

香港電影資料館

通訊

99

Hong Kong Film Archive

遇上芳艷芬
Encounters with Fong Yim-fun

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N E W S L E T T E R



再探的新視角

跟讀者睽違半年，《通訊》正式從季刊改為半年刊，逢5月和11月出版。過去兩年，經歷因疫情而幾度閉館，節目多番延期，卻也是我們更多地運用網上渠道去接觸大眾的契機。同時發展的，是我們的網頁會以便捷的界面，源源送上電子出版和訊息。

為配合即將舉行的芳艷芬回顧展，我們邀請羅卡先生撰文，他在〈遇上芳艷芬〉中，從童年談起，個人對芳姐的認識和藝術上的論析，結合成長和社會發展的脈絡，令人讀來非常投入和感到人世間的溫度。

本館最新出版的《探索1930至1940年代香港電影》，收錄參與2021年初舉辦的「從無聲到有聲——1930至1940年代香港電影」研討會與會者的論文，結集成書，並透過電子途徑發布，以廣流傳。期間雖然整日跟資料庫、各式文獻打交道，這個回溯遠自1930年代的課題，展現影業如何從蹣跚學步至突飛猛進的過程，正正是香港電影的青春少年時呢，讓人感到其時影人們「窮追不捨」去探究電影魅力的勁頭。一方面，電影人自艱困中，發揮智慧，更透過電影，以大度的胸懷，療治戰時顛沛、世道不靖帶來的傷痛；另一方面，電影作為大眾娛樂，在戰事陰霾中蓬勃起來，也是個異數，發展出多種多樣的電影。這一切一切，在今天看來，往往令人另有一番體會和發展出有別於從前的視角。本書是一個結集，也是一個開始，我們期待日後各方有更多的發現和交流。

New Perspectives Through Re-Exploration

With this six-month separation from our readers, *Newsletter* has officially changed from a quarterly to a biannual publication, published in May and November. For the past two years, the Archive has had to temporarily close several times due to the pandemic, and repeatedly delay our programming arrangements. However, this has become an opportunity for us to increase our online communication with the public. To that end, we are using our website to deliver electronic publications and other news through a convenient interface.

To coordinate with the upcoming Fong Yim-fun retrospective, we are honoured to have Mr Law Kar write about his childhood memories of Fong, as well as his analysis of her artistic achievements within the context of societal developments at the time. Readers will find 'Encounters with Fong Yim-fun' both relatable and heart-warming.

The Archive's latest electronic publication, *Exploring Hong Kong Films of the 1930s and 1940s*, is a result of the collective effort of film scholars and researchers who participated in 'From Silent to Sound—Hong Kong Films of the 1930s and 1940s' held in 2021. While working on the book, we were inundated with an overwhelming amount of historical data. The subject, dating way back to the 1930s, shows how the film industry went from a toddler's first steps to actually taking flight. We could feel the energy of the filmmakers of that era, relentlessly exploring the magic of motion pictures. Not only did they display ingenuity in times of financial difficulty, they also helped to heal people's pain that was brought on by the displacement and traumas of war. The film industry also prospered as a form of mass entertainment amidst the gloom and distress of war (an anomaly all in itself), and also produced numerous and varied genres and styles. All this still resonates with us today, giving us different perspectives than before. This book is an amalgamation, but at the same time it is a beginning. We eagerly await further discoveries and communication on this subject in the future.

香港電影資料館 Hong Kong Film Archive

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目錄 Contents

- 4 節目 Programme
遇上芳艷芬 | 羅卡
Encounters with Fong Yim-fun | Law Kar
- 9 出版 Publication
跨地域源流——掀動新一輪港滬粵
電影史溯源 | 傅慧儀
Spinning Off a New Round of Adventures in Early
Cinema Studies | Winnie Fu
- 15 猜尋尋 Guessing Game
他與她的青春少年時：猜猜我是誰
In His and Her Salad Days: Guess Who?
- 16 博物館節 Muse Fest
館長好書介紹講座系列
Reading with Curators Talk Series
- 17 展覽 Exhibition
電影劇照物語 一切從訪問開始 | 蘇芷瑩
Tales of the Film Stills: It All Began with Interviews
| Karen So
- 20 上海—香港 Shanghai—HK
當文學遇上電影 | 曾肇弘
When Literature Meets Film | Eric Tsang Siu-wang
- 25 影畫早晨 Morning Matinee
動靜古今皆宜的「萬能旦后」鄧碧雲
| 吳咏儀
An Actress for All Seasons: The 'Versatile Opera
Queen' Tang Bik-wan | Jenny Ng
- 27 節目 Programme
「光影愛漫遊」之「瞧潮香港 60+」
‘Movies to GO’ at ‘Hong Kong Pop 60+’
- 28 動態 Events
「尋·珍·記」映後談
The Post-Screening Talks of ‘Treasure-Hunt Stories’
學校文化日計劃電影觀賞
Film Show for School Culture Day Scheme
「聲影『留』傳II」映後談
The Post-Screening Talks of ‘Time After Time II’
- 30 捐贈者芳名
Donors
- 31 節目預告
Upcoming Programmes

9-14

跨地域源流
——掀動新一輪港滬粵電影史溯源
Spinning Off a New Round of Adventures
in Early Cinema Studies



17-19

電影劇照物語 一切從訪問開始
Tales of the Film Stills: It All Began with Interviews



封面 芳艷芬
Cover Fong Yim-fun

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遇上芳艷芬

Encounters with Fong Yim-fun

羅卡 Law Kar

芳艷芬 13 歲開始演粵劇，二戰後走紅，在五十年代成為粵劇「花旦王」，劇影雙棲紅透海內外，卻在 30 歲嫁作歸家娘，自此離開影劇歌壇，但沒有離開藝術。她隨名師研習書畫、成立慈善基金資助文化藝術教育，並在 1987、1994、1997 年各做了一次盛大的粵劇義演，其中舞台美術、服裝皆由她親自設計。我成長的少年時期也曾分沾過她風華正茂的風采，亦有幸在現場觀賞了她最後一場演出，但都記憶模糊了。如今嘗試整理一下雜憶，重組聲影印象，素描芳姐作為藝人的一個側影。

Fong Yim-fun started performing Cantonese opera at the age of 13, rose to stardom after WWII, and was dubbed the 'Queen of *Huadan*' in the 1950s. Enjoying a reputation both locally and overseas as Cantonese opera artist and film star, she withdrew from the limelight after getting married at 30. She left the stage, but not art. Fong learnt painting and calligraphy with masters and founded a charity to fund artistic and cultural education; in 1987, 1994 and 1997, she staged large-scale charity Cantonese opera performances for which she took on personal responsibility for the stage and costume designs. I was fortunate enough to have caught a glimpse of Fong's glory during my adolescence and attended her final performance in person, but my memory is now vague. Putting together the fragments of my memories, I hope to sketch an outline of Fong's career as an artist.





《唔嫁又嫁》（1952）：芳艷芬（中）飾演歌唱名家，歌聲宛如出谷黃鶯。

She Said 'No' to Marriage but Now She Says 'Yes' (1952): Fong Yim-fun (centre) plays a famous songstress whose beautiful voice mesmerises.

隔聽

五十年代芳艷芬才華畢露，創出獨具一格的「芳腔」。我小時候家在澳門，家家聽播音有如今日之看電視，收音機飄出的芳腔令古老破舊的戰後澳門平添幾分艷色，也像春風般撫慰著勤勞但貧乏的市民，特別是在家庭和社會都受著壓抑的女性。媽媽特愛芳腔，做家務時也哼幾句。少年的我分不清那是《一年一度燕歸來》還是《火網梵宮十四年》的曲子，卻對電影《唔嫁》（1951）的主題曲頗

有印象。因為題名有趣易記、唱詞生動：「奴甘把青春放下，奴不慕洋場繁華，早已決定我唔嫁！」

澳門我家住的是板間房，自家沒有收音機，隔壁卻常有戲曲之音娓娓傳來，天天對我作「填鴨式教育」，加深了我對粵劇那說不上好還是壞的印象。特別在一覺醒來還捨不得起床之際，聽到一板之隔傳來婉轉低迴的芳腔，不期然會傾耳窺聽。這也是我對「芳艷芬」認識之始。

影遇

觀芳艷芬演出的電影而有所印象，也自五十年代初開始。其時她主演的多是時裝片，我跟隨媽媽看的都是比較輕鬆的愛情片、喜劇片，片名特別有趣：《唔嫁》外，還有《唔嫁又嫁》、《有情飲水飽》、《連環相思》和《財來自有方》（很巧，都是1952年的出品），對影片或劇照中她的扮相留有印象。首先是笑容可掬，再者是造型靈活多樣，古裝打扮是仙女下凡是公主，穿唐裝衫褲時是地道



絕唱：芳艷芬（左）與李曾超群（右）攝於1997年。
Swansong: Fong Yim-fun (left) and Maria Lee Tseng Chiu-kwan (right) in 1997



結緣：（左起）羅卡、芳艷芬、汪海珊、歐漢姬。
Encounters: (from left) Law Kar, Fong Yim-fun, Helen Wong Hoi-shan, Au Hon-kei

女工，穿西裝時又是千金小姐；也有穿短褲打球、穿泳衣嬉水的艷照。即使演的是受委屈好婦人、未嫁已懷胎的女子，她總會得破涕為笑，那笑容有似衝破陰霾的一線陽光，予人以溫馨和希望。只是少年時我並不愛看粵語片，雖然多次接觸到她的聲影，也像偶遇而不相識。初遇時我才12、13歲，還未懂得男女之情，更不要說欣賞像芳姐那樣感情豐富又內斂的女性。

青春

芳姐演藝煥發的年代，正是粵劇粵片迎戰大舉登陸的歐美流行音樂電影的時期。保衛戰的過程漫長，敵方強大到不可能戰勝，惟有一邊抵抗、一邊吸收對方的優點加以利用，以增強競爭力，適應香港日漸西化的環境。從芳姐的銀幕形象正可看到粵語片「偷師」模仿荷里活片的娛樂技倆，把倫理愛情關係通俗戲劇化、把女性形象輕柔美化、把男女地位矛盾表面化，一番苦難之後就簡單歸結、輕易解決，其間還要加插多首流行名曲。芳姐主演了不少這種「賺人熱淚」的倫理愛情片，也演出了不少「瘋狂惹笑」的喜鬧劇片，具現了從刁蠻小姐到搞鬼女工的形象。這是戰後復興新局面下，青春一代要求擺脫傳統束縛的先聲。在當年殖民心態和中國傳統制約之下，青少年只能通過流行文化崇尚歐美生活方式，代入音樂和電影作出反叛的宣洩。當貓王、占士甸、馬龍白蘭度等反叛常規的男兒，仙杜拉蒂、安瑪嘉烈、妮坦梨活等放任自我的女子風行全球之際，五十年代初粵語片還未有它的青春偶像作出回應，芳艷芬體現的喜鬧少女形象已是最接近西方潮流的本地「青春派」。

驚艷

然而六、七十年代自命影評人的我既不懂粵劇，也不曾深入認識粵語片，只醉心於西方電影新思潮，視粵語片和粵劇為守舊老土，必須加以革新。到香港國際電影節設立了「香港電影回顧」部分作專題放映和出版，我在八十年代才回過頭來做些研究，這才真正認識到粵語片的優缺，以及芳姐的表演造詣。首先令我驚艷的是由她主演、唐滌生原著改編並在李鐵協助下執導的《紅菱血》（上、下集，1951）。角色造型轉化自粵劇生旦淨末丑，由芳艷芬、羅品超、黃千歲、盧敦、吳回、黃楚山等伶影名家合演得水乳交融又各有性格，特別是芳姐。在精細的調度、講究的攝影下，她的嫵媚盡出，造型之美前所未見。良好的編導合作又讓她能適切地注入感情、發揮含蓄內斂的演技。《紅菱血》一開我的眼界，驚異於五十年代初的粵片「竟有如此好武功！」，開

啟了我對經典粵語片的探研興趣，並由此窺見芳姐銀幕形象的複雜性和現代感。此後陸續補看了她的文藝片如《橫城艷》（1954）和《兒心碎母心》（1958），喜劇片如《十字街頭》（1955）、《真假千金》（1955）和《馬票女郎》（1958），證實她是個多才多藝的好演員。再看她退休前把粵劇戲賣拍成的《梁祝恨史》（1958）、《火網梵宮十四年》（1958）、《六月雪》（1959）、《王寶釧》（1959）等，則又促進了我對粵劇的喜愛，真正欣賞到芳腔的巧妙特色。

絕唱

息影後的芳姐和李曾超群女士於1984年成立了「群芳慈善基金會」，推動文教社會公益，芳姐曾三度為此復出義演籌款。最後一次是在她年近古稀的1997年，是次特地把先前義演的錄影製成光碟，並有配合出版的《芳華萃影》專書一併義賣，聯合本地八間大學為大學音樂文化教育與研究籌募基金。內子汪海珊因為參與策劃選材並主編該書，出版前後和芳姐時有茶敘，我有幸叨陪末席。和尊敬的前輩款款交談，使我親身感染芳姐虛懷若谷的大師風範，她待人接物又是位慈祥長者，使得聚會氣氛和祥而歡樂。令我受教的是她不多談過去，而是注目現在，也放眼向前，可見她年逾七十仍充滿生命力。

回說她和李曾超群兩人舞台的最後演出。小時候不止一次陪家人上戲院看芳姐的表演，只是看得不明不白。最後那場演出無疑是最有紀念性也最感人的，堪稱「絕唱」。若問演出內容，經過了二十多年，如今大都忘了，只記得情況非常熱烈，台上台下打成一片；並非只是依依不捨，而是對芳姐畢生藝術成就、對她長期支持文化教育的功勞加以肯定，致以最熱烈的鼓掌。■

羅卡，資深電影研究者，1990至2000年曾任香港國際電影節「香港電影回顧」節目策劃和特刊編輯。2000至2005年間出任香港電影資料館節目策劃。著作有《香港電影點與線》（2006）、《香港電影跨文化觀》（增訂版）（合著，2011）等。

「芳姿綽約——水銀燈下的芳艷芬」將於2022年7月推出，詳情請參見《展影》及本館節目網頁。

Through the Walls

Fong Yim-fun rose to fame and created her own unique school of singing known as the 'Fong Style' in the 1950s. I lived in Macao in my childhood. Back then, radio was the dominant medium in every household, just like television nowadays. Fong's singing wafting from the radio added a rosy sheen to dilapidated, post-war Macao, comforting the poor but industrious souls in the city, especially the women who were suppressed by familial and societal pressures. My mother was particularly fond of Fong, and would hum lines of her songs while going about household chores. I was too young to distinguish if they came from *The Swallows' Return* (aka *Swallows Come Home*) or *A Buddhist Recluse for Fourteen Years*, but I remember the theme tune to *She Says 'No' to Marriage* (1951) quite well because of the catchy title and the lively lyrics: 'I'm willing to lay down my youth. I'm not after the affluence of city life. I have long decided not to marry!'

Our home in Macao was a room in a sub-divided flat. We didn't have our own radio, but the Cantonese opera songs playing next door would drift through the walls. Being 'forced' daily, I had a deep impression of Cantonese opera, but it was neither good nor bad. There were some lazy moments when I was awake but still staying in bed, and Fong's melodious and subdued singing from beyond the boards that separated our room from others would have me perking my ears. It also marked my initial acquaintance with the artist.

On the Silver Screen

It was also in the early 1950s when my first memories of watching Fong's films began. She starred mostly in modern films. The ones I watched with my mother were mostly light-hearted romances and comedies, most of which had interesting titles. Apart from *She Says 'No' to Marriage*, there were *She Said 'No' to Marriage but Now She Says 'Yes'*, *Nothing Counts But Love*, *The Love Chain*, and *Money Will Find Its Way to Come* (coincidentally, all released in 1952). I remembered how she looked in the stills and the



《紅菱血》（下集，1951）：顯現芳艷芬銀幕形象的複雜性和現代感，令人驚艷。

Mysterious Murder, Part 2 (1951): Fong Yim-fun's stunning turn fully exemplifies the complexity and modernity of her screen image.

films. With a dazzling smile, Fong was styled as an assortment of spirited characters. In her period roles, she became a goddess incarnate or a princess. When sporting a Chinese-style tunic and trousers, she was every bit a local working girl; when in Western attire, she transformed herself into a well-bred lady. She also played sport in shorts and frolicked in the water in a swimsuit. Even in the role of a good woman wronged or a young unwedded mother, she managed to turn tears into laughter. Her laughter was a beam of sunlight in the fog, imparting warmth and hope. That said, I did not enjoy Cantonese films as a young man, so although I was often exposed to her singing and onscreen images, they were simply encounters with a celebrity I barely knew. I first became aware of Fong at the age 12 or 13, before I was versed in the ways of love, not to mention the capability to appreciate an emotionally colourful but understated woman like her.

Youthful Fancy

Fong's artistic career blossomed at a time when Cantonese opera films had to compete with pop songs and films from the US and Europe. The battle was a long, drawn-out process against an opposition that was pretty

much invincible; the only way forward was to resist while learning from the competitor to bolster Cantonese opera films' competitiveness in an increasingly Westernised Hong Kong. Fong's silver screen images showed how Cantonese films surreptitiously imitated Hollywood: they popularised and dramatised familial and romantic relationships, lightened and beautified images of women, rendered gender conflicts obvious, and after a prolonged struggle or suffering, offered easy conclusions and facile solutions—all of these elements generously accompanied by a smattering of pop songs. Fong took leading roles in quite a few 'tear-jerking' family romances and 'wild and zany' comedies, presenting herself as a headstrong lady or a spunky female worker, and everything in between. Her roles were a reflection of the youth's desire to untether themselves from traditions in the post-war zeitgeist of revival. Given the limitations of colonialism and Chinese traditions, the youth could only admire Western lifestyles through pop culture and express their rebellious spirit by immersing themselves in music and film. When rebels like Elvis Presley, James Dean, and Marlon Brando, and individualistic women like Sandra Dee, Ann-Margret, and Natalie Wood



《殊痕記》(1958)從未在本館放映，透過現正進行的數碼化計劃才得以在今次回顧展中亮相。(左：麥炳榮；右：芳艷芬)

A *Red Mole* (1958) had never been screened at the Archive, but this time, it makes an appearance in our retrospective thanks to the efforts of an ongoing digitisation project. (Left: Mak Bing-wing; right: Fong Yim-fun)

were taking the world by storm, Cantonese films of the 1950s had yet to come up with its own hot-blooded spokespersons. Fong's image as a spirited young woman was the closest local equivalent of these famous young Western idols.

Stunning Beauty

Despite professing to be a film critic in the 1960s and 70s, I did not understand Cantonese opera, nor did I command any in-depth knowledge of Cantonese films. As a young man obsessed with new schools of thoughts in Western cinema, I regarded Cantonese film and opera as old-fashioned art forms in need of reform. It was not until the Hong Kong International Film Festival established the Hong Kong Cinema Retrospective section with relevant screenings and publications in the 1980s that I started more researching and truly familiarised myself with the strengths and weaknesses of Cantonese film, as well as Fong's artistry. What left a surprising initial impression was her playing the protagonist in *Mysterious Murder, Parts 1 & 2* (1951), an adaptation of Tong Tik-sang's original script and a film co-directed by Tong and Lee Tit. Characters adapted from Cantonese opera—*sheng* (male roles), *dan* (female roles), *jing* (painted face roles), *mo* (supporting male roles) and *chou* (comic roles), were played by opera and film stars such as Fong Yim-fun, Luo Pinchao, Wong Chin-sui, Lo Duen, Ng Wui, and Wong Cho-shan. Each of their performances

was unique—Fong's in particular—but as a whole, the effect was congruous and well-balanced. Thanks to the meticulous mise-en-scène and masterly cinematography, Fong radiated extraordinary charm and beauty. Smooth collaboration between screenwriting and directorial work allowed her to invest the right amount of emotions in her subtle acting. *Mysterious Murder* opened my eyes to the excellence of Cantonese films of the early 1950s. It sparked my interest in studying classical Cantonese films, which also afforded me glimpses into the complexity and modernity of Fong's silver screen image. I went on to watch, in retrospect, the works of this competent and multi-talented actress, including melodramas like *Belle in Penang* (1954) and *Mother's Broken Heart* (1958), and comedies such as *Crossroads* (1955), *The Rich Girl and Her Double* (1955), and *The Sweepstakes Seller* (1958). I re-watched films adapted from her Cantonese opera masterpieces and made before her retirement, including *The Tragic Story of Leung Shan-pak and Chuk Ying-toi* (1958), *A Buddhist Recluse for Fourteen Years* (1958), *Snow in June* (1959), and *The Story of Wong Bo-chuen* (1959). They reinforced my fondness for Cantonese opera, such that I could truly appreciate the alluring intricacies of the 'Fong Style'.

Swansong

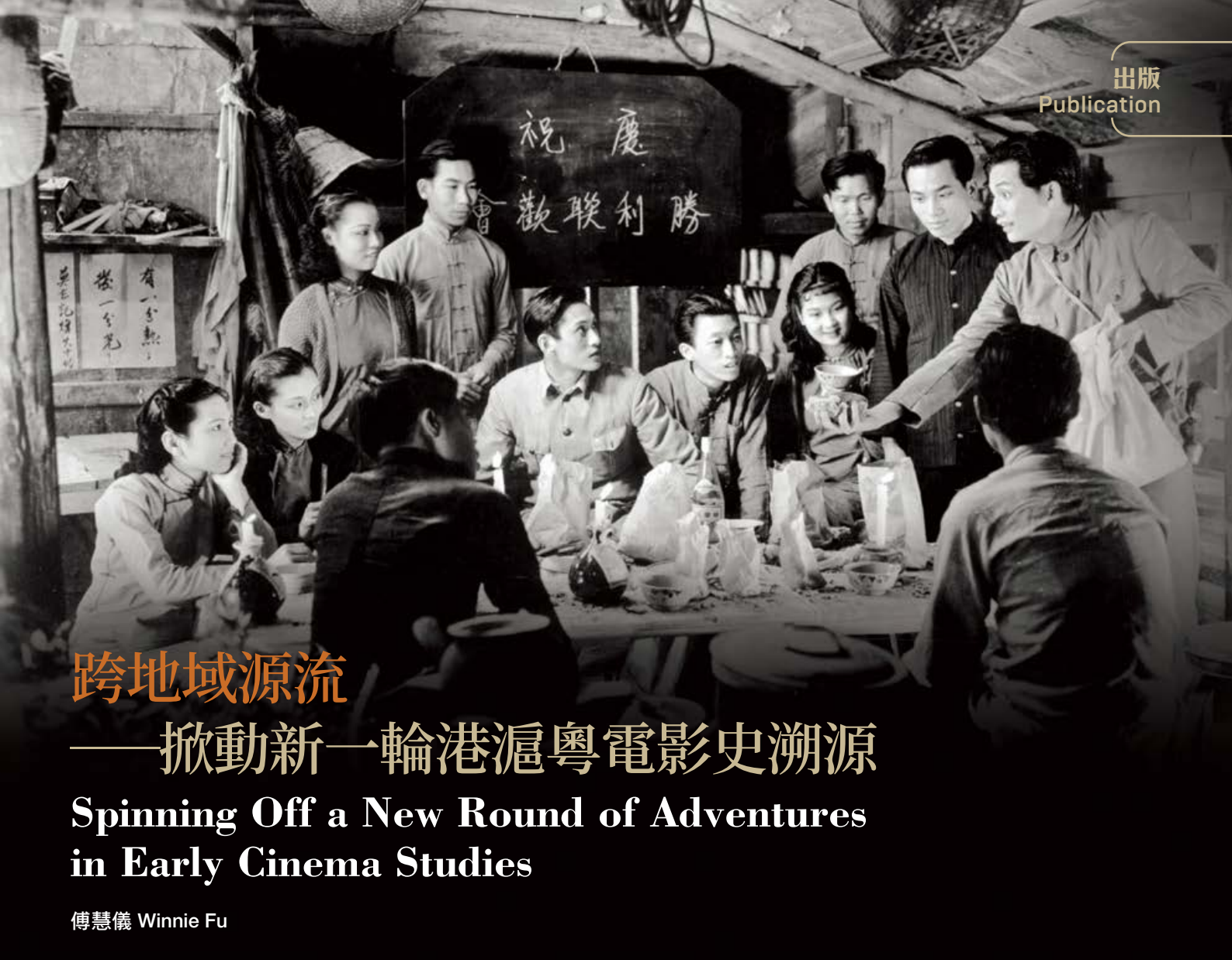
After stepping out of the limelight, Fong and Maria Lee Tseng Chiu-

kwan founded the Kwan Fong Charitable Foundation in 1984 to promote cultural education and public welfare. Fong gave altogether three special performances for fundraising purposes; the last show was in 1997 when she was almost 70. The foundation also produced a set of discs of her charitable performances and published *Life and Art of Fong Yim Fun*; these were sold to raise funds for music and cultural education and research in collaboration with the eight local universities. As my spouse Helen Wong Hoi-shan was the chief editor of the book and was engaged in its planning and curation, I had the good fortune to tag along to her tea sessions with Fong before and after the publication. Chatting with a veteran I respect, I experienced up-close her humble demeanour, and saw how she dealt with people as a kind senior who always brought joy and harmony to our gatherings. What impressed me was how she didn't talk much about the past, but focused on the present and the future. By then, she was over 70 years of age, but she was still an energetic lady.

Let us go back to Fong's final performance with Maria Lee Tseng Chiu-kwan. When I was young, I went to see Fong onstage with family for more than once, but I didn't understand much. Undoubtedly, the final show was the most memorable and moving; it was her swansong. Now, after over two decades, I can hardly recall the contents of the performance; I only remember the extremely passionate audience and the enthusiastic interaction between the cast and the audience. It wasn't just that people were reluctant to see her go; they were paying tribute to her lifelong artistic achievements and her zealous support of cultural education. [Translated by Piera Chen] ■

Law Kar is a veteran film scholar. From 1990 to 2000, Law was a Programmer and Editor for the Hong Kong International Film Festival's 'Hong Kong Cinema Retrospective'. Between 2000 and 2005, Law curated programmes for the Hong Kong Film Archive. His publications include *Hong Kong Cinema.Line* (2006), *Hong Kong Cinema: A Cross-Cultural View* (Revised Edition) (co-author, 2011), etc.

'The Queen of Huadan—Celebrating the Stage and Screen Career of Fong Yim-fun' will be held in July 2022. For details, please refer to *ProFolio* and the HKFA's website.



跨地域源流

——掀動新一輪港滬粵電影史溯源

Spinning Off a New Round of Adventures in Early Cinema Studies

傅慧儀 Winnie Fu

國防電影代表作之一《民族的吼聲》(1941)

Roar of the Nation (1941), one of the most representative 'national defence' films in Hong Kong cinema

若把香港電影史幻想為一條蜿蜒曲折的河流，那麼由抗戰時期到淪陷的一段，定必奇石嶙峋，急流乍現。用今天的眼睛去閱讀三、四十年代既脈絡複雜又跨越多個國族文化領域的發展史，當然是挑戰高難度之舉，但經過二十多位學人抽絲剝繭的精研和縱深的發掘，我們彷彿又從奇岩怪石之間找到穿越時空的秘道，甚至乎可以隨著線索的牽引，感受到在急流之間被搖撼的力度！鑑古知今，深信藉著香港電影資料館這次《探索 1930 至 1940 年代香港電影》的出版，將再次掀動新一輪的中國電影溯源工程。

If one were to imagine the history of Hong Kong cinema as a meandering river, then the period from the start of the War of Resistance to the Japanese occupation would undoubtedly be a rocky and turbulent section of the waterway. Using today's eyes to examine the historical development of the 1930s and 1940s, with its contextual complexity and numerous cross-national and cross-cultural linkages, is indeed a challenging feat. However, with the intensive research and in-depth exploration carried out by more than twenty researchers, we seem to have secured a secret passage through time and space amidst this craggy landscape. Adhering to the clues given, one might even be able to feel the intriguing swirls of the hidden currents! To understand the present, one must look to the past—I firmly believe that the publication of *Exploring Hong Kong Films of the 1930s and 1940s* by the Hong Kong Film Archive will once again spark a new round of adventurous investigations aimed at tracing the origins of Chinese-language films.



學者和研究者於2021年初「從無聲到有聲——1930至1940年代香港電影」研討會發表的論文，經編纂出版為《探索1930至1940年代香港電影》電子書。

The theses presented at the 'From Silent to Sound—Hong Kong Films of the 1930s and 1940s' symposium in early 2021 have been collated and published in the e-book *Exploring Hong Kong Films of the 1930s and 1940s*.

補缺·專研·成書

去年一月初，乘著香港電影資料館二十周年誌慶之契機，期待經年的電影史研討會「從無聲到有聲——1930至1940年代香港電影」順利開展。雖然疫情迫令大家聚首於互聯影像中，但網上的發言卻不減交流熱情，反而增添了穿越地域界限的即興感。

緊接研討會而籌措出版的《探索1930至1940年代香港電影》論文集，由資深編輯郭靜寧和吳君玉主編，經歷了漫長又繁複的編輯、校對和考證工程，現分上、下篇面世，分別以「時代與影史」和「類型·地域·文化」為題。上篇以時序分為〈三十年代戰前影事〉、〈戰時影話〉和〈四十年代與戰後復員〉三節；下篇則分為〈類型與藝術〉、〈跨越的文化〉和〈研究再思〉三個範疇。

每當提到香港早期電影的初期，大家都會想到二、三十年代積極從事電影製作的黎氏兄弟、在上海和香港開拓天一影片公司和南洋影片公司的邵醉翁、邵邨人、邵仁枚兄弟；又或者會聽過初試啼聲、由粵港影人參與製作的有聲電影《歌侶情潮》（趙樹榮、關文清導演，新靚就〔即關德興〕、胡蝶影主演，1933）、《傻仔洞房》（黎北海監製，周永萊導演，1933）等。但很可惜，礙於影片佚失、文獻資料的匱乏、片庫失火又或戰火造成的摧毀，大部分三、四十年代的電影都只有文字或圖片可供研究。很

多電影都只能依靠劇照、本事、廣告或前人的論述而去「隔代理解」、「二手分析」，所以研究者儘管有心，卻難以切入。

一個重要的轉捩點要數2012年間，資料館搜集組幾經周折，在三藩市前華宮戲院老闆方創傑先生的地庫中，尋得一批流落異鄉的香港電影，其中包括以宣揚抗戰意識為故事主軸的《太平洋上的風雲》（1938）；緊扣大時代脈搏的社會寫實電影《天上人間》（1941）；以女性努力擺脫舊社會爭取自主抉擇的《女性之光》（1937）；結合神怪、艷情和西式童話元素的恐怖片《鍾馗捉鬼》（1939）；以至中西文化融會的歌唱偵探片《苦鳳鶯憐》（1941拍攝，1947公映）等合共三十多部三、四十年代電影。¹雖然比例上只能稍稍填補缺失掉的好一大片空白，但由於涉及多種類型和不同電影公司及編、導、演人員，可以推敲比對的線索立時倍增！

由2015到2019年間，以「尋存與啟迪——香港早期聲影遺珍」為題的一系列放映活動²逐批放映上述瑰寶，同時廣邀研究學者和評論人，就這批重新出土的早期香港電影，作出多方面的探討，其中包括對個別電影編導（如伍錦霞、侯曜、麥嘯霞、尹海靈）及影帝影后級影星（如白燕、李綺年、薛覺先、陳雲裳）的研究；亦就該批電影的藝術性和拍攝技巧等作出精闢論述。³

這批研究者不少都應邀參與了2021年初的學術交流會。其中多篇論文從整體歷史發展的拉闊角度，展開更深化的專題研究，由是衍生了多面向的思考和論述方向：

1. 從宏觀的歷史視野，分析香港與海外、上海及廣州頻密的交流和合作夥伴關係（可分別參照鍾寶賢、蒲鋒、趙傑鋒和吳國坤的論述）；
2. 從各式電影錄音技術的研發和引進，探討香港早期有聲電影的開創與推進（參考程美寶與葉銳洪，以及吳月華的文章）；
3. 透過翻查電影公司的招股文件，細看香港自三十年代中已然確立的股份集資體系，如何以院線發行策略來籌集製作資金（見李培德論文）；
4. 從天一港廠、南洋、南粵、永華等攝製公司的開創及發展，解構其電影出品的商業考慮、製作規模、代攝機制和基本編導班底（吳君玉、吳月華、郭靜寧分別就上述公司作出了詳盡的文獻搜研；陳彩玉則透過太平戲院文物看其時的製作和發行情況）；
5. 由抗戰早期到日治時期的意識形態轉變看香港電影業如何磨合適應（參考趙傑鋒、羅卡、邱淑婷和韓燕麗的文章；李道明則透過紀錄性影片方面去探研）；
6. 政治角力和戰爭形勢如何影響電

影的取材與創作方向（詳見羅卡、史文鴻和蘇濤的文章）；

7. 在類型與藝術性方面，多位學者分別就粵劇電影（容世誠）、文學改編（黃淑嫻）、古裝片（喬奕思）、女俠電影（游靜）、歌舞片（陳智廷）、音樂創作（余少華）和倒敘藝術（劉焯）等，聚焦特定內容作深化研究和多角度分析，好比繁花斑斕，趣味盎然；
8. 引申至研究方法上的思考，盧偉力、劉輝、何思穎都提出了好些跨越時間、值得當下反思的課題。

跨地域源流展文化圖譜

兩位主編已於序言詳盡歸納了廿多位學者和專家的論述題旨及歷史意義，有興趣者可參考專書，此文不算冗贅。筆者有幸參與專書部分考證工作，倒想藉此文章分享一些感想：

首先，香港影業自 1933 年有聲片出爐後，產量節節上升。根據 1937 年《工商日報》的一篇報道⁴，在短短五年間，香港電影公司數量由 1932 年的四間急增到 1937 年的 36 間，有攝製能力的片場近十間，而要維持開銷，每所片場平均每月最少得生產兩部半電影。早期製作以娛樂性和各式類型片為主，雖然現在仍沒有足夠的影片資訊去作結論，但亦不應被「意識落後」、「毒素電影」的標籤來概括

整體水平，如比照當時的流行文化來鑽研，定必有喜出望外的發現。1937 到 1941 年間，香港合共出產了 465 部（以公映量計）影片，其中 446 部皆為粵語電影，平均年產量為 93 部，絕對是一段黃金發展期。

其二，香港作為嶺南文化的承接地和上海南來影人的避難所，加上 1939 年電影業出現的權力架構轉移，文藝圈分別受左翼與右翼的文化薰陶，形成二元對立的政治取態。電影界原來以娛樂至上的攝製模式，亦因應「愛國」、「國防」的需要而磨合調整，暗含抗日意識但又擺脫不到商業的考慮，形成一種混雜各式娛樂類型的「國防電影」。

其三，淪陷時期的香港，日方管治單位開始在港開展「大東亞主義」宣傳，頒佈了「映畫演劇檢閱規則」。影星避難北上，於桂林、重慶等地從事舞台演出工作而加深了南北影人的合作與互動，這樣的流徙活動在 1941 至 1946 年間穿越過廣東、廣西及南洋，亦可從多部電影看到跨地域痕跡。

其四，因內地局勢的轉變，南下另謀出路的導演不少，諸如南粵影片公司的楊工良、南洋公司的文逸民、洪仲豪、高梨痕，還有戰後被永華影業公司延聘的卜萬蒼、李萍倩等，衍生成為五、六十年代留港發展的國、粵語片編導精英。

其五，在題材方面，有一個頗突出的現象，就是自三十年代中已有不少突顯女性自主和邁向獨立的女性電影，相比五、六十年代的部分倫理片更開放和富啟導性，這情況有點像美國荷里活 1930 至 1934 年之間的前守則期（Pre-Code Era），早期電影中的女性角色尚有很多值得研究的方向，期待有心人再續黃愛玲於 2017 年就白燕電影形象所展開的「變身良家婦女前的白燕」研討。⁵

總結縱橫交錯的影史發展脈絡，好比一片片拼圖被安放於時光隧道中，成為靈動立體的文化圖譜。例如關文清這位美國通，少年時代已活躍於美國，於三、四十年代不停地奔走於中美之間，播種了無數拓荒期的電影。光看他的回憶錄只能看到一條線的發展，但若再加上由三藩市轉戰香港的趙樹榮和他在鑽石山開創的大觀小王國拼圖，再串連起抗戰時期旅美走埠的伶人如新靚就、小燕飛、李海泉、黃鶴聲等，早期電影與伶人的互動立即有了非常豐盛的地域場景和厚實的文化氛圍。

這本專書的出現，大大開闊了個別影人和公司的文化圖譜，對照各個作者所提供的「點」與「線」，又將活化為有趣的「面」、「狀」、「韻律」和「紋理」。■



關文清為拓荒期的香港電影播種（左起：關文清、林楚楚、黃岱）

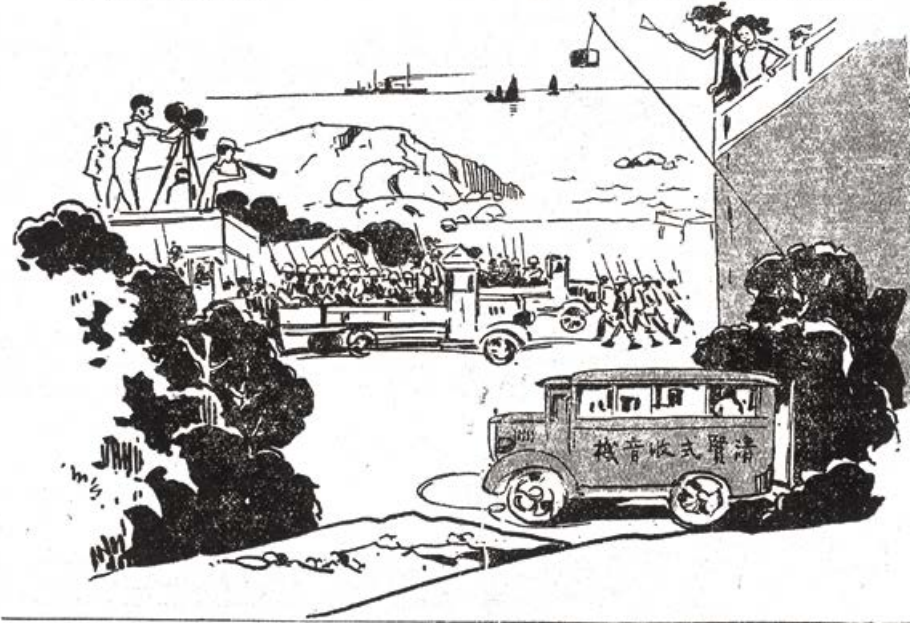
Moon Kwan, who paved the way for the development of early Hong Kong cinema.
(From left: Moon Kwan, Lin Cho-cho, Wong Toi)

註釋

- 1 有關方創傑先生的捐贈經過可參閱陳彩玉：〈方創傑先生與他的時間囊〉，《通訊》，香港電影資料館，第 66 期，2013 年 11 月，頁 4-6。
- 2 「尋存與啟迪——香港早期聲影遺珍」的放映系列共有四輯，選片和研究講座講題刊於香港電影資料館出版的《展影》第 76、79、84 和 94 期。
- 3 有關研究和論文刊於三冊《早期香港電影遊蹤》電子書（傅慧儀編，香港電影資料館，2014）內。網上連結：https://www.filmarchive.gov.hk/zh_TW/web/hkfa/rp-electronic-publications-list.html。
- 4 《工商日報》1937 年 6 月 21 日題為〈香港電影業的全貌〉一文，詳列了 36 間電影公司的名稱。
- 5 黃愛玲有關白燕的文章可參見〈邪之花白燕〉，《通訊》，香港電影資料館，第 79 期，2017 年 2 月，頁 9-13。

傅慧儀，曾任香港電影資料館節目策劃，於 2014 至 2016 年間籌劃「尋存與啟迪——香港早期聲影遺珍」系列節目；現身兼編輯、影評人、策展顧問，籌劃藝術創作及文化相關的跨界別展覽。

鳴謝美國三藩市華宮戲院方創傑先生



探討香港早期有聲電影的開創與推進：南粵公司拍攝外景時用上的「清音式收音車」。

Exploring the pioneering developments of early Hong Kong sound films: the 'Ching Yin Sound Recording Vehicle' used by Nanyue Film Company for location shoots

From Symposium to Publication

At the beginning of January last year, the long-awaited 'From Silent to Sound—Hong Kong Films of the 1930s and 1940s' symposium was held successfully to coincide with the Archive's 20th anniversary. Although the pandemic forced the sessions to take place online, it did not diminish participants' enthusiasm for interaction. On the contrary, there was an added element of improvisation which transcended geographical boundaries.

The essay collection *Exploring Hong Kong Films of the 1930s and 1940s*, published on the heels of the symposium, is the result of the tireless labour of well-versed editors Kwok Ching-ling and May Ng. After a lengthy and complex process of editing, proofreading and research, the collection is now available as a two-part publication, with 'Era and Film History' and 'Genres · Regions · Culture' being the respective themes. The first volume is divided into three chronological sections, namely 'Pre-war Film-Related Events in the 1930s', 'Film Stories During Wartime', and 'The 1940s and Post-war Demobilisation', while the second examines the topics of 'Genres and Art', 'Transcending Cultures', and 'Rethinking Research'.

Upon mentioning the beginnings of Hong Kong cinema, people tend to think of the Lai brothers, who were actively engaged in film production in the 1920s and 1930s, or the Shaw brothers Runje, Runde, and Runme, who established Unique Film Productions and Nanyang Film Company in Shanghai and Hong Kong. One might also have heard of the pioneering sound films the likes of *Blossom Time* (directed by Joseph Sunn Jue and Moon Kwan Man-ching, starring Sun Liang Chau [aka Kwan Tak-hing] and Wu Tip-ying, 1933) and *A Stupid Bridegroom* (aka *A Fool's Bridal Night*, produced by Lai Buk-hoi, directed by Chow Wing-loi, 1933), the production of which involved filmmakers from Guangdong and Hong Kong. Unfortunately, due to the loss of film reels, the lack of documentation, and the destruction of film storage facilities by fire and war, texts and pictures are often the only remaining sources available for studying most of these features made in the 1930s and 1940s. In many cases, we can only rely on film stills, synopses, advertisements, or historical accounts to conduct 'skip-generation interpretation' and 'second-hand analysis'. Therefore, despite the dedication of film researchers, this field remains a difficult undertaking.

The year 2012 marked an important turning point: after a series



三十年代「薛馬爭雄」從粵劇舞台延伸到戲院銀幕和留聲機上。(左：薛覺先；右：馬師曾)

The 'Sit-Ma rivalry' went beyond the Cantonese opera stage and extended to the silver screen and the phonograph in the 1930s. (Left: Sit Kok-sin; right: Ma Si-tsang)

of twists and turns, the Archive's Acquisition Unit acquired a batch of Hong Kong films from the basement of Mr Jack Lee Fong, the former owner of Palace Theatre in San Francisco. Among them were some films that had been considered lost for many years, including *Storm over Pacific* (aka *Incident in the Pacific*, 1938), a war drama focusing on the spirit of resistance; *Follow Your Dream* (1941), a social realist film reflective of the times; *The Light of Women* (1937), which highlights the endeavours of women in breaking free from conventional social norms and gaining autonomy; the horror feature *The Ghost Catchers* (1939), which combines elements of the supernatural, eroticism and even Western fairy tales; as well as the musical detective film *Bitter Phoenix*, *Sorrowful Oriole* (produced in 1941, released in 1947), which fuses together Chinese and Western cultures. In total, about 30 titles from the 1930s and 1940s were rediscovered.¹ Although they only fill a fraction of a vast void, they involve various genres, film companies, screenwriters, directors and actors, offering innumerable clues for further investigation and comparison!

From 2015 to 2019, a programme titled 'Early Cinematic Treasures Rediscovered'² was presented to screen the aforementioned gems.

At the same time, a host of scholars and critics were invited to conduct research from a variety of angles on these rediscovered early Hong Kong films, including focused studies on film directors (such as Esther Eng, Hou Yao, Mak Siu-ha and Wan Hoi-ling) and acclaimed actors and actresses (such as Pak Yin, Lee Yi-nin, Sit Kok-sin and Nancy Chan), as well as insightful discussions on the artistry and cinematic techniques of these features.³

A number of these researchers joined our panel of scholars and experts for the symposium in early 2021. Many of their essays adopted a wider perspective in analysing the overall historical development, paving diverse paths for contemplation and discussion. Contents of the publication provide a myriad of study angles:

1. Analyses from a macro historical perspective of Hong Kong's frequent exchanges and partnerships with overseas countries, as well as Shanghai and Guangzhou (please refer to the respective essays by Stephanie Chung Po-yin, Po Fung, Chiu Kit-fung and Kenny Ng);
2. Discussions on the advent and development of early Hong Kong sound films through examining the introduction and advancement of various sound recording technologies in filmmaking (please refer to the essays by Ching May-bo & Ye Ruihong, and Stephanie Ng Yuet-wah);
3. A close look at the share allotment scheme which was quite well established in Hong Kong by the mid-1930s, as well as how the distribution strategies of cinema circuits were used to raise production funds, by reviewing the prospectus and other related documents of a major film company (please see Lee Pui-tak's essay);
4. A dissection of the commercial considerations, production scale, outsourcing mechanisms, and core director-screenwriter teams of production companies such as Unique Film Productions (HK), Nanyang Film Company, Nanyue Film Company and Yung

Hwa Motion Picture Industries Ltd., by tracing their origins and subsequent development (May Ng, Stephanie Ng Yuet-wah, and Kwok Ching-ling have each conducted detailed research into the literature related to the aforementioned companies, while Priscilla Chan has elaborated on how production and distribution were carried out at the time through Tai Ping Theatre's historical artefacts);

5. Observations on how the Hong Kong film industry adapted to prevailing circumstances through examining the ideological shift which took place from the early days of the War of Resistance to the Japanese occupation (please refer to the essays by Chiu Kit-fung, Law Kar, Kinnia Yau Shuk-ting and Han Yanli; Lee Daw-ming has also investigated this topic through a study on documentary films made in that period);
6. Commentaries on how political tensions and the war influenced the conception and creative direction in filmmaking (please see the essays by Law Kar, Stephen Sze Man-hung and Su Tao for details);
7. Discussions on genre and artistry through in-depth research and multi-faceted analyses by a host of scholars in specialised areas such as Cantonese opera films (Yung Sai-shing), literary adaptations (Mary Wong Shuk-han), costume dramas (Joyce Yang), *nüxia* films featuring heroic women (Yau Ching), song-and-dance films (Timmy Chen Chih-ting) and film music composition (Yu Siu-wah), as well as the use of flashbacks (Lau Yam)—the myriad of themes is sure to pique reader interest.
8. Extending the scope to contemplations on research methodologies, Lo Wai-luk, Liu Hui, and Sam Ho propose a number of time-transcending topics that are worthy of reflection.

Cultural Map Emerging from Cross-Regional Links

The two editors have already summarised the subject matters and historical significance of the works by these twenty-odd scholars and

experts in the publication's preface, so interested parties can refer to it directly. I myself was fortunate enough to participate in some of the research for this book, and would like to share a few observations in this article:

First of all, the output of the Hong Kong film industry grew steadily following the emergence of sound film in 1933. According to a 1937 report in *The Kung Sheung Daily News*⁴, the number of Hong Kong film companies saw a sharp increase from four in 1932 to 36 in the short span of just five years, with nearly ten studios capable of handling productions. To sustain their operations, each studio had to make at least two and a half films per month on average. The early productions mainly served to entertain and were varied in terms of genre. Due to the loss of many of these films, there is insufficient information to draw any absolute conclusions up to now, but it would be very inappropriate to condemn them all under labels of 'backward thinking' and 'toxic', often applied by critics. Instead, if one compares them with the popular culture of the time, there are bound to be exciting discoveries. From 1937 to 1941, Hong Kong produced and released a total of 465 motion pictures, of which 446 were Cantonese films. With an average output of 93 features a year, it was undoubtedly a golden era of development.

Second, Hong Kong became the successor of Lingnan culture and the sanctuary for southbound Shanghai filmmakers. This, coupled with the leftist and rightist influences on the literary and art circles stemming from the power shift in the film industry in 1939, gave rise to a political binary opposition within the film industry. The originally 'entertainment first' model had to constantly adjust to the needs of 'patriotism' and 'national defence', leading to the advent of 'national defence films' that contained a mix of entertaining elements. These works, with concealed anti-Japanese sentiment, were at the same time bound by commercial considerations.

Third, during the Japanese occupation of Hong Kong, the Japanese governing body began propagating 'Great East Asianism' in the city and film censorship



《女性之光》(1937) 突顯女性自主和自力更生的勇氣。
(後排左起：沈麗霞、李綺年、黃楚山、梁添添)

The Light of Women (1937): a film highlighting the autonomy and independence of women
(Back row, from left: Shum Lai-ha, Lee Yi-nin, Wong Cho-shan, Leong Tim-tim)

regulations had been promulgated by the Governor's Office of the Captured Territory of Hong Kong. By that time, because local film stars fled north to places such as Guilin and Chongqing to perform on stage, the cooperation and interaction between northern and southern filmmakers were deepened. This kind of exodus swept through Guangdong, Guangxi, and Nanyang between 1941 and 1946, and such cross-regional traces can be found in quite a number of films.

Fourth, due to the changing circumstances in the Mainland, many directors migrated south in search of new opportunities. Among them were Yeung Kung-leong from Nanyue Film Company, Wen Yimin, Hung Chung-ho and Ko Lei-hen from Nanyang Film Company, as well as Richard Poh (aka Bu Wancang) and Li Pingqian, who were hired by Yung Hwa after the war. These individuals went on to become A-list directors and screenwriters of Mandarin and Cantonese films who developed their careers in Hong Kong in the 1950s and 1960s.

Fifth, in terms of subject matters, women's independence was a rather prominent phenomenon. Since the 1930s, there had already been many films highlighting women's autonomy and independence. Some were even more progressive and enlightening when compared to the morally conscious features of the 1950s and

1960s, a phenomenon somewhat similar to Hollywood's Pre-Code Era from 1930 to 1934. Many avenues of exploration remain when it comes to the female characters in early Hong Kong cinema, and it is hoped that devoted individuals will continue to explore on themes elaborated in past seminars such as 'The Pre-Code Hollywood and Pak Yin', which was hosted by the late Wong Ain-ling in 2017 and examined the titular actress's on-screen image.⁵

To present an overview of the intricately intertwined development of film history is like placing puzzle pieces in a time tunnel to create an evolving, three-dimensional cultural map. For example, Moon Kwan, well-versed in American culture, was already active in the US in his youth. From the 1930s to 1940s, he travelled between China and the US constantly, sowing the seeds of countless pioneering films. A look at his memoirs reveals one path of development, but if you add the jigsaw piece that is Joseph Sunn Jue, a filmmaker who moved from San Francisco to Hong Kong and founded the Grandview empire in Diamond Hill, then connect them with opera actors such as Sun Liang Chau, Siu Yin Fei, Lee Hoi-chuen and Wong Hok-sing, the interactions between early Hong Kong films and Cantonese opera performers are immediately given a palpable regional and cultural context.



《此恨綿綿無絕期》(1948) 是具寫實風格的粵語片傑作

Everlasting Regret (1948): an outstanding work of realism in Cantonese cinema

The publication of this book has greatly expanded the cultural map pertaining to individual filmmakers and companies. An inspection of the 'dots' and 'lines' provided by various contributors is sure to generate some fascinating 'planes', 'shapes', 'rhythms', and 'textures'. [Translated by Johnny Ko]

Notes

- 1 For details on Mr Jack Lee Fong's donation, see Priscilla Chan, 'Mr Jack Lee Fong and His Time Capsule', *Newsletter*, Issue 66, Hong Kong Film Archive, November 2013, pp 4-6.
- 2 The 'Early Cinematic Treasures Rediscovered' programme was presented in four instalments. The films selected for screening and topics on the research seminars are published in *ProFolio*, Issues 76, 79, 84 and 94, Hong Kong Film Archive.
- 3 The related research and essays are published in the three-volume e-book, *Transcending Space and Time—Early Cinematic Experience of Hong Kong* (Winnie Fu [ed], Hong Kong Film Archive, 2014). URL: https://www.filmarchive.gov.hk/zh_TW/web/hkfa/rp-electronic-publications-list.html
- 4 The names of 36 film companies are listed in the article, 'Xianggang Dianying de Quanmao' ('A Comprehensive Picture of the Hong Kong Film Industry'), published in *The Kung Sheung Daily News* on 21 June 1937.
- 5 For Wong Ain-ling's essay on Pak Yin, see 'Pak Yin—Once a Thorny Rose', *Newsletter*, Issue 79, Hong Kong Film Archive, February 2017, pp 9-13.

Winnie Fu, ex-Programmer of the Hong Kong Film Archive, curated a series of 'Early Cinematic Treasures Rediscovered' programmes for Hong Kong Film Archive from 2014 to 2016. She is currently editor, film critic, and planning consultant, curating cross-media exhibitions related to art and culture.

Special thanks to Mr Jack Lee Fong of Palace Theatre, San Francisco, USA

他與她的青春少年時： In His and Her Salad Days:

猜猜我是誰 Guess Who?

猜尋尋
Guessing
Game

戰後香港電影一眾演技精湛的影星，功力深厚——且慢！

他們也是從青蔥歲月走過來的，你可猜出以下青春版的他／她是誰麼？

Many stars shone brightly in post-war Hong Kong cinema, many of whom honed their craft over many years...

Wait a minute! We were all young once. Can you guess whose portraits these are?



1 這位英姿颯颯的勇士，主演了這部不朽的國防電影。

This dashing young hero starred in this timeless national defence film.

2 有「南國影后」之稱
Known as the 'Southern Screen Goddess'



3 「悲劇聖手」也調皮，大擺迷魂陣。

This 'Ace of Tragedies' had her naughty moments too, as she set up her honey trap.

4 風流倜儻的「白金龍」

The handsome and charming 'White Gold Dragon'



5 侶倫筆下的窮風流作家

The charming but impoverished writer, as portrayed in Lui Lun's novels

6 來自上海的「南國情人」，精通國、粵語。

This 'Lover from the South' hailed from Shanghai, and was fluent in Mandarin as well as Cantonese.



7 8 銀幕情侶挾《一江春水向東流》(1947)的威名勇闖香港影壇。

The onscreen lovers of *The Spring River Flows East* (1947) rode on a wave of popularity after the Shanghai film and even joined the Hong Kong film industry.

9 舞藝超群，劇作家唐滌生也拜倒其石榴裙下。

A brilliant dancer, whose beauty overwhelmed even renowned playwright Tong Tik-sang



11 武俠片紅星，身手矯健，外號「女泰山」。

This *wuxia* film star had an agile and powerful physique. Her nickname was 'Woman Tarzan'.



10 有「銀壇鐵漢」之稱

Dubbed 'Iron Man of the Silver Screen'



12 「雲想衣裳花想容」的一代佳人

The ravishing beauty referenced in Li Bai's 'Clouds remind us of her raiment, as flowers do her appearance'

欲知答案及更多相關內容，立即到本館剛出版的電子書中尋尋：《探索1930至1940年代香港電影》「上篇：時代與影史」及「下篇：類型·地域·文化」（二維碼見今期封底）。

Answers can be found in e-Newsletter Issue 99 (English version) and the Archive's latest e-books: *Exploring Hong Kong Films of the 1930s and 1940s 'Part I: Era and Film History'* and *'Part 2: Genres · Regions · Culture'* (Chinese Edition)

(They can be accessed via the QR codes on the back cover of this Newsletter.)

「香港博物館節 2021」續辦上屆深受歡迎的「館長好書介紹講座系列」，其中兩場分別由本館一級助理館長陳彩玉及郭靜寧主持。

'Muse Fest HK 2021' continued its 'Reading with Curators Talk Series', which was very well-received in 2020. Two of the talks were hosted by the Archive's Assistant Curators Priscilla Chan and Kwok Ching-ling.

「太平」中覓年代印記

Tracing the Mark of an Era from the Tai Ping Theatre



(左起) 陳彩玉、源碧福、黃夏柏、吳雪君
(From left) Priscilla Chan, Beryl Yuen, Wong Ha-pak, Judith Ng

20/11/2021

香港文化博物館 Hong Kong Heritage Museum

香港文化博物館館長吳雪君先細說獲捐贈「太平戲院文物」和出版《戲園·紅船·影畫——源氏珍藏「太平戲院文物」研究》的源起。太平戲院第三代院主源碧福女士如數家珍，娓娓述說太平人員和文物背後的故事。電影文化研究者黃夏柏則認為這些珍貴文獻，讓學者得以深入研究戲院的內部運作。

Judith Ng, Curator of the Hong Kong Heritage Museum, spoke in detail about the background behind receiving the donation of artefacts from Tai Ping Theatre and the publication of the book *A Study of the Tai Ping Theatre Collection*. The third-generation owner of the Tai Ping Theatre, Ms Beryl Yuen, talked about the stories behind Tai Ping Theatre's people and artefacts. Film culture researcher Wong Ha-pak believes that the precious documents in the collection allow scholars to delve more deeply into the in-house operations of a cinema.

尋夢源：從香港電影的起點到朱石麟作品的現代性

Pages and Celluloid: Books on Early Cinema



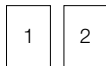
(左起) 恩尼·哥柏斯、藍天雲、何思穎、郭靜寧
(From left) Ernesto Maurice Corpus, Grace Ng, Sam Ho, Kwok Ching-ling

27/11/2021

香港電影資料館 Hong Kong Film Archive

活動由放映默片《香港風景》(1936)展開，邀來默片伴奏家恩尼·哥柏斯作現場鋼琴伴奏，讓觀眾感受觀賞早期電影的滋味。講座聚焦本館出版的《中國電影溯源》及《故園春夢——朱石麟的電影人生》，由博物館專家顧問(電影)何思穎和兩書的研究員藍天雲主講，暢論香港電影與中國電影起源的互通之處，並談及於默片時代從影的朱石麟，認為他既是出色導演，又桃李滿門，貢獻良多。

This event began with a screening of silent film *Views of Hong Kong* (1936), accompanied live by silent film accompanist Ernesto Maurice Corpus on the piano, giving audience the full silent film experience. The talk centred on the Archive's publications *Chinese Cinema: Tracing the Origins* and *Zhu Shilin: A Filmmaker of His Times*, conducted by Museum Expert Advisor (Film) Sam Ho and researcher of both books, Grace Ng. They discussed the common points in the origins of Chinese and Hong Kong cinema, as well as the valuable contributions of filmmaker Zhu Shilin, who began his career in the film industry during the silent film era, became an outstanding director, and mentored many younger filmmakers.



1 《中國電影溯源》可說是本館剛出版的《探索 1930 至 1940 年代香港電影》的前傳 *Chinese Cinema: Tracing the Origins* can be said to be the prequel of the newly published *Exploring Hong Kong Films of the 1930s and 1940s*.

2 朱石麟導演的創作生涯，橫跨默片和聲片時期。
Director Zhu Shilin's creative career spanned from the silent film era to the age of talkies.

「館長好書介紹講座系列」以粵語主講，足本影片已上載至「優遊香港博物館」YouTube 頻道，供大眾重溫。

The 'Reading with Curators Talk Series' was conducted in Cantonese. Full versions of the talks have already been uploaded to the 'Visit HK Museums' YouTube channel.

電影劇照物語 TALES OF THE FILM STILLS



電影劇照物語 一切從訪問開始

Tales of the Film Stills: It All Began with Interviews

蘇芷瑩 Karen So



展覽的第一部分為「劇照走廊」，展出 1926 至 1954 年 17 套異常珍貴的原裝劇照，每套均附二維碼，為觀眾提供更多有關電影的資料。

The first section of the exhibition, a 'film stills corridor', is devoted to 17 sets of rare and valuable original film stills from 1926 to 1954. Each set is accompanied by a QR code, where visitors can access further information about the films.

在香港電影資料館偌大館藏中，劇照所佔比例極高。既有海量藏品可選，策劃劇照展似乎毫不費勁，但正因為那是個茫茫大海，要在裡頭找出合適材料來說「故事」，其實一點也不輕鬆，更關鍵的是，你究竟要說一個怎樣的劇照故事？節目組決定從劇照的功能方面去說。

Film stills account for an extremely high proportion of the Hong Kong Film Archive's vast collection. Given such a wide variety of archival materials available, curating an exhibition out of them might seem straightforward. The reality was, however, the opposite. The sea of options was precisely the challenge, as locating the right materials to bring a 'story' vividly to life was no easy task. More importantly, we had to ask ourselves a key question: 'What kind of story about film stills do we want to tell?' The Programming team decided to start with the function of film stills.



不少受訪者在拍攝日攜來珍藏，或借出或捐贈予資料館，例如胡官強、蔡嘉欣捐贈利用劇照設計的紀念品，方浩源捐贈大家久聞其名的消音盒，我們當然立馬決定展出，與大眾分享。

Many of our interviewees brought along parts of their private collection to lend or donate to the Archive on the day of their interviews. For example, Doinel Wu and Christy Choi donated souvenirs designed using film stills, while Fong Ho-yuen donated a sound muffling enclosure, which we had long heard of but never seen before. Naturally, we immediately decided to display these objects and share them with the public.

策展

一如以往，策展前期先組織訪問，請教這方面的業內人士：一、劇照的生父母——劇照師；二、能把一張劇照玩出十樣變奏的電影公司宣傳人員。透過訪問，我們得以了解劇照的生成和應用，「故事」框架才逐漸清晰。

我們將展覽分成五個部分。第一部分展出充滿歷史感的二戰前後劇照，有關影片均已散失，這批劇照是唯一存留的影像，光看劇照，已能從不同的台前幕後小故事閱讀出一個離亂大時代。劇照中的影像是基本視覺元素，可以變成廣告、海報、特刊等不同化身，第二部分展示的便是其萬用功能。

從宣傳人員訪問得知，戲院大堂乃兵家必爭之地，劇照陣列在前，要打動觀眾，得出盡法實吸引眼球，第三部分展出的便是奇招突出的劇照設計，以及胡官強、舒琪和蔡嘉欣三位宣傳人員的訪問錄像。¹ 在宣傳品以外，劇照影像還會製成各式紀念品，我們特別精心挑選多款有關藏品，於第四部分展出。

第五部分的焦點是整個供應鏈的

源頭——劇照攝影師。我們幸運地接觸到六十年代起從事劇照拍攝的徐堂；七、八十年代，兩大電影公司的劇照師周寶圻（邵氏）和方浩源（嘉禾）；九十年代其中一位最具代表性的劇照師木星；以及千禧後的生力軍沙律（李詩卉）和小雲（鄧曦珩）。² 他們當中多位在訪問中表示劇照師地位低微，甚至可有可無，而實際上，眾位宣傳人員都異口同聲說劇照師非常重要。我們希望將他們好好介紹給大家認識，最好的方法就是讓他們透過作品說話。我們將展廳其中一條走道化身藝廊，展出他們自選的作品，讓觀眾認識他們之餘，也可從美學角度欣賞不同風格的劇照；在我們而言，則是對劇照師專業與敬業的致意。

座談

訪問拍攝終結時，小雲表示希望透過我們認識劇照師前輩，我們想了想，何不讓其中一場座談會成為造就他們結識的起點？座談會名為「快門內的時代變遷」，2021年12月18日於資料館電影院舉行，集合了徐堂、周寶圻、方浩源、小雲四位橫跨了差不多六十年的三代劇照師，濟濟一堂分享今昔人、情、事。

座談會由2004年「形·影·凝——木星相展」的策展人傅慧儀主持，劇照師們從入行經過說起，差不多兩小時的座談會，不獨講者可以聚首暢敘，後輩可以了解前輩一路走來的經歷，聽者也可從他們的故事了解劇照拍攝的工作，以及幾十年來因著器材、科技及影圈生態上的演化而出現的變遷。

除了電影愛好者，幾位業界人士也是當天的座上客，更不吝主動發言。當中一直隱身在後排座位的，竟是原先表示未能出席的木星，他的突然現身讓台上台下驚喜萬分。答問環節過後，木星還親自掌機為當天的講者和觀眾拍下很有紀念價值的照片呢！

後話

影人訪談對電影研究從來非常重要，不同人的第一身經歷拼湊起來，便能組成一個又一個引人入勝的專題故事。這次劇照展和研討會，承蒙各位受訪者不計時間和精神無條件協助，若不是因著他們對電影的愛，還可以是甚麼？■

註釋

1 「電影劇照物語——發行人員說」訪問錄像見香港電影資料館 YouTube 頻道。



2 「電影劇照物語——三代劇照師」訪問錄像見香港電影資料館 YouTube 頻道。



蘇芷瑩為自由工作者，並為香港電影資料館集組項目統籌。

「電影劇照物語」由即日起展出至2022年7月3日。另外兩場專題座談會「攝影之初：光影原理淺談」及「攝影之後：數碼後製趣談」將於6月以網上直播形式舉行，詳情請留意本館網頁。



大合照由隱身到最後的木星操刀（前排左起：方浩源、徐堂、小雲、周寶圻、主持傅慧儀）

The group shot was taken by Jupiter Wong, who didn't reveal his presence until the very end. (Front row from left: Fong Ho-yuen, Tsui Tong, Karen Tang, Chow Po-ki, host Winnie Fu)



「藝廊」展區展出五位受訪劇照師周寶圻、方浩源、木星、沙律及小雲的精彩作品。

The 'art gallery' section showcases the brilliant works of the five film still photographers we interviewed: Chow Po-ki, Fong Ho-yuen, Jupiter Wong, Sharon Salad and Karen Tang.

Curation

Following our usual practice, we conducted interviews during the early stages of the curation process to seek insights from relevant individuals in the industry: in this instance, the photographers who created the stills, and the film marketers who could fashion multiple variations with just one single photo. Through these interviews, we were able to gain an understanding of the creation and usage of film stills, which formed the skeleton of the 'story' we wanted to tell.

The exhibition is divided into five sections. The first showcases film stills that are steeped in history. Produced before and after WWII, these stills are now the last surviving images, as the associated films have all been lost. From just looking at the pictures, viewers can get a sense of the stories both in front of and behind the camera, a taste of that extraordinary, tumultuous period in history. Each film still contains basic visual elements that can be transformed into different media forms, such as advertisements, posters, and brochures. Their versatility is highlighted in the second section of the exhibition.

From the marketing professionals, we learnt that the cinema lobby is a much sought-after 'battleground' for film promotion. Film stills on display have to be as eye-catching as possible to attract filmgoers' attention. The third section of the exhibition displays some exceptionally imaginative still designs, as well as interview clips with three film marketing veterans, namely Doinel Wu, Shu Kei and Christy Choi.¹ Apart from promotional materials, film stills are also often transformed into various souvenirs. A sizeable selection of these related items from the Archive's repository is exhibited in the fourth section.

The fifth section of the exhibition focuses on the 'suppliers'—film still

photographers. We had the good fortune of getting in touch with Tsui Tong, who has been engaged in film still photography since the 1960s; Chow Po-ki and Fong Ho-yuen, film still photographers at Shaw Brothers and Golden Harvest in the 1970s and 80s respectively; Jupiter Wong, one of the most iconic film still photographers of the 1990s; as well as Sharon Salad and Karen Tang, the younger generation of post-2000s film still photographers.² In their interviews, many highlighted their lowly status in the industry, even being considered as redundant by some. Yet all the film marketers we interviewed shared the belief that film still photographers are essential. We hope to introduce these unsung heroes to everyone, and the best way to do so is to let their works speak for themselves. We have transformed a corridor inside the Exhibition Hall into a gallery to display these photographers' self-selected works. Apart from learning about them, viewers can also appreciate the different aesthetic styles of various film stills. From our perspective, this is a way of paying homage to the professionalism and dedication of film still photographers.

Seminar

After completing her interview, Karen Tang asked if we could introduce her to her predecessors. We then came up with the idea: 'Why don't we introduce them to each other in one of the seminars?' The seminar, titled 'The Scenes They Saw Through Their Viewfinder' was held at the Archive Cinema on 18 December 2021. It brought together Tsui Tong, Chow Po-ki, Fong Ho-yuen and Karen Tang, four film still photographers from three generations whose careers span nearly 60 years, to reminisce about the past and share their experiences.

The seminar was moderated by

Winnie Fu, curator of the 'Fame Flame Frame—Jupiter Wong Foto Exhibition' in 2004. The session, which lasted almost two hours, began with how the guests had started in the field of film still photography. In addition to providing a chance for the speakers to exchange views, the younger generation of film still photographers was able to get a glimpse of their predecessors' journeys thus far. The audiences also learnt more about this particular line of work, as well as the changes brought about by the evolution of equipment, technology, and the ecology of the film industry over the past few decades.

Film buffs aside, several industry professionals also attended the event and generously shared their thoughts. One of them was Jupiter Wong, who had been hiding in the back row for the entire seminar! Initially stating that he was unable to come, Wong surprised everyone on and offstage with his sudden appearance. After the Q&A session, Wong even personally took a photo of the speakers and attendees of the event—without doubt, an immensely meaningful shot!

Epilogue

Interviews with film industry insiders have always been essential to film research. The first-hand experiences of different individuals often combine to form a compelling wider picture that makes for fascinating feature stories. This exhibition and seminar on film stills would have been impossible without the selfless generosity of our interviewees, who shared so much of their time and insights with us. What could have driven them but a love for film? [Translated by Johnny Ko] ■

Notes

1 The interview excerpt of 'Tales of the Film Stills—What did film marketers say?' is available on Hong Kong Film Archive's YouTube channel.



2 The interview excerpt of 'Tales of the Film Stills—Three generations of still photographers' is available on Hong Kong Film Archive's YouTube channel.



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

'Tales of the Film Stills' is now open until 3 July 2022. Two other thematic seminars will be live-streamed in June. Please check our website for more updates.



當文學遇上電影

When Literature Meets Film

曾肇弘 Eric Tsang Siu-wang

上海，既是中國電影的發源地，也是近代中國文學重鎮。去年11月，香港電影資料館聯同上海電影博物館及上海電影資料館，一起策劃「上海典藏文學電影巡禮」節目，選映八部上海電影製片廠出品、改編自現代文學的電影，並由史文鴻、盧偉力、吳國坤和陳智廷四位學者主持相關座談，帶領觀眾欣賞箇中精妙之處。

Shanghai, the cradle of Chinese cinema, was also a crucial city for modern Chinese literature. In November last year, Hong Kong Film Archive, in collaboration with the Shanghai Film Museum and the Shanghai Film Archive, presented 'Adaptations of Literature from Shanghai'. A selection of eight Shanghai Film Studio productions—all adaptations from literary classics—was screened alongside seminars hosted by scholars Professor Stephen Sze Man-hung, Dr Lo Wai-luk, Dr Kenny Ng, and Dr Timmy Chen Chih-ting, shedding light on these masterpieces' fascinating details and facilitating audience appreciation.





座談講者（順時針左上起）：史文鴻、盧偉力、吳國坤、陳智廷

Seminar speakers (clockwise from top left): Stephen Sze Man-hung, Lo Wai-luk, Kenny Ng, Timmy Chen Chih-ting

史文鴻教授主講「傷痕的文字與影像」，他自言攻讀研究院時期，已經留意文化大革命後中國內地文學界的創作：「這批文學作品大致分為兩個階段，第一階段是傷痕文學，主要是反思『四人幫』的禍害，通常篇幅較短，表現手法直接，作者急於抒發情緒及發洩傷痛。最早的小說有劉心武的《班主任》、盧新華的《傷痕》，之後出現白樺的《苦戀》、沙葉新的《假如我是真的》等劇作。」

相比第一階段，史文鴻指，第二階段的新寫實主義反思文學，作品普遍較長篇和複雜，手法多元，故事不再賣弄煽情或沉溺痛苦，而是注重現實感，細緻而又廣泛描述不同人物面貌及社會關係，結局往往是開放式的。代表作包括周克芹的《許茂和他的女兒們》、魯彥周的《天雲山傳奇》和古華的《芙蓉鎮》。

1986年《芙蓉鎮》就由資深導演謝晉搬上銀幕，史文鴻認為此片的藝術水平，遠超於謝晉早年的小說改編電影《天雲山傳奇》（1980）與《牧馬人》（1982）。「《芙蓉鎮》去掉主流電影的煽情手法，以及原著的諷刺語氣，而採用冷峻風格，以自然光或低光度的方式拍攝。人物描寫改變刻

板手法，李國香重遇她曾逼害過的秦書田的一幕，就頗為動人。另外，電影對女主角胡玉音的性格轉變，亦有十分細膩的刻劃。」

至於2017年鄭大聖執導的《村戲》，將賈大山《小說精選集》中三個截然不同的短篇小說「村戲」、「花生」和「老路」巧妙結合，以八十年代初為背景。史文鴻盛讚影片是中國電影的里程碑，尤其欣賞導演一反商業電影的處理，大膽採用黑白攝影。「《村戲》的鏡頭運用並不令人舒服，有很多遠鏡和分割畫面的特寫，予人很大的視覺震撼。另外影片起用非職業的電影演員主演，他們樸素沉實的表現，無疑極具說服力。」

第二場講座「新舊時代交替的倫理衝擊——曹禺的戲劇及其電影改編」，講者盧偉力博士是電影學者兼資深話劇工作者，他由中國現代戲劇史的淵源說起，強調曹禺的重要地位。「雖然二十年代中國已經掀起話劇熱潮，但只是創作短劇和獨幕劇。直至1934年就讀清華大學研究所的曹禺發表《雷雨》，中國才正式出現第一齣長劇，標誌著中國現代戲劇經過二十多年的摸索與嘗試，終於走向初步成熟。」發表《雷雨》後，曹禺

在短短八年間，再陸續寫成《日出》、《原野》、《北京人》等八個劇本。對於創作人來說，確是了不起的成就。

盧偉力以五、六十年代粵語片對曹禺的改編作比較分析，指出粵語片為了便於觀眾理解，敘事上多用回憶交代往事，而且明顯呈現樂觀、正面的結局。其中《北京人》最能見諸這種分別，原著結尾曾文清自殺，愨方隨瑞貞等離去，曾皓、思懿等依然故我；但在改編了的粵語片《金玉滿堂》（1963）中，曾文清與愨方先後離開，反而死去的是曾皓和思懿。「曹禺強調舊世界必須摧毀，而粵語片想表達舊世界已經完結。在原著『離開／留下』的二元對位信息以外，粵語片還多了『一個人／兩個人』的倫理參數，指出新生活的建設不止單靠一個人，而是讓『男女』一起開展新生活。」

盧偉力認為，粵語片由於受三、四十年代中國進步電影的影響，加上接受西方寫實主義戲劇人物、觀念及敘事，所以批判現實之餘，也特別注重倫理情感與道德。「在當時兩岸政治對峙的環境下，殖民地政府對意識形態比較敏感。粵語片身處於這樣微妙的歷史文化空間，因此常把政治題旨轉喻為生活態度的確立。」

至於吳國坤博士主講的「黎明之前：魯迅與茅盾的電影詮釋」座談，則分析了改編自茅盾的《子夜》和魯迅的《阿Q正傳》的文學電影。「作為長篇歷史小說，《子夜》既有左翼批判社會的歷史觀，又具三十年代西方現代主義的特色，風格十分駁雜。」茅盾推崇福樓拜在認真查閱文獻、親臨現場考察的基礎上，用寫實手法客觀地再現歷史風貌的精神。不過，吳國坤補充，茅盾認為「新寫實」文學不能停留於單純客觀的再現，而要分析社會和時代，介入政治。茅盾曾參與左翼運動，經歷過政治理想的挫折與幻滅，所以在《子夜》裡，通過實業家吳荪甫不敵外國資本侵蝕的故事，表達中國不能依賴民族資本家帶領革命的深意。

吳國坤比較《子夜》電影（1981）的改編，指出影片開場交代吳老太爺因家鄉發生暴動而來到上海，並以蒙太奇捕捉上海的時髦女子與街景，中間刪去了原著的農村暴動與學生



《芙蓉鎮》（1986）：風格冷峻，人物性格描寫細膩。
（前：劉曉慶；後：姜文）

Hibiscus Town (1986): The film projects a sense of detachment and handles characterisation in a meticulous way.
(Foreground: Liu Xiaqing; background: Jiang Wen)



《村戲》（2017）：攝影手法大膽，予人很大的視覺震撼。
（左：李志兵；右下倒影：張亞豪）

Bangzi Melody (2017): The film's bold, fearless style creates a great visual impact on the viewer.
(Left: Li Zhibing; reflection in the bottom right: Zhang Yahao)

示威。改動較大的是片末的開放式結局，寫放棄自殺的吳荊甫乘船離開上海前往牯嶺避暑。

同是新文學代表作的《阿Q正傳》，魯迅生前雖「不主張改編」，擔心「一上演台，將只剩下滑稽，而我之作此篇，實不以滑稽或哀憐為目的」，然而歷年來《阿Q正傳》卻不斷被搬演。1958年袁仰安為香港長城電影製片有限公司和新新電影企業有限公司執導的電影，由關山飾演阿Q，吳國坤強調這個版本的左派階級分析較強。相比之下，1981年岑範導演的版本沒那麼說教，編劇陳白露巧妙地挪用了《藥》的部分情節，設定白舉人就是《藥》出賣革命黨的夏三爺，結局亦比原著解釋得較清楚。

陳智廷博士主講的「文學電影的女性同盟與抗爭」，則環繞曹禺另一名劇《日出》及其改編電影。陳智廷提到《日出》劇本開首引用《道德經》七十七章和七段《聖經》引文，皆饒富深意：「很多分析都說陳白露是主角，其實每個角色均有其存在的必要性，都襯托出真正的主角，就是『損不足以奉有餘』的社會。香港觀眾身處資本主義社會，對此應有較深體會。」雖然劇名為《日出》，但整齣劇主要是寫日出前的黑暗。縱使如此，陳智廷認為曹禺不是要寫悲劇，故事背後還是有一絲光明。劇中的女性角色，如陳白露、小東西和翠喜，都富同情心，會互相關心及幫助別人，敢於跟自己命運抗爭，不像其他人物只懂勾心鬥角。

《日出》自1937年在上海首次

搬上舞台，之後不斷被改編為話劇或電影。陳智廷比較了不同版本，認為1953年李晨風導演改編的粵語片最精彩。專研電影音樂的陳智廷，提到該片以史特勞斯的《查拉圖斯特拉如是說》展開序幕，簡潔巧妙地通過方達生在火車上看照片，回憶昔日與陳白露談戀愛。到了片末，過慣夜生活的陳白露打開窗，含著淚看日出，史特勞斯的音樂再次響起，教人印象難忘。

至於今次放映於本正導演的版本，經曹禺親自執筆改寫，安排陳白露早年曾跟一位詩人結婚，愛兒小露死後，生無可戀，離鄉進入大都市，當上交際花。陳智廷提及尾聲陳白露自殺一幕，對著鏡子自言自語，感嘆自己「這麼年輕，這麼美」，到她的屍首被抬走時，只有其心愛的小狗從後追上，十分叫人唏噓。

後記

是次放映我特別補看了《城南舊事》（1983）。小說是中學生必讀之書，但電影還是首次欣賞。看罷忘不了英子天真無邪的眼神，對成人世界被忽略、鄙夷的「邊緣人物」，如鄰家瘋婦、小偷，她都予以無比的關愛。伴隨著〈送別〉一曲，不禁令人心有戚戚然。在疫情未見曙光的年頭，但願你我都能擁有金子般的心，好好關懷身邊的人。■

曾肇弘，電影與文化研究者，電影文化中心（香港）副主席、香港電影評論學會副會長，並為香港演藝學院客席講師。文章見於《星島日報》、網媒《虛詞》等。

Stephen Sze, speaker for the seminar 'The Text and Image of Scars', revealed that he had been paying attention to post-Cultural Revolution literature in China since he was in graduate school: 'There were, broadly speaking, two phases. The first was "scar literature", which set out to examine the calamity inflicted by the "Gang of Four". These works were usually shorter in length, with direct articulations of the authors' emotions and trauma. The earliest novels in this category include Liu Xinwu's *The Class-master* and Lu Xinhua's *The Scar*, followed by the plays *Unrequited Love* by Bai Hua and *If I Were Real* by Sha Yexin, etc.'

According to Sze, the second phase of Chinese post-Cultural Revolution literature was neo-realist introspective literature. These works tended to be lengthier, more complex, and more diverse in narrative technique. The stories no longer wallowed in sentimentality or pain; rather the authors endeavoured to capture reality and detail, portraying a wide range of characters and social relationships, and often concluding their novels with open endings. Signature works include Zhou Keqin's *Xumao and His Daughters*, Lu Yanzhou's *Legend of Tianyun Mountain*, and Gu Hua's *A Small Town Called Hibiscus*.

In 1986, veteran director Xie Jin adapted Gu's novel for the silver screen. Sze is of the view that the artistic achievement of *Hibiscus Town* surpasses that of Xie Jin's early novel-based films, such as *The Story of Cloud Mountain* (1980) and *Horseman*

(1982). ‘*Hibiscus Town* ditches mainstream cinema’s melodramatic approach and the novel’s satirising tone. In opting for natural-light or low-light filming, Xie Jin’s cinematography projects a sense of detachment. The film also handles characterisation in a meticulous way. The scene where Li Guoxiang re-encounters Qin Shutian, whom she once wronged, is quite moving. The changes in female protagonist Hu Yuyin’s personality are also exquisitely conveyed.’

Bangzi Melody (2017), directed by Zheng Dasheng, is an outstanding combination of three short stories from *The Best Collected Stories of Jia Dashan*, namely ‘Village Show’, ‘Peanuts’ and ‘Old Lu’. The film is set in the early 1980s. Sze lauded the film as a milestone in Chinese cinema, and was particularly impressed by the director’s boldness in using black-and-white cinematography against commercial practice. ‘The camerawork in *Bangzi Melody* can seem jarring, with many long shots and split-screen close-ups that produce a sense of visual shock. Besides, the cast was mostly made up of amateur actors who delivered authentic, no-frills performances, making the film a convincing piece.’

Film scholar and theatre veteran Lo Wai-luk was the speaker for the second seminar, ‘Ethical Tension in a Changing Time’. He began with the history of modern Chinese drama, and emphasised the importance of playwright Cao Yu. ‘Although plays had been in vogue in China since the 1920s, most were short or one-act plays. It wasn’t until 1934, when Cao Yu, a graduate student at Tsinghua University at the time, published

Thunderstorm, that the very first long play had emerged in China. The work marked the beginning of modern Chinese drama’s maturity after some two decades of exploration and experimentation.’ After *Thunderstorm*, Cao Yu went on to complete eight plays, including *Sunrise*, *The Wilderness*, and *Peking Man* in just eight years. This was a formidable accomplishment for an author.

Lo then compared Cantonese film adaptations of Cao Yu’s works in the 1950s and 60s. According to Lo, Cantonese films usually depict past events in flashbacks to facilitate audience understanding, and most of them end on an optimistic, positive note. Such features are particularly apparent in *Peking Man*. In the play, Zeng Wenqing commits suicide; Su Fang leaves with Rui Zhen and others; and Zeng Hao and Siyi remain unchanged. As for the film *Happiness Is for Tomorrow* (1963), Zeng Wenqing and Su Fang leave one after another, while Zeng Hao and Siyi die. ‘Cao Yu’s play makes the point that the old world must be destroyed, while the film’s message is that the old world is over. Apart from the binary opposition of ‘leaving/staying’ in Cao’s original work, the Cantonese film adds a moral dimension of ‘one person/two people’, showing that a new life is not built by a single person, but “a man and a woman” hand-in-hand.’

Lo observed that under the combined influence of progressive Chinese cinema in the 1930s and 40s and the characterisation, concepts and narratives of Western realism, Cantonese films tended to stress morality and ethics in its portrayal of love and relationships, while at

the same time casting a critical eye on real-life issues. ‘With the two sides of the Strait locked in political confrontation, the colonial government became very sensitive to ideology. Set in this intriguing historical and cultural context, political themes in Cantonese cinema were often implied through affirmations of certain lifestyles and life choices.’

Kenny Ng’s talk, ‘Before Dawn: Cinematic Renditions of the Novels by Lu Xun and Mao Dun’, analysed the filmic adaptations of Mao Dun’s *Midnight* and Lu Xun’s *The True Story of Ah Q*. ‘The long historical novel *Midnight* contains both the historical perspective of leftist social critique and the features of 1930s Western modernism. The style is highly heterogeneous.’ Mao Dun admired Flaubert’s meticulous examination of archival materials and commitment to field study so as to reconstruct history with an objective, realist eye. However, he also believed that ‘neo-realism’ should not stop at objective reconstruction; it must dissect society and the times, and intervene in politics. He was involved in left-wing activism, and experienced the setbacks and disillusionments that came with the pursuit of political ideals. Hence, by telling a story about how industrialist Wu Sunfu’s business is eroded by foreign capital, *Midnight* conveys the profound meaning that China cannot rely on the national capitalists to lead revolutions.

Ng highlighted the difference between the novel *Midnight* and its film adaptation of the same title (1981): the film begins with Wu’s father arriving in Shanghai because of riots in his hometown, and features a



《雷雨》(1984): 魯四鳳(左, 張瑜飾)與周萍(右, 馬曉偉飾)。

Thunderstorm (1984): Lu Sifeng (left, Zhang Yu) and Zhou Ping (right, Ma Xiaowei)



《子夜》(1981)改編自茅盾同名著作。

Midnight (1981): adapted from the eponymous work by Mao Dun



《阿Q正傳》(1981):阿Q(左二,嚴順開飾)被槍斃的來龍去脈比原著解釋得較清楚。

The True Story of Ah Q (1981): The death of Ah Q (second from left, Yan Shunkai) by execution is more clearly explained in the film than in the original novel.



《日出》(1985):敢於跟自己命運抗爭的陳白露(方舒飾)。

Sunrise (1985): Chen Bailu (Fang Shu), who bravely battles against her destiny



《城南舊事》(1983):英子(右,沈潔飾)對鄰家瘋婦秀貞(左,張閩飾)予以無比的關愛。

My Memories of Old Beijing (1983): Yingzi (right, Shen Jie), whose love and care for Xiu Zheng (left, Zhang Min), the lunatic woman next door, is profound

montage to present the fashionable ladies in town and street scenes. But the original novel's depictions of the village riots and student demonstrations have been removed. A more apparent modification is the open ending, where Wu Sunfu, having given up on suicide, leaves Shanghai by boat for Gu Ling to escape the summer heat.

Another classic of New Literature is *The True Story of Ah Q* by Lu Xun. The author was not in favour of adaptation, as he was worried that his work would be reduced to mere comedy once put onstage. In Lu's words, 'this work of mine is not intended to make people laugh or to elicit pity.' Yet over the years, *The True Story of Ah Q* has time and again been adapted for the stage and screen. The film that Yuen Yang-an directed for The Great Wall Movie Enterprises Ltd in Hong Kong and Sun Sun Film Enterprises Ltd in 1958 saw Kwan Shan in the role of Ah Q. Ng stated that this film version comes with a deeper leftist analysis on class, while the 1981 version directed by Cen Fan is not so didactic. Screenwriter Chen Baichen cleverly borrows the plot of Lu Xun's short story *Medicine*, alleging that Bai is the traitor Xia, who turns his back against the revolutionaries in *Medicine*. The film also ends with a clearer account of events when compared to the original.

Timmy Chen's seminar 'Female Bonding and Resistance in Literary Screen Adaptations' focused on *Sunrise*, another famous play of Cao Yu's, and its screen adaptation. Chen suggested that the quotations from Chapter 77 of *Tao Te Ching* and seven sections of *The Bible* at the beginning

of the film were richly evocative: 'Many analyses assume Chen Bailu is the protagonist of the story, but actually every character exists for a good reason, that is, to serve as foil for the real protagonist—a society which "takes from the deprived, and gives to the privileged". Hong Kong audiences, living in this capitalist society, should find this easy to relate to.' Despite the title of *Sunrise*, the play is about the darkness preceding dawn. Still, Timmy Chen argued that Cao Yu had not intended to write a tragedy, as there is an underlying thread of hope beneath the pain. The female characters in the play, such as Chen Bailu, Xiao Dong Xi, and Chuixi are all compassionate and helpful women who care about each other. They bravely stand up to their fates, unlike other characters who are purely interested in scheming and competing.

Since *Sunrise* made its theatrical debut in 1937 in Shanghai, it has been repeatedly adapted for stage and screen. Of all the versions, Chen was most impressed by the 1953 Cantonese film directed by Lee Sun-fung. Having done much research on film scores, Chen observed that the film opens with *Also sprach Zarathustra* by Richard Strauss, which is set to a simple, effective scene of Fang Dasheng looking at old photographs and reminiscing about his old days with Chen Bailu when they were still a loving couple. At the end of the film, Chen Bailu, who is used to spending her late hours in nightclubs, looks out of the window and watches the sunrise in tears. This is the moment when strains of Strauss are heard again, a subtle aural framing that captivates the audience.

The adaptation of *Sunrise* screened as part of the programme is directed by Yu Benzhen, based on a version of the play that was reworked by Cao Yu himself for the big screen. In this film, Chen Bailu was married to a poet when she was young. After the devastating death of her son, she leaves her home for the big city and becomes a socialite. Timmy Chen discussed the gut-wrenching scene towards the end of the film when Chen Bailu commits suicide; she looks in the mirror and laments herself: 'So young, so beautiful'. Only her beloved puppy is seen chasing after her corpse after she dies.

Postscript

During this event, I attended a screening for *My Memories of Old Beijing* (1983). The novel was a compulsory reading in secondary school, but it was my first time watching the film. After the screening, I could not forget Yingzi's innocent eyes and her indiscriminate love for the neglected and the marginalised in society, such as the lunatic woman next door and the thief. With the use of 'The Farewell Song' in the background, one cannot help being moved. At a time when there is yet any light at the end of the pandemic tunnel, may we all carry within us a heart of gold, and offer love and help to all those around us. [Translated by Piera Chen]

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動靜古今皆宜的 「萬能旦后」鄧碧雲

An Actress for All Seasons: The ‘Versatile Opera Queen’ Tang Bik-wan

吳咏儀 Jenny Ng



鄧碧雲女士（碧姐）為藝術奉獻一生，深受業內敬重和影迷戲迷愛戴。由粵劇舞台跨越到大銀幕，伶影雙棲，再縱橫影視界，碧姐一直勇於嘗試，形象千變萬化，演出每皆形神俱備，盡顯「萬能旦后」美譽的風姿。2021年適逢碧姐逝世三十周年，本館特於2021年10月至2022年7月間，舉辦「萬能旦后鄧碧雲逝世三十周年紀念」電影回顧展。繼上期《通訊》報道的開幕電影映後談，去年12月的兩節映後談，分別在放映「鬼馬大姐」和「古典佳人」環節的電影後舉行，由嘉賓講者細說碧姐的人生點滴。

Ms Tang Bik-wan, who devoted her life to the arts, is respected by the industry and adored by film buffs and Cantonese opera fans. Starting her career as a Cantonese opera actress, she crossed over to the silver screen and eventually ventured into television. Ever industrious, Tang gave well-rounded performances without fail and changed her image constantly, living up to her title of ‘Versatile Opera Queen’. With 2021 marking the 30th anniversary of Tang’s passing, the Archive held a retrospective on her cinematic career titled ‘In Commemoration of the 30th Anniversary of the Death of the “Versatile Opera Queen” Tang Bik-wan’ from October 2021 to July 2022. Following the first post-screening talk, which was reported in the previous issue, two more sessions were held in December last year after screenings of the ‘The Comical Sister’ and ‘The Classic Beauty’ programmes, where our guest speakers elaborated on episodes from Tang’s life.

萬能旦后風範

2021年12月3日選映「鬼馬大姐」環節的《奇女薛一娘》(1962)，尤見碧姐輕鬆出入於莊諧美醜的各式形象。《萬能旦后鄧碧雲》編撰者吳岳清應邀為是日映後談講者，他首先分享碧姐各式造型照，當中有粵劇花旦照、反串文武生照，以及不同電影造型照，側影出碧姐在戲行與影圈的步步發展。無論是粵劇舞台還是大銀幕，總有合拍的粵劇名伶，如陳錦棠、白玉堂、薛覺先、任劍輝等，與碧姐攜手演出多部經典作品。縱是當紅花旦，「碧姐對於演出全無顧忌，總能配合角色和導演的要求，換上各式造型或轉裝，無懼〔妝容〕美醜」，吳岳清續讚道，碧姐「不錫身」的投入演出，令其百變形象早在五十年代便深植民心。

嚴謹與溫柔之師

2021年12月31日大除夕當天，「古典佳人」環節《彩鸞燈》(1960)的映後談，邀來碧姐愛徒陳嘉鳴，與主持阮紫瑩對談。提到拜師學藝的經過，原來有著一番曲折。陳嘉鳴憶述，幼時曾向碧姐拜師不成，她未有就此放棄，繼續學戲和演出，碧姐有感她確實喜愛粵劇，肯下功夫，決定收為入室弟子。碧姐收徒嚴謹，全因著一份身為人師的擔當，要做到真心實意的照顧與教導，以身教和言教讓弟子學懂為人及做戲的要求，微不至餐禮儀，大至盡力做好每次演出等。陳嘉鳴娓娓道出童年隨師父去海外演出的趣事，在演出及拜會當地伶人外，閒時便是逛街、購物、食雪糕……碧姐對他們可謂全方位照料周到。這位嚴師，亦儼如戲班小孩的母親呢！

碧姐離開轉眼已卅載，其風姿與貢獻仍長存在敬愛她的廣大影迷心中。誠如碧姐女兒雷藹然所言：「母親在世一趟，幸得各位愛惜，不枉此生。」■

吳咏儀為香港電影資料館中文編輯



吳岳清
Ng Ngok-ching



陳嘉鳴(右)與主持阮紫瑩(左)
Chan Ka Ming (right) and host Yuen Tsz-ying (left)

The Magnificence of the 'Versatile Opera Queen'

On 3 December 2021, *The Strange Lady Sit Yat-neung* (1962) was screened as part of 'The Comical Sister' programme. The film highlights the ease with which Tang slips in and out of various roles, including the serious, the funny, the beautiful, and the ugly. Ng Ngok-ching, editor and author of *Tang Bik-wan: The Versatile Opera Queen*, was invited to be the speaker at the post-screening talk. He first shared photos of Tang in a myriad of guises, including pictures of her in Cantonese opera *huadan* costume and of her cross-dressing as a *wenwusheng*, as well as character portraits from numerous films, to illustrate Tang's progressive development in her theatre and film career. Be it on stage or the silver screen, Tang enjoyed chemistry with fellow Cantonese opera legends such as Chan Kam-tong, Pak Yuk-tong, Sit Kok-sin, and Yam Kim-fai. Together, they created many classic works. Despite being one of the most sought-after actresses of her time, 'Tang never held back when it came to performing. Whether it was styling or costuming, she always managed to deliver what both the role and the director demanded. She never minded if she looked beautiful or ugly.' Ng went on to praise Tang's 'pluck' and her dedication to her performances, resulting in her ever-changing image being deeply rooted in people's hearts as early as the 1950s.

Strong as Steel, Soft as Silk

On New Year's Eve 2021, Tang's beloved disciple Chan Ka Ming was invited to talk with moderator Yuen Tsz-ying after the screening of *The Colourful Phoenix Lamp* (1960), which

was shown as part of 'The Classic Beauty' programme. It turns out that her apprenticeship journey was not without its trials and tribulations. Chan recalled that she initially failed to impress Tang when she was a child and was turned away. However, she did not give up and continued to hone her craft and perform. Seeing her passion for Cantonese opera and her willingness to work hard, Tang decided to take her on as a disciple. Tang was stern with her apprentices because she had to live up to the responsibilities of a mentor. She looked after and taught her disciples wholeheartedly, often leading by example to demonstrate how to conduct oneself professionally and personally. This included both trivial matters, such as table manners, as well as crucial principles, such as always performing to the best of one's ability. Chan vividly recounted her amusing childhood experiences of travelling overseas to perform with her mentor. Apart from performing and visiting Cantonese opera actors who lived abroad, they also spent their free time shopping and eating ice cream. Tang took excellent care of her disciples in every aspect of their lives. This strict mentor was also like a mother to these young Cantonese opera hopefuls!

In the blink of an eye, 30 years have passed since Tang Bik-wan left us. Her brilliance and contributions to the industry are still remembered by countless adoring fans who hold her in reverence. In the words of her daughter Helen Lui Oi-yin, 'My mother had the fortune of being cherished by all when she was alive. She had no regrets.' [Translated by Johnny Ko] ■

Jenny Ng is Chinese Editor of the HKFA.

「光影愛漫遊」之 「瞧潮香港 60+」 ‘Movies to GO’ at ‘Hong Kong Pop 60+’



(左起) 何思穎、潘恆生、吳俊雄
博士
(From left) Sam Ho, Poon Hang-sang,
Dr Ng Chun-hung

本館最新推出的「光影愛漫遊」，與夥伴機構合作，積極推廣香港電影瑰寶至不同角落。適逢香港文化博物館於去年七月推出全新常設展覽「瞧潮香港 60+」，資料館遂聯乘文化博物館舉行一系列放映暨映後談，並邀得香港大學社會學系名譽副教授吳俊雄博士及博物館專家顧問（電影）何思穎主持。繼上期《通訊》報道打頭陣的《家有囍事》（1992），以下續與觀眾探討三部不同類型的香港電影。

The Archive's new programme, 'Movies To GO', works to promote its treasured collection of films to different locales. With the opening of the Hong Kong Heritage Museum's (HKHM) permanent exhibition 'Hong Kong Pop 60+' last July, the Archive together with the HKHM held a series of film screenings and post-screening talks, hosted by Dr Ng Chun-hung, Honorary Associate Professor of the Department of Sociology, The University of Hong Kong; and Sam Ho, Museum Expert Advisor (Film). Following the screening of the first film *All's Well End's Well* (1992), which was reported in the previous issue of *Newsletter*, three other films of different genres were screened.

在摸索中碰撞出 香港流行文化 ——《倩女幽魂》

**Improvisation and
Hong Kong Pop
Culture: A Chinese
Ghost Story**

13/11/2021

是次邀來《倩女幽魂》（1987）攝影師潘恆生任分享嘉賓。潘表示難忘倒下紅毛泥後再開風扇營造出「倩女煙塵」。何思穎認為其時大行其道的即興手法，碰撞出融合中西古今的娛樂力量。吳俊雄博士則有感技術與膽識兼備的「港式工匠」影人，帶動了香港流行文化的發展。

Poon Hang-sang, cinematographer of *A Chinese Ghost Story* (1987), reminisced about making 'puffs of *Chinese Ghost Story* smoke' by using fans to stir up cement dust in the air. Sam Ho commented that such improvised effects, which were so popular at the time, inadvertently created a powerful form of entertainment that combined the best of the East and the West, the past and the present. Dr Ng Chun-hung felt that these 'Hong Kong-style craftspeople', as bold as they were technically excellent, greatly brought forward the development of Hong Kong popular culture.

平實細膩的 《父子情》

**Unadorned and
Minutely Detailed:
Father and Son**

11/12/2021

何思穎表示《父子情》（1981）從兒子的角度講述本土父子家庭故事，探討理想與現實的關係，屬具代表性的新浪潮電影。吳俊雄博士認為該片重視呈現細節，活用電影語言，緊扣觀眾生活回憶，平淡中見張力。

Sam Ho stated that *Father and Son* (1981) is a story of a local family, more specifically that of a father and son. Told from the son's point of view, this iconic New Wave film explores the relationship between ideals and reality. Dr Ng Chun-hung believed that the film emphasises minute details and uses cinematic language to great effect. It evokes the audience's memories of daily life, showing tension through placidity.

傳統與現代交鋒 ——《黃飛鴻》

**A Confrontation
Between Tradition
and Modernity: Once
Upon a Time in China**

首播 Launched online
12/3/2022

因疫情關係，是次對談改為網上分享並於文化博物館的 YouTube 頻道首播。何思穎認為徐克擅於從中國歷史發掘題材，使《黃飛鴻》（1991）繼承了新浪潮電影對家國的情懷。專研黃霑生平的吳俊雄博士指出，霑叔把〈將軍令〉改編成宜古宜今的主題曲〈男兒當自強〉，實踐了中樂現代化。

Due to the pandemic, this post-screening talk was moved online, and was first released on the HKHM's YouTube channel. Sam Ho suggested that Tsui Hark is excellent at developing themes from Chinese history, and in *Once Upon a Time in China* (1991), he inherits from the New Wave the theme of love for family and country. Dr Ng Chun-hung, who specialises in researching James Wong's life, pointed out that Wong had adapted classical Chinese song 'The General's Command' into the theme song 'Mr Strong Man', a creation equally stirring in the past and present, a perfect example of modernising classical Chinese music.

「瞧潮香港 60+」電影放映及映後談系列以粵語主講，足本片已上載，請到香港文化博物館 YouTube 頻道重溫。本館將與更多博物館合作，為各區觀眾帶來精彩的電影節目，敬請密切留意！

Full versions of the 'Hong Kong Pop 60+' talks, conducted in Cantonese, have already been uploaded to the HKHM's YouTube channel. The Archive plans to collaborate with even more museums in the future to bring exciting film programmes to audiences in various districts. Please watch out for them!

尋珍記

The Post-Screening Talks of Treasure-Hunt Stories 映後談

風格化的《掙扎》 *The Stylised Struggle*

6/11/2021



何思穎（左）與蔡漫虹（右）
Sam Ho (left) and Carmen Tsoi (right)

中國最早期的片上發聲電影之一《掙扎》的發現，使我們對中國片上發聲電影史有更多理解。蔡漫虹先簡介這部可能是上海天一唯一現存的作品。何思穎指出，抗日戰爭爆發令觀眾對風花雪月電影失去興趣，天一轉為製作「進步」電影，實乃包含市場計算；而導演裘芸香對視

覺觀感的掌握十分出色，拍出這部非常風格化的電影。

The discovery of a print of *Struggle*, one of China's earliest sound films, was critical in enhancing our understanding of Chinese sound film history. Carmen Tsoi started the talk by introducing the background of this film, probably the sole surviving motion picture of Shanghai's Unique Film Productions. Sam Ho pointed out that due to the War of Resistance Against Japan, audiences lost interest in frivolous romances and pleasure-seeking in films. Partly in response to market demands, Unique began to make more 'progressive' films. Director Qiu Qixiang's outstanding visual sense is on full display in this very stylised motion picture.

久別重逢《阿飛正傳》 *The Joy of Reunion: Days of Being Wild*

4/12/2021 and 31/12/2021

為隆重其事，「尋·珍·記」閉幕電影《阿飛正傳》（午夜場版），先在12月4日假香港文化中心大劇院放映數碼版本，第二場放映更是別出心裁，在除夕夜的晚上十時，於本館電影院放映35毫米菲林版本。

第二場特設映後談，由何思穎主持，邀來電影編劇紀陶與研究者舒琪，共話這部作品在創作與發行上的疑團。是次放映的版本，為馮秉仲捐贈予本館的加拿大午夜場版。如舒琪所言，這應不是香港首次放映的午夜場版本，或許因為王家衛不斷剪輯，以致本片出現不同版本。有趣的是，



本館館長曾煒樂為「尋·珍·記」閉幕致辭
Rowena Tsang, Head of the Archive, giving
a speech at the closing ceremony for
'Treasure-Hunt Stories'

影片於當年剛上映時，因來不及向每間戲院把需要剪輯的拷貝抽出，以致各戲院同時上映著不同的版本。

這次資料館放映的版本，開場序幕加入兩段戲，一段是劉德華，是《阿飛正傳》原故事的第一場戲，從這個鏡頭可以窺見其原角色是個古惑仔；又大抵為挽救正場票房，特意加入一段梁朝偉的鏡頭入序幕。際此踏向零時的一刻，紀陶告訴觀眾，出品人鄧光榮曾跟他說這是他要求加上的，是以這個版本，其實是一個「波士版」。



（左起）紀陶、何思穎、舒琪
(From left) Keeto Lam, Sam Ho, Shu Kei

In honour of the momentous occasion, the midnight screening version of *Days of Being Wild* was selected as the closing film of the 'Treasure-Hunt Stories' series. The digital version was screened on 4 December at the Grand Theatre of the Hong Kong Cultural Centre. In addition, a very special second screening took place on New Year's Eve, where the 35mm print was shown at the Archive Cinema at 10pm.

At the second screening, Sam Ho hosted the post-screening talk, with special guests screenwriter Keeto Lam and film scholar Shu Kei to discuss the puzzling decisions made regarding the film's production and distribution. The version used in this screening, donated by Mr Gordon Fung Ping-chung, was the midnight screening version from his Canadian cinema chain. As Shu Kei mentioned, it was likely not the midnight screening version first shown in Hong Kong. As director Wong Kar-wai is known for constantly refining his works, there are various versions of *Days of Being Wild*. Interestingly, at the time of its general release, there was not enough time to physically go to every cinema to match each editing adjustment to every print, so different cinemas were projecting slightly different versions of the film.

In the version shown this time, two scenes have been added to the prelude: one featuring Andy Lau, the first scene of *Days of Being Wild*'s original story. From this scene, it is apparent that his character is a triad member. Most probably as an attempt to save the box office of the general release, a scene with Tony Leung Chiu-wai was later placed in the prelude as well. But almost at the stroke of midnight, Keeto Lam told the audience that in fact, executive producer Alan Tang once told him that he had requested the addition of the two scenes, making this the 'boss version' of the film.

本館二十周年誌慶呈獻的「尋·珍·記」在 2021 年底進入尾聲，繼續在《掙扎》（1933）、《喋血街頭》（1990）和《阿飛正傳》（1990）的放映後，與嘉賓講者作交流。

This series, organised in celebration of the Archive's 20th anniversary, drew to a close in late 2021. As always, post-screening talks with guest speakers took place after the screenings of *Struggle* (1933), *Bullet in the Head* (1990) and *Days of Being Wild* (1990).

刪剪了的《喋血街頭》 *The Edited Bullet in the Head*

28/11/2021

身兼策劃及監製的馮煒璋述說，當年在東方電影沖印有限公司工作，尤記得《喋血街頭》的首映版本長達兩個半小時，刪剪後的午夜場版亦有兩個，最後為遷就戲院場次再度刪剪才上映。鄭政恆分析當中抒發的隱喻，認為是導演吳宇森野心之作，只是經歷多次刪剪，未能完整交代劇情。是次放映的午夜場版比正場版多了 10 分鐘，本館一級助理館長（節目）陳彩玉比較了兩個版本的差異，與觀眾一同拆解謎團。



馮煒璋（左）與鄭政恆（右）
Peter Fung (left) and Matthew Cheng (right)

Peter Fung, executive producer and associate producer, recalled his experience of working at Mandarin Printing & Developing Company Limited and remembered in particular that the premiere version of *Bullet in the Head* had been two and a half hours long. After certain cuts, there were two midnight screening versions. Finally, to adjust to cinemas' screening schedules, it was edited yet again before general release. Matthew Cheng analysed the metaphors in the film, and argued it was one of director John Woo's most ambitious works. Unfortunately, with the repeated edits, the plot could not be properly or coherently presented. The midnight screening version shown was ten minutes longer than the general release version. Priscilla Chan, Assistant Curator I (Programming) of the Archive, compared the two versions and unravelled the film's mysteries with the audience.



學校文化日計劃 電影觀賞

Film Show for School Culture Day Scheme

曾肇弘與同學們談《廣島廿八》（1974）
Eric Tsang Siu-wang conducting a talk on *Hiroshima 28* (1974)

透過 2021 - 2022 年度的「學校文化日計劃」，聖保祿中學師生於 2021 年 11 月 4 日，在本館電影院觀賞《廣島廿八》（1974）。我們特別邀得影評人曾肇弘任映後談講者，讓參與同學能對是次活動及電影有進一步了解。曾肇弘欣賞該片選材的前瞻性，能在近半世紀前嘗試處理宏大而讓人深思的反核議題，無論在國際還是香港電影史上，都屬罕見。他並分享參觀廣島原爆紀念博物館的經歷，將電影的反思帶往當下生活。同學們在問答環節的闡述與討論，亦顯現出她們對電影的興趣及了解；又在活動後的問卷調查中表示，是次觀影提升了她們對香港電影的興趣，認識到《廣》片的深度與可觀性。

As part of the School Culture Day Scheme 2021-2022, teachers and students from St Paul's Secondary School attended a screening of *Hiroshima 28* (1974) at the Archive Cinema on 4 November 2021. We invited film critic Eric Tsang Siu-wang to conduct a post-screening talk so that the participating students could have a deeper understanding of this activity and the film. Tsang was most impressed by the foresight of the film's anti-nuclear message, and its attempt to deal with such a massive and thought-provoking issue nearly half a century ago. It was a rare subject to tackle, for local as well as international cinema. He also shared his experience of visiting the Hiroshima Peace Memorial Museum, and explored how the issues reflected in the film relate to the present. During the question-and-answer session, the elaborations and discussions made by the students showed their interest in and understanding of the film. In the post-activity questionnaire, they indicated that this screening raised their interest in Hong Kong cinema, and that they found *Hiroshima 28* both thought-provoking and watchable.

聲影「留」傳 II 映後談

The Post-Screening Talks of **TIME AFTER TIME II**

第二輯的「瑰寶情尋 聲影『留』傳」所呈獻的館藏數碼化電影，對應主題類似的千禧後作品，率先舉行了三組放映及映後談：

The second chapter of 'Archival Gems Time After Time' featured digitised versions of films from the Archive's collection juxtaposed with films with similar themes made in the new millennium. Three sets of screenings and post-screening talks were held:



劉焯
Lau Yam

從夢工廠嫁到金都——兩節婚姻電影輔導

7/11/2021

From Dream Factory to Golden Plaza — Two Hong Kong Marriages on Film

劉焯對照以夢工場為背景的《名醫與紅伶》（1960）及刻劃當下現實的《金都》（2019）。前者探討夫婦關係以及女性的社會職能和責任，具見進步信念。後者則描寫一個尋常女性在婚前的情感困境，展現當代電影的寫實風格。

Lau Yam compared *The Doctor and the Prima Donna* (1960), set against the backdrop of Hong Kong's Mandarin film industry, with the contemporary realism of *My Prince Edward* (2019). The former explores the relationship between husband and wife, as well as various progressive beliefs about women's place in society and their responsibilities. The latter describes the pre marital emotional roller coaster of an ordinary woman and shows the realistic style of contemporary Hong Kong cinema.



舒琪
Shu Kei

希治閣時代詮釋

5/12/2021

Interpretations of Hitchcock's Work in the Changing Era

舒琪指《飛賊黑貓》（1956）依照希治閣的《捉賊記》（1955）拍攝，製作資源及風格營造雖皆顯不足，但仍嘗試加入本地色彩。而《龍鳳鬥》（2004）則遙見《龍鳳鬥智》（1968）的影子。

Shu Kei pointed out that *Black Cat, the Cat Burglar* (1956) was a remake of Alfred Hitchcock's *To Catch a Thief* (1955). Although the Hong Kong version was clearly lacking in terms of both production resources and stylistic technique, it also attempted to incorporate local flavours. Meanwhile, *Yesterday Once More* (2004) is reminiscent of *The Thomas Crown Affair* (1968).



鄭政恆
Matthew Cheng

探長形象進路

2/1/2022

Evolution of Detectives' Persona

鄭政恆認為《血影驚魂》（1961）中的探長形象西化，但影片欠推理細節，反著墨劇中人物的倫理關係。及至《神探》（2007），劉青雲飾演有精神問題的探員，非以理性推敲查案，而是有透視人格的能力，構成人性探視的新類型電影。

Matthew Cheng observed that the detective in *The Shadow* (1961) has a Westernised image. However, the film devotes little screentime to solving the mystery, but draws attention to family relationships instead. In *Mad Detective* (2007), Lau Ching-wan plays a mentally troubled detective who solves cases not with logic, but with his eerie talent of seeing people's inner personalities. This film develops a new genre that is devoted to the exploration of human nature.

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Thank you!

節目預告 UPCOMING PROGRAMMES

七月 July

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芳姿綽約——水銀燈下的芳艷芬
The Queen of *Huadan*—Celebrating the Stage
and Screen Career of Fong Yim-fun

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呈獻跨越年代和地域的電影專題文集

A film essay collection covering a range of historical periods and geographical regions

《探索 1930 至 1940 年代香港電影》 *Exploring Hong Kong Films of the 1930s and 1940s*

「上篇」以香港影業歷史為脈絡，論述一眾影業先行者，如何抓緊各種危機下衍生的機遇，在夾縫中思量營運策略，不輟創作，回應這個波詭雲譎的大時代。

「下篇」析看各類型回應時代氛圍與慰藉市民的电影，如何在質與量、通俗與藝術之間擺盪。香港與內地影業以及海外華僑關聯密切，香港電影融入新思維同時向外輸出，所造就的影響跨越地域和文化，至今不息。

Part 1 focuses on the historical context of the Hong Kong film industry. It explores how pioneer filmmakers seized opportunities arising from various crises. In the face of those treacherous and ever-changing times, they clawed their way out by constantly adjusting their operational strategies and never ceased their creative output.

Part 2 takes a closer look at different genre films that sought to respond to the era, as well as offer comfort to the people. These productions oscillated between quality and quantity, as well as mainstream and artistic sensibilities. The close relationships shared by the local and Mainland film industries and overseas Chinese communities brought new ideas to and also helped export Hong Kong cinema. The transregional and transcultural influence of such Hong Kong films still reverberates today.



上篇 PART 1



下篇 PART 2

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《探索 1930 至 1940 年代香港電影》 研討會短片

Videos of the 'Exploring Hong Kong Films of the 1930s and 1940s' symposium



上篇 PART 1



下篇 PART 2



上篇 Part 1
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Era and Film History



下篇 Part 2
類型·地域·文化
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郭靜寧、吳君玉合編
Edited by Kwok Ching-ling and May Ng