in the community. This final seminar will be an interesting story about socio-cultural development. It is scheduled on 26 September. Don't miss your chance to see it. ■

Natasha Wong is English Editor of the HKFA.

「衣裳說——從戲服看電影戲法」網上直播

First Live Stream: 'Let's Talk Clothes—Looking at Movie Magic through Costumes'

陳彥儒 Eunice Chan

本館首個網上直播節目「光影中的二三事 衣裳說——從戲服看電影戲法」於5月8日帶大家走進香港碩果僅存的戲服租賃公司「尋寶」，並特地請來衣常足服飾供應有限公司負責人甘碧玲（玲姐）和電影美術及服裝指導張西美暢談戲服與幕前幕後的軼事。

究竟戲服是如何體現香港電影美學呢？張西美抖動《葉問》電影系列中的一襲傳統黑色男裝長衫，彷彿抖出箇中玄機。戲服不但可增添電影的美感，更有助電影說故事。她解釋這件馬褂是以較重的布料製成，當演員完成有力的動作，布料會展現強烈的動感，這跟歐美多以緊身服裝突顯演員身形的做法不同。

戲服除了奔放動感的一面，也有「內在美」。玲姐展示一件宛如跟阮玲玉同時代、印有白花的褐色旗袍。沒有拉鍊，也沒有襯裡，其設計符合電影二、三十年代的背景。因當時拉鍊尚未發明，旗袍是以盤扣繫上，而女士們一般會在內裡另搭底裙。再加上當時以平胸為美，因此旗袍採用T字型的剪裁，展現流暢的線條。話雖如此，張西美推測三十年代未必有這款布料。她指《阮玲玉》（1992）的美指朴若木，刻意藉戲服及環境營造眼花繚亂的效果，以配合當時動蕩的時代背景和角色的複雜心理狀態。



（左起）張西美、節目主持吳穎嫻（本館節目組二級助理館長）、甘碧玲
(From left) Edith Cheung, host Wing Ng (HKFA Assistant Curator II, Programming), Kam Bik-ling

可見，戲服既是當代時裝潮流的載體，也承載著影人創作電影的心思。

近年，玲姐一直思考如何把從各處搜集得來的物品與大眾分享。她打算按緩急先後，分批用電腦整理物品資料，並把照片上傳至網頁，方便大眾查閱。這跟本館的藏品管理系統有異曲同工之妙。儘

管數碼化的過程艱鉅，又耗費大量的人力及時間，但只要能讓更多人接觸到珍貴的藏品和資料，把這些「寶」承傳下去，一切的努力都是值得的。■

陳彥儒為香港電影資料館博物館助理

本活動以粵語主講，精彩片段將上載至香港電影資料館的YouTube頻道，供大眾觀賞，詳情請瀏覽本館網頁。

- 1 有賴玲姐悉心打理，戲服才能「青春永駐」。
Thanks to Sister Ling's utmost care, the costumes are kept 'forever youthful'.
- 2 電影設定在拉鏈尚未發明的年代，戲中的旗袍皆以盤扣繫上。
As the film is set in an age before the invention of zip fasteners, all *qipao* costumes are tied together by frog closures.
- 3 張西美指戲服上各式各樣的布料，記錄著香港布業的百態。
According to Edith, the plethora of fabrics used for costumes reflect the prosperous, multifaceted textile industry in Hong Kong.



On 8 May at the Film Archive's first-ever live-streamed programme, 'Two or Three Things about Film: Let's Talk Clothes—Looking at Movie Magic through Costumes', we led audiences on a treasure hunt to Hong Kong's one and only film costumes rental store, Costume Depot Rental & Production Co. Ltd., where its head Kam Bik-ling (Sister Ling) and famed art director and costume designer Edith Cheung shared some fascinating costumes stories that happened on and off screen.

How does costume embody the aesthetics of Hong Kong cinema? The answer revealed itself as Edith was flapping in the air a traditional black *cheongsam* worn by the title hero in the film series *Ip Man*. Costume is not just part of the visuals but a medium to tell the story. Since this *cheongsam* was made of relatively heavy fabric, during an action sequence the garment evoked a strong sense of motion, as opposed to the close-fitting costumes in most American and European movies designed to accentuate the wearer's body contours.

Alongside its vibrant charm, film costume also has its 'inner beauty'. Sister Ling showed us a *qipao* dress similar to those in the days of screen goddess Ruan Lingyu. Embroidered with white flowers, the brown *qipao* has no zip nor lining, which was the

norm in the 1920s and 30s when her films were shot. As zip had yet to be invented by then, the average *qipao* was tied together by frog closures, while ladies usually wore an additional base garment beneath. And since flat-chested women were considered beautiful at that time, *qipao* usually adopted a T-cut to show the body figure to good advantage.

On a different note, Edith deduced that the fabric for the *qipao* in her hands might not have existed by the 1930s. She added that Pan Lai, art director of *Center Stage* (1992), consciously imparted a flowery, dazzling touch on the costumes and the film sets as a reflection of the turbulent times and the complex inner world of its characters. Indeed, costume mirrors not only fashion trends but the creative musings of filmmakers.

In recent years, Sister Ling has been contemplating on how to share with the public the artefacts she had gathered from various sources. She is planning to tidy up the data of her possessions in batches, according to their urgency and importance, and upload photographs to a website for easy access. This has something in common with the Film Archive's Museums Collection Management System. Although digitisation is an arduous undertaking which calls for a huge amount of manpower and time, as long as these precious items can be reached by more people and passed down to future generations, all the toil is worthwhile. [Translated by Elbe Lau] ■

Eunice Chan is Museum Assistant of the HKFA. This programme was conducted in Cantonese and highlights will be broadcast on the HKFA YouTube channel. See the HKFA's website for more.

細味光影記憶——與眾同歡「開放日」手記

Memories of Light and Shadow: 'Fun Day' at the Hong Kong Film Archive

香港電影資料館二十周年誌慶，特設與眾同歡「開放日」，於5月29日舉行。環繞主題「搜集與分享」構思了「齊做放映師」、「神秘放映」及「文化活現之旅」三項活動，讓公眾透過參與這些別開生面的活動，增加對資料館工作的認識，同時細味香港電影的歷史。

A 'Fun Day' was held on 29 May in commemoration of the 20th anniversary of the Hong Kong Film Archive. The theme of our anniversary celebration was 'Acquisition and Sharing', around which three activities were designed: 'Let's Project!', 'Mystery Screening', and 'A Trip Through Time'. Together, they offered a creative way for the general public to learn more about the Archive's work, as well as gain a deeper understanding of Hong Kong film history.

齊做放映師

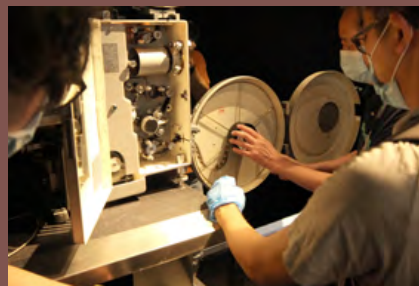
Let's Project!

當我們安坐電影院看電影時，可知放映背後的奧秘？「齊做放映師」讓大家親身體驗菲林放映的過程，近距離了解放映機的運作原理，感受菲林影像獨有的質感。

「這是一段菲林，菲林一側的黑線是聲軌。」一級助理館長（修復）勞啟明偕同修復組同事，向參加者講解菲林放映的知識。當菲林經過畫門時，燈箱發出的強烈光線，會把影像投射至銀幕上；聲軌上的波紋狀訊號，則經解碼器編譯後會被轉換成聲音訊號。雖然是次活動只用上小型放映機，此番體驗也讓參加者大呼「過癮」。

勞啟明指踏入數碼年代，現時已鮮有機會在電影院觀賞菲林電影。為了妥善保存菲林，本館設有恆溫恆濕的菲林儲存庫，也會利用數碼技術為菲林製作「替身」，減低對菲林電影的耗損。他希望這次活動除了讓大家體驗放映師的日常，也了解資料館的修復工作及保存菲林電影的意義。

是次工作坊反應熱烈，於6月12日再度舉辦，讓更多參加者感受菲林電影的魅力。



參加者在指導下將菲林放進放映機內
A participant puts a strip of film into the projector under guidance



關上掩門，開啟摩打及光源，銀幕上就有色有聲起來。
After closing the machine and turning on the motor and the lamp, voila, we have both images and sound!

As we ensconce ourselves in the cinema to watch a film, how much do we know about the secrets behind the projection process? The 'Let's Project!' activity let the public gain first-hand experience of film projection and get up close and personal with the mechanics of a film projector, allowing them to better appreciate the unique cinematic experience that celluloid brings to the big-screen.

'This is a strip of film, and the black line along the edge of the film is the soundtrack,' explained Koven Lo, Assistant Curator I of the Conservation Unit. Lo was leading a group of Conservation team members in explaining the basics of film projection. As the film strip passes through the gate, the lamp emits a strong light that projects the image onto a screen. At the same time, the wave form patterns on the soundtrack are decoded and then transmitted as sound signals. Although only a small film projector was used for this activity, the experience was nonetheless an eye-opener for participants.

According to Lo, as we step into the digital age, we now seldom have the chance to watch celluloid films at the cinema. In order to preserve its film collection, the Archive has a temperature- and humidity-controlled film vault. Furthermore, it makes digital copies of its films, so as to reduce the risk of damage and deterioration. Lo hoped that the 'Let's Project!' activity would not only let the public experience a day in the life of a film projectionist, but also helped them gain more insight into the conservation work at the Archive and the importance of preserving films.

Due to popular demand, the workshop was held again on 12 June to allow more participants the opportunity to experience the magic of celluloid and love for the cinema.



勞啟明（右三）向參加者講解菲林放映的知識
Koven Lo (3rd right) explains the process of film projection to participants

神秘放映 Mystery Screening

不知道前來觀賞的是甚麼電影？可會叫你更是期待？這個別開生面，名為「神秘放映」的四場放映節目，映前談講者趣談「幕後花絮」，漸漸揭開神秘面紗……

香港最多產的電影導演

為活動揭開序幕的是香港最多產電影導演珠璣執導的《辣手碎情花》（1949）。二級助理館長（電腦系統）許佩琳指出，珠璣年僅21歲已首次執導，一生執導超過二百五十部電影，作品產量高而種類多元，包括歌舞片、粵劇戲曲片、文藝倫理片等。

資料館放映次數最多的電影

二級助理館長（節目）吳穎嫻介紹，《寒夜》（1955）是本館早期修復的一批影片之一，根據手上的紀錄，曾六度（2004、2005、2007、2010、2011及2017年）於本館放映，標記著我們竭力修復及保存香港電影文化與大眾分享的起點。

資料館第一部從海外搜集回來的電影

一級助理館長（節目）陳彩玉話說從頭，1992年本館尚在籌備階段，時任經理唐富雄到英國取經，赫然發現《人海孤鴻》（1960）電影彩色菲林，及後運送回港，成為館藏。原來當時的香港彩色菲林需運往外國沖印，拷貝送港後，底片留下了在當地的沖印公司。

資料館全人最想看的電影

二級助理館長（研究及編輯）張寶晶談到，《甜蜜蜜》（1996）以著名歌手鄧麗君的名曲，串連男、女主角的悲歡離合，不但深受本館全人歡迎，成為是次票選之冠，當年更囊括多項電影大獎，票房與口碑俱佳。

盡歡之餘，有觀眾表示，即使是昔日看過的電影，至今仍讓他們想一再回味。每次重看電影的新發現、新感受，彷彿延續著自己與電影的故事。

If you walked into a movie theatre without knowing what the film was going to be, how would you feel? A stronger sense of anticipation, perhaps? This innovative 'Mystery Screening' programme featured four screenings, with pre-screening talks on 'behind-the-scenes' stories that helped to unveil the mystery films....

The Hong Kong film director who has made the most films

The opening film of the 'Mystery Screening' programme is *To Kill the Love* (1949) by Chu Kea, the most prolific filmmaker in Hong Kong history. According to Jodie Hui, Assistant Curator II of the Systems Unit, Chu Kea made his directorial debut at the mere age of 21. In the course of his career, he directed over 250 films. His productivity was matched by his versatility and range. His output included musicals, Cantonese opera films, *wenyi* and family melodrama films etc.

The film with the most screenings at the Hong Kong Film Archive

Introduced by Wing Ng, Assistant Curator II of the Programming Unit, *It Was a Cold Winter Night* (1955) made its seventh appearance at an Archive screening. As one of the earliest batches of films to be restored, it was previously screened, according to existing record, in 2004, 2005, 2007, 2010, 2011 and 2017. It is a testament to the Archive's exceptional efforts in restoring and conserving Hong Kong film history and culture, and our mission to share the fruits of our efforts with the public.

The first film acquired overseas by the Hong Kong Film Archive

As retold by Priscilla Chan, Assistant Curator I of the Programming Unit, the story began in 1992, when the Archive was still in the planning stage. Then-manager Dennis Tong travelled to the UK to learn about film conservation, and during his trip, he came across the colour film reel of *The Orphan* (1960). He arranged for it to be shipped back to Hong Kong and since then, it became part of the Archive's collection. Back in those days, colour films in Hong Kong had to be printed overseas. After the copies were delivered back to Hong Kong, the original print remained in the printing facility there.

The most anticipated film of the Hong Kong Film Archive staff

Cheung Po-ching, Assistant Curator II of the Research & Editorial Unit, explained how *Comrades, Almost a Love Story* (1996) uses the famous pop tunes of renowned songstress Teresa Teng to weave together the bittersweet romance of the two protagonists in the film. An immensely popular film that achieved both critical and box-office success, it received the most votes in our in-house election, and was also the winner of many film awards back in its day.

For some audience members, they always treasure the opportunity to experience and savour again a film they have watched before. Every re-watch is a continuation of our love story with cinema, bringing about new discoveries and new emotions.



二級助理館長（電腦系統）許佩琳
Jodie Hui, Assistant Curator II (Systems)
of HKFA



二級助理館長（節目）吳穎嫻
Wing Ng, Assistant Curator II
(Programming) of HKFA



一級助理館長（節目）陳彩玉
Priscilla Chan, Assistant Curator I
(Programming) of HKFA



二級助理館長（研究及編輯）張寶晶
Cheung Po-ching, Assistant Curator II
(Research & Editorial) of HKFA

文化活現之旅 A Trip Through Time

三節「文化活現之旅」，分別由丁穎茵博士、葉泳詩及周荔嬌作導賞。講解同時輔以相關的歷史圖片及影片，參與者彷彿乘著時光機，回顧當年的建築特色、行業百態，解構太平戲院與社區群體密不可分的關係。

導賞團乘車從香港電影資料館出發，經過太平戲院院主源氏在皇后大道中一帶的活動地點，然後駛至皇后大道西421號——太平戲院的舊址。丁博士述說二十世紀初的太平戲院不僅放映影畫，還邀請中外各大表演團體演出戲曲、魔術、雜技等，是該區華人重要的娛樂場所，亦足見源氏多元化的人脈網絡。此外，太平戲院還曾借出場地作節慶祭典、商會聚會及討論公共事務之用，遂成為人文與文化的交流地，亦印證戲院和周邊社群建立的互惠互利關係。

太平戲院的輝煌時代與塘西的各行各業息息相關。周荔嬌指，在戲院的不遠處是昔日有名的金陵酒家，周壽臣爵士、羅旭蘇爵士等顯赫名人都曾是座上客。繼續前行至山道，則是當年不少公子哥兒流連消遣的煙花之地。太平戲院盡享地緣優勢，客源不絕，電影散場後，觀眾又會光顧附近的商店，形成一個環環相扣的消費圈。

放眼望去，沿途盡是密集的樓宇，猶如闖進石屎森林。若不是有舊照為憑，我們難以領略昔日般咸道一帶充滿歐洲風情的景貌。葉泳詩解釋1888年通過的《歐洲人住宅區保留條例》規定該區只可興建歐式建築，一般出入該區的人非富則貴，而太平戲院第一代院主源杏翹和粵劇名伶馬師曾的故居，皆坐落在般咸道。

香港城市發展急速，導賞團所到之處已是滄海桑田，參加者加以想像，才能意會當年日夜歌舞昇平、伶影相輝映的「太平盛世」。有賴各界在保護文物、承傳歷史文化方面的努力，我們才可在感慨城市變遷的同時，悠然神往。 ■

Dr Vivian Ting, Audrey Yip and Janice Chow served as tour guides for the three parts of the 'A Trip Through Time' activity. Their introductions were accompanied by historical photos and video clips, and altogether, they led our participants on a journey through time. A range of topics about Hong Kong culture and life in the past were covered, from architecture to industry, in order to better understand the inextricable relationship between Tai Ping Theatre and the community it was situated in.

The tour group set off by coach from the Archive, passing by Queen's Road Central, around which the Yuen family, owners of Tai Ping Theatre, often spent their time. Finally, the coach reached its destination at 421 Queen's Road West, the site of the former Tai Ping Theatre. According to Dr Ting, at the turn of the 20th century, Tai Ping Theatre did not only show films, but also invited local and overseas performing troupes to perform opera plays, magic, acrobatics, etc. In effect, it was a key entertainment venue for the Chinese community in the district, as well as a perfect showcase for the Yuens' circle of influence. Furthermore, the theatre was rented out for festival celebrations, business gatherings, and town-hall discussions, thereby becoming a place for cultural and social exchange. It was apparent that Tai Ping Theatre enjoyed a mutually beneficial relationship with its neighbouring communities.



周荔嬌闡釋太平一帶消費圈如何環環相扣

Janice Chow explains how a closely linked commercial zone is formed around the Tai Ping Theatre.



丁穎茵博士從舊照片中的金陵酒家，說人文薈萃之地的軼事。

Dr Vivian Ting uses an old photo to recount the history of Kam Ling Restaurant, amusing us with anecdotes of how the restaurant was frequented by distinguished celebrity artists.



葉泳詩與大家實地「穿越」，領略昔日風貌。

Audrey Yip leads our participants on a journey through time.

The heyday of Tai Ping Theatre was intricately linked with other businesses in Tong Sai (modern-day Shek Tong Tsui). As pointed out by Janice Chow, the Tai Ping Theatre was close to Kam Ling Restaurant, where distinguished celebrity artists such as Sir Shouson Chow and Sir Robert Hormus Kotewall visited. Further along was Hill Road, a red-light district that was frequented by many of the wealthy patrons of the day. Thanks to its superb geographical location, Tai Ping Theatre benefitted from an interminable flow of customers. After watching a movie at the theatre, audiences would then visit the nearby businesses, thus forming a closely linked commercial zone.

Driving through the streets, our tour group saw a seemingly endless row of buildings, very much an urban jungle scene common in Hong Kong today. If not for old photos of the site, one would have found it difficult to believe that Bonham Street and its surroundings used to be filled with European-style architecture. Audrey Yip explained that the European District Reservation Ordinance, passed in 1888, had stipulated that only European style architecture could be built in the district. Therefore, its residents were almost exclusively the wealthy upper class. For example, Yuen Hang-kiu, first generation owner of Tai Ping Theatre, and Cantonese opera superstar Ma Si-tsang both lived on Bonham Road.

Given the rapid pace of development in Hong Kong, most of the places visited as part of the tour have experienced great changes. One had to suspend disbelief in order to imagine the glory days of song and dance, of glamour and glitz at the Tai Ping. Thanks to the myriad efforts of many different parties in artefact preservation, historical research and cultural heritage, we are able to fondly recapture the magic of the past while experiencing historical change and transformation. [Translated by Rachel Ng] ■



「文化活現之旅」：齊齊往塘西尋找「太平」昔日足跡。
'A Trip Through Time': Let's ride to Tong Sai and re-discover the past of the Tai Ping Theatre.



團隊迎來資料館首個開放日
Ready for our first fun day!

「尋·珍·記」映後談

The Post-Screening Talks of 'Treasure-Hunt Stories'

「尋·珍·記」6至7月的映後談，由搜集人員、影人、學者以至音樂人，在多個周六演繹他們的電影故事。豐富內容接踵而來，8至12月繼續呈獻多個角度迥異的環節。

The post-screening talks for 'Treasure-Hunt Stories', held on many consecutive Saturdays between June and July 2021, featured the cinematic journeys of various acquisition staff, filmmakers, scholars as well as a musician. In the upcoming months from August to December, there are more exciting programmes to look forward to, as the Archive continues to offer more sessions of wide-ranging angles.

建館初期搜集電影的二三事 5/6/2021

Two or Three Things on Collecting Films at the Beginning of the Archive

林覺聲與唐詠詩皆是本館的前任館長，兩人在九十年代曾先後擔任搜集經理。在《長相思》（1947）映後談中，他們分享「那些年」的搜集故事，尤其在建館初期，搜集工作的確遇到不少挑戰，幸得多位前輩的支持和信任，協助資料館將散落各處的電影尋回，才讓這些影片重現觀眾眼前。《長相思》是製片家繆康義（繆伯）於1994年捐贈的影片之一，亦是本館首批處理的硝酸片菲林。林覺聲記得當年這批易燃片的儲存環境一般，能倖存下來，實屬奇蹟。唐詠詩認為繆伯的發行事業做得相當成功，早在六十年代已經收集到大量影片發行，尤其感激他的後人將大部分的影片捐贈予本館收藏。說到底，兩位講者都有感前輩們對電影的熱誠，與他們多年來的交往充滿人情味，可說是一份非常有「情」的工作。



（左起）唐詠詩、林覺聲、主持陳彩玉
(From left) Angela Tong, Richie Lam, host Priscilla Chan

Both Richie Lam and Angela Tong used to be the Head of the Hong Kong Film Archive, and both served as Acquisition Managers during the 1990s. In the post-screening talk of *An All-Consuming Love* (1947), Lam and Tong shared anecdotes on film acquisitions during the yesteryears. They were candid in recalling the various challenges encountered in acquiring films at the inception of the Archive. However, they were fortunate enough to gain the support and trust of many film veterans who helped in discovering these lost and scattered films for the enjoyment of the audience. The film *An All-Consuming Love* was in fact one of the films donated by film producer Miu Hong-nee in 1994. It was also

part of the first collection of nitrate films handled by the Film Archive. Lam remembered that the storage environment for this batch of highly flammable films was moderate at best, and it was indeed a miracle that the films survived. Tong commented on Miu's enormous success in film distribution as he already collected a large number of films for distribution by the 1960s. We were especially grateful to Miu's descendants for donating the majority of their films which became part of the Archive's collection. The two speakers could feel the passion towards films from these industry veterans. They also spoke of the warm and genuine interactions over the years, making their work engaging and filled with positive sentiments.

談「桃源」的電影緣 12/6/2021

On Tao Yuen's Involvement in Films

桃源電影企業公司創辦人李會桃及李羅舜華之子李幼慧在《夜光杯（上集）》（1961）映後談分享父母在影圈的軼事。李會桃原本從事教科書出版，因緣際會下結識到幾位電影人，於1958年創辦桃源電影企業公司，十年間出品了36部電影，留下多部經典之作，包括《獅吼記》（1959）、《跨鳳乘龍》（1959）、《夜光杯（上集）》、《夜光杯（大結局）》（1961）等。李會桃夫婦心繫文教界，曾多次帶同電影及放映機到學校舉辦放映會。李幼慧談到1994年適值業主收回片倉，在好友穿針引線下，母親決定將影片移送本館，他亦慶幸這批電影有緣與觀眾再會。



李幼慧 Eric Li

Eric Li, son of Li Wui-tao and Li Law Shun-wah who established Tao Yuen Motion Picture Development Company, shared about his parents' involvements in the film industry at the post-screening talk of *The Magic Cup, Part One* (1961). Li Wui-tao was originally engaged in textbook publishing. After having met several filmmakers by chance, he established Tao Yuen in 1958. Within ten years, the film company produced 36 films, many of which were film classics, including *The Lion's Roar* (1959), *The Happy Wedding* (1959), *The Magic Cup, Part One*, and *The Magic Cup, Concluding Episode* (1961). Li Wui-tao and his wife remained dedicated to the education sector, and often brought both the film and film projector to schools for screenings. Eric Li recalled on the film warehouse's landlord terminating the lease in 1994. His mother then decided to donate the films to the Archive. Li was also grateful that these films were able to be enjoyed by the public again.

無聲電影與現場伴奏 細說香港旅遊美景 19/6/2021

Eight Hundred Heroes and Hong Kong Scenery Shorts: Silent Films with Live Accompaniment

是次《八百壯士》(1938)、《香港風景》(1936)及《香港風貌》(1930-1940)放映，邀請到恩尼·哥柏斯作現場音樂伴奏。《八百壯士》為據「八一三」歷史事件改編的默片，悠揚起伏的配樂與人民齊心抗戰的情節互相呼應，更顯得節奏緊湊。緊接放映的兩部香港風光短片，哥柏斯更為無聲的畫面加上聲音的色彩。映後談講者丁穎茵博士以該兩部短片作延伸討論，配合早年出版的旅遊書籍資料，闡述由1880年至1930年代的香港旅遊發展進程。觀眾亦踴躍分享了對薄扶林、山頂等地的欣賞及回憶，交流所思所想。



由恩尼·哥柏斯作現場音樂伴奏
Live music accompaniment by Ernesto Maurice Corpus



丁穎茵博士 Dr Vivian Ting

The screenings of *Eight Hundred Heroes* (1938), *Views of Hong Kong* (1936), and *Hong Kong Sceneries* (1930-1940) were embellished with the live music accompaniment by Ernesto Maurice Corpus. *Eight Hundred Heroes* is based on The Battle of Shanghai; its rise and

fall music echoed scenes of solidarity and resistance, tightening the rhythm. This was followed by two Hong Kong scenery shorts with Corpus's accompaniment. The post-screening speaker Dr Vivian Ting initiated a discussion on the two shorts. Introducing information from early travel publications, she elaborated on Hong Kong's tourism development from 1880s to the 1930s. In response, participants enthusiastically shared their appreciation for and memories of Pok Fu Lam, the Peak and other areas.

追逐彩色 追逐青春 19/6/2021

Those Were the Days: Colourful Youth

《彩色青春》(1966)首映時締造當時鮮見的粵語片票房神話，亦是影迷公主陳寶珠及銀壇玉女蕭芳芳唯一合演的青春歌舞電影。吳俊雄博士認為該片導演余河(即陳雲)成功造星，塑造出兩位女主角的青春玉女形象。無論是服裝、道具，抑或是顏色處理及鏡位運用均恰到好處，成功配合彩色畫面技術要求。片中除記錄著導演對當時社會轉變的回應，亦表達其對青年的期盼。雖然影片未能較深入探討年青人的想法，但這不只是一部青春歌舞片，更是見證香港電影業的脈絡，承接戲曲片，造就粵語片六十年代中後期的一批燦爛之作。



吳俊雄博士 Dr Ng Chun-hung

Colourful Youth (1966) was a huge box-office hit, a rarity among the Cantonese films at the time. It is also the only youth-oriented sing-song film co-starring both Connie Chan Po-chu and Josephine Siao Fong-fong. Dr Ng Chun-hung discussed how the director Yu Ho (alias Chan Wan) made the two female leads into perfect teen idols. Multiple facets of the film including costumes, sets, colour palettes and camera angles were done just right to make this colour film

impeccable. The film was not only the director's potent response on societal changes but also his expectations towards the youths even when young people's thoughts were not explored in depth. It bore more significance than being a youth-oriented sing-song film, serving as context to the development of Hong Kong films and as a shining example of Cantonese films in the mid and late 1960s after the pinnacle of Chinese opera films.

充滿時代感的《星座奇趣錄》 26/6/2021

Star Wonderfun: Youth and Modernity

映後談邀來《星座奇趣錄》(1976)男主角賈思樂分享，並由影評人何思穎主持。此片是賈初登銀幕之作，那時他剛入行不久，雖曾演出電視劇，演戲方面能夠應付，卻被後期配音難倒。因他是個「半唐番」，不懂看中文，又要兼顧口形來配，結果頻頻「NG」



賈思樂(左)與主持何思穎(右)
Louie Castro (left) and host Sam Ho (right)

(重來)。賈思樂憶述，吳回導演很關心演員，知道他不諳中文，會加倍耐心地講解每場戲，感覺就像爸爸。何思穎則認為，吳導適應力強，製作「快靚正」，又銳意創新，運用段落式喜劇說故事，具時代觸覺。

Hosted by Sam Ho, the post-screening talk featured the multi-hyphenate actor and performing artist Louie Castro. He was still a rookie in the entertainment industry then, having had some TV drama experience, and *Star Wonderfun* (1976) was his first film role. Castro was confident with acting, but felt that the post-production dubbing was challenging. As a person of mixed race, he could not read Chinese and also had to make sure that his lines matched with the shape of his lips onscreen, therefore frequently flubbing his lines and requiring multiple takes. As Castro recalled, Ng Wui was a

fatherly director who cared deeply about his cast, and when he realised that Castro was not entirely fluent in Chinese, he patiently explained each scene to the young actor. Ho also praised Ng for his adaptability and ability to deliver high-quality films within a short production time. Ng was also bold and innovative, and his use of comedy and the vignette structure showcased his modern touch.

面向世界的《廣島廿八》 3/7/2021

Hiroshima 28: Going Global

《廣島廿八》（1974）從原爆二代的角度訴說核戰的禍害，影評人舒琪認為，此題材足見龍剛導演面向世界的廣闊視野。然而，七十年代中，香港經濟全面起飛，瀟灑商業至上的氣氛，電影製作亦以類型片、喜劇等為主，此片宣揚的世界和平思想在當時被批評為不切實際。《廣島廿八》為國語片，由香港演員飾演日本人，限制甚多，舒琪指出，龍導雖對演員、日本禮儀等細節有嚴格要求，但仍顯得不自然，加上部分角色背景交代模糊，都令電影欠缺說服力，不過龍導在藝術上的進取心還是值得肯定的。



舒琪 Shu Kei

Through the story of second-generation atomic bomb survivor, *Hiroshima 28* (1974) is a passionate indictment against nuclear war. Film critic Shu Kei believed that this film is evidence of director Patrick Lung Kong's global vision. Back in the 1970s, Hong Kong's economy was taking off and there was a general atmosphere of intense commercialism. Likewise, Hong Kong cinema was dominated by genre films and comedies. Against this social context, *Hiroshima 28*'s message of world peace was deemed impractical. As a Mandarin film with Hong Kong actors playing Japanese characters, there were certain inherent limitations to the film. As Shu Kei suggested, although Lung had exacting standards for his cast and their performance of Japanese rituals, the final product felt incongruent and unnatural. On top of this, the backgrounds of certain characters were vaguely defined, which, all in all, detracted from the film's believability. Nonetheless, Lung's artistic ambition deserves recognition.

以藝術直觀現實的《寒夜》

It Was a Cold Winter Night:

Where Art Reflects Reality

17/7/2021

《寒夜》（1955）放諸不同年代，都深深打動觀眾，引起不同的迴響。是次映後談由何思穎聯同節目組的黎珮瑤、祝迪詩，一起分享觀後感，並討論作品的改編手法。祝迪詩從原著小說與電影中呈現的婆媳關係，探討當代社會興起的新女性主義。黎珮瑤透過電影中所營造的意象，帶出對傳統家庭觀念的討論，以及藝術如何彌補戲劇邏輯的不完整。何思穎則認為電影中象徵性的場景不僅深化了故事的主題，更刻劃出在中西文化、新舊思想碰撞的當代中國社會。



（左起）何思穎、黎珮瑤、祝迪詩
(From left) Sam Ho, Angela Lai, Kiz Chuk

It Was a Cold Winter Night (1955) is a timeless piece. The post-screening talk was presented by Sam Ho, along with Angela Lai and Kiz Chuk from the Programming Unit. The relationship between mother-in-law and daughter-in-law was demonstrated in both the original novel and the film; from this, Chuk delved into the then-emerging new feminism. Through the film's symbology, Lai discoursed on the traditional construct of family, and the ways art filled in the gaps that pertained in narrative logic. Ho believed that the film's mise-en-scene with figurative meanings not only intensifies its theme, but also serves as an emblem for contemporary Chinese society, where collision between Eastern and Western cultures, and between old and new ideologies takes place.

《女殺手》：串連今昔的「寶珠」

Lady Bond: Connie Chan Po-chu Forever

31/7/2021

近年鮮有機會放映的《女殺手》（1966），吸引新知舊雨聚首一堂，何思穎再度聯同黎珮瑤、祝迪詩分享心得。片中海上大戰一段非常激烈，黎珮瑤特別提到，寶珠可是親身上陣，英姿颯颯的她，打破當年女性的刻板形象。其實片頭中女殺手已一人分裂成三個，何思穎指這般多姿而深沉的表現，成功捕捉劇變中的社會面貌，而又反映傳統與新價值觀的平衡。寶珠是位巨星，形象卻很是平實，祝迪詩認為這個大反差，來自其超強的親和力。問到現場一眾珠迷，她們紛紛表示生命中深受偶像影響，做人重情重義！

Lady Bond (1966), a classic rarely available on the big screen nowadays, attracted a sizeable crowd of longtime fans and new audiences at its screening. Once again, Sam Ho, Angela Lai, and Kiz Chuk discussed and shared their insights into the film. In particular, Lai highlighted the intense fight scene at sea, which Connie Chan performed herself. Her spirited turn as an action heroine broke barriers for female representation onscreen at the time. Ho also drew attention to the opening sequence of the film, where Chan's Lady Bond is split into three distinct personas. This level of sophistication and depth in Chan's performance was an effective reflection of changing social dynamics of the times, and also a balance between traditional and newfound values in society. As a superstar in Hong Kong cinema, Chan's public image nevertheless is founded in her relatability and humbleness. This contrast, as Chuk pointed out, stems from Chan's inherent, extreme approachability. The sharing session also gave space for Chan's diehard fans to express their thoughts and feelings about their idol. To them, Chan has been a strong, positive influence in their lives, and her loyalty towards those around her was deemed especially inspiring.

薛家燕與「光影夢工場」

Nancy Sit Kar-yin and 'Glory of Light and Shadow'

六、七月間，薛家燕兩度蒞臨香港電影資料館，每每帶來熱鬧與歡欣，魅力沒法擋。

Nancy Sit Kar-yin graced the Archive with her presence twice in June and July respectively. Her jovial nature made everyone like her as soon as they met her!

談《狗咬狗骨》的當年情

On Nostalgia from *Dog Bites Dog Bone*

「影畫早晨：家燕與小田」以薛家燕與黎小田主演兼合導的《狗咬狗骨》（1978）揭開序幕，6月25日家燕姐親臨與觀眾一起觀賞該片，滿堂歡笑。她尤其懷念好拍檔黎小田，並大讚對方創作的電影主題曲琅琅上口。談到片中有不少動作場面，她表示拍攝過程甚為辛苦，但電影中滿載與吳孟達、張國榮等多位演員合作的回憶，笑料和情懷兼備，值得一再回味。同場加映她贈予本館的《薛家燕南遊特輯》（1967），讓觀眾一睹當年影迷把啟德機場圍得水泄不通的哄動場面。原來當時有位在機場送行的影迷，這天亦來到放映現場。家燕姐感謝影迷們多年來的支持，也很高興能藉此機會跟觀眾分享當年軼事。



家燕與影迷們
Nancy Sit and her film fans

The 'Morning Matinee—Nancy and Michael' programme kicks off with *Dog Bites Dog Bone* (1978) that features Nancy Sit Kar-yin and Michael Lai as the two leads and co-directors. On 25 June, the affable Sit attended the screening along with the audience that enjoyed the event with lots of laughter in the house. Sit was especially nostalgic about her partner Michael Lai, and was all praises towards Lai who composed the film's memorable theme song. Sit spoke of the challenging filming process as there were many action scenes. At the same time, the film is filled with fond memories of her collaborations with

many actors, including Ng Mang-tat and Leslie Cheung, making the film worth cherishing with its humour and sentimental value. The event also featured the additional screening of *Nancy Sit Kar-yin Visits Singapore and Malaysia* (1967) which was donated to the Archive by Sit with footages of the overwhelming crowd of fans at the Kai Tak Airport when the actress left Hong Kong. Also in attendance at the screening was a fan of Sit who was actually at the scene. Sit was immensely grateful for her fans' support over the years, and was very happy to take this opportunity to share the anecdotes from the yesteryears with the audience.



薛家燕蒞臨「家燕與小田」節目開幕
Nancy Sit Kar-yin graced her presence at the opening of 'Nancy and Michael'

「夢工場」光影相傳

'Glory of Light and Shadow': Legacy and Heritage

為慶祝香港電影資料館二十周年，本館呈獻全新節目「光影夢工場」，由縱橫影壇逾六十載的薛家燕主持，於其新城電台節目《開心大派對》播出。每集以各香港電影類型為主題，與來自不同崗位的影人，暢談他們的電影歷程、對香港電影的所思所感，以及如何傳承香港電影精神等。

為隆重其事，首集於7月24日在本館舉行，既有現場觀眾，同時設網上直播。是集集嘉賓為跨媒體泰斗鄭丹瑞（旦哥）及新生代演員蔡瀚億（BabyJohn）和蘇麗珊，與家燕姐暢談初入行時得前輩提攜及啟發的難忘經歷。

In celebration of the 20th anniversary of the Hong Kong Film Archive, we proudly present an original radio show 'Glory of Light and Shadow', to be hosted by Nancy Sit as a brand new segment of her Metro Broadcast radio programme *Happy Party*. With over 60 years of entertainment industry experience under her belt, Sit will talk to different guests from the film industry in each episode, to share their cinematic journey, insights on Hong Kong cinema as well as views on inheriting Hong Kong's film spirit and legacy, while at the same time exploring and appreciating diverse film genres.

To commemorate its inaugural broadcast, the episode was held at the Archive on 24 July, with a live audience and also livestreamed online. The guests of the episode included multi-hyphenate entertainer Lawrence Cheng, newcomer actors BabyJohn Choi Hon-yick and Cecilia So, and together they sat down for a fun-filled discussion on their unforgettable experiences when they first started out in the industry and how they benefitted from the support and inspiration from previous generations of filmmakers.

剛出道的蔡瀚億有幸參演黃修平導演的《狂舞派》(2013)，有充足的時間去排戲和理解這部電影；其後，演出《催眠·裁決》(2019)時，深受鄭則仕啟導。無獨有偶，蘇麗珊分享演出《催》片時，角色情緒複雜，令她過度緊張，幸得張家輝的幫助和鼓勵。前輩都是從新人

走過來的，旦哥特別感謝楊權導演當年對他這位影壇初哥信任有加，是以他特別願意聆聽年輕人的想法，這樣作品才不會「離地」。誠如家燕姐所言，電影是一項集體創作。「光影相傳」，實有賴數代影人在過程中互相成就，才能一起推動電影發展。

本集節目重溫見本館的YouTube頻道。本節目接著由7月31日至10月2日，逢星期六下午三時至四時，一連十集，在新城知訊台播出。萬勿錯過！



(左起) 鄭丹瑞、蘇麗珊、薛家燕、蔡瀚億
(From left) Lawrence Cheng, Cecilia So, Nancy Sit, BabyJohn Choi Hon-yick

Newcomer BabyJohn starred in *The Way We Dance* (2013), directed by Adam Wong Sau-ping. During the shoot, he was given ample time to rehearse and think about the film. Subsequently, he was cast in *Guilt by Design* (2019), where he learnt a lot with the guidance and support from veteran actor Kent Cheng. Cecilia So also starred in *Guilt by Design* and she felt nervous playing a character with such complex emotions. Fortunately, she received encouragement from fellow actor Nick Cheung. Indeed, every veteran had once been a novice, and Lawrence Cheng is no exception. He is especially grateful to director Yeung Kuen for the trust placed in him during the early stage of his career. Therefore, Cheng himself is now especially open to listening to ideas from

his younger collaborators, so as to ensure that his work keeps up with the times. As Nancy Sit astutely pointed out, film is a collaborative form of creative endeavour. Thanks to many different generations of filmmakers exchanging ideas and experience, and offering mutual support to each other, Hong Kong cinema can continue to develop and build on its rich legacy and heritage.

In case you missed out on our first episode, please visit our YouTube channel. The 10 episodes are broadcast on Saturdays (3pm to 4pm) from 31 July to 2 October on Metro Info radio channel. Don't miss the chance!

紀念馬師曾 | In Memory of Ma Si-tsang

趨時的《野花香》 21/5/2021

The Milieu is the Meaning: Wild Flowers are Sweeter

映後談講者劉銳認為《野花香》(1950)一片，是久被忽視的佳作。馬師曾無論表演家庭樂，還是逐步沉淪色慾，都絲絲入扣，內涵豐富，不帶伶人拍電影難脫行當化的習氣之餘，更將精練通透的演技與導演洪叔雲的電影技藝無縫結合。洪氏悉心描繪中產家庭的生活，藉仿真置景和繁複走位，將人物呈現於廣大的社會環境，難得具寫實主義而不妄加批判。劉銳指三十年代粵劇《野花香》和首部同名影片類同德國電影《藍天使》(1930)，1950年版本則明顯參考荷里活電影《寒夜飛屍》(1944)和《蕩婦離魂記》(1945)。當年不乏粵語片改編本身挪借西片的粵劇，此片則一改再改，可見馬氏趨時而不拘泥。

Wild Flowers are Sweeter (1950) is considered an overlooked gem by speaker Lau Yam at the post-screening talk. Ma Si-tsang's sophisticated acting complements the craft of director Hung Suk-wan who portrays in detail the lives of the middle class. The characters come alive under the perspective of the social environment at large with a realist yet non-judgmental stance. On the different versions of *Wild Flowers are Sweeter*, Lau pointed out that both the Cantonese opera during the 1930s and its first film version of the same name are similar to the German film *Der Blaue Engel* (1930). The 1950 version, on the other hand, has obviously drawn references from Hollywood films including *The Woman in the Window* (1944) and *Scarlet Street* (1945). The multiple adaptations of this film are testaments to how Ma was up to date with the trends and flexible in his artistic endeavours.

《賊王子》的改編 18/6/2021

Adaptation of The Thief of Bagdad

講者吳月華博士介紹1924年的荷里活電影《八達城之盜》，曾先後被改編成粵劇和粵語片。當中陳天縱、陳非農和馬師曾共同創作的粵劇《賊王子》是首屆大羅天劇團的作品。其富有阿拉伯風情的故事題材，廣受觀眾歡迎，繼而在1939和1958年兩度改編成同名粵語片。吳月華認為儘管1939年馬師曾主演的《賊王子》已散佚，但從報刊資料推斷電影屬當時的「大製作」。是次放映何非凡和梅綺主演的版本，歌唱片裡演員演唱俱佳，結合動作特技及笑料，生動有趣，側面說明這些改編作品的成功之道。

Speaker Dr Stephanie Ng gave an introduction of the Hollywood film *The Thief of Bagdad* made in 1924 which was adapted into both Cantonese opera and Cantonese films. It was first adapted into the Cantonese opera *Prince of Thieves*, co-created by Chan Tin-tsung, Chan Fei-nung and Ma Si-tsang, and was part of Tai Law Tin Opera Troupe's first set of repertoire. It was well-received and adapted twice into Cantonese films. According to Ng, although the 1939 film version *Vagabond Prince* starring Ma Si-tsang has been lost, it was considered a 'major production' at the time. The 1958 version currently screened featuring Ho Fei-fan and Mui Yee is an exuberant spectacle that demonstrates the successes of these adaptations.

續談「聲影『留』傳」

Continuing on 'Time After Time'

去年推出的「聲影『留』傳」，其中受疫情影響延期的部分，於今年5至7月舉行，並分別由嘉賓講者主持映後談，與觀眾分享及交流。

Our screening programme 'Time After Time', which was launched last year, was discontinued due to the pandemic. The programme had been resumed from this May to July, and a series of post-screening talks were held by our guest speakers to tie in with selected films.

黃飛鴻電影中的傳統技藝 2/5/2021

Traditional Crafts in the Wong Fei-hung Film Series

講者劉焯認為黃飛鴻系列於五十年代末雖達至第一階段尾聲，但仍極力維持吸引力。《黃飛鴻戲棚伏虎》（1959）無戲劇主線可言，但黃飛鴻愛吃的形象有趣，並細緻展示頗長的粵劇和採七星青場面，補充過簡的故事。《黃飛鴻大鬧鳳凰崗》（1958）比較紮實，黃飛鴻有瀟灑的江湖法度；片末十分鐘彩色舞龍醒獅片段，縱有不連貫處，確是叫人耳目一新。劉焯總結這個系列在基本架構外，隨時融入新舊素材，包括曲藝和功夫、當時華語片少用的彩色攝影，不僅演繹和保留傳統技藝，更推動香港電影技術前行。此兩部再面世的作品，有助貫通探討黃飛鴻系列。

According to Lau Yam, the Wong Fei-hung series of films reached the end of its first stage in the late 1950s and strove to maintain its appeal. Although there is no prominent plot line in *How Wong Fei-hung Defeated the Tiger on the Opera Stage* (1959), it features Wong Fei-hung's amusing fondness for food. The detailed and extensive scenes of Cantonese opera and 'picking the green', the dramatic climax of the lion dance ritual, compensate for the over-simplified story. *How Wong Fei-hung Stormed Phoenix Hill* (1958) is more structured by comparison with Wong Fei-hung resolving conflicts with poise and finesse. The ten minute finale of the dragon and lion dance segment is refreshing even with lapses of inconsistency. Lau concluded that the series, in addition to its basic structure, incorporated elements both old and new including Cantonese opera and martial arts while being shot in Eastmancolor, a rarity at the time. The Wong Fei-hung film series showcases and preserves traditional art forms while helping to pioneer film making in Hong Kong at the time. These two works that resurface, in fact, help to complement and bridge the understanding of the Wong Fei-hung films in their entirety.



劉焯 Lau Yam

被低估的女電影人—劉亮華 6/6/2021

The Overlooked Female Filmmaker—Lau Leung-wah

喬奕思從劉亮華主演的《脂粉間諜網》（1960）及《黑蝴蝶》（1960）的製作、內容編排、場景氛圍等，延伸至劉亮華演藝生涯及人生故事的討論。除了於銀幕前的風采，劉亮華作為幕後決策角色，對電影工業的貢獻及推動亦不容忽視，更是多部經典電影的製作人。她於《脂》飾演美貌與智慧並存的女間諜，於《黑》中則飾演重情重義的女俠，兩個角色所呈現的形象反映她並非男性世界的顛覆者，反倒是強化男性形象的智者，彷彿與現實中能幹且為人低調的她遙遙呼應。

With *The Tender Trap of Espionage* (1960) and *Black Butterfly* (1960) both starring Lau Leung-wah, Joyce Yang analysed the films' details including their production, plot arrangement, and scenic atmosphere. The discussion led further to Lau's acting career and her life. In addition to her luminous onscreen presence, Lau's contribution and promotion of the film industry as a decision-maker behind the scenes and producer for many film classics cannot be overlooked. Lau is a female spy with both beauty and brain in *The Tender Trap of Espionage*, and a heroine in *Black Butterfly* noted for her virtue and righteousness. The two portrayals do not subvert the male-dominated structure but instead strengthen the masculine attributes with intelligence. These onscreen personas certainly mirror Lau Leung-wah in real life, who is competent and maintains a low profile.



喬奕思 Joyce Yang

新馬師曾：當粵曲演唱遇上大銀幕 4/7/2021

Sun Ma Si-tsang: When Cantonese Opera Meets the Silver Screen

講者王勝泉從新馬師曾系列的《玉龍癡鳳》（1951）及《龍舟祥》（1952），細看粵曲演唱在電影中的跨界呈現。他認為雖然《龍》的劇情有些可犯駁之處，當中的粵曲唱段使本片大為生色，例如新馬一邊亦苦亦樂地唱出警世的曲詞，一邊手執小鑼小鼓，以「搵」的方式同時奏出鑼鼓聲，展示了粵劇中龍舟說唱的技藝。談到《玉》時，王勝泉指新馬腔融入京劇的技巧，〈胡不歸〉唱段中，新馬高亢、圓潤的聲線，體現了其京為粵用的表演特色。正如粵劇廣納各地藝術元素的特點，講者盛讚新馬的演藝作品兼收並蓄，在梨園和影壇皆成就非凡。

Leonard Wong Shing-chuen examined how Cantonese opera singing surfaced in the film media by referring to the Sun Ma Si-tsang film series, including *The Wrongly Accused Lover* (1951) and *Cheung, the Dragon Boatman* (1952). According to Wong, the plot of the latter film may be somewhat contradictory. Nevertheless, the segments of Cantonese opera performances elevated the film considerably. For example, while Sun Ma sings about adages in life, he performs to the accompaniment of small gong and drum which showcases the distinctive style of 'Dragon Boat' tune in Cantonese operas. Wong also elaborated on how his singing incorporated elements from Peking operas. An example would be his performance of a segment in 'Why Don't You Return?' in which his sonorous and rich singing is characteristic of adapting Peking opera singing style into Cantonese operas, not unlike how Cantonese opera openly embraces artistic features from different geographical areas. Wong praised the eclectic nature of Sun Ma's performances and his outstanding achievements in both Chinese opera and films.



王勝泉
Leonard Wong Shing-chuen

鏡頭一晃而過，歲月模糊了影像，卻造就了一次「重感覺，訴人情」的創作良機。「故紙堆中覓『太平』盛世」展覽中的一個角落，展示著源詹勳先生的袋裝散頁記事簿及一些珍貴文件。至於展櫃後的〈印象：源氏書房〉(張文麗，2021，手繪數碼油畫)，儼然展品的延伸，重塑源氏的生活痕跡。畫作參考錄像素材及文物而畫成，不僅融入了源先生心思細密、做事井然有序的一面，還暗藏「太平」文物和展覽名稱呢！



A decades-old film leaves us with the faded impression of Mr Yuen's study. Yet the passage of time also gives rise to opportunities for creative expression of various feelings and human stories. In the corner of the 'Out of the Past—From the Tai Ping Treasure Trove' exhibition is Mr Yuen Jim-fan's loose-leaf diary and some of his treasured documents. Behind the exhibit cabinets is the painting *Impression, Yuen's Study* (Amelia Cheung, 2021, Digital oil painting). Not only does it re-create the space Mr Yuen lived in, but also serves as an extension to the exhibition itself. The painting was created with reference to videotape material and various artefacts. It reflects Mr Yuen's meticulousness and orderliness. Last but not least, the exhibition title and the reproduced artefacts are cleverly hidden in the painting!

「故紙堆中覓『太平』盛世」展覽現正舉行，展期至 2021 年 10 月 17 日，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。

The 'Out of the Past—From the Tai Ping Treasure Trove' exhibition is now open until 17 October 2021. For details, please see the *Hong Kong Film Archive Special Vicennial Edition* or the HKFA's website.