

香港電影資料館

通訊

98

Hong Kong Film Archive

N E W S L E T T E R

一代萬能旦后的千變形象
——紀念鄧碧雲逝世三十周年
Myriad Faces of the Omnipotent Leading Lady
—On the 30th Anniversary of the Passing of Tang Bik-wan

11.2021

季刊 QUARTERLY



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Editor's Notes | May Ng

一年又將盡，轉瞬間迎來2021年出版的最後一期《通訊》。延續上兩期的報道，今期細說二十周年館慶節目《尋·珍·記》的一系列映後談：從「搜集與分享」的主題出發，除了找來學者和專家帶大家探視這批珍貴電影的文化價值，更找來當年負責搜集和修復的同事暢談經歷，並邀請從事沖印、保存和發行的業界人士分享箇中故事。

李晨風導演的《寒夜》（1955）是《尋·珍·記》選映電影之一，游靜博士聚焦探討巴金原著的初衷與這五十年代改編的粵語片的取向，透視時代的差異。今年是萬能旦后鄧碧雲女士（碧姐）逝世三十周年，本館特地於今年10月至明年2月舉辦碧姐電影回顧展，阮紫瑩撰文細說這位譽滿影壇的一代名伶在銀幕上的千變形象。

11月初揭幕的本館最新展覽「電影劇照物語」展示館藏的另一批珍寶——電影劇照，幕後功臣是在拍攝現場捕光捉影、以定格說出電影故事的劇照師。今期刊出數位劇照師的訪談摘錄，讓大家對這個較為人忽略的崗位有多些了解。資料館以外，我們亦積極開拓網上平台，以及透過與不同博物館合作，拓闊觀眾的層面，當中包括與香港文化博物館合辦的一系列電影放映和座談會，於今年10月至明年1月舉行，值得注意。

As we approach the end of the year, it is time for the last issue of *Newsletter* for 2021. Following on from our reporting in the past two issues, we include highlights from the 'Treasure-Hunt Stories' post-screening talks, held in celebration of the 20th anniversary of the Hong Kong Film Archive. Based on the theme of 'Acquisition and Sharing', the talks were attended by scholars and experts, who shone a light on the cultural value of the featured films. Other special guests who shared their experiences and insights include Archive colleagues who were responsible for acquiring or conserving the said titles, as well as industry professionals in the film processing, preservation, and distribution businesses.

One of the selected titles in 'Treasure-Hunt Stories' was *It Was a Cold Winter Night* (1955), directed by Lee Sun-fung. In her feature article, Dr Yau Ching focused on the original intentions of Ba Jin in his novel, and the interpretation by this 1950s Cantonese film adaptation, thereby underlining the different historical contexts in which they were produced. Another special programme organised by the Archive is the Tang Bik-wan retrospective held between October this year and February next year, in commemoration of the passing of the 'Omnipotent Leading Lady' 30 years ago. Yuen Tsz-ying's piece analyses her ever-changing onscreen image, in tribute to one of the all-time greats of Cantonese opera.

Early November also saw the opening of the Archive's latest exhibition, 'Tales of the Film Stills'. It displays yet another invaluable part of the Archive's collection—film stills—and also celebrates the film still photographer, an often-neglected figure who is responsible for capturing moments behind the scenes and telling the story of the film through still shots. Several interviews with film still photographers are featured in this issue, providing an opportunity for readers to gain further insight into their work. Outside the physical space of the Archive, we are also expanding online and collaborating with other museums to appeal to a wider range of audiences. This includes a series of unmissable film screenings and talks co-presented with the Hong Kong Heritage Museum, held from this past October to January next year.

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www.filmarchive.gov.hk

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目錄 Contents

- 4 **影畫早晨 Morning Matinee**
一代萬能旦后的千變形象
——紀念鄧碧雲逝世三十周年 | 阮紫瑩
Myriad Faces of the Omnipotent Leading Lady
—On the 30th Anniversary of the Passing of
Tang Bik-wan | Yuen Tsz-ying
- 11 **世界視聽遺產日 World Day for Audiovisual Heritage**
眾志成城的《豪門夜宴》
Feast of a Rich Family:
A True Testament to Teamwork
- 12 **特稿 Feature**
李晨風的《寒夜》與巴金的《寒夜》
| 游靜
Ba Jin's *Cold Nights* and Lee Sun-fung's
It Was a Cold Winter Night | Yau Ching
- 19 **座談會 Seminar**
太平戲院的社會印記與個體回憶
Social Scenes and Individual Footprints at
Tai Ping Theatre
- 20 **展覽 Exhibition**
捕光捉影——電影劇照物語 | 吳穎嫻
Capturing Lightning in a Bottle:
'Tales of the Film Stills' | Wing Ng
- 22 **口述歷史 Oral History**
劇照師密語 | 整理：黃清心、蔡俊昇
The Insider Stories of Film Still Photographers
| Collated by Natalie Wong & Kevin Choi
- 24 **尋·珍·記 Treasure-Hunt Stories**
「尋·珍·記」映後談
The Post-Screening Talks of
'Treasure-Hunt Stories'
- 30 **聲影「留」傳 Time After Time**
「聲影『留』傳」映後談
The Post-Screening Talks of 'Time After Time'
- 31 **動態·捐贈者芳名
Events · Donors**

12-18

李晨風的《寒夜》與
巴金的《寒夜》
Ba Jin's *Cold Nights* and
Lee Sun-fung's *It Was a
Cold Winter Night*



20-21

捕光捉影
——電影劇照物語
Capturing Lightning in a
Bottle: 'Tales of the Film
Stills'



封面 《鳳閣重開姊妹花》(1954): 鄧碧雲(左)飾演的純樸村女, 洞房花燭夜, 愁對心中另有所屬的盲婚丈夫(張瑛飾)。

Cover *Two Sisters in Phoenix Bower* (1954): On the wedding night, Tang Bik-wan (left), taking the role of an innocent village maiden, feels sorry for her husband-to-be (played by Cheung Ying) for being dragged into this arranged marriage while he is in love with someone else.

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Yuen Tsz-ying

一代萬能旦后的千變形象 ——紀念鄧碧雲逝世三十周年

Myriad Faces of the Omnipotent Leading Lady—On the 30th Anniversary of the Passing of Tang Bik-wan



《假鳳虛鸞》（1956）：鄧碧雲（左）在銀幕上夥拍過無數當紅小生，甚至邀得名編劇家唐滌生（右）在她主演的三部電影中擔任男主角。

The Fake Marriage (1956): Tang Bik-wan (left) had co-starred with numerous famous film stars; she even succeeded in persuading the renowned Cantonese opera playwright Tong Tik-sang (right) to be her partner as the leading man in three films.



我們尊敬的萬能旦后鄧碧雲女士（1926-1991）13歲從藝，16歲成為正印花旦。四十年代組織自己的班牌「碧雲天劇團」（1947-1977）。五十至九十年代期間，拍電影超過二百八十部。她創辦了三間電影公司，包括「寶寶」、「寶華」和「金碧」。到了七十年代，她遊走四間電視台（麗的、佳視、無綫、港台），拍攝多部膾炙人口的電視劇集。她從粵劇、電影到電視劇，都帶給觀眾無數的喜樂，一生奉獻給藝術界，是殿堂級瑰寶。



Our respected Omnipotent Leading Lady Tang Bik-wan (1926–1991) began her career in the performing arts at age 13 in Cantonese opera, becoming a leading lady at age 16. In the 1940s, she formed her own Cantonese opera troupe, Bik Wan Tin (1947–1977). Between the 1950s and the 1990s, she starred in over 280 films. She also established three film companies, named ‘Baobao’, ‘Baohua’ and ‘Jinbi’ respectively. For years, since the 1970s, she worked for all four of Hong Kong’s television stations: Rediffusion Television (RTV), Commercial Television, Television Broadcasts Limited (TVB) and Radio Television Hong Kong (RTHK), where she starred in numerous popular TV series. From Cantonese opera to film to television, she has brought boundless happiness to her audiences. She had dedicated her life to being an entertainer, and remains a superstar of supreme status.

時光荏苒，鄧碧雲女士離我們而去轉眼已三十年了，希望能藉著這篇文章向一代萬能旦后致以最崇高的敬禮和緬懷她在銀幕上的輝煌成就。「碧姐」是眾人對鄧碧雲女士的尊稱，她更有「萬能旦后」的榮銜。「萬能」，是指她戲路廣闊，能夠演出各色各樣的角色，無論正派、反派、諧角、正角、男裝、女裝、文戲、武戲，甚至丑角，碧姐都能勝任。

由1950年開始，她從影所拍攝的電影種類繁多，包括：悲劇、喜劇、戲曲、恐怖、偵探、文藝、倫理、武俠等，多得不勝枚舉，演出的角色總令人印象深刻，她早期多拍苦情戲，演出纖細柔弱、楚楚動人的感覺，如《花王之女》（1950、1960）、《碧海狂僧》（1953、1958）、《鳳閣重開姊妹花》（1954）中，她飾演被人遺棄的弱女子，演繹淒美可憐的形象。拍粵劇電影時，演盡不少娉婷婀娜、儀態柔美、千嬌百媚的古典美人角色，如《呂布搶貂蟬》（1956）、《關公月下釋貂蟬》（1956）、《王昭君琵琶動漢皇》（1956）、《嫦娥奔月》（1956）等等。她亦演活不少巾幗英雄形象，如《薛丁山三氣樊梨花》（1956）、《木蘭

從軍》(1957)、《穆桂英三擒三縱楊宗保》(1956)、《十三妹大鬧能仁寺》(1957)等，都能輕鬆駕馭，顯出武旦的颯爽英姿。還有在《楚漢爭》(1957)的「霸王別姬」一場中，碧姐演的虞姬舞雙劍，舞姿優雅；她的抱劍亮相，從容自若，從台步、翻身，以至雲手花、大刀花都乾淨俐落，又擅以眉眼傳情，令觀眾印象深刻。她塑造的最經典角色還有：牙尖嘴利的「鐵嘴雞」、刁蠻潑辣的「蒸生瓜」(《霸王雞姆》〔1956〕)、扭盡六壬的「胭脂馬」、「軟皮蛇」(《扭紋新抱惡家姑》〔1956〕)、「橫紋刀」(《橫紋刀劈扭紋柴》〔1956〕)、《亞蘭嫁亞瑞》〔1957〕)等鬼馬惹笑的角色。到六十年代她又拍了一連串的武俠片，包括在《仙鶴神針》(上、下集及大結局，1961-62)飾演以仙鶴為伴的青年白雲飛，角色本為女性，但因闖蕩江湖，改以男裝示人，憑其俊秀的形象，風靡了萬千影迷，在《奪魂旗》(上、下集，1963)中她飾演笑面閻婆潘三娘，不露笑容，笑即殺人的外冷內熱的性格，別有特色。

碧姐早於少女時期便隨名唱家廖了了習唱腔，她對於運用聲線和演唱吐字研究深厚，芸芸花旦中她所唱的「花腔」更是一絕。她又拍盡無數當紅小生，甚至邀得名編劇家唐滌生任男主角，先後主演三部電影，包括《鸞鳳換香巢》(1955)、《抬轎佬養新

娘》(1955)和《假鳳虛鸞》(1956)。值得一提的是，她與任劍輝拍檔拍片時，總是顯得份外纏綿繾綣，例子有《夜祭金嬌》(1954)、《神女會襄王》(1957)，特別是《高君保私探營房·劉金定力斬四門》(1956)中，她餵任姐飲藥時神情特別嫵媚。

碧姐在電影中飾演的女角形象八面玲瓏，她不但可做一般婀娜多姿、明艷照人的女主角，更難得的一點是，碧姐除了扮演傳統形象設定的女主角，在不少電影中還有放下身段的「鬼馬」演出。

說到扮鬼扮馬，碧姐有以下的自述：「因為我平日做人都是隨隨便便，所以演那些戲似乎很適合我。或者現在一般人都喜歡喜劇或輕鬆的作品，所以較容易接受吧！」即使是喜歡演喜劇，也可以演靚麗的角色，那麼，本是嫵娜多姿又美艷的碧姐，為何又肯改變形象，飾演古靈精怪的角色呢？碧姐說道：「我倒不覺得有甚麼形象，我要賺錢餬口嘛。有老闆找我拍戲，我不拍豈不吃虧？同時我很喜歡嘗試，我認為不可以限制自己演甚麼角色，就算演得不好也沒辦法，因為我已盡了能力去演。所以我甚麼角色都演。不過我覺得演悲劇好像比喜劇容易，真的，因為悲劇一定有劇情，所謂煽情很容易，擠別人的眼淚，但逗人笑有時又不要落於俗套，即是拍

喜劇比悲劇困難。」¹

由碧姐丈夫雷唯舟先生(1902-1980)一手提拔的導演黃堯(1921-2011)，與碧姐合作無間。他談到碧姐過去拍片時的特別之處：「碧姐通常不會拍超過二十日，原因是她拍得快。我本人很佩服她的，真的很棒，在現場給我的 idea (主意)多是好的。不過她亦有缺點，那就是拍戲不顧前後，因此試過把我氣得擲劇本……(當年)她喜歡怎爆就怎爆，不過她卻又很多計的，只要你能消化她的提示，便可成為一個又一個的喜劇素材，我和她的戲有很多都是這樣子給撞出來的。所以，拍碧姐的戲又通常十來天便可完成，也沒有那麼多需翻拍的地方，鏡頭亦長一點。」²由此可見碧姐是拍喜劇的能手，每部電影有自己的演繹方式。以下筆者將概述她演喜劇諧角和扮鬼扮馬角色時的千變形象。

醜婦

很多花旦因為顧及個人形象，不肯扮醜，但碧姐總是喜歡嘗試。例如《八美戲狀元》(1957)和《奇女薛一娘》(1962)中，當新郎在洞房花燭夜掀起新娘碧姐的紅頭帕時，她總是扮成醜女形象出現，戲弄男主角一番，不是「血盆大口」，就是「搵雞豆皮」，或「哨牙跛腳」，嚇得他們魂飛魄散。又例如《插錯美人頭》



《關公月下釋貂蟬》(1956)：鄧碧雲(左)、關德興(右)。碧姐拍粵劇電影時，演盡不少娉婷嫵娜、儀態柔美、千嬌百媚的古典美人角色。

Kwan-ti, God of War (1956): Tang Bik-wan (left) and Kwan Tak-hing (right). Bik Jie often played the role of a wonderfully graceful, lithe, and demure beauty in Cantonese opera films.



碧姐在《萬世流芳張玉喬》(1958)中的清裝扮相。

The look of Bik Jie in Qing period costumes in *Lest We Forget* (1958).



碧姐塑造了不少經典喜劇人物。

(左圖)《霸王雞乸》(1956)：碧姐(前排左)飾演刁蠻潑辣的「蒸生瓜」，手執藤條教訓曾欺負她母親的「大粒癩」(前排中：譚蘭卿)。(右圖)《奇女薛一娘》(1962)：當麥炳榮(中)飾演的新郎掀起新娘碧姐(右)的紅頭帕時，她扮成醜女戲弄他一番，演出惹笑到位。

Bik Jie had brought various classic comedic characters vividly to life.

(Left photo) *The Shrew* (1956): The sharp-tongued 'Steamed Cucumber' played by Bik Jie (front row, left), clutching a rattan cane, teaches 'Big Mole' (front row, middle: Tam Lan-hing) a lesson for bullying her mother.

(Right photo) *The Strange Lady Sit Yat-neung* (1962): Mak Bing-wing (middle) as the bridegroom lifts the veil of his bride played by Bik Jie (right), which turns out to be an amusing scene as Bik Jie is seen in ugly makeup.

(1957)，碧姐分飾一美一醜兩角，當中醜婦范玉珊一角潑辣又刁蠻。碧姐出現多次各種扮醜的戲碼，屢屢如是，觀眾卻總百看不厭，皆因她扮的醜女，演出十分惹笑到位，諧而不俗。

反串

碧姐除了反串一些風度翩翩、溫文爾雅、瀟灑俊俏的男士外，尤其在電影《女俠脫脫兒》(上、下集，1964)演的少年俠士蔣華生，格外身手矯健，令人耳目一新；還有在《教子殺父皇》中(1967)，她飾演蜀帝，在最後一幕手抱著女主角余麗珍步行，突顯男子氣概。除了英俊的人物，還會演繹詼諧的男性角色，如《龍虎三女霸(上集)》(1963)的「咸濕伯父」調戲于素秋、《多計姑娘》(1962)的「金山阿伯」和「喃嘸佬」、《傻女搶新郎》(又名《鄉下女遊埠》，1956)中，她塗黑面又包著頭，扮演中東人士，甚至「睇相佬」和「飛仔」等等。

兩角

碧姐曾在很多電影中同時飾演兩個角色，例如母女、姐妹、兄妹，或兩個身份完全不同的人，一文一武、一正一邪、一美一醜，諸如此類，展現不同獨特的神態。如在《霸王雞乸》

中，一人分飾母女兩角：母親是身世可憐的「邋遢妹」，女兒則是牙尖嘴利又潑辣的「蒸生瓜」，是一老一少、一弱一強的組合；又如《燕子啣來燕子箋》(1959)分飾姐妹表現出一莊一蠻；最特別的是另一部《多情燕子歸》(1956)，碧姐先飾一個貪慕虛榮的妓女，後飾一個猶如蓬門碧玉的良家婦女，前者妖冶媚惑、艷麗絕倫，後者一片款款深情、溫馨如玉。一人分飾兩角，性格即使南轅北轍，她都能演得爐火純青。

鄉音

曾有人說，碧姐是一位方言專家，因她能說出流利的順德話、台山話、東莞話、客家話、中山的石岐話和隆都話等等。根據資料顯示，她在《鸞鳳換香巢》一片中，開始用幾種方言來說話。《傻女搶新郎》中，碧姐全片以順德話演繹。到後來的《百子千孫》(1965)，她全片以中山石岐話演繹媽姐「好姐」一角。自此，鄉音成為她扮演媽姐的招牌。她亦擅長扮演「大妗姐」，說出不同方言或扮演問米婆「喊驚」等，往往令人捧腹大笑。碧姐獨當一面的演藝形象糅合了剛強與溫婉的特質，真箇是：千言萬語描不盡她的多才多藝！

後記

八十年代期間，我有一次在尖沙咀的時裝店閒逛，碧姐從我身旁左邊經過，我輕聲自言自語叫了一聲「碧姐」，她竟然聽到並回頭笑意迎迎的向我揮手，當時我甚為興奮，她親切的印象在我腦海中歷久不散。碧姐留下的演藝作品精彩豐富，擁有很多粉絲，當中甚至包括小說名家、才女等等。自問可惜我入行較遲，真是余生也晚！但可幸仍有緣認識她的同業、閨密和女兒，得知她記憶力甚強，而且為人十分慷慨、豁達，助人義不容辭，她提拔和栽培多位後輩，對於粵劇和電影界貢獻良多。■

註釋

- 1 原文擷取自1984年香港電台的《電光幻影》第二輯，第13集「人物剪影」。
- 2 黃堯的訪問內容，擷取自香港電影資料館「影人口述歷史計劃」，2001年8月30日，羅卡主訪。

阮紫瑩，香港電影研究者及節目策劃、電影文物收藏家，多年來為香港歷史博物館、香港文化博物館及香港電影資料館等進行多個香港電影研究及資料搜集計劃。

「影畫早晨——萬能旦后鄧碧雲逝世三十周年紀念」於2021年10月29日至2022年2月25日舉行，詳情參見《展影》(第99期)及本館節目網頁。



《高君保私探營房·劉金定力斬四門》(1956)：任劍輝(左)與鄧碧雲(右)。碧姐餵任姐飲藥時，神情嫵媚動人。

Ko Kwan-bo, a Spy in the Fort · Lau Kam-ting's Clash at Gate (1956): Yam Kim-fai (left) and Tang Bik-wan (right). Bik Jie gave a particularly affectionate and loving look when feeding Yam medicine.



《仙鶴神針》(上集, 1961)：(左起)林家聲、鄧碧雲、陳好逑。碧姐以男裝扮演以仙鶴為伴的青年白雲飛，其俊秀的形象，風靡了萬千影迷。

The Secret Book (Part 1, 1961): (from left) Lam Kar-sing, Tang Bik-wan, Chan Ho-kau. Bik Jie turned herself into Pak Wan-fei, a youth who is always accompanied by a fairy crane; millions of fans had a crush on her brilliantly handsome and straightforward demeanour.

Tang Bik-wan passed away 30 years ago. In light of the upcoming anniversary, I hope to pay my highest respects to this Omnipotent Leading Lady and to reminisce on her amazing onscreen achievements with this essay. Her adoring public respectfully greeted Tang Bik-wan by her nickname 'Bik Jie' (literally, elder sister Bik). She has also been honoured with the title Omnipotent Leading Lady. 'Omnipotent' means that she excelled in numerous genres and played to perfection all kinds of roles from good to evil, comic to tragic. Male, female, dramatic or action, Bik Jie was outstanding in them all.

From the 1950s, when she began her film career, she had acted in countless genres, including tragedy, comedy, operatic musical, horror, detective story, *wenyi* (melodrama), family ethics, *wuxia* (martial chivalry) and others too numerous to count. The roles she played always made a deep impression on the audience. Early in her career, she starred in many tragedies and appeared thin, weak and pitiable, for example in *The Gardener's Daughter* (1950, remade as *Daughter of a Gardener* in 1960, in which she also starred), *Mad Monk by the Sea* (1953, remade as *Mad Monk* in 1958, in which she also starred) and *Two Sisters in Phoenix Tower* (1954), she played abandoned women with a heartbreakingly pitiable image. When she made Cantonese opera

films, she played many graceful, lithe, gentle, demure roles, elegant and beautiful in period Chinese costumes. Examples include *Lui Bo Captures Diu Sim* (1956), *Kwan-ti, God of War* (1956), *Wong Chiu-kwan's Pipa Song Touches the Han Emperor* (1956) and *Goddess of the Moon* (1956). She also vividly portrayed many women warriors, for example in *How Sit Ting-shan Thrice Angered Fan Lei-fa* (1956), *Mulan, the Girl who Went to War* (1957), *How Muk Kwai-ying Thrice Captured and Released Yeung Chung-bo* (1956) and *How Thirteenth Sister Raided Nengren Monastery* (1957), which she easily handled and showed off the frank straightforwardness of a heroine. In the scene 'Farewell to Concubine Yu' in *Tale of Two Kingdoms* (1957), where Bik Jie played Concubine Yu, her moves were dancer-like and elegant when she plied double swords. With the swords, she looked at ease. All her movements, from opera footwork to somersaults, Cloud-hand flairs and Broadsword flairs were clean and crisp. She also excelled in expressing emotions with her eyes, leaving her audience deeply impressed. Other best-remembered characters she had created include the sharp-tongued Iron-beaked Hen and the unruly and rude 'Steamed Cucumber' (*The Shrew*, 1956), the quick-witted Unruly Girl and Miss Easy-Does-It (*A Nagging Wife Meets Her Fierce Mother-in-law*, 1956) and 'Horizontally-striped

Blade' (*Mother-in-Law*, 1956; *Ah Lan Marries Ah Shui*, 1957). All of these are mischievous comic roles. In the 1960s she starred in a string of *wuxia* films. Among those, she played Pak Wan-fei, a youngster accompanied by a fairy crane, in *The Secret Book* (Parts 1, 2 and Concluding Episode, 1961–62). The character is a woman who, to roam the lands, dresses up as a man. Bik Jie's handsome and straightforward demeanour bedazzled millions of fans. In *Snatch Soul Flag* (Parts 1 & 2, 1963), she played smiling goddess of death Third Madam Poon, who never smiles until she is about to kill. That personality with the cold exterior and warm interior is amazing to see.

In her youth, Bik Jie studied singing technique with renowned singer Liu Liu-liu. She was very skilled in her use of voice and enunciation. Among all the leading actresses, her 'colouratura soprano' voice is legendary. She had co-starred with numerous of the most popular film stars, and even succeeded in persuading renowned Cantonese opera playwright and librettist Tong Tik-sang to play the male lead role in three films, including *Moving House* (1955), *How the Sedan-Carrier Raised the Bride* (1955) and *The Fake Marriage* (1956). It is worth mentioning that when she co-stars with Yam Kim-fai, she becomes particularly affectionate. Examples include *Paying*

Nocturnal Sacrifice to Kam-kiu (1954), *Emperor Xiang and the Goddess* (1957) and especially *Ko Kwan-bo, a Spy in the Fort* • *Lau Kam-ting's Clash at the Gate* (1956), in the scene in which she feeds medicine to Yam Kim-fai, her expressions are especially loving.

The female film roles portrayed by Bik Jie are all well-rounded. Not only could she be everything expected of a traditionally graceful and beautiful leading lady, the amazing thing is she surpasses that image. In addition, in numerous films she can forego being beautiful and elegant to give a broad, humorous performance.

Speaking of such performances, Bik Jie had this to say about herself: 'In everyday life, I am very casual and happy-go-lucky. So playing those roles seems to be very suitable for me. Perhaps now, most people like comedies and lighter subjects, so those roles are more easily accepted.' Even in comedies, there are beautiful characters. So why is the normally gorgeous and graceful Bik Jie willing to change her image to play weird characters? Bik Jie said, 'I don't think there is an image issue. I need to make a living. A boss wants me to play that role in a film. If I refuse, it's a big loss for me. At the same time, I like to try new things, which means I don't believe in limiting the kinds of roles I should play. Even if I'm no good at them, I would have no regrets, because I would have done, and acted, my best. So I will try everything. But I feel that tragedies seem to be easier to play than comedies. It's true; because tragedies will have a plot. It is easy to manipulate emotions, to squeeze tears from people's eyes. But to make people laugh, sometimes without resorting to crudeness, that makes comedies harder to act in than tragedies.'¹

Director Wong Yiu (1921–2011), personally groomed by Bik Jie's husband Lui Wai-chau (1902–1980), worked often with Bik Jie. He told us about working with Bik Jie on the film set. 'Bik Jie would usually film for not more than 20 days. It is because she works fast. Personally, I really admire her. We worked very well together. Most of the ideas she gave me on set were excellent. But she did have

a flaw, which was, she didn't care about continuity. Once, she upset me so much with that I threw the script on the ground! She improvised any way she wanted [back then], but she really was very quick-witted and full of ideas. As long as you could assimilate her suggestions, the comedy materials would pour forth non-stop. In many of her films I directed, that's how we came up with her parts. Thus, Bik Jie's films would often be completed in about a dozen days. There were also very few re-shoots necessary, and each shot was a bit longer than usual.'² From that, we can see that Bik Jie was an expert at filming comedies, and each of her films contained her own interpretations and style. Below, I will describe her multi-faceted image through the comic roles and slapstick roles she had played.

The Ugly Woman

Many leading ladies care a lot about their personal image and reputation, and will therefore refuse to play ugly roles, but Bik Jie was always happy to try. For example, in *Eight Dames Tease the Scholar* (1957) and *The Strange Lady Sit Yat-neung* (1962), whenever the bridegroom lifts his bride's veil, she always appears in ugly makeup to tease the leading man—either with a huge mouth, or a severely pock-marked face, or buck-teeth and a bad limp—scaring the groom to death. Another example is *Beauty's Head is Misplaced* (1957), where Bik Jie played two roles, a beautiful woman and an ugly one. The ugly role of Fan Yuk-shan is also hot-tempered and unruly. Bik Jie had appeared in numerous ugly roles, and the characters were often ill-tempered. But the audience couldn't get enough of it because the ugly women she played were funny, to the point, and humorous without being crude.

Gender Reversal Roles

Besides playing numerous dashing, gentle, elegant and handsome male roles, her portrayal of young hero Chiang Wah-sang in *Tur Tur's Adventure* (Parts 1 & 2, 1964) was extremely impressive with her powerful physique and agile movements. Also, in the final scene of *Teaching the Son to Slay the Emperor* (1967), where she played the Emperor of Shu, she exuded masculinity in the way she

held the leading lady Yu Lai-zhen as they walked. In addition to handsome characters, she would play comic male roles such as the lecher who teased the character played by Yu So-chow in *Three Wild Beauties, Part One* (1963), the returned immigrant and the chanting monk in *A Detective's Affair* (1962). In *A Silly Girl Snatches the Bridegroom* (1956), she darkened her face and covered her head with a cloth to play a Middle-Eastern man, as well as other roles including that of a male fortune-teller and a gangster.

Dual Roles

In many films, Bik Jie played two characters: mother and daughter, elder and younger sisters, brother and sister, or two characters with completely different personalities: martial and scholarly, good and evil, beautiful and ugly, and so on, showing different and unique personalities in each character. For example, in *The Shrew*, she played both the mother and the daughter: the mother had a hard life and worked in a whorehouse, while the daughter was sharp-tongued but immature. As a pair, they were a contrasting old and young, weak and strong. Another example is *The Swallow's Message* (1959), where she played two sisters, one demure and the other aggressive. The most amazing example is *Homeward the Swallow Flies* (1956), where Bik Jie played a materialistic prostitute, and then later a woman of good upbringing from a wealthy family. The prostitute was sensuous, alluring and incredibly gorgeous, while the other woman was sincere in love, gracious and elegant. Although she played both roles, the two personalities were polar opposites and both were played to utter perfection.

Country Dialect and Accents

Someone once said, Bik Jie was an expert in dialects, because she was a fluent speaker of many accents: Shunde, Taishan, Dongguan, Hakka and the Shiqi and Longdu dialects of Zhongshan. Research indicates that she started speaking in several dialects in *Moving House*. In *A Silly Girl Snatches the Bridegroom*, Bik Jie spoke in Shunde dialect through the entire film. Years later, in *A Bundle of Joys* (1965), she played the maid 'Ho Jie', who spoke only in Shiqi dialect

throughout the film. From then on, country dialect accents became her trademark when playing maids. She was also good at playing ‘wedding ceremony conductors’ in various dialects and mediums screaming to lost souls. Those roles usually brought peals of laughter from the audience. Bik Jie’s unique performance image blends toughness and gentleness. The truth is, no words can describe her incredible and multiple talents!

Afterword

Once, during the 1980s, I was strolling in a clothing shop in Tsim Sha Tsui. Bik Jie walked past me on my left side. I very softly mumbled, ‘Bik Jie’. Incredibly, she heard me, turned around, smiled and waved at me. I was so excited at the time. Her friendly image stays in my mind even to this day. Bik Jie left us with a collection of rich, varied and exciting works. She has many fans, including famous novelists and scholarly women, among others. Unfortunately, I did not join my profession until after her prime. I was simply born too late! But I am lucky to have known her colleagues, best friends and her daughter. I got to know that she had excellent memory, was very generous to others, very frank and direct and never delayed when it came to helping people. She also recommended and groomed many young actors. In every way, she made great contributions to the worlds of Cantonese opera and film. [Translated by Roberta Chin] ■

Notes

- 1 The passages were excerpted from ‘Personal Profiles’, a segment of the Radio Television Hong Kong TV programme *Electric Shadow*, Season Two, Episode 13 (1984).
- 2 The contents of the interview of Wong Yiu were excerpted from the Hong Kong Film Archive’s ‘Oral History Project’, conducted on 30 August 2001 by Law Kar.

Yuen Tsz-ying is a researcher on Hong Kong cinema, a programme curator, as well as a film artefact collector. For years, she has organised numerous Hong Kong film studies and research projects for the Hong Kong Museum of History, the Hong Kong Heritage Museum and the Hong Kong Film Archive.

‘Morning Matinee—In Commemoration of the 30th Anniversary of the Death of the “Versatile Opera Queen” Tang Bik-wan’ runs from 29 October 2021 to 25 February 2022. For details, please refer to *ProFolio* (Issue 99) or the HKFA website.

藝「碧」雲天的萬能旦后

The ‘Omnipotent Leading Lady’ with a Big Heart



(左起) 主持阮紫瑩、吳岳清、陳嘉鳴、阮兆輝教授、雷靄然
(From left) Host Yuen Tsz-ying, Ng Ngok-ching, Chan Ka Ming, Prof Yuen Siu-fai, Helen Lui Oi-yin

萬能旦后鄧碧雲（碧姐）逝世三十周年，資料館精心選映了她的經典電影以作紀念，首個節目為10月29日放映的《鳳閣重開姊妹花》（1954）暨映後談，率先登場的嘉賓是當年飾演碧姐兒子錦兒的阮兆輝教授（輝哥）。主持阮紫瑩從碧姐與輝哥的合作掀開

話題，與輝哥一起賞析碧姐於本片開首的唱腔；輝哥指那有別於大戲的子喉，吐字和唱法更像時代曲般輕鬆，可見碧姐善於適應時代的轉變。輝哥憶述演出此電影時被碧姐賞識，獲邀演出碧姐旗下碧雲天劇團的《梁天來嘆五更》，成為他在舞台上的第一台大戲。

映後談下半節，碧姐愛徒陳嘉鳴及千金雷靄然先後上台分享碧姐的點滴。陳嘉鳴講述隨碧姐做大戲的難忘經歷，以及碧姐豁達及處處為人著想的待人處事作風。至於在《鳳》片中飾演菁菁的雷靄然則說經此電影認識了輝哥，兩人從此成了好朋友，她亦目睹母親指點輝哥做大戲的情景。而最近為碧姐出版了研究專書的吳岳清則表示他花了近十年時間進行資料搜集，最後才結集成書。

Thirty years after the passing of the ‘Omnipotent Leading Lady’ Tang Bik-wan, the Archive is showing some of her most classic films to pay homage to this great actress. The first event in this series was the screening of *Two Sisters in Phoenix Bower* (1954) and post-screening talk on 29 October. The first guest to grace the stage was Prof Yuen Siu-fai, who played Tang’s young son in the film. Host Yuen Tsz-ying opened by discussing the collaboration between the pair, and then invited Yuen to comment on Tang’s singing style in the opening sequence of the film. He astutely pointed out that Tang’s vocal styling in this excerpt was distinct from the usual *zihou* style in Cantonese opera, as her enunciation and technique were lighter, similar to pop vocal stylings—a fine example of Tang’s adaptability and versatility. Yuen also recalled how Tang came to recognise his talents during the shooting of this film, and subsequently invited him to join her troupe’s performance of *Leung Tin-loi’s Nocturnal Lament*, which eventually became his Cantonese opera stage debut.

In the second half of the post-screening talk, Tang’s beloved student Chan Ka Ming and daughter Helen Lui Oi-yin were invited onstage to share their memories of the great star. Chan recalled some of her unforgettable episodes accompanying Tang in opera performances, and also Tang’s generosity and thoughtfulness. Tang’s daughter Lui played Qing Qing in *Two Sisters in Phoenix Bower*, where she met Yuen and became lifelong friends. She also witnessed how her mother gave advice to Yuen to improve his Cantonese opera performance. Finally, Ng Ngok-ching, who recently published a monograph on Tang, described how he had researched her career for almost ten years before completing his book.

眾志成城的《豪門夜宴》

Feast of a Rich Family: A True Testament to Teamwork



擔任司儀的節目組祝迪詩向觀眾介紹《豪門夜宴》(1959)背景資料

Kiz Chuk of the Programming Unit hosts the event and introduces the background of *Feast of a Rich Family* (1959).

自2005年起，聯合國教育、科學及文化組織將每年10月27日定為「世界視聽遺產日」，以提升大眾對視聽遺產保育的認識。視聽遺產包括動態影像及錄音紀錄，電影亦是其中之一。為響應今年的「世界視聽遺產日」，資料館於10月27日晚上在香港文化中心大劇院免費放映《豪門夜宴》(1959)。該片亦是資料館二十周年誌慶節目「尋·珍·記」的電影之一。

《豪門夜宴》由李晨風、李鐵、吳回及羅志雄聯合導演，並邀得近百位幕前幕後的電影工作者參與，以義拍方式籌款興建華南電影工作者聯合會(影聯會)位於九龍城獅子石道的會址。1999年，影聯會正值成立五十周年，決定授權資料館將此片複製為35毫米拷貝作永久保存，延續電影工作者團結互助的精神。今年，資料館特別將該35毫米拷貝掃描，轉換成2K數碼影像及聲音檔案，讓這部粵語黑白時裝諷刺喜劇，以更佳的面貌重現觀眾眼前。

《豪門夜宴》講述暴發戶為炫耀妻子的新鑽戒，以父親留鬍子為由設宴，卻嫌久住貧民區的老父過瘦有失體面，硬要替他進補，令他苦不堪言。最後老父在宴會當晚扯掉假鬍子，揭穿謊言。電影不但描述這家庭內的矛盾，同時刻劃不同階層人物的倫理和價值觀，觀眾可透過電影一窺舊日的人情百態，重溫昔日情懷。■

Since 2005, the United Nations Educational, Scientific and Cultural Organization (UNESCO) has designated October 27 of every year as the World Day for Audiovisual Heritage to raise public awareness of the conservation of audiovisual materials. Audiovisual heritage includes moving images and audio recordings, thus films also fall under the category. To celebrate this year's World Day for Audiovisual Heritage, the Archive held a free screening of *Feast of a Rich Family* (1959) at the Grand Theatre of Hong Kong Cultural Centre on October 27. This film is also one of the works featured in the 'Treasure-Hunt Stories' programme marking the Archive's 20th anniversary.

Feast of a Rich Family was co-directed by Lee Sun-fung, Lee Tit, Ng Wui, and Law Chi-hung. Close to 100 film industry workers, from actors to production crew, were invited to participate voluntarily in its making to raise funds to establish a permanent office for the South China Film Industry Workers Union (SCFIWU) on Lion Rock Road in Kowloon City. When the SCFIWU was celebrating its 50th anniversary in 1999, it decided to authorise the Archive to copy the motion picture onto 35mm film for permanent preservation, enabling the cooperative spirit of film professionals to live on. This year, the Archive scanned the 35mm copy and converted it into a 2K digital audiovisual file, facilitating the presentation of this black-and-white Cantonese contemporary satirical comedy in better quality.

Feast of a Rich Family tells the story of a nouveau riche man who throws a banquet to celebrate his father's beard as a means for showing off his wife's new diamond ring. However, he is embarrassed by his impoverished father's thinness and forces him to gain weight, causing the old man considerable grief. In the end, the father tears off his fake beard on the night of the banquet and exposes the lie. The work not only depicts the conflicts within a family, but also the



吳國坤博士(右二)與學生一同觀賞《豪門夜宴》
Dr Kenny Ng (2nd right) and students at the screening of *Feast of a Rich Family*.

ethics and values of people from different classes. Through the film, audiences can get a glimpse of what life was like in the past and immerse themselves in nostalgia. [Translated by Johnny Ko] ■

游靜
Yau Ching

李晨風的《寒夜》與 巴金的《寒夜》

*Ba Jin's Cold Nights
and Lee Sun-fung's
It Was a Cold Winter Night*



《寒夜》（1955）：白燕（左）與吳楚帆（右）。李晨風的《寒夜》比巴金的原著更強調樹生對文宣的愛，但這段自由戀愛結合的婚姻並沒有帶給樹生自由，反成為她的束縛。

It Was a Cold Winter Night (1955): Pak Yin (left) and Ng Cho-fan (right). *It Was a Cold Winter Night*, an adaptation of Ba Jin's work by Lee Sun-fung, puts more emphasis on Shusheng's affection for Wenxuan. Yet this love marriage brings Shusheng restraints instead of freedom.

《寒夜》（1955）是吳楚帆與李晨風合組華聯影業公司後的創業作，由李晨風自編自導、吳楚帆主演。這是繼李晨風改編巴金的《春》（1953），獲中華人民共和國文化部頒發「1949-1955年優秀影片榮譽獎」後，再次改編巴金的小說。

It Was a Cold Winter Night (1955) was the founding piece of the Hwa Lien Film Company headed by director Lee Sun-fung and actor Ng Cho-fan, who also played the lead in the film. Upon receiving an honorary award from the Ministry of Culture of the People's Republic of China for his film adaptation of Ba Jin's *Spring* (1953), Lee Sun-fung was at the peak of his artistic career in 1955, having churned out masterpieces as *It Was a Cold Winter Night*—adapted from Ba Jin's novel *Cold Nights*, and *Anna*—adapted from Leo Tolstoy's *Anna Karenina*. Both films were hailed as the art and craft of Cantonese cinema at its best.

《寒夜》與《春殘夢斷》

1955年是李晨風的豐收年。同年推出的《寒夜》與《春殘夢斷》皆被認為是粵語文藝片的傑作甚至經典。《寒夜》與《春殘夢斷》雖然改編自一中一西的原著小說（後者改編自托爾斯泰的《安娜·卡列尼娜》），但可以說是錢幣的兩面¹：前者在物資極其貧乏的環境下，女性拋頭露臉養家活兒，面對物質的誘惑，如何或會否維繫她與丈夫的恩情；後者在物質過剩的條件下，同樣地，如何抗拒愛情的誘惑，守住她作為良家婦女的名聲。看似是兩部視覺風格與人物關係迥異的電影，但兩位女性都處於封建家庭制度與作為現代個體的矛盾中掙扎；一個是已經出走但千絲萬縷被來時路牽扯回去的娜拉〔編按：娜拉是易卜生名劇《玩偶之家》的主人翁，被民國新青年認為爭取婦女解放的文學典型人物〕，另一個是充滿了出走渴望但插翼難飛，很想成為又無法成為娜拉卻不斷被誤會被辱罵為娜拉的，娜拉的暗影。

封建家庭 vs. 自由戀愛是五四一代的經典母題，但把《春殘夢斷》與《寒夜》並置，便清楚可見李晨風作為後五四文人更在思考自由與戀愛的不一定互換或相連。這也是巴金《寒夜》原著已經犀利提出的詰問：汪文宣與曾樹生是所謂自由戀愛結合的，但這段婚姻有帶給樹生自由嗎？李晨風的《寒夜》比原著更強調樹生對文宣、樹生對小宣的愛，但不論她有多（不）愛，這些都成為她的束縛。如果《寒夜》中的樹生要的是自由，《春殘夢斷》中的安娜要的正是戀愛，雖然讀者／觀眾很容易就看到，那份她渴望的戀愛，也不見得會帶給她多少自由。高思雅亦曾把《寒夜》與《春殘夢斷》並置，認為兩片中的男性都千瘡百孔，惟兩位女性堅毅剛強。「後來吳楚帆終於重病去世，白燕重返家園，與家姑重修舊好。在這一方面，《寒夜》比起其他家庭通俗劇，還多了一個喜劇收場。」²

有趣的是，把《寒夜》與《春殘夢斷》並置，可見李晨風同時在敲問另一個問題；物質過剩與貧乏，同樣會帶來束縛。樹生透過物質表達她的主體性，最具體見於片中對咖啡、蛋糕的依戀，從而讓她精神上逃離與抵抗封建傳統對女性既定

角色的要求，甚至最後在汪文宣的墳前，都是以她為文宣買的戒指，表達忠誠與愛。安娜之被捆綁，尤其體現於物質如耳環加於她身上的煎熬。

「我們女人的時間短得很。我並非自私，我只是想活，想活得痛快。我要自由。」³

但電影中曾樹生真的有逸出封建家庭對女性的規範嗎？眾所周知，巴金對李晨風的改編頗有微言。在完稿日期標示為1961年11月20日、為《寒夜》再版寫的〈附錄 談《寒夜》〉（下稱〈附錄〉）一文中，巴金用了不下四千字的篇幅，描述四年前吳楚帆先生來到上海，讓他看帶來的香港粵語片《寒夜》時的感受。⁴

客氣地稱讚了吳楚帆的演技後，作者特別提出他的異議。首先，他一再聲明，這三個主角，「我全同情」⁵；「他們都有缺點，當然也有好處。」電影把黃曼梨飾演的汪母寫成罪魁禍首；因為她對樹生的種種不合理指責與要求，致使文宣左右做人難、病情惡化至無可挽回。「不，三個人都沒有發狂。他們都是不由自主的。他們的一舉一動都不是出於本心，快要崩潰的舊社會、舊制度、舊勢力在後面指揮他們。」對人吃人的舊社會，「他們中間有的完全忍受，像汪文宣和他的母親」，而曾樹生並不甘心屈服，還在另找出路，但「她那些追求也不過是一種逃避。」巴金把電影與小說人物的差異一語道破：「只是她有一點跟我的人物不同。影片裡的曾樹生害怕她的婆母。」換句話說，巴金的曾樹生比李晨風的曾樹生更接近五四出走的娜拉，更自覺無懼挑戰汪母象徵的舊社會。巴金筆下曾樹生是一個「愛動，愛熱鬧……需要過熱情的生活」的女人。這跟電影中穿戴華麗但卻整天眉頭深鎖、強忍著眼淚的貴婦型白燕實在有一段距離。電影把汪母與樹生寫成正邪對立的人物，把作者對民國政府（及其對封建價值的維護）的控訴淡化，又把樹生的角色大大馴化，小心翼翼地把她重新納入賢妻良母的典範軌跡中，不惜冒著犧牲劇本完整性、劇情合理性的危險。電影（按小說）開頭，曾樹生已經拋棄子、離家出走，這是典型的五四娜拉，小說中後來她還要寫信給文宣，再一次重申出走的主體性。但電影結尾時，在文宣已逝的情況下，樹生竟

然會因為小宣而與汪母和解，還一起回鄉「團聚」。

巴金說他的曾樹生絕不會向汪母低頭認錯，不會放棄她的「追求」。曾樹生在小說尾聲時甚至不願意去找她自己的兒子，因為她跟他根本不熟。巴金筆下的小宣13歲，樹生送他去貴族學校，在小說中很少出現，即使出現，也甚少介入家人的互動，樹生也「不像一般母親關心兒子那樣地關心他」。電影《寒夜》把小宣的年齡降低，從而方便片中樹生向小宣時刻表達她熱情澎湃的母愛，最後在文宣的墳前重遇也是以母子的擁抱相認為戲肉。電影中的樹生可以說是一個久經波折但最後完全失敗的新女性，她花了整部電影要逃離這個家，卻在最後一場完全的背叛了自己。所以巴金說：「這絕不是我寫的曾樹生。」

戰後華南社會

李晨風曾在筆記中把《春殘夢斷》票房的失利歸咎於香港當時粵語片的觀眾無法接受「基樹哭安娜之愛有違舊道德之處」⁶；觀眾不能接受已婚女性企圖出軌，即使懸崖勒馬也不行。也許是基於類似的市場考量，曾樹生在電影中顯得步步為營，最後甚至主動擁抱她曾經選擇唾棄的家庭。⁷巴金想像的樹生卻剛相反，「她丈夫一死，她在感情上更『自由』了。她很有可能是在陳經理的愛情裡尋找安慰和陶醉。」⁸這樣看來，1955年香港（或華南）女性當時在社會上所遭受的道德壓力、性別角色的選項，比巴金來自的四十年代上海要保守得多。

巴金的另一項批評，是電影於他而言不夠寫實。片中汪母與樹生的最大隔閡是樹生與文宣並沒有正式舉行婚禮，汪母屢次以此質疑樹生在他們家的合法地位。這點巴金認為不合理，因為「在一九四四年，已經沒有人計較甚麼『結婚儀式』了。兒子連家都養不活，做母親的哪裡還會念念不忘那種奢侈的儀式？」⁹李晨風卻利用這點作為婆媳關係的導火線。如果這種情節與價值衝突仍然能夠取得五十年代香港觀眾的認同，與大眾對婚姻道德律的認知並未相差太遠，也許這再一次顯示，五十年代華南社會（包括香港）對於宗族儀式及倫理階序的重視遠超於巴金內化了的三、四十年代華東社會文化；民國戰爭經驗對華南倫理階序的衝擊也相對較弱。籠

統地說，把四十年代中國左翼文學與五十年代（即使改編中國左翼文學作品）的香港左翼電影比較起來，在女性性別角色與家族婚姻規範方面，後者都要比前者更充斥封建遺緒。雖然滿清治下的廣州最早並長期為少數開放給洋人通商的口岸，較早接觸歐美思潮（包括「民主」），民國以來甚至常自認為「革命的發源地」，但弔詭的是，以廣州為商業中心的華南地區面對二十世紀初中國文化的巨變，在宗族家庭倫理規範的維繫上，卻似乎比中國一些其他大城市——尤其是摩登上海——抓得更寸步不讓。而且巴金繼承的五四文人精英傳統，與香港戰後粵語片主要面向的草根難民群體，也有龐大的階級與知識差異，這亦是解讀香港粵語片如何挪用及改編新文化運動資源的一個必須理解的條件。

「他們都在追求幸福，可是反而努力走向滅亡。」¹⁰

李焯桃多年前論電影《寒夜》相當銳利：「影片無論演員、劇本、調度都是粵語片的最高水準，最難得的是把情節劇的處境與戰亂的時代背景結合得天衣無縫，既有對歷史的抒懷寄喻，也有一定的存在主義悲觀色彩。」¹¹不過今天重讀原著，仍驚嘆小說對家庭倫理與戰亂處境、歷史與存在悲劇之間早已蘊含的睿智思考。汪文宣作為國統區受苦受難知識分子的典型，巴金自然是深度認同。害肺病至喉結核最後喪失聲音痛苦死去都是巴金親眼見過的朋友與親人，包括他友人范予（巴金曾寫過一篇〈憶范兄〉）和小說家魯彥（〈寫給彥兄〉），還有巴金的表弟。作者在〈關於《寒夜》〉一文中仔細地描述了這些親友的經歷，如何成為《寒夜》的底色。在寫《寒夜》期間，1945年11月，巴金的三哥在上海患肺病沒錢住院，巴金從重慶趕回去把他送院，此時他已經垂危，不到三週死於身心衰竭，那是孤島時期「幾年集中營似的生活」磨難所致，死時只有40歲。《寒夜》大部分是在「抗戰勝利」後，1946年下半年寫成。「我鑽進了小說裡面生活下去，死去的親人交替地來找我，我和他們混合在一起。」¹²

電影中以大量汪文宣的特寫鏡頭替代小說中直寫汪文宣心理掙扎的獨白；吳楚帆抑鬱病態的臉、吳楚帆的咳與喘、吳楚帆弓著背蹣跚身子蹣跚



白燕飾演的樹生（右）透過物質表達她的主體性，最具體見於片中對咖啡、蛋糕的依戀，從而讓她精神上逃離與抵抗封建傳統對女性既定角色的要求。

Shusheng (right) played by Pak Yin expresses her pursuit of agency through the obsession with coffee and cake, via which she mentally flees from and defends against the traditional feudal expectations on women.

電影中以大量特寫鏡頭直寫汪文宣（吳楚帆飾）心理掙扎的獨白，吳楚帆抑鬱病態的臉猶如一個掛在觀眾心上的夢魘。

A huge amount of facial close-ups is deployed to portray the internal monologue of Wang Wenxuan (played by Ng Cho-fan), whose depressing face gives audiences a lingering discomfort.

爬行，猶如一個掛在觀眾心頭上，半人半鬼，在霧中孤城陰魂不散的夢魘。大量的特寫鏡頭，一方面精準地製造了汪文宣家中空間的侷促，也渲染了戰時重慶山城的封閉與壓迫感。王瑞祺指電影的「抒情抽象」（lyrical abstraction）奏出「一首最肯定生命的悲歌。」¹³ 巴金小說中重慶的霧源於寫實主義，電影卻營造出猶如鬼域的氣氛，跟汪文宣的病與家形成一個裡外呼應的連續體，構成對天地不仁的吶喊與拷問。巴金在〈關於寒夜〉最後一段說：「我是一個無神論者。我絕不相信神和鬼。但是在結束這篇《回憶》時，我真希望有神，有鬼。」¹⁴ 電影在掌鏡、場面調度與整體氣氛營造上，正替作者進一步具體化並圓滿了對生的悲憫與渴望。

「夜的確太冷了。」¹⁵

我以為小說《寒夜》最成功的地方，是不單汪文宣足以作為巴金的代言；作者更高度代入曾樹生的感情與渴望；實際上整本小說都充滿作者對樹生的深情與共感。〈附錄〉中寫道：「我自己常常在民國路一帶散步，曾樹生所見的也就是我目睹的。」¹⁶ 〈關於《寒夜》〉中巴金坦白承認在曾樹生身上有朋友太太加上他自己太太蕭珊的投影。巴金與蕭珊 1936 年在上海認識，當時蕭珊只有 19 歲。1944 年 5 月，40 歲的巴金與 27 歲的蕭珊結婚，1945 年，長女出生於重慶。巴金在 1944 年開始寫《寒夜》，正是二人新婚不久，蕭珊獨自從重慶往巴

金成都老家替他探望家人。巴金筆下熱情、好動的樹生被電影中端莊、華麗的白燕取代。文革期間，巴金被關進「牛棚」，1972 年蕭珊罹患直腸癌去世，終年 55 歲。〈關於《寒夜》〉中巴金多次緬懷他與蕭珊在重慶的生活，並再次重申他對曾樹生的理解與同情。「所以我並不認為她不是好人，我去年寫第四篇《回憶》時還說：『我同情她和同情她的丈夫一樣。』」¹⁷ 行文中巴金不忘對「三年自然災害」及「十年浩劫」提出批判與抗辯，因為他很清楚，汪文宣的悲劇從未完結。他說：「我國的知識份子從來就是十分善良」；「知識份子長時期的悲劇必須終止了」¹⁸。

把小說《寒夜》與電影《寒夜》並置，可見小說在《文藝復興》連載時原版本的最後一句：「夜的確太冷了。」或甚至作者在單行本面世前才加的：「她需要溫暖。」兩者都要比電影中被迫／必須的「喜劇收場」來得寫實且高明太多。電影末段樹生在老家撲個空後，一個人挽著行李走在霧霾滿佈的昏黯巷里間，鏡頭凝視她孤單的背影遠去，氣韻非常貼近小說的結尾。只可惜電影沒有在這裡收場。■

註釋

- 當然，巴金深受俄國文學影響，從二十年代至五十年代翻譯了大量俄國文學作品。「巴金」這筆名也源自他一位在留學法國時認識的同學巴恩波，以及這位同學自殺身亡時巴金所翻譯的俄國無政府共產主義者克魯泡特金的著作。
- 高思雅：〈社會通俗劇概觀〉，林年同、楊裕平編：《五十年代粵語電影回顧展》，香港：市政局，1978，頁 20。

- 本文所有出自巴金《寒夜》、〈附錄 談《寒夜》〉與〈關於《寒夜》〉引文皆引自巴金：《寒夜》，北京：人民文學出版社，2000〔1983〕。曾樹生給汪文宣的信，頁 210。
- 巴金：〈附錄 談《寒夜》〉，同上註，頁 264-268。
- 巴金：〈附錄 談《寒夜》〉，同註 3，頁 264。餘下兩段內引文全見巴金：〈附錄 談《寒夜》〉，同註 3，頁 264-268。
- 李晨風：〈導演筆記——從《春》到《發達之人》的總檢討〉，黃愛玲編：《李晨風——評論·導演筆記》，香港電影資料館，2004，頁 133。
- 被問及《寒夜》中白燕角色對原著的改動是否反映了當時粵語片的特色，李晨風回應：「是！當時的女演員，對一些有偏差或不正派的角色，都是不大喜歡演的。」見羅卡、古兆奉訪問，林華整理：〈李晨風談名著改編與製作〉，黃愛玲編：《李晨風——評論·導演筆記》，同上註，頁 143。
- 巴金：〈附錄 談《寒夜》〉，同註 3，頁 267。
- 同上註，頁 266。
- 同上註，頁 264。
- 李焯桃：〈初論李晨風〉，李焯桃編：《粵語文藝片回顧 1950-1969》，香港：市政局，1986，頁 71。
- 巴金：〈關於《寒夜》〉，同註 3，頁 278。
- 王瑞祺：〈乏善足陳之人之苦淚——管窺李晨風電影〉，黃愛玲編：《李晨風——評論·導演筆記》，同註 7，頁 95。
- 巴金：〈關於《寒夜》〉，同註 3，頁 282。
- 巴金：《寒夜》，同註 3，頁 256。
- 巴金：〈附錄 談《寒夜》〉，同註 3，頁 269。
- 巴金：〈關於《寒夜》〉，同註 3，頁 276。
- 同上註，頁 280-282。

游靜為台灣中央研究院中國文哲所訪問學者



在物資貧乏的環境下，白燕飾演的樹生（右）作為女性拋頭露臉養家活兒，面對姜中平飾演的陳經理（左）的物質與愛情誘惑，成了她能否維繫與丈夫的感情的考驗。

To survive severe economic hardship, Shusheng (right) played by Pak Yin takes up the role of breadwinner to support the family. Meanwhile, seduction of Manager Chan (left) played by Keung Chung-ping tests Shusheng's loyalty to her husband.



電影末段樹生（白燕飾）在老家撲個空後，一個人挽著行李走在霧靄滿佈的昏黯巷里間，鏡頭凝視她孤單的背影遠去，氣韻非常貼近小說的結尾，但電影並沒有選擇在此完場。

Towards the end of the film, Shusheng (played by Pak Yin) finds none of her family in the old house. She is then seen carrying the luggage on her own, walking slowly into an alley amidst the mist. Though this is very close to Ba Jin's vision, the film does not end here.

Two Adaptations

Although these films were adapted from fiction set in two different contexts, they could be seen as two sides of the same coin. The former explores how a material girl struggles to sustain her affection towards her marriage and family thriving in severe poverty during wartime, whereas the latter traces the emotional turmoil experienced by a married woman leading a luxurious lifestyle but seriously seduced by a love possibility under her window. Lee made these films in visually distinctive styles with seemingly contrasting characterisations, yet both films foreground the struggles of women facing the crossroads between feudal family/gender roles and modern subjecthood.

The conflict between feudal family values and 'free love' is undoubtedly one of the most recurrent motifs in the works of the May Fourth generation writers. But a juxtaposition of the two films *It Was a Cold Winter Night* and *Anna* further unravels Lee's problematisation of the commonplace association of 'freedom' and 'love'. A closer look may suggest that this critical interrogation is in fact already implied in Ba Jin's 1947 novel itself.¹ Zeng Shusheng and Wang

Wenxuan were college sweethearts who have been common-law wife and husband for 14 years when the novel begins. Throughout the novel, the narrative persistently poses to ask: has this marriage based on 'free love' offered Shusheng the freedom she has wanted? Shusheng is seen in both film and novel as struggling hard to free herself from emotional chains imposed upon her by family ties although the film adaptation, as compared to the novel, simultaneously places its emphasis on Shusheng and Wenxuan's mutual affection towards each other and for their son. If what the girl wants in *It Was a Cold Winter Night* is a freedom which may not be linked to love, perhaps what Anna wants in *Anna* is likewise a love which may not be linked to freedom, as could be easily deduced by the audience from the representation of the male lead including his disabilities.

Comparing *It Was a Cold Winter Night* to *Anna* may also lead to a meditation on materiality and freedom: both the conditions of material surplus and deprivation present themselves as obstacles towards acquiring subjecthood. Shusheng relies on material enjoyment, epitomised in the film most vividly as dress, coffee and cake and in the end, the ring she bought for Wenxuan, in order to

realise and express her agency, a way to flee from the strictly limited script prescribed by her mother-in-law, while Anna is visually traumatised and bogged down by materials around and into her body, visualised most dramatically as the pair of earrings forced upon her.

Two Shushengs

Has Shusheng indeed escaped from the feudalistic gender constraints from 'old society'? In an epilogue of *Cold Nights*, dated November 20, 1961, Ba Jin describes with no less than 4,000 Chinese characters, the event of Ng Cho-fan visiting him from Hong Kong with a copy of *It Was a Cold Winter Night* in hand four years ago.²

Upon watching the film, the writer comments subtly by reiterating that his sympathy lies with all three main characters, 'each with their own flaws and strengths.' The film portrays Wang's mother as the culprit of it all, chasing her daughter-in-law away while producing her son's worsening illness and eventual death. However, according to Ba Jin, all of these characters are conditioned by 'old society' against their own will. The film downplays the political specificity of the endangered wartime capital Chongqing and thus diminishes Ba Jin's critique of KMT's

semi-feudal regime, with an effect of decontextualising and individualising the conflicts.

The Shusheng in the film is also quite different from the one in the novel, in the way the former fears her mother-in-law, as Ba Jin puts it succinctly. In other words, Ba Jin sees Shusheng as a fearless modern woman who aspires to an active, outgoing social lifestyle, miles apart from the Shusheng in the film played by Pak Yin steeped in a melancholic if not tragic disposition clothed in an elegant glamour. Based on the novel, the film opens with a Shusheng who has already run away from this household which she finds stifling, in line with the trope of the 'new woman' (*xin nǚxing*) in May Fourth gender discourses. However, as the narrative unfolds, the film carefully re-integrates Shusheng back into the loyal-wife-good-mother (*xianqiliangmu*) prototype at the expense of sacrificing the consistency and verisimilitude of the storyline.

Ba Jin states explicitly in his epilogue that Shusheng would not have asked for her mother-in-law's forgiveness. She would not have gone out of her way to seek her son Little Xuan at the end of the story, because they have never been close. Ba Jin's Shusheng intentionally sends her son to an elitist boarding school so he has grown to become detached from his family. Unlike the little boy character in the film who clings to his mother's feet, the 13-year-old son in the novel is emphasised as a teenager without the common care and nurture from a Chinese mother. Ba Jin sees his female protagonist as one who would most probably pursue her newly found 'freedom' by embracing the courtship of Manager Chen upon learning of her husband's death in the end. In contrast, the film builds its climax towards a classic tear-jerking embrace between mother and son in their final reunion in front of Wenxuan's gravestone, depicting an utter failure of the new woman in trial as she is last but not least, assimilated and domesticated back into the male-dominated, hierarchical clan family realm which she has ironically spent a

whole film trying to flee from. So, Ba Jin says, 'this definitely is not my Zeng Shusheng.'

Shanghai vs Hong Kong

The film speaks clearly to the difference in social morals assigned to gender roles in 1940s Shanghai versus 1950s South China, Hong Kong included. Lee has commented in his directorial notes that the failure in *Anna's* box office is attributed to the inability of Hong Kong Cantonese film audience to handle an (albeit potentially) adulterous love affair as it upsets 'old morals.'³ Shusheng in the film is portrayed therefore especially with caution. Ba Jin voiced his surprise in seeing how Wang's mother in the film repetitively insisted on a properly arranged major marriage ceremony between Wenxuan and Shusheng, without which she was not able to accept Shusheng as her daughter-in-law. According to Ba Jin, such expectations for customs during wartime China had long gone out of practice.

However, the story in the film, with this key ideological conflict that pushes the narrative forward, is rewritten in such a way so that people in 1950s Hong Kong would find it convincing. This may signify that feudal values, including family clan hierarchy and rites, had largely survived wartime destruction and were much more persistent in South China than in other Chinese cities in the first half of the 20th century. In particular, the Shanghai elite intellectual tradition of the 1930s and 1940s, as represented by Ba Jin, seems a whole world apart from the average Cantonese film viewing population in 1950s Hong Kong mainly comprised of working class post-war migrants from South China. These differences in class and discursive background may further our understanding of the conditions in which Hong Kong cinema has worked to appropriate and rewrite the literary resources from the Republican New Cultural Movement.

'They All Strive For Better Lives But Work Hard Towards Destruction.'⁴

Hong Kong film critic Li Cheuk-to

has sharply hailed the film *It Was a Cold Winter Night* as 'conspicuously excellent' due to its acting, scriptwriting, and mise-en-scène; in particular, the 'emotional dynamics of the melodrama and the background of the war' are 'richly complementary' alongside 'a touch of existentialist pessimism'.⁵ Most of these could also be credited to Ba Jin's novel. The writer, having witnessed the demise of friends and family members as tuberculars in despair, portrays a prototype of a suffering Republican intellectual through Wang Wenxuan. The film substitutes the literary inner voice of Wenxuan with serial facial close-ups of his depressed features, gasping coughs with blood, compromised ghostly physicality and striving movement, all serving to highlight his haunting degeneration as much as projecting outwardly to form a continuum of an all-encompassing claustrophobic atmosphere around him in the hilly town amidst heavy fog and accelerating bombing, culminating in an overall filmic vision of a collective yearning for life in a 'universe without sympathy' (*tiandi bu ren*). Ba Jin ends in the second epilogue to the revised edition of *Cold Nights* with: 'As an atheist, I do not believe in gods or ghosts but in concluding here, I really wish there were gods, and there were ghosts.'

'The Night Is Indeed, Too Cold.'⁶

The artistry in Ba Jin's last novel *Cold Nights* lies not so much, I would argue, in the minute psychological depiction of Wang Wenxuan as in the vivid characterisation of Zeng Shusheng's colourful personality, rendering her desires and frustrations easily identifiable in the reader. Shusheng's outgoing, passionate characterisation in the novel is replaced by Pak Yin's mature socialising elegance in the film, both of whom in sharp contrast with Wenxuan's broken masculinity. In the second epilogue to the novel, Ba Jin writes he often walks the paths Shusheng walks and sees what she sees. He also confesses that Shusheng the character is based on his friend's wife as well as his own wife Xiao Shan.



(左起) 梁俊密、白燕、黃曼梨。電影的最後一場，樹生竟因小宣而與汪母和解，母子二人在文宣的墳前擁抱相認成了戲肉，更一起回鄉「團聚」。

(From left) Leung Chun-mut, Pak Yin, Wong Man-lei. The film ends with an unexpected reconciliation between Shusheng and her mother-in-law. The two share a hug in front of Wenxuan's grave, and even reunite as a family at hometown.

Ba Jin and Xiao Shan met in Shanghai when Xiao Shan was 19 years old. They got married in 1944, when Ba Jin was 40 years old and Xiao Shan 27. The newlywed Ba Jin started the novel *Cold Nights* in Chongqing in 1944 when Xiao Shan left him to meet his family in Chengdu. Their first daughter was born in Chongqing in 1945. Ba Jin was assigned to the 'cowshed' during the Cultural Revolution; Xiao Shan died of cancer in 1972. Ba Jin, in his second epilogue to *Cold Nights*, undated but written most probably between the end of the Cultural Revolution and the release of the 1983 edition, dwells steeply on their shared lives in Chongqing while simultaneously reclaims his empathy and sympathy for the character Shusheng: 'I do not say she is not a good person. Last year when I was writing the fourth

episode of my memoirs, I said that my sympathy lies with her as much as with her husband.'⁷

A close reading of the novel some seventy years after its first appearance in the literary journal *Wenyi Fuxing* reveals how its original ending 'The night is indeed, too cold.' together with the line subsequently added onto its first book form, 'She needs warmth.' clearly maintains a credibility and resonance far greater than the compulsory 'happy' ending in the film. In the scene before last, Shusheng, having failed to find the family in their old habitat, now homeless, is seen walking slowly away with her luggage from the camera into the misty night in postwar ruins. The night is indeed, too cold. This would have been as close to Ba Jin's vision as it gets. Sadly, the film does not end here. ■

Notes

- 1 Ba Jin was, of course, heavily influenced by Russian literature, having translated numerous Russian classics from the 1920s to 1950s. He adopted the second character of his penname 'Jin' from the pinyin of the last character in the surname of Peter Kropotkin, the Russian anarchist socialist whose work Ba Jin translated.
- 2 All quotations in these three paragraphs are from 'Epilogue: On *Cold Nights*,' pp. 264–268. All references to *Cold Nights* and its two epilogues hereafter are based on Ba Jin, *Han Ye*. Beijing: Renmin Wenxue Chubanshe, April 1983 1st edition, March 2000 3rd reprint (in Chinese).
- 3 Lee Sun-fung, 'Lee Sun-fung on Lee Sun-fung: From *Spring* to *A Well-to-Do*—An Overall Review', in Wong Ain-ling (ed.), *The Cinema of Lee Sun-fung*, Hong Kong: Hong Kong Film Archive, 2004, p. 151.
- 4 Ba Jin, 'Epilogue: On *Cold Nights*', see note 2, p. 264.
- 5 Li Cheuk-to, 'A Preliminary Study of Li Chenfeng', in Li Cheuk-to (ed.), *Cantonese Melodrama 1950–1969*, Hong Kong: Urban Council, 1986, p. 79.
- 6 The second last sentence in Ba Jin, *Cold Nights*, see note 2, p. 256.
- 7 Ba Jin, 'About *Cold Nights*', see note 2, p. 276.

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太平戲院的 社會印記與個體回憶

Social Scenes and Individual Footprints at Tai Ping Theatre

太平戲院不僅是無數電影迷的回憶，還是輿情匯聚的公共空間。配合「故紙堆中覓『太平』盛世」展覽於9月26日舉行的最後一節座談會「太平戲院與社群：公共事務與個人回憶」中，丁穎茵博士援引舊報紙，指太平戲院曾借出場地舉行孔聖誕、蓄婢問題討論大會，還接待過不少訪港官員，見證著二十世紀初華人追尋現代文化，討論公共議題的一面。戰後的太平戲院也積極支持多場為社區團體籌款的義映活動，成為在缺乏社會保障的年代裡，凝聚社區的動力。在西環成長的講者楊秀卓認為，不論是小時候跟母親到戲院看忠奸分明的粵語片，還是工餘場放映的英雄題材西片，皆是他接觸外面世界的重要渠道，塑造了他的價值觀。



丁穎茵博士（右）
與楊秀卓（左）
Dr Vivian Ting (right)
and Yeung Sau-cheuk
(left)

In addition to being a fond memory of countless film buffs, Tai Ping Theatre was also a public space where voices of the people were heard. To tie in with the 'Out of the Past—From the Tai Ping Treasure Trove' exhibition, the last seminar titled 'Tai Ping Theatre and Communities: Public Affairs and Personal Memories' was held on 26 September. Dr Vivian Ting, one of the speakers, cited old newspapers and pointed out that Tai Ping Theatre used to be leased out for affairs such as the celebration of Confucius' Birthday and forums on the servant girl problem. It had also received many officials who visited Hong Kong, bearing witness to the Chinese people's pursuit of modern culture and discussion of public issues in the early 20th century. After the war, Tai Ping Theatre also actively supported a number of screenings to raise funds for community groups, becoming a force for neighbourhood cohesion in an era when social security was lacking. The other speaker, Yeung Sau-cheuk, who grew up in the Western District, believes that be it the Cantonese films he saw with his mother when he was a child, in which the distinction between good and evil was clear-cut, or the Western motion pictures portraying heroism that he used to watch after work, both were important channels for him to be acquainted with the outside world and helped shape his values.

太平戲院第三代院主源碧福（右）出席座談會參與討論，會後為觀眾在展覽海報上簽名留念。

Beryl Yuen (right), Tai Ping Theatre's third-generation owner, autographs the participants' exhibition posters after the seminar.

故紙堆中尋舊識

The Tai Ping Treasure Trove and Friendships Out of the Past

「故紙堆中覓『太平』盛世」展覽展出多項珍貴文物，其中包括兩幅由著名的巴馬丹拿建築事務所於1903年繪製的施工圖則，展示了太平戲院的立面圖和各層的平面圖，香港文化博物館於2008年便是依據這些圖則製作戲院模型，令戲院原貌活現公眾眼前。由於戰前圖則保存至今實屬難得，有關圖則引起了巴馬丹拿集團興趣，派員前來資料館與捐贈該批文物的太平戲院第三代院主源碧福女士及資料館代表會面，一起暢談圖則的背景、保存與修復等。



源碧福（後排左一）、巴馬丹拿集團代表及資料館同事合照。

Beryl Yuen (back row, 1st left), the representatives from P&T Group, and the staff of the Archive.

Many rare and valuable artefacts were on display at the 'Out of the Past—From the Tai Ping Treasure Trove' exhibition, including two working drawings by the famous architectural firm, Palmer & Turner, dating from 1903. The two working drawings show the elevation and floor plans of the Tai Ping Theatre, and they formed the basis on which the Hong Kong Heritage Museum constructed a model of the theatre in 2008, bringing the historic building to life before the public's eyes. Since the preservation of pre-war working drawings is rare, the two drawings in question raised the interest of P&T Group. Company representatives came to the Archive to meet with Ms Beryl Yuen, the theatre's third-generation owner who had donated the collection to the Archive, and our team. Together, they discussed the background of the working drawings, as well as their preservation and restoration.

吳穎嫻
Wing Ng

電影劇照物語 捕捉光影



CAPTURING
LIGHTNING
IN A BOTTLE
'Tales of the Film Stills'



如果在左邊畫一個圈，名為「電影」；右邊再畫一個圈，名為「攝影」，兩圈中間交疊的部分，你會聯想到甚麼？電影與攝影有如雙胞胎，關係密不可分，但許多時候提到「電影」中的「攝影」，人們總先想起攝影機背後的攝影師，卻鮮有提及電影還有另一位重要「攝影師」，就算置身拍攝現場，也要像披了隱形斗篷的哈利波特般，「捐窿捐碓」，在毫不阻礙鏡頭、燈光和影響演員情緒的情況下，抓住千載難逢的一刻：他／她就是「劇照師」。

你可能不知道他們的名字，但一定看過他們的作品。一直引領你購票進場的，就是一張又一張充滿魅力的劇照。對於一些在電影草創初期，因戰亂等種種原因而散失的影片，劇照更成為失落影像的唯一憑證。

資料館現正舉行的展覽「電影劇照物語」，以二十年代最早的館藏為扉頁，為大家翻開一本精緻的照像繪本。在劇照上出現的神秘格線究竟是甚麼？當年的人手著色及紙上特效如何令劇照出奇制勝？手繪油畫如何遙距地吸引行人走入戲院？劇照又有甚麼獨特的呈現方式？除了劇照師會親身介紹他們工作過程及罕有地借出他們的日常裝備作展品外，我們亦邀請了業界人士暢談劇照背後蘊藏的故事，喜愛「電影」或「攝影」的你，萬勿錯過。■

吳穎嫻為香港電影資料館二級助理館長（節目）



Imagine a Venn diagram. The circle on the left is named 'Cinema' and the other on the right is titled 'Photography'. What do you think goes in the middle, where the two circles overlap? Cinema and photography are twin art forms that are inextricably linked together, but often, when we speak of 'photography' in 'cinema', people often think of the cinematographer behind the film camera. They neglect another 'photographer' figure, whose presence on the film set is ever-present but discreet—as though they are wearing Harry Potter's cloak of invisibility. They lurk, they duck and dive, they never get in the way of the camera, the lights, or the actors, all in the pursuit of capturing that one special, magical moment. They are the 'still photographers'.

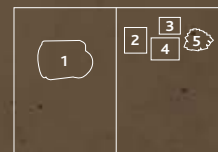
You may not know their names, but you must have seen their works before. All kinds of powerful and intriguing film stills have led you to buying tickets at the cinema. Since reels and reels of film have been lost in the initial period of the cinema, due to wars or other events, the archiving of still photography has become a preservation process and big part of cinema because they are the only remaining evidence for all these lost onscreen images.

The current exhibition at the Archive, 'Tales of the Film Stills', will take everyone back in time. It's like flipping open the cover of an exquisite catalogue of still photography; we start with the first page, our earliest collection in the 1920s and flip right to the last. What are those mysterious dotted lines on the still photographs? How photographers in those days hand-coloured their works and created different optical effects? How hand-painted oil canvases in front of theatres caught the attention of the passersby and led them inside? What were the many different forms still photography took on through the years? Different still photographers have been invited to speak and share about their profession and work process; they have also lent out their routine equipment for appreciation, which is something extremely rare. Besides, we have invited other industry professionals to discuss the fascinating tales behind the stills. Audiences who love 'cinema', 'photography', and everything in between, should not miss out. [Translated by Rachel Ng]

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「電影劇照物語」展覽現正舉行，展期至 2022 年 3 月 13 日，詳情請參見《展影》（第 99 期）及本館節目網頁。

The exhibition 'Tales of the Film Stills' is now open until 13 March 2022. For details, please refer to *ProFolio* (Issue 99) and the HKFA's website.



1. 劇照師會在拍攝現場使用消音箱，防止快門聲被收錄。
Still photographers would use sound blimps on set to prevent shutter sounds from being recorded.
2. 《從軍夢》（1926）為本館最早的館藏劇照，目前影片已佚失。
The earliest movie still in the Archive's collection is from *Join the Army and Live* (1926). The film itself has been lost.
3. 彩色菲林尚未普及時，劇照師會以人手在黑白劇照上著色。圖為《連生貴子》（1949）之劇照。
Before colour film became common, still photographers would manually colour the black and white stills. This is a production still from *A Baby for Everybody* (1949).
4. 《999 離奇三兇手》（1965）利用黑房技術，把不同場景的角色拼貼在同一張劇照上，令畫面變得更豐富、更具張力。
For *Dial 999 for the Three Murderers* (1965), darkroom techniques were used to put characters from different scenes onto the same still, thereby enriching the image and heightening tension.
5. 《八星報喜》（1988）為宣傳電影推出劇照撲克牌。
Playing cards featuring stills from *Eighth Happiness* (1988) were launched to promote the film.

劇照師密語

The Insider Stories of Film Still Photographers



周寶圻
Chow Po-ki
24/9/2020

資深劇照師周寶圻 1962 年來港，在周詩清的公司當學徒，翌年隨周詩清加入邵氏兄弟（香港）有限公司，在劇照部工作，當時年僅 15 歲。他最初是在黑房工作，後來到拍攝現場拍劇照，期間曾與張徹、楚原等導演合作。離開邵氏後，他繼續承接不同工作，曾為逾百部電影拍攝劇照，至九十年代淡出電影圈。他憶述最初覺得廠景的動作場面比較難拍，因為有時燈光比較暗，很難捕捉動作，即使拍到，畫面也是抖的，幸得另一劇照師徐堂點撥：「每一個動作都有一刻是靜止的，用 1/60 秒（的快門）拍出來就可以。」他又提到以前本來大多拍演員特寫、近些的全身或半身照片，為《七金屍》（1974）拍劇照時嘗試站在遠處拍攝捕捉氣氛，最終獲影片的外國導演和老闆肯定。

Veteran still photographer Chow Po-ki moved to Hong Kong in 1962. He apprenticed under photographer Chow Sze-ching. The next year, at age 15, he followed Chow in joining Shaw Brothers (Hong Kong) Limited, where they worked in the stills department. He started in the darkroom, and was promoted to take production stills on set. There, he worked with directors such as Chang Cheh and Chor Yuen. After leaving Shaw Brothers, he continued in the same capacity and shot production stills for over 100 films until his retirement in the 1990s. He reminisces that in the very beginning he thought that action scenes were very difficult to shoot, because the on-set lighting tended to be rather dim, and it was difficult to capture the actual moment of action; even if it could be captured, the image would be blurred. Fortunately, he was given the following tip by another still photographer, Tsui Tong, 'In every movement, there is a moment of stillness. All you need to do is capture it with a 1/60-second shutter speed.' Chow usually took close-ups and full- or half-body portraits, but for *The Legend of the Seven Golden Vampires* (1974) he tried taking shots from afar to capture the atmosphere of the film, which then won the recognition from the foreign director and producers.



方浩源
Fong Ho-yuen
9/7/2021

曾為多部嘉禾電影拍攝劇照的資深劇照師方浩源，自小對攝影有興趣，因緣際會下隨劇照師陳旭入行，漸漸涉足嘉禾的劇照工作。他記得成為全職劇照師之初，為《天才與白癡》（1975）拍攝劇照，受許冠文啟發，「令我學到很多東西，轉化也很大，令我拍攝不會千篇一律，開機就站過去按兩張就算」，「之後我就學聰明了，我甚麼都拍」。他強調拍劇照「第一注重就是有戲」，「你捕捉得到演員的表情，你就成功。（而動作場面）你就要捕捉到演員的動作，最靚的，打人的一拳打得很準確，反應有動感，你就要捕捉這些」。電影以外，他亦拍了不少嘉禾相關活動的照片，他補充說：「其實劇照是紀錄，電影的紀錄者，任何事要全面一些，不要太過注重一方面，要方便別人也方便自己，能幫助別人，拍多一點沒有問題的。」

Fong Ho-yuen, veteran still photographer for numerous Golden Harvest films, has been interested in photography since his youth. By chance he worked for still photographer Chan Yuk and joined the film industry, gradually becoming involved in shooting production stills for Golden Harvest films. He remembers when he first became a professional still photographer, he shot stills for *The Last Message* (1975) and was profoundly inspired by its director and lead actor Michael Hui. 'I learned so much from him, and transformed myself in major ways. I stopped photographing by the same routine, just taking a few shots when the film camera is rolling...instead, I learned to work a lot smarter, photographing everything.' He emphasises that in still photography, 'The first priority is the drama...when you can capture the expression on the actor, you will have a successful picture. [Regarding action,] you must capture the movement of the actor, the best-looking moment: a very precise punch, with a dynamic reaction. That's what you must capture.' In addition to photographing production stills, Fong has shot photographs for many Golden Harvest-related events. He adds, 'In fact, still photography is a record. As one who records the film process, in all that you do, you must be well-rounded and not over-emphasise any one facet. You must be mindful to make things easy for everyone else, as well as for yourself. Help others whenever you can; it's okay to take a few extra pictures.'

在籌備「電影劇照物語」展覽期間，本館「香港影人口述歷史計劃」邀請了多位活躍於不同年代的電影劇照師接受訪問，講述入行經過和面對的挑戰，以下是其中四位劇照師的訪談摘錄，訪問片段於展覽中播放。

In preparation for the exhibition 'Tales of the Film Stills', the Archive's Oral History Project interviewed film still photographers who have been active in different periods of Hong Kong's film history to talk about how they began their careers and the various challenges they face. Following are excerpts from four of the interviews. The clips of these interviews are featured in the exhibition.

訪問：阮紫瑩、傅慧儀、蘇芷瑩 | 整理：黃清心、蔡俊昇

Interviewers: Yuen Tsz-ying, Winnie Fu & Karen So | Collated by Natalie Wong & Kevin Choi | Translated by Roberta Chin

李詩卉（沙律）在大學時期由著名劇照師木星介紹入行，首作為許鞍華的《桃姐》（2011），到她畢業後陸續與邱禮濤、陳果、袁劍偉等導演合作，年紀輕輕便為不少電影擔任劇照師。她表示最初事事要自行摸索，更要懂得與不同工作崗位的人溝通。她坦言喜歡劇照師工作，「我很喜歡我參與的每一部電影都是一個新的故事，它的東西未必全是真實，但有些可以是很貼地、很真實……而且現實生活中很難可以拍攝到情緒起伏那麼大的東西，除非你和那個人很熟稔」。她憶述有次和攝影師杜可風合作，杜可風建議她凡事可以多走一步，令她自此學會更進取，和演員的距離近了很多。她又認為光線對照片是很重要的，她亦很留意攝影機的位置，「因為燈光是按照機位而佈置的，所以很多時候利用現場的燈光來拍攝往往是最好看的」。

憑著《空手道》（2017）在劇照師行業嶄露頭角的鄧曦珩（小雲），機緣巧合下認識了杜汶澤，在他邀請下便成了杜執導的《空手道》的劇照師，從此展開她的劇照師工作。她自言經常觀察人，亦很擅長拍人的臉孔，「我很喜歡拍有很多紋理的人，我喜歡有年紀的人，因為他們很多故事在臉上，他們的皺紋、雀斑，那些都是我很喜歡的東西」。她覺得劇照師的工作很富挑戰性，因為在相框以外，拍攝現場還有很多東西，若鏡頭寬一點便很容易穿幫，所以劇照師所受的掣肘很大，他們要在很有限的空間裡，找到一格能完全表達到那一場戲的畫面。選相時，她除了看重演員的樣子及構圖，也很重視故事，她說：「我會很重視這張照片是否能表達這場戲，因為我很了解每一場戲在說甚麼……我怎樣去捕捉他們的表情等於觀眾看到這場戲的氣氛是怎樣。」

When Sharon Salad was still a university student, she was introduced to the film industry by famous still photographer Jupiter Wong. Her first film was Ann Hui's *A Simple Life* (2011). After graduating from university, she worked with numerous directors including Herman Yau, Fruit Chan and Steve Yuen, working as a still photographer from a very young age. She indicates that, in the beginning, she learned everything by exploration, and learned to communicate with the crew in different departments. She admits enjoying the work of a still photographer. 'I like it that every film I participated in is a new story. They may not all be true stories, but some of them are very realistic and very relatable...whereas in real life, it is difficult to photograph major emotional changes, unless you know the subject very intimately.' She remembers one time when she worked with cinematographer Christopher Doyle. He suggested that she could take one step further in everything she did. This made her learn to be more assertive, and bridged the distance between herself and the actors. She considers lighting a vital element to photography, and she also pays great attention to the position of the film camera. 'Because film lighting is based on the position of the film camera, using the on-set lighting will usually yield the best-looking photograph.'



李詩卉
Sharon Salad
27/7/2021

Karen Tang met Chapman To by chance, and he engaged her to be the still photographer in a film he directed, *The Empty Hands* (2017). She shone in that film, and it launched her career as a production still photographer. She describes herself as a keen observer of human nature, and is very skilled at photographing people's faces. 'I love to photograph people with many lines. I like older people, because they have many stories on their faces. I love every one of their wrinkles and freckles.' She finds the work of a still photographer to be very challenging, because outside of the borders of the photograph, there are many other things on the film set. Even if the framing of the photograph is the tiniest bit too wide, the magic will be gone. So, the still photographer faces many limitations. They must find one frame, one perfect image that can completely represent that scene in the film, within a very limited space. When she selects proofs, in addition to the appearance of the actors and the composition, she also places great emphasis on the story. She explains, 'It is very important to me whether this photograph can express the scene, because I know very well what each scene is saying... how I capture their expressions will determine the way the audience experience the atmosphere of that scene.'



鄧曦珩
Karen Tang
4/8/2021

尋珍記

The Post-screening Talks of
Treasure – Hunt Stories
映後談

《金粉霓裳》的 彩色拍攝技術

The Colour
Cinematography of
*White Powder and
Neon Lights*

7/8/2021



謝建輝(左)與主持陳彩玉(右)
Edward Tse (left) and host
Priscilla Chan (right)



老電影經搜集出土，菲林上的累累傷痕固然要修復，文物本身也有眾多歷史留白，須歷經考證來填補。史上首部 16 毫米彩色粵語片《金粉霓裳》(1948) 是大觀公司在美國拍攝的，資料館搜集組於 1999 年從三藩市搜集回來。曾有報道指《金》片原屬 35 毫米格式，資料館前修復組主管謝建輝從技術角度對此存疑：16 毫米為四十年代中的新產品，菲林小巧，成本較低，但畫質遜色，而《金》片若是屬 35 毫米「特藝七彩」影片，為何要壓縮為 16 毫米，犧牲畫質？細審該片影像，色彩欠自然，顯現偏橙、藍色調，非「特藝七彩」的顏色處理；檢視當年的工作照，現場架起攝製 16 毫米影片的小型攝影機，如此多方考證，疑團始水落石出。

When an old title is acquired, the scratches on the film naturally have to be restored. Yet much research also needs to be done surrounding the historical provenance of the film as a cultural artefact. *White Powder and Neon Lights* (1948) is the first 16mm Cantonese picture to be filmed in colour. It was shot in the US by Grandview Film Company, and acquired by the Hong Kong Film Archive's Acquisition Unit in 1999 in San Francisco. There were once reports that *White Powder and Neon Lights* was originally 35mm in format, a view which Edward Tse, former head of the HKFAs Conservation Unit, contested. Tse argued from a technical perspective: the 16mm format was a new product in the mid-1940s, favoured for its handy size and cheap cost, but its downside was that its picture quality was not as good. If *White Powder and Neon Lights* had indeed been filmed on 35mm technicolour film, why would its filmmakers shrink it to 16mm, which is of inferior picture quality? After examining the acquired film carefully, the team found that its colour quality was rather artificial, and had relatively stronger orange and blue tones. Such findings were convincing proof that the film had not been given the technicolour treatment. Furthermore, studying behind-the-scenes photos of the picture, one can observe a small-size camera for shooting 16mm film on the set. Thus, the mystery was finally solved with careful research into multiple aspects of the film

《孔夫子》的 修復考證

Confucius:
Conservation and
Research

7/8/2021



(左起) 何美寶、謝建輝、
主持陳彩玉
(From left) Mable Ho,
Edward Tse, host
Priscilla Chan

一部珍貴的早期電影從搜集到分享，往往要經歷一個漫長的過程，工程浩繁。2001 年尋獲的《孔夫子》(1940) 拷貝，屬四十年代常用、具易燃特性的硝酸片。前修復組主管謝建輝記得當年首次接觸這部電影菲林時，已嗅得菲林散溢杏仁味，顯示菲林已有點兒變壞，故先進行降溫，藉此延緩菲林變壞的速度，然後再運到歐洲轉為「安全片」。由於拷貝破損嚴重，菲林的接駁紊亂，甚至有多條菲林疊置，修復工序繁重，歷時六年。前搜集組經理何美寶強調，由搜集到修復，皆秉持重塑當年人觀影經驗的原則，非空求美化畫面。她指出，修復人員會核對大量資料、文獻，以確認有否菲林缺漏、鏡頭錯置等。遺失逾半世紀的這部費穆導演的經典作品重現香港，她感恩道：「這是一份從天而降給香港的禮物。」



The process from acquisition to screening a valuable early film is often long and complex. In 2001, the Archive acquired a copy of *Confucius* (1940) on nitrate film, which was very common in the 1940s but highly flammable. As Edward Tse, former head of the Conservation Unit, recalled, when he first came into contact with the film, he could already smell a strong almond-like scent, an indication that the film had started to deteriorate. Therefore, the team immediately set to work to lower the temperature of the film so that the deterioration process could be decelerated. It was then transported to Europe to be converted into a 'safety film'. The film had sustained severe damage and its splicing had been clumsily executed, with several layers of film overlapping each other. The conservation process was therefore highly complex and took a total of six years. Mable Ho, former head of the Acquisition Unit, was keen to point out that the entire process, from acquisition to conservation, was based on the principle of staying true to the original experience of viewing the film, rather than blindly aestheticising the images. She recounted how the conservation team did copious amounts of research into archival material and documents to check whether any part of the film was missing, or if any frames had been misplaced. Believed to be lost for over half a century, this classic made by director Fei Mu eventually found its way back onto the big screen in Hong Kong. As Ho said gratefully, 'This was a heaven-sent gift to Hong Kong.'

8至10月，搜集及修復人員、電影研究者及影界人士，繼續帶觀眾尋珍溯源，從多角度認識這批電影的文化意義和保存歷程。

Acquisition specialists, conservators, film researchers, and film industry stakeholders came together on a series of post-screening talks held from August to October. Guiding audiences through the treasure-hunt journey, the events introduced multiple perspectives to understanding the cultural significance and preservation processes of a selection of films.

南北互補的調和

North and South: Opposite but Complementary

21/8/2021

《南北和》(1961)兼顧娛樂及社會紀實效果，將南北文化矛盾化作風俗喜劇橋段。影評人喬奕思借用《道德經》概念，指出南北各以不同形式擁有彼此元素，貌離神合，又似陰陽二氣相輔相成，如電影中的梁醒波和劉恩甲，一個具備手藝，一個擅長交際，雙方存異卻互補不足。喬認為該片人物特徵、劇情內容及視覺效果富有趣味，鋪排亦非常仔細，而且結構對稱工整，力求平衡南北，不偏頗任何一方。由於電影人物設定簡單，又善用語言、飲食等廣為人知的文化符號表現南北異同，如以粵劇對比京劇，加上對衝突的尺度拿捏得宜，整體營造出輕巧的小品風格。喬又指出片中不少元素，如追求女朋友的方式、銷售策略、野餐情節等，頗具現代感，及富有時代的趣味。



劉恩甲 (左) 與梁醒波 (右)
Liu Enjia (left) and Leung Sing-por (right)



喬奕思
Joyce Yang

The Greatest Civil War on Earth (1961) is a balancing act between entertainment and social documentary, as it bases its comedy on the contrasting cultures and social mores of the north and south. Using concepts from *Tao Te Ching*, film critic Joyce Yang analysed how northern and southern cultures share certain elements and ideas despite the veneer of absolute opposition, much like the relationship between Yin and Yang. In the film, Leung Sing-por and Liu Enjia are polar opposites, as one focuses on his craft and the other a natural socialiser, but together they make a formidable team. Yang argued that the characterisation, storytelling and visual effects are not only amusing, but also meticulously crafted, so that the symmetry and balance are maintained without obvious subjective bias. The characters are simply drawn, and the film is adept at using popular cultural symbols like language, food, and Cantonese vs Peking opera to show the similarities and differences between the north and the south, with the culture clashes depicted in a controlled, measured way. The result is a delightful, sprightly comedy. Finally, Yang was also keen to point out how many scenes in the film—characters cooking up ways to woo their girlfriends, the sales strategies, the picnic—seem modern and intriguing to even audiences today.

具國際特色的 《野玫瑰之戀》

The Internationalism of *The Wild, Wild Rose*

21/8/2021

《野玫瑰之戀》(1960)堪稱國語歌舞片代表作，歌舞皆精的葛蘭演活外表狂野內心善良的「野玫瑰」。何思穎聯同節目組的張文麗、杜雅琪，在放映後繼續與觀眾分享電影值得細味之處。他們指出，在中西文化匯聚、上海娛樂文化在港流行的背景下，該片音樂、故事及製作班底都糅合國際元素，甚至轉化多部西方精緻藝術作品，包括著名歌劇《卡門》、經典電影《藍天使》(1930)等。電影音樂又與故事緊密互動，例如以《蝴蝶夫人》一曲反映葛蘭被動心情，以及採用結他聲配搭張揚為葛蘭拉上背後拉鍊手震一幕，均恰到好處。此外，葛蘭在片中形象亦有別於傳統柔弱歌女，從展臂高歌的肢體動作，到獨力應對與歌女紛爭的情節，都表現出時尚女性特質。



(左二起) 葛蘭、田青、張揚
(From 2nd left) Grace Chang, Tian Qing, Chang Yang



(左起) 何思穎、張文麗、
杜雅琪
(From left) Sam Ho,
Amelia Cheung, Hazel To

The Wild, Wild Rose (1960) is regarded as the pinnacle of the Mandarin musical in Hong Kong cinema. It stars the multi-talented Grace Chang as the eponymous 'Wild Rose', whose brassy, boisterous exterior belies her kind nature. Together with Amelia Cheung and Hazel To of the Programming Unit, Sam Ho hosted a post-screening talk to share views on the remarkable aspects of the film. In particular, they highlighted how the film was made during a time in Hong Kong when Chinese and Western cultures met and when Shanghai entertainment was especially popular. As a result, *The Wild, Wild Rose's* music, story, and production crew incorporated elements that reflected its internationalism, and the influence from various Western works of art was apparent, such as the opera *Carmen* and the classic film *The Blue Angel* (1930), etc. The music in the film is intricately tied to its story, such as the use of 'Madame Butterfly' to highlight Grace Chang's vulnerability, and the apt use of guitar notes to accentuate Chang Yang's shaking hands as he helps her zip up the back of her dress. Also worth noting is Grace Chang's departure from the mild meekness of traditional songstress roles. From her exuberant body language in the music numbers to her fearless, single-handed confrontation with other singers, she presents an unforgettable portrait of modern femininity.

細析《董夫人》 的破格手法

The Arch's
Ground-Breaking
Technique

4/9/2021



盧燕
Lisa Lu

幕，那股毫不怯懦的衝擊力仍有目共睹。此外，舒琪亦介紹了唐書璇後來拍攝的幾部作品，又分享他於七十年代為唐書璇獨資創辦的電影雜誌《大特寫》擔任編輯的經歷，並闡述唐書璇的辦刊理念。

Tong Shu-shuen's directorial debut *The Arch* was screened at the 1969 Cannes Film Festival before getting shown in Paris, where it garnered excellent reviews. Its Hong Kong and Taiwan releases received equally enthusiastic support from local cultural circles. In his analysis of *The Arch's* ground-breaking technique, film critic Shu Kei praised the uniqueness of its style in Chinese-language cinema: 'One may go as far as saying that this is Hong Kong's first art film!' Tong's deliberate underplaying of climactic moments of conflict, her emphasis on character psychology in her narrative, and her consistently exciting and varied technique, have created powerful effect. In particular, Tong uses an 'expressionist' style to draw audience's attention to certain parts of the film, such as her frequent freeze-frames and her multi-layered use of flashbacks to increase emotional impact. At the end of the film is a stunning montage sequence to express the tidal wave of emotions that the character is no longer able to repress, heightening the dramatic tension of the scene to the extreme. As the film returns to the big screen half a century after its initial debut, the unbridled power of its images still casts a spell. Shu Kei also introduces a few of Tong Shu-shuen's works made afterwards, and shares his experience in the 1970s working as editor of *Close-Up Magazine*, a film publication solely funded and established by Tong, alongside elaboration on the magazine's founding philosophy.



舒琪
Shu Kei

《工廠皇后》：喜劇 背後的社會暗湧

Three Love Affairs:
Social Sentiments
Hidden Behind
Comedy

18/9/2021

《工廠皇后》(1963)是嶺光影業公司的三周年紀念作，出動三生三旦的陣容，上演一場打工仔女為追逐愛情不惜充闊，繼而引發連場笑話的城市喜劇。吳俊雄博士從當年宣傳電影的廣告標語「二百萬打工仔女關心渴望！」出發，探視嶺光電影的目標觀眾，是當時冒起的藍領一族，而此影片則借主人翁假冒有錢人身份的故事，投射工人階級爬上社會階梯的渴望。他亦仔細剖析編導莫康時的縝密劇本結構及當中豐富的細節，如錯摸的情節、活用方言笑料和小道具等。吳博士亦追溯嶺光當家花旦丁瑩從入行演國語片到成為粵語片女星的歷程，並分享嶺光二幫花旦羅蘭憶述她參與討論嶺光劇本的經歷。他亦分析嶺光主事人黃卓漢如何觀準市場的需要，組合優秀的編導及演員班底，以著重群戲的作風，在大片廠林立的六十年代，深耕密作，開墾出一片在短短數年間出產數十部喜劇佳品的電影綠洲。



(前排左起) 林艷、丁瑩；(後排右起) 張儀、張英才、李克

(Front row, from left) Lam Yim, Ting Ying; (back row, from right) Cheung Yee, Cheung Ying-choi, Lee Hak

Three Love Affairs (1963) was made to commemorate the third anniversary of Lan Kwong Film Company. The urban comedy sees three pairs of actors and actresses portray working-class men and women who put on pretences in their pursuit of love, leading to endless hilarity. Dr Ng Chun-hung began the post-screening talk with the film's advertising slogan, 'What two million working-class men and women have been pining for!', to explain that blue-collar workers, whose numbers saw a surge at the time, were Lan Kwong's target audience. Through a plot in which the protagonists impersonate wealthy persons, the film projects the desire of the working class to climb the social ladder. He also thoroughly analysed the script's meticulous structure and rich details created by screenwriter and director Mok Hong-si, such as the application of misunderstandings as a plot device, as well as the use of dialect jokes and small props. Ng also retraced the silver-screen journey of Lan Kwong's resident leading lady, Ting Ying, from her debut in Mandarin cinema to becoming a Cantonese film actress. In addition, he shared Helena Law's recollection of her participation in the discussion of Lan Kwong's screenplays as the studio's resident supporting actress. He also analysed how Wong Cheuk-hon, the founder of Lan Kwong, honed in on the needs of the market and brought together exceptional directors and stellar casts. By focusing on works featuring ensemble casts, he worked away diligently to create a cinematic oasis which produced dozens of outstanding comedies in a matter of years during the 1960s, an era when large film studios abounded.



吳俊雄博士
Dr Ng Chun-hung

歷久不衰的 《梁山伯與祝英台》

*The Love Eterne:
A Timeless Classic*

25/9/2021



凌波 (左) 與樂蒂 (右)
Ivy Ling Po (left) and Betty Loh Ti (right)

梁山伯與祝英台的愛情故事千古傳誦，李翰祥的《梁山伯與祝英台》(1963)將故事的古典及浪漫色彩表現得淋漓盡致，扣人心弦，是歷久不衰的經典之作。影評人鄭政恆指出，梁祝故事起源可追溯至南朝，經歷長時間演變及增飾附會，加入塚合、化蝶等元素，令故事情節、人物形象和主題愈趨完善，流傳漸廣。鄭認為電影的成功結合諸多要素，李翰祥在資源充足的邵氏充分發揮片廠美學，樂蒂演活機智大膽的祝英台，凌波反串樸質單純的梁山伯，造就二人戲裡戲外的女扮男裝，結合黃梅調音樂，令該片成為李翰祥及邵氏的代表作。鄭指出電影的詞曲創作及對女性的塑造，如假扮郎中及學堂辯論的情節，都顯示這是一個女性尋求自主的故事，反映邁向新時代的性別平等意識，呈現陰柔、以女性為主、重視個人感情的世界，投射當時華人的集體文化理想。

The love story between Liang Shanbo and Zhu Yingtai has been passed down through decades. Li Han-hsiang's *The Love Eterne* (1963) captures the timelessness and romantic pathos of this tale to the fullest, giving rise to a moving, ageless classic. Film critic Matthew Cheng pointed out that the origins of the story can be traced back to the Southern Dynasty. After centuries of evolution and embellishment, the addition of elements such as the couple's reunion at the grave and their subsequent transformation into butterflies has rendered the story's plot, characters, and themes more complete, enabling it to spread further. Cheng believes that the film's success is attributed to the confluence of numerous factors. Li Han-hsiang gave full play to the Shaw Brothers aesthetics using the studio's abundant resources; Betty Loh Ti portrayed the witty and intrepid Zhu Yingtai vividly, while Ivy Ling Po's cross-dressing as the naïve Liang Shanbo was a clever play on the concept of gender-bending. These elements, combined with *Huangmei* opera music, made *The Love Eterne* the magnum opus of both Li Han-hsiang and Shaw Brothers. The film's lyrics, music, and representation of women—for instance, the plotline where Zhu Yingtai pretends to be a doctor and the scene of the school debate—all point to the fact that this is a story about women seeking independence, reflecting the consciousness of gender equality which arose as society was stepping into a new era. This women-centric worldview which values self-expression is a projection of the collective cultural ideals of the Chinese people at the time.



鄭政恆
Matthew Cheng

向滅火群英致敬的 《十萬火急》

*Lifeline:
A Tribute to Heroes*

25/9/2021

《十萬火急》(1997)引領觀眾穿越危機四伏的火場，見證有血有肉的消防員救人故事，是近數十年此類型港產片的先鋒之作。影評人登徒指出，該片是導演杜琪峯成立銀河映像前的作品，正值事業過渡期的他，努力嘗試在大銀幕上實現難在電視台拍攝的作品。全片焦點紗廠救火場面，要在缺乏照明的閉密空間進行實景拍攝，需克服極高的難度及危險性。杜琪峯在駕馭大場面之餘，更在創作上精益求精，以片中消防員所用氣瓶的倒數計時反映該片剩餘片長，營造實時的真實感。登徒認為全片的結構嚴謹，上半場以數場意外，升降機墜樓、大廈搶火、地陷等，顯示消防員工作種類之餘，這些危險亦在最後紗廠大火中逐次出現，卻轉化成逃生之機，如武俠片般的飛斧出生天，呼應了港片低潮的逢凶化吉，亦是杜琪峯在回歸前過渡期最末半年對香港的寄意。登徒又指，該片肯定團隊合作性及專業精神，不論是順從天性捨身救人的救火英雄（劉青雲），還是講求紀律優先考慮自身及同伴安全的消防隊目（方中信），都是此片致敬的對象。



(左起) 黃卓菱、方中信、劉青雲、黃浩然
(From left) Ruby Wong, Alex Fong, Sean Lau, Raymond Wong

Lifeline (1997) takes viewers through perilous infernos as they bear witness to a story about flesh-and-blood firefighters saving lives. Film critic Thomas Shin guided the audience in appreciating this film, the first of its kind in Hong Kong cinema in recent decades. He pointed out that Johnnie To directed this feature during a transition period of his career before he established Milkyway Image, in his quest to create a work that was otherwise difficult to realise on television. The majority of the film focuses on the firefighting at the spinning mill—numerous difficulties and dangers had to be overcome in order to shoot in a confined space which lacked lighting. In addition to delivering spectacular visuals, Johnnie To also strove for creative perfection. He used the countdown clock on the firefighters' oxygen cylinders to indicate the remaining duration of the film, creating a sense of real-time urgency. Shin stated that a lot of thoughts had been put into the film's structure. The several accidents which occur in the first half—such as the elevator falling, the building catching fire, and the ground caving in—not only show the various problems firefighters have to deal with, but also become a means of escape when they happen again in the subsequent fire at the spinning mill. This is a similar device to that used in many *wuxia* (martial chivalry) features, and echoes Hong Kong cinema's ability to turn the tide whenever it hits a trough. It was also Johnnie To's wish for Hong Kong during the last six months of the pre-handover transition period. Shin also mentioned that the film is an affirmation of teamwork and professionalism. Be it Sean Lau's character, who follows his heart and is willing to sacrifice his life to save others, or the protagonist portrayed by Alex Fong who emphasises discipline and prioritises his and his teammates' safety, this film pays tribute to every hero.



登徒
Thomas Shin

談儲存影片點滴

An Inside Look into Film Care

30/10/2021



歐桂英 (右) 與主持陳彩玉 (左)
Susan Au (right) and host
Priscilla Chan (left)

資料館於 2011 年到電視廣播有限公司 (TVB) 搜集得來的《黃飛鴻正傳上集之鞭風滅燭》(1949)，是第一部黃飛鴻系列的電影，價值彌足珍貴。今次「尋·珍·記」連續放映此系列的首兩集，並由當時曾參與搜集的一級助理館長 (節目) 陳彩玉主持映後談，邀請曾任 TVB 片庫主管的歐桂英女士分享心得。歐指片庫妥善收藏了幾十年來製作及外購的大量影片，支援多個部門。她憶述以前儲存影片的菲林、影帶頗佔空間，近年因科技進步及順應數碼化趨勢，儲存已較以前方便，而且儲存環境亦隨片庫幾次搬遷不斷改善。從事片庫管理 43 年的歐對於 TVB 當年移交近千部影片予資料館感到欣慰，形容猶如兒女覓得好歸宿一樣。陳慶幸歐多年悉心照料影片，令珍貴影片留存於世。

The Story of Wong Fei-hung, Part I: Wong Fei-hung's Whip that Smacks the Candle (1949), which the Archive collected from Television Broadcasts Limited (TVB) in 2011, is the first film in the Wong Fei-hung series, making it especially precious. The first two titles of this franchise were screened back-to-back in the 'Treasure-Hunt Stories' programme. Priscilla Chan, Assistant Curator I (Programming), who was involved in the films' acquisition at the time, hosted a post-screening talk where Susan Au, the former manager of TVB's film library, shared her experience.

Au said that the film library has a large, well-looked-after collection of films that were produced and purchased over the past several decades, and that it provides support to various departments. She recalled that film reels and video tapes took up quite a lot of space. In recent years, due to technological advances and the digitisation trend, storage has become more convenient than before, while the storage environment has improved continuously with the multiple relocations of the film library. Au, who oversaw the film library's operations for 43 years, is delighted that TVB handed over nearly 1,000 films to the Archive and likened it to finding a good home for her children. Chan is grateful for the veteran's decades-long efforts in taking care of the films, as they have facilitated the survival of treasured works.

超越美醜的 《畸人艷婦》

Beyond Beauty and Ugliness: *The Deformed*

30/10/2021

編導岳楓以《畸人艷婦》(1960) 探索美女與野獸的奇情衝突在中國傳統家庭倫理中的演變和化解，樂蒂與金銓 (即胡金銓) 的演出技藝令故事更具看點。喬奕思指金銓角色難演，但他善於拿捏角色尺度與特徵，隨劇情推進，醜怪樣貌逐漸顯影為良善心靈，令人留下深刻印象。古典美人樂蒂則運用豐富的肢體語言，表達富有層次而細緻的情感變化，舉手投足都是戲，連行動與情緒間的矛盾都演得活靈活現。岳楓善用空間幫助觀眾進入角色內心世界，一再出現的旋轉樓梯及聚餐場景反映各人心理變化，片末相機內金銓的特寫鏡頭更與開場成一對照，觀眾對他的畸人形象至此一掃而空。在岳楓設計的故事框架下，看似雲泥之別的兩人最終跨越外表差異琴瑟和鳴，切合全片對道德至上的肯定。



金銓 (左) 與樂蒂 (右)
Jin Qian (left) and Betty Loh Ti (right)



喬奕思
Joyce Yang

Screenwriter and director Griffin Yue Feng uses the somewhat sensational trope of 'beauty and the beast' in *The Deformed* (1960) to explore the evolution of traditional Chinese ethical beliefs surrounding the family, and how their central conflicts could be resolved. The fine performances from Betty Loh Ti and Jin Qian (alias King Hu) also add to the overall effect of the film. In her sharing, Joyce Yang highlighted the difficulty of Jin Qian's character, but he skilfully masters the characteristics and the tone of his role. As the story progresses, we come to understand that his deformed appearance belies a kind heart, leaving an indelible impression in the audience's minds. His screen partner, classic beauty Loh Ti delivers an equally rich performance. The way she conveys her character's emotional journey is layered and subtle, and her body language vividly expresses the tension between her actions and feelings. Yue's use of space in his direction helps audiences delve into the inner worlds of the characters. Repeated motifs of the spiral staircase and characters eating together reflect their psychological changes. The film ends with a close-up of Jin Qian as reflected in the camera lens, paralleling a similar frame at the start of the film. By this point, the audience no longer views him as 'deformed'. Thanks to Yue's narrative choices and framework, the unlikely couple is finally able to overcome their external differences and are united in a loving relationship. It is a fitting coda for the film and reinforces its central moral message.

追憶彩色沖印的年代

The Years of Colour Film Processing

31/10/2021



高天宙 (右) 與主持陳彩玉 (左)
Ko Tin-chow (right) and host Priscilla Chan (left)

徐克導演的《蝶變》(1979)，是香港新浪潮電影代表作之一。2012年，東方電影沖印(國際)有限公司整理倉存，在徵得各片主同意下，將多部電影捐贈香港電影資料館作永久保存，《蝶變》是其中之一。是次映後談邀來東方電影沖印高級業務經理高天宙分享，講解香港彩色沖印業發展的過程。入行近五十載，高天宙見證彩色沖印的崛起，他指六十年代之前香港只有黑白影片沖印服務，若要沖印彩色片，電影公司一般要依賴日本、英國等地的沖印公司，所費及需時都不少，亦相當不便。直至1965年香港才出現第一間彩色沖印公司，締造歷史新一頁，他憶述首部在港沖印的彩色片為《鐵面無私包公審烏盆》(1967)。其後，多間彩色沖印公司陸續出現，並將服務外銷國際，高形容彈丸之地般的香港，沖印業務能揚威亞洲，實屬難得。

Tsui Hark's *The Butterfly Murders* (1979) is one of the seminal works of the Hong Kong New Wave. In 2012, Mandarin Laboratory (International) Limited was reorganising its warehouse and after seeking permission from various copyright holders, they decided to donate many of their film negatives to the Archive for permanent preservation, including *The Butterfly Murders*. In the post screening talk, we invited Ko Tin chow, Mandarin Laboratory Senior Operations Manager, to share his insights and knowledge of the development of colour film processing industry in Hong Kong. In his career spanning almost five decades, Ko witnessed the emergence of colour film processing. He described how, before the 1960s, there was only black and white film processing in Hong Kong, and filmmakers who wanted to process colour films had to rely on firms from Japan and the UK, which was relatively expensive, time consuming, and inconvenient. The first colour film processing house was established in Hong Kong in 1965, marking a new page in local film history. Ko recalled that the first ever colour film to be printed in Hong Kong was *The Impartial and Incorruptible Judge Bao* (1967). Afterwards, a number of colour film processing houses were set up in Hong Kong, and even started offering their services overseas. According to Ko, for Hong Kong's film processing industry to make such a name for itself in Asia was no small feat for a small city like ours.

由《阮玲玉》談電影修復

Center Stage and Film Restoration

31/10/2021



吳文亮 (右) 與主持陳彩玉 (左)
Alfred Ng (right) and host Priscilla Chan (left)

是次放映的《阮玲玉》為155分鐘的導演版(即柏林影展參賽版本)，更經4K數碼修復，重新呈現畫面細節，在銀幕重現關錦鵬導演心目中的最佳版本。本片由星空華文傳媒有限公司出資進行修復，映後談便邀來該公司的代表吳文亮，與主持陳彩玉一同分享電影修復與發行的經驗。吳文亮提到電影修復的關鍵，在於能否搜集到原菲林底片，而《阮》的原底片有十幾分鐘片段遺失，猶幸在澳洲尋回當年柏林影展參賽版本的拷貝，並補上缺失的片段，做出目前最完整的導演版本。座談會上放映修復前後對比片段，可看出4K修復版中張曼玉身上的旗袍花紋變得更細緻，筆記簿上的字跡亦能看得清楚。吳文亮續談星空華文的電影發行工作，其公司片庫搜購了約七百多部香港電影，包括《唐山大兄》(1971)、《英雄本色》(1986)和《秋天的童話》(1987)等片。陳彩玉補充，早年未有發行公司以電影圖書館的模式營運保存香港電影，不少影片散佚，故此星空華文片庫對於電影保存方面的工作十分重要。

The 155-minute director's cut of *Center Stage* (i.e. the version submitted to the Berlin Film Festival) had undergone 4K digital restoration before screening. With all the film's remarkable details coming to light once again, this is no doubt the ideal version of the picture that director Stanley Kwan had in mind. The restoration was sponsored by Fortune Star Media Limited, and company representative Alfred Ng attended the post-screening talk to share his experience of the film's restoration and distribution process with host Priscilla Chan. Ng expressed that the key to film restoration was the location of original film negatives, and initially, ten minutes of the original film negatives of *Center Stage* was missing. Fortunately, however, they were able to locate in Australia the copy of the film that had been submitted to the Berlin Film Festival, and from there retrieve the missing ten minutes to complete Kwan's original vision. At the talk, pre- and post-restoration versions of various film clips were shown, highlighting how the patterned fabric of Maggie Cheung's qipaos can now be observed in greater detail after 4K digital restoration, and that her handwriting in her notebooks is now far more legible. Ng also discussed the distribution work of Fortune Star, whose archives comprise over 700 Hong Kong film titles, including *The Big Boss* (1971), *A Better Tomorrow* (1986), and *An Autumn's Tale* (1987). Chan further emphasised the importance of Fortune Star Media's preservation work, as many local films had been lost because early film distribution companies did not make any special effort to preserve titles in the manner of a film library or a chive.



楊凡
Yonfan

鳳冠抖出來的情事 Affairs of the Phoenix Coronet

9月4日，《鳳冠情事》(2003)的導演、監製兼攝影師楊凡親臨資料館在銀幕上重看自己的作品，並於電影放映後與觀眾分享他的感受。導演坦言此電影並不是一部著重商業考慮的電影，他期望透過靈動的運鏡，讓觀眾放空情緒，去感受一個靜謐的空間。

Yonfan, the director, producer and cinematographer of *Breaking the Willow* (2003), came to the Archive to revisit his work and shared his thoughts with the audience on 4 September. The director candidly stated that this work was not intended to be a commercial film. With the dexterous use of the lens, he hoped that the audience would be able to empty their minds and feel the tranquillity in his cinematic world.

聲影「留」傳 映後談

The Post-Screening Talks of TIME AFTER TIME

首輯「聲影『留』傳」的最後兩節映後談，由嘉賓講者大談曹達華和陳寶珠的經典銀幕形象。

Guest speakers were invited to talk about Tso Tat-wah and Connie Chan Po-chu's unforgettable screen personas in the last two post-screening talks of the screening programme 'Time After Time' (first chapter)

曹達華的 古今鐵漢形象

Tso Tat-wah:
Period and
Modern Images
of Hard-Boiled
Masculinity

1/8/2021



鄭政恆
Matthew Cheng



《勇特務大戰神秘黨》(1966)中的曹達華
Tso Tat-wah in *The Secret Agent 303* (1966)

在《勇特務大戰神秘黨》(1966)映後談，講者鄭政恆先指出同日放映的《血戰摩天嶺》(1953)是一部在金庸、梁羽生的新派武俠小說出現前，有《水滸傳》主題特色的俠義題材電影，見證武俠傳統的建構及演化過程。至於《勇》片，鄭認為可以透過該片看到香港電影如何轉化占士邦系列的文化符號。《勇》片包括來自日本、印度等不同文化背景的角色，呈現當時社會的世界想像，而土炮製作的現代科技，則反映社會邁向現代化的掙扎過程。《勇》片雖有性別凝視元素，卻蘊含強烈的道德壓抑，如曹達華面對夏萍沐浴坐懷不亂一幕，展現與占士邦系列截然不同的性別意識。

During the post-screening talk of *The Secret Agent 303* (1966), Matthew Cheng began by discoursing on *The Battle of the Peaks* (1953), which was screened on the same day. He pointed out that *The Battle of the Peaks* is a *wuxia* movie that embodies themes of 'Water Margin' prior to the appearance of New School *wuxia* novels such as those written by Jin Yong and Liang Yusheng; the film, as such, serves as an emblem of the construction and evolution of the *wuxia* tradition. As for *The Secret Agent 303*, Cheng believed it is an appropriate vantage point in understanding how Hong Kong movies transformed an instrumental cultural symbol—the James Bond series. The film includes culturally diverse characters, such as those from Japan and India, to present a worldview envisaged by the community at the time. The involvement of locally-innovated technology also reflects society's struggle towards modernisation. Though it does incorporate elements of the male gaze, they are presented with immense suppression based on morality; the scene where Tso Tat-wah remains undistracted from his mission while Ha Ping takes a shower, for example, demonstrates an entirely different understanding of gender against the Bond series.

與時代接軌的 「珍姐邦」

Keeping Up with
the Times with
'Jane Bond'

5/9/2021



何思穎(左)與登徒(右)
Sam Ho (left) and Thomas
Shin (right)

受占士邦電影啟發，「珍姐邦」電影在六十年代崛起，當中包括陳寶珠主演的《玉女金剛》(1967)及《第一號女探員之死亡通行証》(1967)。何思穎認為「珍姐邦」電影一時蔚然成風，捕捉了當時的社會意識，為我們留下珍貴的文化紀錄。登徒認為「珍姐邦」電影意欲打造與時代接軌的女性形象，《玉》片沿用陳寶珠聰明美麗又「打得」、掩飾身份替天行道的多變女俠形象，以懸疑片包裝的《第》片則另闢蹊徑，觀眾到最後才發現女探員並非無敵的強者，目睹反派走上悲劇末路，亦會心生憐憫，甘願當一個旁觀者。《第》片未提女探員任務由誰委派，巧妙地成就了「珍姐邦」的獨立形象，又安排反派自己了結生命，避免讓「珍姐邦」陷入道德危機，同時開啟更多討論空間。何思穎又指兩片均嘗試融合中西文化與價值，例如《玉》片同時展現西方現代生活方式及東方傳統倫理觀念，歌詞「歌聲刺激精神，何妨稍縱任」一句，更有取中庸之道的意味。



《玉女金剛》(1967):(右起)陳寶珠、劉家良

The Female Chivalry (1967): (from right)
Connie Chan Po-chu, Lau Kar-leung

Inspired by the James Bond franchise, 'Jane Bond' films first emerged in the 1960s, with Connie Chan Po-chu starring in *The Female Chivalry* and *A Death Pass* (both 1967). According to Sam Ho, the Jane Bond craze was a snapshot of contemporary social ideas. Therefore, for modern audiences today, it provides a valuable cultural record of the period. On the other hand, Thomas Shin highlighted how the Jane Bond films attempted to create an image of femininity that kept up with the changing times. *The Female Chivalry* capitalises on Chan's image as a smart and beautiful action performer, a protean heroine who disguises her identity to fight for justice. Thriller *A Death Pass* features a variation of Chan's star image, as the audience discovers at the end that Chan's female detective is not invincible. Instead, she displays compassion for the villain as he meets his tragic end, and willingly steps aside as an observer. Her superior is never revealed at the end of the film, thus smartly construing an image of independent agency. Furthermore, her decision to let the villain take his own life spares her of a potential moral dilemma, and also opens the film up to wider discussion. Finally, Ho mentioned how both films attempt to merge together Chinese and Western cultural values, such as the presentation of modern, Westernised lifestyles in *The Female Chivalry* alongside traditional Chinese beliefs about ethics and human relationships. Even the lyrics 'Songs stimulate our spirit, so why not indulge a little?' seem to suggest a middle way, a balance between the best of both worlds.

百看不厭的 喜劇經典

An Enduring Classic Comedy



《家有囍事》(1992)是一部滿載集體回憶的經典賀歲片，風靡幾代觀眾。香港文化博物館與香港電影資料館合辦的「瞧潮香港 60+」電影放映及映後談系列於10月23日特地選映此影片打頭陣，於香港文化博物館舉行，同步於網上直播，由吳俊雄博士及何思穎主持，更邀請在片中演活了「金絲雀」的陳淑蘭(蘭子)作分享嘉賓。吳俊雄博士指出影片劇情有三線發展：西宮爭寵、性別錯摸、追女仔，交織出笑話連篇；另一方面，這部電影創作班底上承活躍於影視圈的許冠文、劉天賜的脈絡，包括新藝城的黃百鳴，以至高志森、谷德昭，加上異軍突起的周星馳，可說是結合幾代創作人的心血結晶。何思穎則認為由張曼玉飾演、盲目跟從荷里活電影潮流的何里玉，是對香港的崇洋文化的諷刺；而片中更活用不同地域的方言，如上海話、閩南話，甚至新加坡式英語，製造笑料之餘，更反映香港電影迎合不同地域觀眾口味的應變能力。蘭子分享當年在拍攝現場，每個演員都施展渾身解數，即興創作角色，不但不斷為自己的演出加添喜劇感，亦不時彼此交流，為別人的戲份給予意見。她自己則是以「很嚴肅很認真地做很荒謬的事」的方式去演喜劇，不刻意搞笑，純以戲本身帶動笑感，才不會落入「硬滑稽」的窠臼。

All's Well Ends Well (1992) is a classic Lunar New Year film filled with the collective memories of many generations of audiences. It was chosen as the first of a series of film screenings and post-screening talks for 'Hong Kong Pop 60+', co-organised by the Hong Kong Heritage Museum and the Hong Kong Film Archive. The post-screening talk on 23 October, held at the Hong Kong Heritage Museum with live streaming available, was hosted by Dr Ng Chun-hung and Sam Ho, and it was also graced with the presence of guest speaker Sheila Chin, who brought to life the character of the kept mistress in the film.

Dr Ng highlighted the three sub-plots in the film that provide comic fodder: two women vying for the affection of the same man; the couple engaged in a comedy of gender ambiguity; and finally, a playboy's pursuit of his dream girl. Further, the film's cast and crew are also remarkable: its creative team, which included Cinema City's Raymond Wong, Clifton Ko, Vincent Kok, took inspiration from film and television comedians such as Michael Hui and Lau Tin-chi. Thrown into the mix is the extraordinary comic talent of Stephen Chow, and the final result is a synthesis of multiple generations of comedic and creative voices in Hong Kong cinema. On the other hand, Sam Ho focused his discussion on the Hollywood-obsessed Holliiyuk, played by Maggie Cheung, a sharp satire of contemporary fixation on Western culture in Hong Kong. A variety of dialects are also used in the film, including Shanghaiese, Hokkien, even Singaporean English. Not only is this inherently comedic, but it also reflects the ability of Hong Kong films to cater to various international markets.

Sheila Chin shared her recollections of working on set, where the entire cast threw themselves into their roles and often improvised to maximise comedic effect. They also exchanged views frankly and frequently gave each other advice. Personally, Chin approached her comedy with the attitude of 'doing ridiculous things very seriously' and never deliberately tried to be funny. In letting the gags emerge naturally from the scene itself, Chin and her co-stars made sure their comedy was never forced or stale.



(左起) 何思穎、陳淑蘭、吳俊雄博士
(From left) Sam Ho, Sheila Chin, Dr Ng Chun-hung

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Thank you!

香港電影資料館年前從美國尋得一批散佚多年的上世紀三、四十年代香港影片及送檢檔案資料。以這些珍貴線索為本，資料館於 2021 年 1 月 9 至 10 日，透過視像會議形式，舉辦「從無聲到有聲——1930 至 1940 年代香港電影」研討會，邀來數十位本地及海內外學者和研究者，在線上展開探索及討論。現將研討會的精彩內容選輯為「上篇：時代與影史」及「下篇：類型·地域·文化」兩部短片，與大眾分享。

論文全文快將結集成書，敬請留意！

Years ago, the Hong Kong Film Archive acquired from the US a stash of long-lost Hong Kong films from the 1930s to 1940s, as well as batches of archival documents sent for the US censorship, which comprised of over several hundreds of Hong Kong film titles. Based on the precious clues from these items, the Archive convened the online symposium 'From Silent to Sound—Hong Kong Films of the 1930s and 1940s' on 9–10 January 2021, together with a group of local, Mainland and overseas researchers and scholars. We have now condensed and edited the symposium into 'Part 1: Era and Film History' and 'Part 2: Genres · Regions · Culture' to share with the public.

Papers presented by speakers will be further compiled into an upcoming edited volume by the Archive. Stay tuned for more details!

上篇 Part 1
時代與影史
Era and Film History



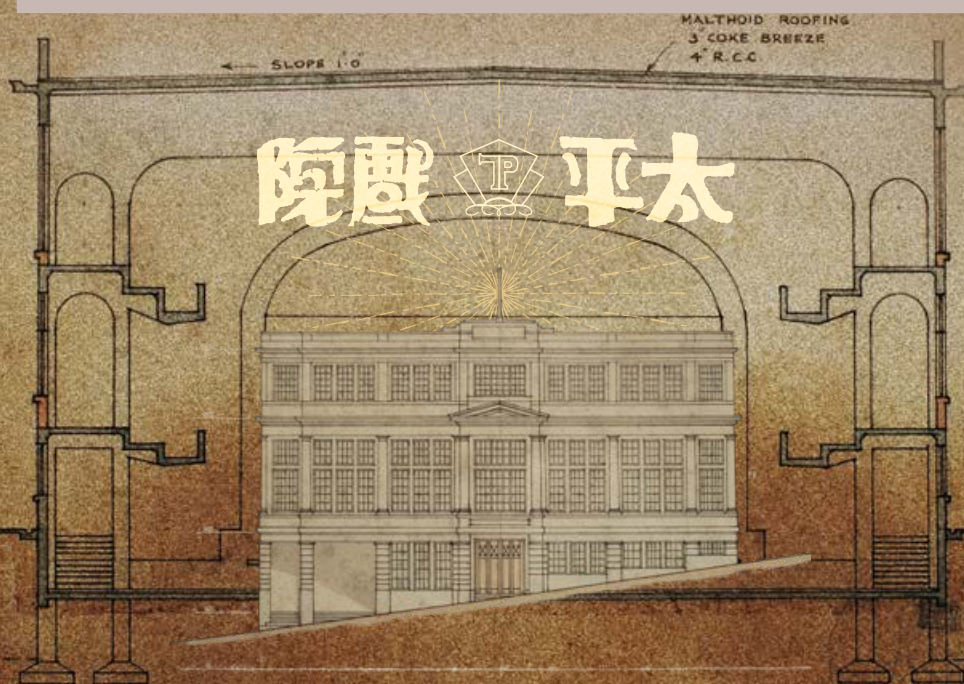
下篇 Part 2
類型·地域·文化
Genres · Regions · Culture



探索 1930 至 1940 年代香港電影
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