

# 通訊

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《蓬門碧玉》點滴談

Some Thoughts on *The Rich House*

重現陶秦遺失了的時期

Rediscovering Doe Ching's Lost Era

悼龍剛導演

Remembering Lung Kong

初探集安堂

My First Knock on the Door of Ji An Tang



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封面： 《蓬門碧玉》（1942）中的一雙璧人——路明（左）和張活游  
Front cover: *The Rich House* (1942): Lu Ming (left) and Cheung Wood-yau play a fine couple.

封底： 《儂本多情》（1961）——（右起）杜娟、喬莊、張冲  
Back cover: (From right) Margaret Tu Chuan, Chiao Chuang and Paul Chang Chung in *Oh Boys! Oh Girls!* (1961)

散佚影片的出現，往往是突破一些樽頸的關鍵，雖然可惜仍是一麟半爪，卻能帶出進一步的思考和同時透過其他文獻的發掘去探索。透過路明在香港戰前一年間的作品推敲，可見一些特點。例如：一、當時作家參與電影編劇頗盛，單就路明在1941年參演的電影中，就有胡春冰、望雲、侶倫、古龍耕、馬國亮諸君。二、茶花女式的絕症橋段（多是肺病）流行，包括張活游與路明的《閨怨》（1941）和《蓬門碧玉》（1942）。有趣的是這兩部拍來興味盎然，哀而不傷。三、香港翻拍上海電影。見微知著，在在仍有待深入探討。

今期的文章有從《蓬門碧玉》走進四十年代初的香港電影世界裡、論析陶秦六十年代初邵氏黑白片時期鮮有機會觀賞的作品，以及懷念六七十年代名導龍剛等等，加上各個專題回顧，叫人往往仿如置身N度空間，眼前勾起許多的影像和想像——前人和當下懷著欣賞之情活躍推動的有心人，仿似越過時空遇上了。 [clkwok@lcsd.gov.hk]

The discovery of lost films often delivers us from a bottleneck to a breakthrough. Even though these films are only fragments of a bigger picture, they could propel us to further exploration with the aid of other supporting documents and literature. We can figure out a few distinguishing features based on Lu Ming's pre-war Hong Kong movies. First, it was quite common for authors to be doubling as screenwriters at that time, as one can see the likes of Hu Chunbing, Mong Wan, Lui Lun, Ku Lung-kang and Ma Kwok-leung in the credits of Lu's 1941 films. Second, the *Camille*-esque heroine afflicted with a terminal illness (most likely tuberculosis) was quite popular back then, with both of Lu Ming's characters in *Boudoir Blues* (1941) and *The Rich House* (1942) falling into that archetype while remaining fascinating and resilient in their own right. Third, we are able to catch a glimpse of Hong Kong's remakes of Shanghai cinema. All these beg for further inquiry.

In this issue, we have articles on topics including the world of early 1940s Hong Kong cinema through *The Rich House*; the analysis of Doe Ching's rare black-and-white films for the Shaw Brothers studio in the early 1960s; and a reminiscence of director Patrick Lung Kong's career in the 1960s and 70s. In addition, there are also other programmes that will transport one to various dimensions. The images and imagination are so vividly evoked in these essays, as if our predecessors and today's enthusiasts who have tirelessly promoted these works have travelled through space and time for a meeting. [clkwok@lcsd.gov.hk]

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Acknowledgements: Shaw Movie City Hong Kong Ltd, Taipei Film Archive, Mr Jack Lee Fong, Mrs Claudia Lung, Mr Patrick Lung Kong (deceased), Mr Lawrence Wong Ka-hee

更多內容見本期《通訊》網頁版，「邵逸夫傳奇夢工場」、「修復珍藏」、「百部不可不看的香港電影」、「歡樂早場」等節目詳情見《展影》及資料館網頁。

More available in the e-Newsletter. For details of HKFA programmes please refer to *ProFolio* and our website.



《蓬門碧玉》（1942）是部戰時香港電影，不落俗套，可談之處甚多，這裡先從原著《黑麗拉》說起。

《黑》這部短篇小說收於1941年7月出版的同名小說集內，作者侶倫是土生土長的香港作家<sup>1</sup>，他跟影片裡張活游飾演的男主角一樣，從事文學創作，也寫電影劇本，以之維生，《蓬門碧玉》就由他改編自己的作品而成。侶倫當年大概頗負文名，《黑麗拉》出版後，《華僑日報》刊登了一篇長文評論，連載了三天。<sup>2</sup>

這部小說洋溢著濃厚的異國情調——男主角「我」獨住尖沙咀的公寓，愛逛洋書店，坐咖啡館吃果占蛋糕卷，讀《道生詩集》；女主角是咖啡館的侍應，取了洋名黑麗拉（Clara），在她的生活環境裡，有菲律賓樂師，有俄國老闆娘，三十年代香港的殖民地味道，躍然紙上，讓人聯想到同期的上海租界，也是華洋雜處。張愛玲其實也寫過這塊英屬殖民地的故事，那麼，除了張愛玲，除了侶倫，還有誰寫過呢？

男女主角第一次約會時，

看的是荷里活電影《茶花女》（*Camille*），大概是1936年公映、嘉寶主演的一部吧，其實無論在小說或電影裡，男女主角的愛情悲劇都帶有法國文豪小仲馬名著的味道。不過，從小說到電影，侶倫作出了不少調整。片名捨洋化的《黑麗拉》，改為中國情趣濃郁的《蓬門碧玉》，大抵是為了照顧普羅大眾的口味，女主角也改了個地道的名字，叫阿麗，讓人感覺親切如街坊鄰里，不若黑麗拉，喊起來總覺得有點警扭。原著裡黑麗拉初到男



## 《蓬門碧玉》點滴談 Some Thoughts on *The Rich House*

黃愛玲 Wong Ain-ling

Released during World War II, *The Rich House* (1942) is an unconventional Hong Kong film that deserves much discussion, which should begin with an introduction of its source material, *Clara*.

Published in July 1941, *Clara* is one of the entries in the eponymous novella collection by writer Lui Lun.<sup>1</sup> Like leading man Cheung Wood-yau's character in the film, the Hong Kong-bred author is a literary type who also made a living by writing screenplays – *The Rich House* is produced from a script developed by the author himself. Lui was probably quite well known already by the time of *Clara*'s release, which was commemorated by a long review in *Wah Kiu Yat Po*

that was serialised in a span of three days.<sup>2</sup> The original novella is loaded with allusion to foreign sensibilities – the male protagonist lives in an apartment in Tsim Sha Tsui, loves to frequent Western bookstores, eats rolled cakes with jam filling in coffee shops and reads *The Poems and Prose of Ernest Dowson*. The female protagonist is a coffee shop waitress by the Western name of Clara whose circle includes Filipino musicians and a Russian boss lady. These elements paint a vivid picture of 1930s colonial Hong Kong, which is reminiscent of the Shanghai International Settlement – another place where East meets West during that era. Author Eileen Chang had also penned stories about

this former British colony. Besides Chang and Lui, whose writings have the same ambience?

For their first date, our hero and heroine go to see *Camille* – a 1936 Hollywood picture featuring Greta Garbo. In both the novella and the film, Lui's tragic love story is reminiscent of the famous novel of French writer Alexandre Dumas, fils. However, Lui made a few adjustments when he adapted his story for the screen. For starters, he dropped the Western title *Clara* and replaced it with the poetically Chinese 'Fung Mun Bik Yuk' (which is then translated into *The Rich House*). To further cater to the taste of mainstream audience, the female protagonist goes by the name

主角家裡探訪，帶了一束玫瑰花去；電影裡，阿麗也送花，帶去的卻是本地人家居愛插的姜花。小說裡，嘉年奴是玩色士風的菲律賓樂師，伴隨他的一幫朋友也是；片中的嘉年奴卻是咖啡館的股東之子，外貌變得一點不像「老外」。一如原著，片中的咖啡館或舞廳裡亦有小型樂隊，類似美國的big band（大樂團，即演奏爵士樂的樂團），不過，伴著客人們翩翩起舞的，卻是廣東情調的「蓬恰恰」<sup>3</sup>。翻閱小說，讀者從未真正跟女主角的家人打過照面，他們的故事，都是從黑麗拉的談話中摭拾得來；觀賞電

影，我們卻能隨著鏡頭登堂入室，鑽進香港那典型的狹小居住空間和中國社會特有的緊密人倫網絡。當然，最關鍵的，還是調整了女主角的「貞節」觀念——原著裡的黑麗拉，為了沉重的家庭負擔而要出賣身體，但她卻能坦然面對，而電影中的阿麗則顯得避諱，劇情也幾番安排她巧妙逃脫嘉年奴的「魔掌」。接受新文化洗禮的年輕都市讀者，和掏腰包購票進場的粵語片觀眾，畢竟是不盡相同的群體。

然而，就在這麼些「本地化」的包裝之下，《蓬門碧玉》卻處處透著跳脫的波希米亞味道，在粵語

片裡這可說是異數，何思穎曾指出，影片讓人聯想起普契尼的著名歌劇《波希米亞人》。<sup>4</sup>張活游飾演的作家男主角，不是一般粵語片裡氣若柔絲的文弱書生——片中的他，額前斜斜地掛著一綵不羈的頭髮，頸上纏著時髦的波波絲巾，喝的是咖啡，看的是《道生詩集》——活脫脫一個踏在新文學運動浪尖的摩登文藝青年，就只差了一頂貝雷帽。舊同事初看到片中這張活游時，不禁頻呼「驚艷」，這年輕俊俏、浪蕩多情的形象，跟後來粵語家庭倫理片裡那圓潤敦實的住家男人張活游，大異其趣。侶倫的改



簷下雨滴，點滴在肩梢、心頭。  
Love is in the rain.

of 'Ah Lai' in the film, a rather common name for a Chinese girl, as opposed to Clara, which may sound awkward to the locals.

In the original story, Clara brings roses during her first visit to the male protagonist's home yet on screen the choice of flower is switched to the ginger lily preferred by the locals. In the novella, Carlito is a saxophone-playing Filipino musician yet in the film he is the son of a coffee shop partner who bears little resemblance to a foreigner. Though the bands in the coffee shops and nightclubs are set up like an American-style big band ensemble in the film, the patrons dance to the unmistakably Cantonese sound of 'bom-cha-cha'.<sup>3</sup> Throughout the novella, the heroine's family is only revealed in bits and pieces in her

conversations. In contrast, the film gives viewers a full view of her family life by exploring the family dynamics within the cramped apartment that is quintessentially Hong Kong. Perhaps the most critical tweak is the female protagonist's stance on the concept of chastity – Clara of the original story boldly faces the reality of selling her body for the sake of keeping her family afloat while the film's Ah Lai is reluctant and has slyly evaded the lecherous hands of Carlito in several occasions. To be fair, the young cosmopolitan readers who had been influenced by the New Culture Movement of the 1920s and the wage-earning patrons of Cantonese cinema are two very different crowds.

However, even with its localised packaging, *The Rich House* still exudes

a delightful sense of bohemia, which can be considered as an oddity in Cantonese cinema. As Sam Ho points out, this film reminds one of Giacomo Puccini's opera *La bohème*.<sup>4</sup> Cheung Wood-yau plays a writer that is not the kind meek scholar one would often see in early Cantonese cinema. Here is a young man who rocks an elaborately coiffed side part and dons polka-dot scarf around his neck; drinks coffee and reads *The Poems and Prose of Ernest Dowson* – the kind of modern literary type who is in the forefront of the New Culture Movement, with only a beret missing in his outfit. When old colleagues watched this film for the first time, they could not help but to be stunned by this handsome and passionate portrait of a young Cheung, who is best



編，最巧妙的地方就是加進了姚萍和容玉意這一對畫家小夫妻，不但增添了波希米亞色彩，也讓電影從原作的沉鬱傷感調子走出來，增添了活潑開朗的氣息。片中阿麗在男主角家裡度宿一宵被畫家小夫妻撞破的一場，處理得相當出色。畫家朋友以為好友失戀空虛，安慰他說：「戀愛如搭電車，一架去第二架來。」剛春宵一度的男主角風騷地回以一句：「我而家咪搭緊電車囉。」接著，阿麗出現，身穿男裝睡衣，手拿咖啡，不見忸怩之態，倒顯得落落大方，那份對兩性關係的開放和坦然，在國、粵語片裡都

難得一見。

看《蓬門碧玉》，再次引發起對上海、香港的雙城思考。導演洪叔雲和飾演女主角的路明，都是戰時從上海南來香港的影人，其後或因為局勢使然，或迫於個人因緣，又先後返回內地，這兩位的典故很多，有興趣者如能鉤沉發掘，可以重構他們的故事。至於編劇侶倫，雖然土生土長，卻嚮往新文藝，跟上海文壇一直保持著聯繫，其中個別流派或作家的作品，對他的創作起過甚麼影響，當又是另一段可以追溯的淵源。<sup>5</sup> 然而，我更感興趣的倒是三十年代上海電影對香港粵

語片的影響。一般說到這題目，大都朝著兩個方向去思考，一是左翼影人和粵語片的關係，二是上海舞廳文化對國語片的影響。《蓬門碧玉》卻不能不讓人聯想到三十年代的幾部上海電影，特別是袁牧之的《馬路天使》（1937）和沈西苓的《十字街頭》（1937）。在戲劇處理上，這兩部作品和《蓬門碧玉》皆先輕後重，從喜劇入手，以悲劇終結。在人物設計上，《蓬門碧玉》則跟《十字街頭》更為接近，都寫城市文青的故事，帶著波希米亞的浪漫，背景是外在環境的逼迫，以及大時代裡的個人選擇。然



路明獻唱歌曲  
Lu Ming singing in the film.



「蓬恰恰」去：（左起）容玉意與姚萍、路明與張活游  
Dancing to the Cantonese sound of 'bom-cha-cha': (from left) Yung Yuk-yi, Yiu Ping, Lu Ming, Cheung Wood-yau

remembered for playing dependable and grounded family men in numerous family dramas for much of his career. In Lui's adaptation, the shrewdest move is the addition of a painter couple, played by Yiu Ping and Yung Yuk-yi, who have not only boosted the bohemian sensibilities of the film but also added an air of playfulness to the otherwise gloomy original. The scene where the comical couple accidentally busts the young lovers' night together is handled remarkably. As the painter assumes his friend has been jilted, he consoles him by saying, 'Love is like riding the tram – when one leaves, another arrives.' Having just spent a night with Ah Lai, the male protagonist replies cheekily, 'I'm already riding the tram.' Then Ah Lai walks into the room – cheerfully, not embarrassingly

– in men's pajamas with a cup of coffee in her hands. Such a show of nonchalant and open attitude towards sexual relationships is a rare sight in both Mandarin and Cantonese cinemas.

Viewing *The Rich House* has evoked the connections between Shanghai and Hong Kong. Director Hung Suk-wan and leading lady Lu Ming both relocated from Shanghai to Hong Kong during the war but returned to the Mainland later for various political and personal reasons. Anyone who is interested might rediscover their intriguing life stories. As for screenwriter Lui Lun, though he was locally born and raised, had maintained close correspondence with the Shanghai literary scene – a possibly important influence that is

worth looking into.<sup>5</sup> However, what interests me the most is the influence of Shanghai cinema on Hong Kong Cantonese cinema. Previous discussions on the topic usually focus on two aspects: first is the relationship between the left-wing filmmakers and Cantonese cinema, and the second is how Shanghai's dance hall culture had influenced Mandarin cinema. *The Rich House*, curiously shares some unshakeable similarities with several 1930s Shanghai films, especially Yuan Muzhi's *Angels in the Street* (1937) and Shen Xiling's *Crossroads* (1937). In terms of narrative flow, both films and *The Rich House* start off on a lighter note by easing the story in with light comedy before ending it with a tragic tone. In terms of character design, *The Rich House* is closer to

而，二者卻也有明顯的不同。《十字街頭》攝於1937年，其時局勢已極為危急，全面抗戰即將爆發，沈西苓根據個人和友輩的經歷，寫出了這則時代青年的故事，他們困惑苦惱，有人甚至走上絕路，但存活下來的最終團結一致，踏上保家衛國的道路。可喜的是當中的轉折過程鋪排得悲喜交雜，跌宕有致，順暢自然，沒有墮入一般「國防電影」的桎梏。至於《蓬門碧玉》，原著《黑麗拉》雖然是抗戰時期的作品，卻全無抗戰文學的味道；根據香港電影資料館網站上的介紹，影片在香港淪陷前拍攝完成，淪陷後翌年才公映。雖然影片後段也寫

男主角和畫家朋友返回大後方，參與抗日的文宣工作，但顯而易見，編導真正感興趣的，還是原著裡一對男女緣薄情盡的傷感。

侶倫曾為多部電影編劇，他的其他作品是否也如《蓬門碧玉》一樣個性鮮明，值得我們進一步探討。■

#### 註釋

- 1 關於侶倫的文學創作，以下兩篇文章皆極富參考價值——盧璋鑾：〈侶倫早期小說初探〉，《八方文藝叢刊》，第9輯，香港，八方文藝叢刊社，1988年6月；潘錦麟：〈侶倫與香港文學〉（1996），《考功集》（畢業論文選粹），香港，香港嶺南大學中文系，網址：[http://commons.in.edu.hk/chi\\_diss/12](http://commons.in.edu.hk/chi_diss/12)。

- 2 夢白：〈《黑麗拉》讀後——侶倫其人及其小說〉，《華僑日報》，1941年11月4-6日。
- 3 在片中路明和容玉意唱的都是國語歌，大抵跟國民政府的禁方言電影有關，見黃愛玲：〈天上人間的好男好女〉，《通訊》，第68期，香港，香港電影資料館，2014年5月。
- 4 何思穎：〈高端與底層：戰前香港電影的幾點觀察〉，《通訊》，第69期，香港，香港電影資料館，2014年8月。
- 5 關於這方面的討論，可參看盧璋鑾和潘錦麟的文章，見註1。

**黃愛玲**，資深電影研究者及影評人，曾任香港電影資料館研究主任，著有文集《戲緣》、《夢餘說夢》及編有電影專著多部。

鳴謝美國三藩市華宮戲院方創傑先生



浪漫多情的作家（張活游，左），與跳脫開朗的畫家夫婦（姚萍、容玉意）情同手足。  
Close as kin: the free-spirited, romantic writer (Cheung Wood-yau, left) and the outgoing, cheerful painter couple (Yiu Ping, Yung Yuk-yi)



響應號召入內地工作，思念遠方的人，編導始終著力原著裡一對男女緣薄情盡的傷感。  
The protagonist returns to the Mainland to help save the country, but the writer-director's real interest lies in the heartbreak of a doomed love affair in the original story.

*Crossroads*, focusing on the stories of cultured young people who hold onto their bohemian romanticism in the midst of a constraining environment. But the two films also maintain obvious differences. *Crossroads* was filmed in 1937 – a highly critical time when war was about to fully erupt. Based on his and his peers' experiences, Shen wrote the timely story of young people: despite their confusion and distress, including some who are about to meet their ends, the survivors unite on their road to defend their country. Fortunately, the twists and turns were crafted skilfully and authentically, thus avoiding the pitfalls of typical war propaganda. As for *The Rich House*, even though the original story *Clara* is set in wartime, it does

not carry a hint of the resistance spirit. According to the information on the Hong Kong Film Archive website, the film was completed before the Japanese occupation of Hong Kong and was released afterwards. Towards the end of the film, even though the male protagonist and his painter friend are seen contributing to the war effort on the home front, the screenwriter's real interest lies in the heartbreak of a doomed love affair.

Lui Lun had authored multiple screenplays. The quality of his other works is worthy of further exploration.

(Translated by Francisco Lo) ■

#### Notes

- 1 Here are two highly valuable articles on the literary works of Lui Lun: Lo Wai-luen's 'An Introduction to Lui Lun's Early Novels', *Art Journal of Eight Directions*, Vol 9, Hong Kong: Art Journal of Eight Directions Company,

June 1988 (in Chinese). Pan Jinlin's 'Lui Lun and Hong Kong Literature', 1996, *Kao Gong Ji* (a collection of thesis and dissertation), Hong Kong: Department of Chinese, Lingnan University ([http://commons.in.edu.hk/chi\\_diss/12](http://commons.in.edu.hk/chi_diss/12), in Chinese).

- 2 Mung Bak, 'After reading *Clara*: Lui Lun – The Man and His Novel', *Wah Kiu Yat Po*, 4–6 November 1941 (in Chinese).
- 3 In the film, the songs sung by Lu Ming and Yung Yuk-yi are all in Mandarin, which is likely related to the Nationalist government's ban on films in dialect. For more, see Wong Ain-ling, 'People of Paradise', *Hong Kong Film Archive Newsletter*, Issue 68, May 2014.
- 4 Sam Ho, 'The Thin Man and the Bohemians: Discoveries in Pre-war Hong Kong Films', *Hong Kong Film Archive Newsletter*, Issue 69, August 2014.
- 5 Discussions related to this area can be found in the articles by Lo Wai-luen and Pan Jinlin. See Note 1.

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



# 重現陶秦 遺失了的時期

## Rediscovering Doe Ching's Lost Era

鄧小宇 Peter Dunn

《儂本多情》（1961）\*、《皆大歡喜》（1961）兩部陶秦導演的作品出土，剛好多少填補了《四千金》（1957）之後，《千嬌百媚》（1961）之前的空白。其實那幾年正是他創作生涯最旺盛的時期，先後替電懋和邵氏兩大對壘陣營拍了多部電影，可惜除了《童軍教練》（1959）的粵語配音版曾在香港電影資料館放映過之外，其餘的到目前為止都找不著。

陶秦（1915-1969）是在香港的導演當中，至今我仍認為是最「洋化」的一個，資料顯示他畢業於上海聖約翰大學外文系，英語水平必然無可置疑。然而他一生人從未在西方居留過，他接觸西方文化的渠道大概只是間接透過書本和電影，或許有如英若誠的英語，是憑著自己虛擬的想像去掌握，無懈可擊之餘，總免不了中間會過猶不及，或稍有不足之處，但陶秦他帶點mannerism（矯飾風格）的「洋」放在電影反而有一種風格化的美感和趣味。我們都記得《四千金》開場四姊妹先後去同一間士多買煙斗給父親作生日禮物，那間裝修得如此有格調的士多在五十年代的香港應該很難見到，反而更似荷里活電影的佈景，《龍翔鳳舞》（1959）李湄、張仲文母親的縫紉學校也是如此。

我在網上找陶秦的作品年表，資料都很零星，只有香港影庫網站搜羅得較齊全，但排列得相當凌亂，看來是按照電影在香港公映的年份為序。我認為如果要認真研究一位導演的作品，釐定他創作的先後次序極為重要，應該是以電影開拍的時間排列為準。一部電影完成

了，可能由於某種原因、或市場策略等因素，放映日期往往反讓稍後拍攝的一部率先推出。像他在1956年拍成的《春潮》要推遲到1960年才在香港上映，而且在1957至1961年那段期間陶秦每年都開拍多部電影，像跳槽邵氏之前單單在1958年就替電懋拍了四部電影之多，但究竟是拍文藝片《天長地久》（1959）還是鬧劇《三星伴月》（1959）在先？我覺得如能仔細在作品年表反映出來，就更完整，對研究亦更有幫助。

我從手頭上電懋當年的官方刊物《國際電影》對它們公司新片開鏡的報道，排列了陶秦在電懋時期作品開拍的先後順序，列出如下：

1956年——《驚魂記》（1956）、《春潮》（1960）、《無頭案》（1957）三片。

1957年——《四千金》（1957）、《小情人》（1958）、《提防小手》（1958）、《龍翔鳳舞》（1959）四片。

1958年——《童軍教練》（1959）、《天長地久》（1959）、《三星伴月》（1959）、《蘭閨風雲》（1959）四片。

從1956到1958年間陶秦替電懋導演了十一部電影，他應該是在1958年底或59年初重返邵氏（電

懋之前他也曾在邵氏拍過多部電影），1959年4月號的《國際電影》報道那年的亞洲影展，香港區電懋的參展作品是《龍翔鳳舞》和新加盟的尤敏主演的《玉女私情》（1959），而邵氏則派出了《江山美人》（1959）和《千金小姐》（1959），後者的導演正是陶秦，而主演的竟然是電懋的合約演員林翠，我也不明白箇中的因由，那篇報道對該片有以下的介紹：「《千金小姐》為一時裝喜劇……描寫一妙齡少女與中年男子（嚴俊）之間的戀愛故事，穿插若干心理描寫及驚險、緊張場面，為本年度邵氏公司力作之一。」

相信這是陶秦重返邵氏後第一部作品，邵氏選它參展正好顯示公司不單對陶秦的重視，也帶有鼓舞他士氣的作用吧！我沒有收藏邵氏的官方刊物《南國電影》，他在邵氏的作品年表只能參照香港影庫網站提供的資料，以公映年份而不是開拍年份來排列，但一年間如有多部電影先後上映，哪部先上，哪部後上的次序就不得而知了。在《千嬌百媚》之前陶秦在邵氏的作品以公映日期排列如下：



陶秦  
Doe Ching

1959年——《千金小姐》、《慾網》兩部。  
1960年——《狂戀》、《曉風殘月》兩部。  
1961年——《農本多情》、《皆大歡喜》、《金喇叭》、《千嬌百媚》、《不了情》五部。

我用《千嬌百媚》做終點，主要是之後陶秦絕大部分電影均用彩色菲林拍攝（除了《不了情》、《女人與小偷》〔1963〕和《血痕鏡》〔1967〕），而邵氏的彩色片已差不多全都經天映製成DVD得以保存，但《千嬌百媚》之前留存下來的作品就極少，除了《四千金》和《董軍教練》，其餘作品都沒有在市面上流通。例外的是《提防小手》和《三星伴月》，有影迷曾借過VCD版給我，但都是從支離破碎的拷貝錄過來，影音質素慘不忍睹，真的沒心機看下去。另外《龍翔鳳舞》曾於1980年在TVB（無綫電視）深夜播放過，應該有不少熱心的影迷錄影下來，我也曾將這個電視播放版本放上國內的網站（當時YouTube網站尚有片長十分鐘的限制），質素當然甚差，也總算聊勝於無，所以《農本多情》和《皆大歡喜》這兩部黑白製作的重現確屬珍貴。

從《農本多情》仍是方形銀幕而《皆大歡喜》改用上闊銀幕比例拍攝來推斷，前者應該是較早開拍，女主角杜娟和俞鳳至演一對來自相當西式的中產家庭，仍在唸書的姊妹。陶秦大量強調這個家庭的洋化和中產的生

活方式，像起床是用音樂鬧鐘，早餐是西式，家中有多部電話分機，日常出入九龍塘一帶（我們看到七號巴士和喇沙中學校舍等），在學校組樂隊（值得留意片中樂隊屬acoustic〔原音〕，似乎當時電結他仍未普及），在家中舉行聖誕舞會等。同學中對杜娟展開熱烈追求的是從日本回流的喬莊，從頗為粗淺的刻劃仍看到這角色野性和反叛的一面，小林旭那時應該當紅了吧。

影片開場約三十分鐘，一向刁蠻任性的杜娟遇上她家世交（其實是她父親年輕時的情敵）剛從澳洲回來的兒子，駕著一部大型福特房車的張沖，正好上演一幕當playgirl（花心女郎）遇上playboy（花花公子）。比《農本多情》早一年推出，電懣的《六月新娘》（1960）和《溫柔鄉》（1960）兩片的男主角張揚也是類似的「愛情玩家」，但在兩片他最終都被女主角馴服成了她們的愛情俘虜。而《農本多情》閱世未深的杜娟卻始終敵不過情場老手張沖，張沖後來更把目標移向她較清純的妹妹，導致姊妹反目，最後當然是兩姊妹認清張沖的真面目，重修舊好，結局可能很老套，但還是那一句：過程才是最重要。

如果《農本多情》是五六十年代流行小說的格局，《皆大歡喜》則更貼近都市喜劇類型，大富人家的公子陳厚從外國返港，在報章上徵婚，列出古怪的擇偶條件，轟動全城，四個女主角丁寧、丁紅、范麗、杜娟正就是其中的應徵者。編劇（也是陶秦）沒有給予她們姓名，都是以「七小姐」作識別，而有趣的是原來她們沒有一個存心嫁入豪門，各人皆另有企圖：丁寧是記者，想深入瞭解徵婚的來龍去脈；范麗是個售貨員，一心發明星夢，利用和陳厚拍拖去引起傳媒注視，打響知名度；丁紅則打算借他過橋赴美國探望由她亡夫家人撫養

的兒子；杜娟的動機最簡單，只不過和同學打賭，看能否找來陳厚做她的舞伴。結果當然是各取所需，皆大歡喜，又似乎隱喻當時的社會風氣並不是那麼貪慕虛榮。

《皆大歡喜》覆蓋的層面比《農本多情》更廣泛，有著都市萬花筒的繽紛感，四個形象各異的女主角加上陳厚、張沖的buddy（死黨）配搭，枝葉豐盛。片中多個場景，包括在片場搭的或實景的，都在不自覺中替未來的觀眾記錄下六十年代初期香港的民情和風貌，也是寶藏了。

值得提醒觀眾入場請早，片頭用上一幅一幅油畫巧妙帶出字幕，更有陳厚和四個女主角穿插其中，構思別出心裁，生趣活潑充滿動感，有如一場歌舞，好像預告了陶秦接著替邵氏執導的三部歌舞大片——《千嬌百媚》、《花團錦簇》（1963）、《萬花迎春》（1964），正式踏入他的彩色攝製時代。

看陶秦的作品年表，發覺除了早期在邵氏可能拍過一兩部古裝片（從片名猜測），1956年加盟電懣打後十多年直至他在1969年病逝，一直都是拍時裝片，而都市式時裝片確是他的強項，到稍後黃梅調武打片盛行的年代，他依然在開拍一部又一部的時裝片，似盡一己之力去抵抗時代洪流，不免令人有點螳臂擋車的感慨。想不到到他臨終前最後一部電影《陰陽刀》（1969）終於都是逃不過拍了一部古裝武俠片，即使不算是創作生涯的污點，也不免是憾事。■

\* 編按：文中片名後所括年份為香港上映年份。

鄧小宇，著名作家，曾為童星，參演多部國際電影懣業有限公司的出品。為《號外》雜誌創辦人之一，著作包括《吃羅宋餐的日子》（2009）、《女人就是女人》（2011）等。

「邵逸夫傳奇夢工場」電影放映節目（12/12/2014-7/2/2015）及「開疆拓宇——邵逸夫電影王國」展覽（12/12/2014-5/4/2015），即將隆重舉行。



《儂本多情》(1961)：  
playgirl (杜娟) 和她野性  
反叛的男友 (喬莊)  
The playgirl (Margaret Tu Chuan)  
with her wild and rebellious  
boyfriend (Chiao Chuang) in *Oh  
Boys! Oh Girls!* (1961)



The recovery of two lost films directed by Doe Ching, *Oh Boys! Oh Girls!* (1961)\* and *All the Best* (1961), has filled in many of the blanks in his oeuvre between *Our Sister Hedy* (1957) and *Les Belles* (1961). The period represents the height of Doe's creative career, when he wrote and directed many films for rival studios MP & GI (Motion Picture & General Investment Co Ltd) and Shaw Brothers. Sadly, with the exception of the Cantonese-dubbed copy of *The Scout Master* (1959, previously screened by the Hong Kong Film Archive), none of Doe's other films from this period have been found.

Even today, I consider Doe Ching (1915–69) to be the most 'Westernised' of all Hong Kong directors. According to records, Doe was a foreign language graduate from the Saint John's University in Shanghai. Though his English language proficiency was a given, Doe never lived abroad. His exposure to Western cultures was likely limited to books and movies. Relying on his imagination, his interpretation of the Western cultures was much like (actor) Ying Ruocheng's spoken English – prone to exaggeration with occasional lapses but otherwise impeccable. However, Doe's adoption of 'Western mannerisms' lent a unique style and aesthetic to his films that is highly amusing. We all recall the opening scene of *Our Sister Hedy*, where the four sisters separately visit the same shop to buy a smoking pipe for their father's birthday. Such a stylishly decorated shop was a rare sight in Hong Kong during the 1950s and had all the trappings of a Hollywood set. The same could be said of the sewing school set in *Calendar Girl* (1959).

Searching online for Doe's filmography, I realised that the information available was often incomplete. Although the Hong Kong Movie Database (HKMDB) website provides the most complete filmography, the chronological order of the films is somewhat disorganised. The list is organised by the year of each film's theatrical release in Hong Kong. I believe that in order to study a director in depth, it's important to establish an accurate production timeline. His filmography should be organised by the start date of each production. After a film was completed, its theatrical release could be delayed or moved up for a host of reasons, including marketing. It was not unusual for a film that went into production later to be released earlier. For instance, Doe's *Torrents of Spring* was completed in 1956 but its Hong Kong release was delayed until 1960. Between 1957 and 1961, Doe made multiple films each year. In 1958, the year before he jumped ship to work for Shaw Brothers, he made at least four films for MP & GI. However, did

the melodrama, *The Tragedy of Love* (1959) or did the slapstick comedy, *The More the Merrier* (1959) go into production first? I think if such details were included, the filmography would be more comprehensive and useful.

Instead, I relied on the MP & GI official journal *International Screen* that reported on the company's latest productions, and re-arranged Doe's filmography during his tenure at MP & GI according to the start date of principal photography:

1956: *Surprise* (1956) / *Torrents of Spring* (1960) / *Murder in the Night* (1957) (three films)

1957: *Our Sister Hedy* (1957) / *Little Darling* (1958) / *Beware of Pickpockets* (1958) / *Calendar Girl* (1959) (four films)

1958: *The Scout Master* (1959) / *The Tragedy of Love* (1959) / *The More the Merrier* (1959) / *Wedding Bells for Hedy* (1959) (four films)

Between 1956 and 1958, Doe directed a total of 11 films for MP & GI. It appears that he returned to Shaw Brothers (where Doe previously worked prior to his tenure in MP & GI)



《皆大歡喜》(1961)：陳厚徵婚，諸女各展奇謀。  
*All the Best* (1961): The women go all out dating Peter Chen Ho who is soliciting a bride with a newspaper advertisement.

in late 1958 or early 1959. According to reports from the Asian Film Festival featured in the April 1959 issue of *International Screen*, MP & GI's entries to the festival that year were *Calendar Girl* and *Her Tender Heart* (1959), with the latter starring Lucilla You Min, the new addition to MP & GI's stable of stars. Shaws' entries to the festival included *The Kingdom and the Beauty* (1959) and *Darling Daughter* (1959). The latter was directed by Doe Ching and surprisingly, starred MP & GI contracted artist, Jeanette Lin Tsui. I have no idea how this occurred. But here's an excerpt of the film's description from the promotional material: '*Darling Daughter* is a modern comedy...depicting the love story between a young girl and a middle-aged man (Yan Jun) filled with psychological conflicts and thrilling adventures. One of Shaw Brothers' most anticipated productions of the year.'

*Darling Daughter* was probably Doe's first production after returning to Shaw Brothers. The studio's decision to enter it into the prestigious festival was likely a gesture of appreciation and support for the prodigal director. Without the Shaw Brothers' official journal *Southern Screen* archives at my disposal, I can only refer to the HKMDB website for information regarding Doe's filmography during his tenure at Shaw Brothers. The films are listed on the website according to the year in which they were released rather than when they went into production. For films

released in the same year, there is also no way of ascertaining the order in which they were released. The Shaw pictures directed by Doe up to *Les Belles*, according to the year of their releases, are listed as follows:

1959: *Darling Daughter/ Desire* (two films)

1960: *How to Marry a Millionaire/ Twilight Hours* (two films)

1961: *Oh Boys! Oh Girls!/ All the Best/ The Golden Trumpet/ Les Belles/ Love Without End* (five films)

I chose to end with *Les Belles* because most of Doe's later works were shot in colour (with the exception of *Love Without End*, *The Lady and the Thief* [1963] and *The Mirror* [1967]) and almost all of the Shaw Brothers colour motion pictures have been digitally remastered and re-released on DVD by Celestial Pictures. But very few of Doe's films prior to *Les Belles* have survived. Apart from *Our Sister Hedy* and *The Scout Master*, none are in circulation. A few movie fans have lent me VCD copies of *Beware of Pickpockets* and *The More the Merrier* but they were transferred from damaged film copies. The sound and picture quality was so poor that I could not bear to even finish watching them. *Calendar Girl* was broadcast by the Television Broadcasts Limited during late night timeslots in 1980. Many movie fans recorded the broadcast. I even posted the televised version on a few Mainland websites (when YouTube still had a 10-minute limit on uploads). Of course, the quality

is poor, but it's better than nothing. That's why the rediscovery of Doe's two black-and-white pictures, *Oh Boys! Oh Girls!* and *All the Best* is a cause for celebration.

*Oh Boys! Oh Girls!* was shot in standard film aspect ratio while *All the Best* was shot in widescreen. Based on this fact, we can assume the former was shot first. In the film, Margaret Tu Chuan and Florence Yu Fung-chi play schoolgirls, sisters from a modern middle-class family that embraces Western values. The director highlights the family's Western and middle-class lifestyle: the sisters wake up to music from the alarm clock, they eat a Western breakfast, there are multiple phones in the house, they frequent the affluent Kowloon Tong neighbourhood (with Route 7 buses and the La Salle College frequently entering the frame), they play in a school band (an acoustic band before the popular advent of electric guitars) and they host a Christmas ball... In the film, Tu Chuan is pursued by a classmate played by Chiao Chuang. Chiao's character recently returned from Japan. Despite the superficial characterisation, we still get a sense of the character's wild and rebellious side. At the time, Kobayashi Akira was extremely popular.

30 minutes into the film, the capricious and wilful Tu Chuan has a chance encounter with the son of a family friend (her father's rival from his youth). Returning from Australia,



the young man, played by Paul Chang Chung, drives past in a large Ford sedan. A classic 'playgirl meets playboy' scene ensues. Chang Yang played similar 'playboy' characters in *June Bride* (1960) and *Bachelors Beware* (1960), two MP & GI films that were released in the previous year. In the two earlier films, the leading lady tames the playboy by the end of the movie. But in *Oh Boys! Oh Girls!* Tu Chuan falls victim to the experienced playboy's charms. Later, he even begins to target her younger sister, causing the two sisters to fall out. In the end, when the sisters both realise what type of man Chang Chung is, they reconcile. The ending may seem corny but what matters is how we get there.

If *Oh Boys! Oh Girls!* represents a genre akin to the pulp fiction of the 1950s and 60s, then *All the Best* certainly falls into the genre of the urban comedy. In the latter film, Peter Chen Ho plays a rich heir who has recently returned from overseas. The young man creates a citywide sensation when his relative place a newspaper advertisement to find him a bride who must meet a bizarre set of requirements. The film's four female leads, Grace Ting Ning, Pat Ting Hung, Fanny Fan Lai and Margaret Tu Chuan are among the applicants. The scriptwriter (Doe Ching, the director himself) did not give the characters complete names; they're only referred to as Miss so-and-so. What's interesting is that none of the four women are interested in marrying into a rich family; each has a different ulterior motive. Ting Ning is a reporter trying to uncover the truth behind Chen's marriage solicitation. Fan Lai is a sales clerk/aspiring actress who wants to increase her media exposure by dating the rich heir. As for Ting Hung, she wants to fool Chen into taking her to the United States, so that she can visit her son, who has been placed under



《皆大歡喜》(1961)有著都市萬花筒的繽紛感  
The kaleidoscopic *All the Best* (1961) shines like the bright lights of the city.

the care of her late husband's family. Tu Chuan has the most straightforward motivation; she placed a bet with her schoolmates that she could get Chen to be her dance partner at the school ball. In the end, they each get what they want. It appears to be a metaphor for the shift in prevailing social values of the period.

*All the Best* covers a much wider social spectrum than *Oh Boys! Oh Girls!*; the city entices with a kaleidoscope of colours. The combination of the four distinct female characters and Chen Ho/Chang Chung's 'buddy' characters are the source of rich subplots. The many settings, whether studio sets or on location, unconsciously document for future audiences the social landscape of Hong Kong and the local way of life during the early 1960s. The film is a gem for many reasons.

I would encourage audiences to arrive early for the screening. The film's opening title sequence is not to be missed. A series of oil paintings are incorporated into the title and credit sequence, as Chen Ho and the four female leads enter in and out of the picture. The result is an inspired, energy-filled spectacle, much like a dance number from a musical. Perhaps it serves notice for Doe's future foray into directing major musicals for Shaw Brothers that include *Les Belles*,

*Love Parade* (1963) and *The Dancing Millionairess* (1964), marking his official entry into the era of colour film.

Looking through his filmography, I realised that other than one or two period pictures (judging from the titles) that Doe Ching directed during his early tenure at Shaw Brothers, after joining MP & GI in 1956 and up until 1969, the year he passed away from illness, Doe's oeuvre solely consists of modern-day dramas. Urban dramas were his specialty. Late in his career, when *huangmei diao* opera films and martial arts films were at the height of popularity, Doe doggedly continued to make modern dramas, as if he was trying to single-handedly stem the tide. It comes as a surprise then to discover that the veteran filmmaker succumbed in the end. Doe's final picture was the martial arts film, *Twin Blades of Doom* (1969). Although the film is not considered a blemish on the director's remarkable career, it's certainly a pity.

(Translated by Sandy Ng) ■

\* Editor's note: In brackets after each film title is the year of the film's theatrical release in Hong Kong.

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'Run Run Shaw's Factory of Dreams' screenings and seminars are being held from 12 December 2014 to 7 February 2015, and an exhibition titled 'The Foundation of Run Run Shaw's Cinema Empire' will be running from 12 December 2014 till 5 April 2015.



## 如許人間邂逅 悼龍剛導演

### An Encounter in Life, an Enchanting Relationship: Remembering Lung Kong

陳彩玉 Priscilla Chan

「先天下之憂而憂，後天下之樂而樂」除了是宋朝范仲淹在《岳陽樓記》中的自白，也是我認識龍剛導演以來對他的理解。

猶記得第一次與導演見面，是1997年4月7日於尖沙咀文化中心的茶聚。那年，他應邀出席第二十一屆香港國際電影節，同時親臨香港科學館觀看其《廣島廿八》（1974）的放映。這位自謙為「電影老兵」的導演雖然移居美國數十年，但仍無時無刻心念香港及香港電影，每當聽見我們談及保存影片所遇到的困難，他總是因業界沒好好保存他們自己的心血而感慨，更會因自己未能盡全力協助保存影片而哽咽。他的真情鼓勵，不知道讓我們感動淚濕過多少遍。哪會有這麼有心的一位「老兵」？

2005年9月中，我和當時的資料館同事黃敏聰（Valerie）赴美國華盛頓及紐約「取經」（詳見《通訊》第35期），遂抓緊機會，花了三天時間與導演相處，並進行訪問。導演隨和、親切、慈祥，而且做事認真，因擔心我們不能完成「差事」，特別請來他在紐約大學認識的同學余列幫忙拍攝，一切

大事小事安排妥貼，令拍攝異常順利。那時正值紐約初秋，我們與導演夫婦漫步，一同尋找拍攝地點，在微風落葉之中，細聽導演對日常生活以至世界大事的見解。他的人生哲學就如他導演的電影，大愛信念超越種種宗教樊籬，盡見其「先天下之憂而憂，後天下之樂而樂」的人文關懷。

有導演的地方就有笑聲，同時也有眼淚。大概因為吃過苦，導演常說「見苦知福」，特別容易對人物事生起感動，而談起電影，導演更像是被點了「喊穴」，要不是有太太在旁溫柔安撫，心情難以平復。好幾次他形容我們愛電影的程度，像電影菲林在我們的血液內奔流，事實是他自己對電影愛得深沉，我們這份「愛」相較之下，真的是輕於鴻毛。

離開紐約前一天，導演一家相約我們到南街海港見面，還將兩個他珍藏多年的電影獎座捐給資料館保存。導演不喜歡乘長途飛機，移民

後只曾為拍攝《黑俠》（1996）及出席第二十一屆香港國際電影節回過香港。那次道別，說過再會，跟導演夫婦抱別，心忖再會機會實在渺茫，沒料那只是我們跟他們一家緣分的開始。

導演夫婦待我們親如家人，我們無論跑到世界哪端，也定必寄上明信片「報到」，然後就會收到他們發過來的電郵，說一想起我們這兩個「女兒」，明信片便寄到手上，彷彿心有靈犀，好不浪漫。因緣際會之下，往後數年我們均有機會見面，最難忘的要數2010年3月。那年，導演夫婦回港出席資料館主辦的「作者本色：龍剛電影」電影展及「龍剛逆流動力」展覽，經過整整一星期的奔波，導演依然精力充沛，說想到石澳走走，我們便入微風中、陽光下漫步沙灘，遊走小巷。導演愛跟村民暢談，累了，就光顧小店，吃他們喜歡的魚蛋麵。導演對香港的人和事，始終感情未淡。





1	2
3	4

#### 1 家庭樂

Love makes a family.

#### 2 積極投入慈濟義務工作 (鳴謝：紐約慈濟分會、段登傑先生、林怡蓉女士)

Bringing joy to others as a devoted volunteer (courtesy of Buddhist Tzu Chi Foundation, New York; Mr Henry Tuan and Ms Shirley Lin).

#### 3 龍剛、胡梓婷伉儷和兒子龍子耀恒 (右一)，與前赴紐約「取經」的陳彩玉 (左二)、黃敏聰 (右二) 攝於2005年

Patrick Lung Kong, wife Claudia and son Jonathan (1st right) pictured with Priscilla Chan (2nd left) and Valerie Wong (2nd right) who were on a study trip to New York in 2005.

#### 4 2010年龍剛離港返美前與家人茶聚

Lung Kong at a family gathering in Hong Kong before returning to the United States in 2010.



2013年10月我到美國華盛頓及維珍尼亞州考察，因時間倉卒，未能與他們見面，只能又以明信片「報到」。2014年初，得知他身體不適，5月中我再赴華盛頓及紐約，馬上相約導演及夏娃姐兩家見面。導演看像瘦了許多，卻依然健談，席間細道病情，說是大腿有點毛病，是萬中無一的罕見疾病。想是我的擔憂溢於言表，心細如塵的導演反過來安慰大家，說每件事必有因果，一切隨緣，還請大家無須為他尋找「隱世良方」，笑說親友太多，若每位也獻上各色良方，少說要試上一百次呢。他的幽默大度，令沉重的氣氛頓時變得輕鬆。其後，我忍不住問龍太太導演的病況，強忍多時的眼淚終於奪眶而出。

得知導演答應出席8月中由紐約移動影像博物館及紐約亞洲電影節合辦的「龍剛電影作品回顧展：過去、現在、將來」，我和Valerie決定再次赴美，冀望與導演及他的至親好友見證他接受生命中最後一次榮耀的時刻。我和Valerie事前

沒露半點蛛絲馬跡，開幕之夜突現會場，給導演小小一個驚喜。感恩能親睹他獲頒亞洲之星終身成就獎的一刻，這榮耀再次肯定他對香港電影的貢獻。觀眾的掌聲與熱情多次點中導演的「喊穴」，看著台上的他與觀眾互動，分享拍電影的樂與怒，以及其電影哲學，一字一句都牽動著聽者的情緒，大家時而歡笑，時而感動，好幾次他抵住痛楚，堅持站起來向觀眾致謝，觀者心痛不已。

回想8月初，我們得知導演將參與影展首三天的「映後談」，已擔心他是否可以應付，後來得悉這是他本人的意思，因為凡與電影有關的事都可讓他「生猛」起來。然而這三天的奔波，令他本已虛弱的身體嚴重透支，我們原定回港前的小聚，最後只龍太太一人赴約。

離美前，我和Valerie在機場致電導演道別，從前中氣十足的他而今氣弱游絲，話說不上半句，我和他都哭不成聲。回港後，得知導演的狀況變得更差，心裡除了擔心、牽掛，還有說不出的無助。

香港時間9月2日早上，夏娃姐從朋友得知龍導演已於美國時間9月1日早上在家中辭世，彌留一刻並不孤單，有太太、幼子、高僧及慈濟師兄、師姊在旁送別。由於導演從不拘泥小節，故9月8日的追思告別儀式也以他一切從簡的意願舉行。導演生前與太太加入慈濟，積極投入義務工作，常常探訪貧苦老病，身體力行參加慈善活動，甚至協助興建佛寺。浪漫感性的他，最愛與太太在紐約上州的妙覺山護國寺看日出日落，因此最後也如其所願，長眠該寺。

不知哪裡修來的福，和龍剛夫婦總有說不盡的話題，彼此天南地北，無所不談。他們都是相信緣分的人，相信人間邂逅，殊非偶然。由相識到相知，是緣分，也是福分。

導演，我們很掛念您！

龍太太，您要好好保重，繼續走導演為您安排好的路。■

陳彩玉為香港電影資料館電影搜集主任



漫步石澳，導演對香港的人和事，始終感情未淡。  
Strolling in Shek O: Director Lung still cared deeply about Hong Kong after living in the United States for years.



「作者本色：龍剛電影」影展大功告成：(前排左起)黃敏聰、唐詠詩(時為電影節目辦事處總監)、龍剛伉儷；(後排左起)何思穎(時為本館節目策劃)、陳彩玉  
The Film Archive programme 'Hong Kong Auteur, Lung Kong' was met with enthusiastic support: (front row, from left) Valerie Wong; Angela Tong, then Head, Film Programmes Office, LCSD; Lung Kong and wife Claudia; (back row, from left) Sam Ho, then HKFA Programmer; Priscilla Chan

‘The first to worry about the worries of the world, the last to delight in the delights of the world.’ The way the Song Dynasty figure Fan Zhongyan described himself is the way I would describe director Patrick Lung Kong.

I first met Lung at a tea gathering at the Hong Kong Cultural Centre on 7 April 1997. He had been invited by the 21st Hong Kong International Film Festival to show his work *Hiroshima 28* (1974). Despite having lived in the United States for over 20 years, this self-styled ‘old soldier of film’ still cared about Hong Kong and Hong Kong cinema. Hearing of our difficulties in preserving film heritage, he would lament the industry’s lack in action, to the point of blaming himself for falling short and getting choked up. It was profoundly moving. Lord only knows how much of our own tears had been shed as we soaked in his heartfelt encouragements.

In September 2005, I went with then HKFA colleague Valerie Wong to New York and Washington D.C. on a study trip (see *HKFA Newsletter Issue 35*). We took advantage of the opportunity to visit Lung, spending three days with him in New York to conduct an oral history interview. He was kind, friendly and easy-going but also serious – to facilitate the taping of the interview, he recruited his friend Fred Yu of New York University to operate the camera and took care of everything to the finest of details. It was early autumn. Walking through the gentle breeze and falling leaves of New York City with us and his wife, looking for shooting locations, he

regaled us with grand observations of the world and everyday delights of his own life. His philosophy was like his films, fuelled by an engrossing compassion that transcends religious convictions and humanistic concerns that worry first and delight last.

Where there was Lung Kong there was laughter. Also tears. Perhaps because he had experienced much suffering, Lung, who never stopped reminding us to see the silver lining in every cloud, was frequently overcome with emotions when discussing issues past and present. Talks of the film industry hit particularly close to home, often triggering abundant releases from the tear gland, which were only slowed by gentle comforting from his wife Claudia. He liked to describe our love for film as ‘celluloid running in our blood,’ but compared to the depth of his love for cinema, ours was wafer-thin.

The day before leaving New York, Lung met us at South Street Seaport, bringing with him a couple of award trophies he had won, donating them to the HKFA. He didn’t like long-distance travel and had by then only returned to Hong Kong twice, once for acting in the film *Black Mask* (1996), another occasion the Hong Kong International Film Festival attendance mentioned above. As we hugged and said goodbye, I was actually doubting our chances of meeting again. To my utter

surprise and profound gratification, it turned out to be only the beginning of an enchanting friendship/relationship.

Director Lung and Claudia treated us like family members. When we travel, no matter where we went, we would send a postcard. Then we would get an email, informing us that every time they thought about their ‘daughters’, postcards from us would arrive, as if there was telepathy. How romantic!

Since our first encounter, for various reasons, we had had many chances to meet. The most unforgettable was in March 2010, when the Lunges returned to the SAR for our programme ‘Hong Kong Auteur, Lung Kong’ and exhibition ‘A Creative Journey with Lung Kong’. After a full week of appearances, he was still full of energy, inviting us to join him in a tour of Shek O. Under the balmy spring weather, we strolled on the beach and wound through alleys, stopping often as Lung struck up conversations with villagers and, when a little tired, sat down for a bowl of fish-ball noodles. It was obvious that Lung Kong still harboured strong feelings for the people and things of Hong Kong.

In October 2013, I went on another study trip to Washington D.C. and Virginia. My hectic schedule forbade me to meet the Lunges and I could only send them a postcard. In





今年8月，紐約移動影像博物館及紐約亞洲電影節合辦龍剛回顧展，同時頒發「亞洲之星終身成就獎」予龍剛導演。Last August, the Museum of the Moving Image and the New York Asian Film Festival jointly organised a Lung Kong retrospective and presented to the director the 'Star Asia Lifetime Achievement Award'.



兩代名導惺惺相惜：龍剛（右）與徐克  
Two of a kind: Lung Kong (right) and Tsui Hark

early 2014, we received words that he was having health problems. On another work-related trip to New York in May, I eagerly arranged a meeting with Lung and actress Margarita Ma. Director Lung looked frail, but continued to be energetically voluble. He told us about his illness, that it was in his thigh and that it was a rare form of cancer. Seeing our concern, he turned around to comfort us, insisting that everything has its reason, and that we can just go with the flow of fate. In characteristic humour, he asked us not to recommend treatments or doctors, saying that with the many friends he had, he would have to try hundreds of different remedies if each one made a suggestion. Lung's jovial acceptance of his sickness immediately lightened up the otherwise sombre gathering. Afterwards, I couldn't help but take Claudia aside to ask her of Lung's conditions. It was then that tears long held back began to gush.

Knowing that Lung had agreed to attend the 'Yesterday, Today, Tomorrow: The Cinema of Patrick Lung Kong' retrospective film programme in New York last August, jointly presented by the Museum of the Moving Image and the New York Asian Film Festival (NYAFF), Valerie and I decided to join him and his friends and relatives in his final moment of glory and to see him for the last time. We didn't tell him we were going to America, giving him a surprise on opening night. We were grateful to be able to witness the very

moment when he received the Star Asia Lifetime Achievement Award from NYAFF, which once again affirmed his contributions to Hong Kong cinema. Response of the audience was enthusiastic, even adoring, triggering Lung's tear gland many times. He in turn charmed and captivated them – with his passion, his philosophy for film and his ups and downs making films. They laughed with him, some moved to almost tears. On several occasions, Lung insisted despite intense physical pain on standing up to thank the audience, touching hearts and winning smiles.

When we first heard in early August that Lung had agreed to appear in the first three days of the programme, we were worried that it would be too taxing for him. Then we learned that it was his own idea, for anything film-related would only invigorate him. Those three days took their toll indeed, further compromising Lung's teetering health. We were going to briefly meet before we flew back to Hong Kong, but only Claudia could make it.

We called him from the airport before we left. His usually orotund voice was weak and brittle, unable to finish sentences. We cried, and so did he. Reaching home, we learned that his condition had worsened. We were worried, overcome by intense helplessness.

On the morning of 2 September, Margarita informed us she had learned from friends that Lung had passed

away on 1 September, U.S. time. He was not alone, his wife, his youngest son, esteemed Buddhist monks and his friends at the Buddhist Tzu Chi Foundation by his side. His funeral on 8 September was conducted in the simple manners Lung had wished. In the last years of his life, Lung, along with wife Claudia, had been actively involved with Tzu Chi. They volunteered in visiting the old and the sick as well as participating in the construction of the Guardian of Nation Temple, Mountain of Wonderful Enlightenment in upstate New York. Always the romantic, he loved watching sunrises and sunsets at the temple site with Claudia. It was there that his remains were interred.

It was a blessing that I had enjoyed many conversations with Lung and Claudia with an inexhaustible supply of topics. They both believed in fate, that encounters which develop into relationships are never accidental. Yes, it was fate. And also a blessing.

Director Lung, we miss you!

Mrs Lung, take care and continue to go down the path Director Lung had arranged for you. (Translated by Sam Ho) ■

Priscilla Chan is Film Acquisition Officer of the HKFA.

# 初探集安堂

## ——記閩南語電影文化研討會之行

### My First Knock on the Door of Ji An Tang

### - Notes on the Conference on Minnan-dialect Film Culture

吳君玉 May Ng

今年10月24至25日，筆者到了廈門參加由廈門市文學藝術界聯合會和福建省電影家協會聯合主辦的第四屆海峽兩岸閩南語電影文化研討會，而這一段「閩南語電影」因緣，得從三年前說起。

2011年資料館正式展開了香港廈門語電影研究，當時筆者擔任項目研究員，整理館藏的相關文獻資料，並搜集菲律賓和台灣剪報作補遺，資料館於翌年出版專題書籍《香港廈語電影訪蹤》，探討由1947年至60年代初，香港出品，主要發行至東南亞及台灣，卻甚少在香港公映的二百多部廈門語電影。而這一大批港製廈門語電影後來亦引發了台灣本土台語片的誕生。

2008年台灣電影《海角七號》席捲寶島，令當時沉寂多時的台灣電影復甦起來。由於《海角七號》故事發生於台南，片中有不少閩南語對白，兩岸閩南語地區影視業界頓時感到十分鼓舞。事實上《海角七號》並非近年唯一一部加入閩南語元素而成功的例子，之後的《父後七日》（2010）、《雞排英雄》（2011）、《陣頭》（2012）等都融入了大量閩南語對白，並都取得票房佳績或好評。本館的廈語片研究成果發佈，適值這股「閩南語電影」風潮的興起，一片撫今追昔藉此展望未來前景的氛圍下，筆者亦有機會加入兩岸閩南語電影文化的交流討論。

是次參加研討會，交流之外，亦出席了由臺南藝術大學影像修復計劃主持人井迎瑞及其團隊發佈的台灣第一部35毫米台語片《薛平貴與王寶釧》（1956）的修復報告會，和觀摩已修復部分片段。筆者亦乘此行之便，探訪了名字經常見於當年的廈語



廈門文史掌故家洪卜仁（左）與吳君玉  
Amoy folklore expert Hong Buren (left) and May Ng

片宣傳戲橋，為廈語片提供了不少音樂人才的著名福建南音樂社——集安堂。

#### 集安堂於香港廈語片上的印記

廈門集安堂的名字，見諸本館收藏香港廈門語電影資料中，最早是《唐伯虎點秋香》上、下集（1952、53）的相關文獻，上集載於菲律賓馬尼拉《華僑商報》1952年7月22日的電影廣告謂：「馳譽閩南 廈門集安堂絃管伴奏」，其後於1952年8月6日，此片在同一份報章的廣告則有關於此片音樂的另一些語句：「南音聖手 劇壇名宿施振華監製」、「南音錦曲 漳澄小調 八音會奏 絃品雙和 簫琵琶唱 古箏獨奏」；下集的戲橋則宣傳：「廈門集安堂人馬助演」。此電影是新加坡片商吳士衡在港成立的南風影業公司出品<sup>1</sup>，由國語片明星白雲飾唐伯虎，來自廈門、擅唱南音的江帆演秋香，電影一拍兩集，大受歡迎，引發後來拍攝廈語南音歌唱片的熱潮。

其後，集安堂的名字散見於《瀟湘夜雨》（1953）、《荔鏡緣》一至三集（1953-54）、《烏白蛇》上、下集（1954）等多部電影的宣傳文獻上。其中《荔鏡緣》特刊中，導演陳煥文在〈導演的話〉中說：「值得一提的，還有負責南音伴奏的陳鼎臣君，陳金木君，嵩雲君，他們這幾位都是廈門集安堂名樂手，尤其是特地從馬尼拉趕來參加演奏的吳萍水君……」文中提到的這幾位集安堂成員，後來都在不少廈語古裝片，包括《孔雀東南飛》（1955，陳金木）、《牛郎織女》（1955，嵩雲、金木）、《梁山伯祝英台》（1955，嵩雲、金木）、《亂世姊妹花》（1957，嵩雲）、《呂蒙正拋繡球》（1957，陳鼎臣、陳金木、紀經珍）等，擔任南音配樂，可見集安堂在香港廈語片中，擔當重要角色。

10月23日，我在廈門著名文史掌故專家洪卜仁先生的帶領下，走進車子不通行的市集，穿過多條窄巷，來到了集安堂位於河仔墘的會址。樂社大約是在1920年代搬至河仔墘，其後雖已幾經擴建，不復原貌，外圍紛鬧喧囂的市民氣息，亦與婉轉的南音不相搭調，但仍可聯想到樂社昔日植根民間的繁盛活力。

步入集安堂，即可見置於會館大廳兩旁，供拍曲樂人安坐的太師椅。更為矚目的是，在大廳的另一端中央位置則擺放了神壇，供奉的五代十國後蜀後主孟昶，為南音樂人始祖。





## 創社於清光緒年間

隨後，集安堂理事長曹小咪女士與秘書長洪兆榮先生，向我簡介了集安堂的歷史。

集安堂全名為「集安堂南樂社」，創立於公元1883年（光緒八年），最早社址是在望高石，其後先後搬到桂州堆（現山仔頂）、田仔墘（現南田巷），然後才移至現址。亦因為參與和發起的絃友來自安海、惠安、安溪、同安等地，大都帶「安」字，因此取名「集安堂」。成員來自工商界、知識界，也有當官或在不同機關謀生的，由於他們知識水平比較高，因此在藝術修養和傳播知識方面，具備一定條件，亦令集安堂在承傳南音上有一定貢獻。

歷年樂社名家輩出，其中三位是公認的大師。第一位是林祥玉，他編著的《南音指譜》四冊在1914年出版，對後世影響深遠。另一位是林霽秋，他完成《泉南指譜重編》六冊，在1921年出版，其後他在1943年離世前再完成了《南曲精選》十三集。第三位是近代的紀經畝，在他從藝期間，整理和創作的南曲達五百多首，並曾在1957年帶領福建省南音界人士（主要是集安堂成員）代表福建省晉京參加匯演。

## 1920年代已灌錄唱片風行海外

洪兆榮先生特別指出，從1920、30年代開始，集安堂就有絃友，通過一些唱片公司、海外華僑的安排，灌製唱片，當時是到廈門來，或者是把樂師請到香港、台北等地灌錄，唱片行銷東南亞，以至西歐。



訪集安堂：（前排左起）吳君玉、洪卜仁、集安堂理事長曹小咪、會員許木水；（後排左起）副監事長陳聯標、會員陳祖益、理事齊玲玲、秘書長洪兆榮、會員劉彩雲

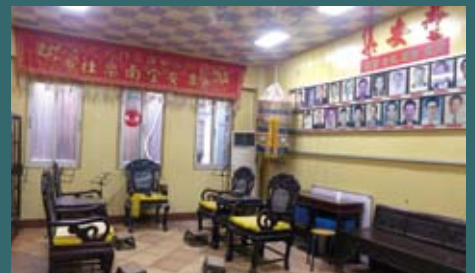
Photo time: (front row, from left) May Ng, Hong Buren, Ji An Tang Chief Executive Cao Xiaomi, member Xu Mushui; (back row, from left) Deputy Supervisor Chen Lianbiao, member Chen Zuyi, Board Member Qi Lingling, Secretary-General Hong Zhaorong, member Liu Caiyun

當時最早是1928年英國的百代唱片公司，來廈邀請多位絃友灌製指譜曲，1931年多位絃友應邀到香港灌製唱片，隨後百代、勝利、興登堡等競相聘請多位南音名宿灌製唱片（見於1993年出版的《廈門市集安堂南樂社成立110周年》紀念特刊）。通過唱片，南音亦由此傳播至世界各地，由此可知集安堂在國際上有一定知名度，上述《唐伯虎點秋香》廣告謂集安堂「馳譽閩南」所言非虛，集安堂成員參與電影製作亦有遠因。

## 絃友應邀到東南亞傳藝

然而，現時的集安堂成員對1950年代集安堂成員曾參與拍攝廈語片的一頁歷史卻感陌生，對於上文提及的樂人名字，除了施振華以外，幾乎全沒印象。據洪卜仁憶述，施振華當年是廈門市思明區區長，本身是官員，但熱愛南音，亦有一定造詣。1949年大陸政權易手後，他來到香港，進而從事廈語片的音樂和拍攝工作，並將江帆（原名吳程雲）帶進了電影圈。後來，施振華到了台灣傳授南音。

除施振華之外，集安堂歷來有很



多高手，曾到海外傳授南音，早期如林祥玉於清末到過台北授曲多年，戰後紀經畝亦三度到香港傳藝。而將南音傳播至菲律賓的集安堂代表人物則是上述《荔鏡緣》特刊內提及的吳萍水。根據《廈門市集安堂南樂社成立110周年》紀念特刊，吳萍水不但曾參與灌錄唱片，並曾在1940年「應聘到菲律賓為國風社，崇德社，宿務〔霧〕長和社教授南曲10多年」。

集安堂成立至今已有一百三十多年，目前有五十六名成員，雖較全盛時期時的一百多人少了許多，但歷經改朝換代，遭受不同時期的社會、經濟變化的衝擊，而至今仍活躍國內外，並不時獲邀參加海外地區的交流活動，可見民間文人樂社綿延的生命力，而集安堂之留名於香港廈門電影史，亦可為南音流播鄰近地區的一頁歷史補遺。■

## 註釋

1 晨風：〈從江帆說到廈語片〉，《華僑商報》，馬尼拉，1957年3月5日。

吳君玉為香港電影資料館研究主任  
May Ng is Research Officer of the HKFA.

English version in e-Newsletter.



# 岳楓時光

## The Times of Griffin Yueh Feng

蘇芷瑩 Karen So

由香港電影資料館主辦的「〈編+導〉回顧系列」，繼程剛後，8月23日至9月21日舉行了另一位集編、導於一身的電影人——岳楓的回顧展，除放映28部不同類型的岳楓經典電影外，還舉辦了兩場探討他的電影手法，以及細說其個人軼事的座談會。

「類型和調度 岳楓的編導藝術」座談會於8月30日舉行，由資深電影研究者羅卡及是次岳楓回顧節目的客席策劃劉嶽主講。劉嶽先簡述岳楓的生平與創作經歷，讓觀眾對這位1909年出生於上海，從照相館小工、攝影、武師做起的電影編導岳楓有所認識。岳楓曾於藝華、南粵、長城、電懋、邵氏等公司工作，更曾自組大方公司，拍攝的題材廣泛，包括左翼文藝、民間故事、文藝片以至武俠片等。據羅卡的分析，其1949年的《血染海棠紅》更是以一個西片的故事結合中國式的倫理，並可從中看出美國黑色電影的強烈影響。最後，劉嶽以《三女性》（1947）、《花街》（1950）、《金蓮花》（1957）、《燕子盜》（1961）的片段，解構岳楓電影各種精心設計的場面調度。

「風華正茂 和岳老爺拍電影的時光」座談會於9月13日舉行，邀得影星鄭佩佩和岳華到場，和觀眾分享他們與岳楓拍攝電影的難忘時光。

鄭佩佩和岳華像其他行內人一樣，尊稱岳楓為「岳老爺」。鄭佩佩比岳華早加入邵氏的南國電影實驗劇團，也因而較他早認識岳楓。她第一



（左起）本館節目策劃傅慧儀、羅卡、鄭佩佩、岳華、劉嶽、本館節目策劃（文化交流）王麗明  
(From left) HKFA Programmer Winnie Fu, Law Kar, Cheng Pei-pei, Elliot Yueh Hua, Lau Yam, HKFA Programmer (Cultural Exchange) Cecilia Wong

部開拍的電影《寶蓮燈》（1965）就是由岳楓執導，又因岳楓知道她舞藝精湛，對她這位當時的「新丁」委以重任，當片中秧歌舞及《妲己》（1964）宮庭舞的舞蹈編排，兼任林黛的舞蹈小老師。岳老爺對鄭佩佩確是非常信任和寵愛。

岳楓是一個既仔細，又嚴謹的導演。電影開拍之前，他會和演員一起開會，要他們講解對自己飾演角色的心得和體會。由於當年菲林昂貴，還要送到日本沖洗，絕不能NG太多，但岳楓總能給劇組人員很大的信心。在鄭佩佩印象中，岳楓幽默但不會胡說八道，地位高卻從不罵人，急起來

也只會不停地抹眼鏡。

當年的「岳少爺」岳華同樣對岳老爺尊敬有加，認為他為人正直，自己一直沒行差踏錯，沒走「邪門外道」，都是岳楓所教。岳華拍了不少岳楓的武俠片，由於岳楓是第一代中國武打演員，身

手、功架都好，會走台步，還可以親身給演員示範動作。岳華指，岳老爺拍的武俠片不是胡亂地打，而是有鋪排、有層次的打。鄭佩佩也認為他的武俠片與別不同，不會像其他打戲般渲染血腥暴力，而是堅持在武打潮流中表揚正直的人格。

九十年代初，鄭佩佩回港復出拍戲，打聽得知岳老爺的下落，那時候他已經八十多歲，記性不好，但仍然沒有把她忘記。這位赫赫有名的一代大導，卒於1999年7月3日與世長辭。■

蘇芷瑩為自由工作者，並為香港電影資料館集組項目統籌。



The HKFA 'Writer/Director in Focus' series, which profiled filmmaker Cheng Kang previously, returned with a retrospective of the works of Griffin Yueh Feng, another screenwriting and directing powerhouse, from 23 August to 21 September. Not only were there screenings of 28 classics from various genres, there were also two seminars exploring Yueh's filmmaking style and personal anecdotes.

Held on 30 August, 'The Art of Griffin Yueh Feng's Directing & Screenwriting' was presented by film researcher Law Kar and the Yueh Feng retrospective guest curator Lau Yam. Lau began with an introduction of Yueh's life and career – giving a glimpse of the 1909-born Shanghai native who started out as a portrait studio staff before becoming cinematographer and martial arts actor early in his film career. Yueh had worked for film companies such as Yi Hwa, Nanyue, Great Wall, Motion Picture & General Investment, Shaw Brothers. He had also established Dafang Film Company, which produced films of genres as diverse as left-wing art films, folktales, melodramas and *wuxia* pictures. According to Law, Yueh's 1949 *Blood Will Tell* combines a story in the style of Western cinema with the moral principles of Chinese culture, while the influence of American film noir is omnipresent. At the end, Lau used clips from *Three Females* (1947), *The Flower Street* (1950), *Golden Lotus* (1957), *The Swallow Thief* (1961) to dissect Yueh's fastidiously designed mise-en-scène.

'Good Old Days with Master Yueh' was held on 13 September. The seminar was honoured by the presence of film stars Cheng Pei-peï and Elliot Yueh Hua, who shared their memorable

experience of working with Yueh Feng with the audience.

Like many in the film industry, Cheng and Yueh respectfully refer to the filmmaker as 'Master Yueh'. Cheng met Master Yueh earlier than the younger Yueh since she joined Shaw Brothers' Southern Screen Experimental Drama Group before the actor. Her screen debut was the Yueh-directed *Lotus Lamp* (1965). Since the director knew of her dancing prowess, he entrusted the rookie with the responsibility of choreographing the palace dance sequence of the said film and *The Last Woman of Shang* (1964), while serving as leading lady Linda Lin Dai's dance tutor. There is no question that Master Yueh had treated Cheng with exceptional trust and affection.

As a director, Yueh Feng was attentive and rigorous. During his meeting with actors, he would ask them to explain their characters' mentality and experience. Since film stock was expensive back in the day and had to be sent to Japan to be developed, productions could not afford to waste too much film on bad takes, yet Yueh could always give his production team a strong sense of confidence. As Cheng recalled, although Yueh was humorous, he was also unquestionably no-nonsense. He would never yell at

someone even though he was in an esteemed position. The crew would know he was anxious when he wiped his glasses repeatedly!

Yueh Hua also regards Master Yueh with great respect. He considers the master an upstanding man, whom he credits to have steered him to the right path in life. Yueh Hua starred in quite a few of Yueh Feng's *wuxia* films. Since the elder Yueh was part of the first generation of Chinese martial arts actors, his well-honed skills allowed him to demonstrate the action scenes to his actors. The younger Yueh points out that Master Yueh's *wuxia* films are not brawling chaos but are carefully organised and nuanced sequences. Cheng also believes that his *wuxia* films are unlike any other, as his fight scenes abstain from sensationalistic violence while remaining committed to honouring integrity within the *wuxia* genre.

In the early 1990s, when Cheng returned to Hong Kong and resumed her acting career, she reconnected with Master Yueh, who despite his deteriorating memories in his 80s had not forgotten her. The acclaimed and legendary director died on 3 July 1999.

(Translated by Francisco Lo) ■

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

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本館特此致謝! Thank you!

# 懷緬與前瞻 ——電影攝影兩面睇

## Past Reflections, Future Projections: Two Seminars on Cinematography

黃夏柏 Wong Ha-pak

配合「從前衛到懷舊——館藏攝影器材展」，本館舉辦了兩場以電影攝影為主題的座談會，讓公眾更深入了解專業電影攝影及實驗電影創作。

### 專業電影拍攝 與時並進

首場講座於8月30日舉行，以「專業電影攝影師的苦樂與挑戰」為題，請來資深電影攝影師黃岳泰分享近四十年的攝影工作。黃岳泰的父親黃捷為粵語片年代的著名攝影師，他年輕時便接觸電影製作。直至1973年進入嘉禾，參與外國人班底的電影製作，現場新穎的拍攝器材教他著迷，驅使他全心全意投進攝影工作。

曾於邵氏工作三年，與劉家良導演合作無間，更以《少林三十六房》（1978）闖出名堂，黃岳泰做到攝影機與武打動作同步運行，被美譽為「部機識打功夫」。原來他曾習武，了解招式的套路變化，故能夠靈活配合。

拍攝技術上，黃力求精準，並適度注入新意，曾九度獲香港電影金像獎最佳攝影獎，首次獲獎的影片是《夜驚魂》（1982）。座談會上重溫片中一場暗室追逐戲，他表示為營造場面的光暗瞬間變化，大膽的在拍攝期間同步打燈，做出大片光地和高反差的效果。他說本身沒有特定的攝影風格，主要配合導演和影片的需要，所以他重視研究劇本，並多與導演溝通。

菲林拍攝年代終結前夕，黃岳泰率先探索數碼科技，更協助業界引進技術研習。他為香港專業電影攝影師

學會永遠名譽會長，該會的現任會長談智偉在座談會上推許黃在電影攝影上的高瞻遠矚，協助同業順利過渡到數碼攝影。

黃岳泰談吐輕鬆風趣，亦很坦率，直言不眷戀菲林拍攝，對新科技締造的細緻影像甚為欣賞，像採用數碼攝影的《畫皮II》（2012），效果悅目。片中女角在水池褪換皮的場面，奪目的影像並非全屬電腦合成，像水底剔透的亮光，環境光線隨人皮剝落而由金黃漸變為幽藍，有賴現場悉心佈置燈光營造，他說：「現場能夠做到的，我盡量在現場做。」完全做到不受電腦特技所支配。

### 實驗電影創作 破格求新

9月6日的座談會別開生面，移師展覽廳舉行，聽眾在懷舊攝影器材中央，聆聽兩位實驗電影發燒友：章國明和陳天成，細道「狂熱實驗份子：我的超八電影年代」。

早在製作劇情長片前，章國明已鍾情拍攝實驗電影，作品包括廣獲好評的《異世之所》。可惜他的作品大部分已佚失，僅遺留以16米厘〔編按：亦稱毫米〕攝影機拍攝的《齊齊樂》。重看該片，他依然雀躍，分享當時別出心裁的構思：「那是1973年，已經可以剪接到那樣短速。有很多技巧我未見過，卻做到；有些應該做不到

的，但想想下亦做到出來，像倒拍。我覺得自己是個手作的科學家。」片中浪蕩街頭的長髮青年由曾康寧飾演，當天他亦有出席，淺談拍攝趣事。

當年的狂熱份子，器材有限，常以手作方式製造效果。陳天成1986至88年間攝製《雲賞》時，為製造戲院廣告畫板上出現浮雲飄過的畫面，他剪裁黑紙遮蓋鏡頭，經六次拍攝，才造出滿意的效果。被章國明稱為「8米厘達人」的他，亦是器材收藏家。回想1980年代中，隨著攝錄機流行，他在鴨寮街、摩羅街看到大量實驗電影拍攝器材廉價擺賣，心下感慨：

「對我們這一輩，它們亦曾有過貢獻呀！」於是逐一購買，為拍攝歲月留下見證。他已把大部分藏品捐贈本館，不少均在是次展覽中亮相。今天他更帶來放映機，與眾同賞一部8米厘舊影片。

攝影器材日新月異，輕巧易用，章國明說他依然機不離手，隨時拍攝。斬新數碼器材功能之強，他推許為「空前」，無所不能，加上無遠弗屆的網絡平台，任何人都有創作空間。陳天成卻沒心思追逐新產品，他亦不諱言：「今天你問我，我仍然眷戀菲林。」■

黃夏柏，資深記者、編輯及自由作家，並為香港電影資料館項目研究員。



「專業電影攝影師的苦樂與挑戰」：主講嘉賓黃岳泰（中）、香港專業電影攝影師學會會長談智偉（右）及本館節目策劃（文化交流）王麗明  
 'Joy and Sorrow of the Great Cinematographer: Arthur Wong': Guest speakers Arthur Wong (middle); Adam Tam, Chairman of the Hong Kong Society of Cinematographers (right); HKFA Programmer (Cultural Exchange) Cecilia Wong



- 1 「狂熱實驗份子：我的超八電影年代」  
 'Good Old Days with Experimental Film Buffs'
- 2 | 3
- 1 放映章國明的《齊齊樂》  
 Alex Cheung's *Come Together*
- 2 陳天成即席放映 8 米厘菲林的舊電影  
 Chan Tin-shing showing a vintage 8mm film
- 3 (左起) 曾康寧、章國明和陳天成  
 (From left) Edwin Tsang, Alex Cheung and Chan Tin-shing



The HKFA exhibition, 'Remembrance of the Avant-garde: Archival Camera Collection', offers the public an educational and inspiring insight into the realm of professional cinematography and experimental filmmaking with two seminars held during its run.

### Keeping up with the times

Seasoned cinematographer Arthur Wong was the featured personality of the first talk, themed 'Joy and Sorrow of the Great Cinematographer: Arthur Wong', held on 30 August. With over four decades of professional cinematography experience under his belt, Wong inherited the filmmaking bug from his father, Wong Chit, a famed cinematographer from the golden era of Cantonese cinema. And the young aspirant duly progressed from exploring and experimenting with the lens at leisure to joining Golden Harvest in 1973, where he had the opportunity to work with a crew of Westerners at a studio well-endowed with state-of-the-art equipment.

Wong enjoyed a three-year stint at Shaw Brothers where he developed a close partnership with director Lau Kar-leung. He first shot to fame with *The 36th Chamber of Shaolin* (1978) and enraptured the audience with his cinematography that is perfectly synchronised with the action set pieces, wielding a camera that 'knows kung fu fighting'. It came as little wonder that the cinematographer is a keen martial arts practitioner as well-versed in the manoeuvres and techniques

of martial arts as he is in the art of cinematography.

Technically, Wong balances his dedication to precision with varying degrees of inventiveness. The nine-time Best Cinematographer at the Hong Kong Film Awards, who won his first accolade with *He Lives by Night* (1982), illustrated with a clip from the film the challenges of shooting the chase scene in a dimly lit room and capturing the instantaneous changes between light and darkness, which compelled him to boldly experiment with simultaneous lighting, setting the scene brightly aglow and, at times, in stark contrast of light and shadow. Rather than limiting himself to a personal style, he uses his camera in ways that best suit the needs of the director and the film, attaching much importance to having a good grasp of the script and keeping the line of communication open with the man at the helm.

When shooting on film stock was gradually being displaced by digital filmmaking, the pioneering, assiduous mind was quick to bring his wisdom, experience and knowhow to the industry, winning him high praise from his peers. Speaking at the seminar, Adam Tam, the current Chairman of the Hong Kong Society

of Cinematographers, thinks highly of the society's Honorary Life Chairman, recognising his far-sightedness as instrumental in steering his fellow cinematographers through the transition into digital filmmaking.

Wong speaks candidly, his speech always peppered with light-hearted humour. Not only has he little sentiment for shooting on film, he is full of appreciation for the latest digital technology and the calibre of finesse in visual terms, which was employed to great effect in the deftly executed *Painted Skin: The Resurrection* (2012). The visual spectacle that is the scene of the demon shedding her skin in the water – swirling, shimmering ambient illumination that shifts from golden yellow to shady blue as the transfiguration takes place – is not solely the making of computer graphics but the culmination of thoughtfully orchestrated lighting designs on set. 'When things can be done right on set, I wouldn't have it any other way – not by CG whatsoever' he maintains.

### Experimental films that defy convention

Pioneering filmmakers Alex Cheung and Chan Tin-shing hosted the

6 September seminar, 'Good Old Days with Experimental Film Buffs', meeting the audience in the rather unusual but intimate and interactive setting of the Exhibition Hall.

Before he embarked upon his feature film career, Cheung had his heart set on making experimental films, including the critically acclaimed *The Unworldly World*. Sadly, much of his early oeuvre was lost but for the 16mm film, *Come Together*. Watching *Come Together* again with the same excitement that first inspired the conception of the exquisitely crafted work, Cheung explains, 'It was made way back in 1973 and yet brisk and tightly paced thanks to the editing. I'd already mastered techniques that had yet to be found in my film dictionary, including those that were beyond my ability, such as reverse motion, despite the trials and errors it called for. I consider myself an artisan scientist.' Edwin Tsang made a special appearance and regaled the audience with amusing anecdotes of his time of playing the loitering long-haired youngster in the film.

What experimental film buffs lacked in technological resources to create desired effects, they more than made up for with their skilful and creative handiwork. While shooting *The Clouds* from 1986 to 1988, in order to create the effect of clouds fleeting across the frame of a cinema billboard, Chan resorted to covering the camera with a piece of black paper measured to fit the lens in a tedious, lengthy process that was repeated six times until it was met with his satisfaction. Dubbed the '8mm Film Master', Chan is also an ardent collector of photographic equipment. Back in the heyday of portable video cameras in the mid-1980s, he could be seen scouring through Apliu Street and Upper Lascar Row, bargain-hunting for used tools and machinery of experimental filmmaking abandoned to the street bazaars, a sight that often invoked an immense sense of sadness. 'But they did contribute a lot to our generation!' he would lament. So by taking home one discarded machine at a time, he managed to put the jigsaw pieces of experimental filmmaking together as a testament to the good old days. In addition to donating many of the treasured items in his collection to the Archive, which were put on display in the exhibition, the director also brought with him a special projector for the live screening of an old 8mm film.

In an age of ever-advancing technology, photographic equipment packed with a host of smart features has become more user-friendly than ever. For Cheung, his camera is always at the ready, poised to capture each special but fleeting moment. He hails the rapid development of digital technology as 'unprecedented', captivated by its power, capability and ubiquity to provide a global internet platform accessible to all to carve out their personal creative space. Chan, though, doesn't care much for the whole digital craze, confessing, 'If you ask me, I'd prefer shooting on film any day.' (Translated by Agnes Lam) ■

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# 遇上 1941 年的路明 Meeting Lu Ming in 1941

世怡 Sai Yee

1940年1月14日，路明偕新華影業公司老闆張善琨童月娟夫婦、姊姊武俠女星徐琴芳、姊夫陳鏗然導演、影星袁美雲等自上海抵港。路明說得一口流利粵語，轉拍粵語片後紅極一時，是香港戰前影壇一位叫人眼前一亮的影星。

## (一)

路明原名徐薇官，學名徐茂漪。1919年3月12日生於江蘇常州，四歲舉家遷居上海，父親能書善畫，路明幼受薰陶，又隨姊姊徐琴芳學唱京戲。較路明年長12歲的徐琴芳，就讀中華電影學校，畢業後在陳鏗然與友人集資成立的友聯影片公司當演員，是1920年代的武俠紅星。

1936年藝華公司正在拍由陳鏗然導演的《廣陵潮》（1936），17歲的路明臨時接替演出一個角色，就此踏進了影圈。藝華隨即跟路明簽約，她在《彈性女兒》（1937）中演一個為生活所逼的舞女，並演唱歌曲，由此成名；先後主演了《女人》（1937）、《影城記》（1939）、《女子公寓》（1939）、《神秘夫人》（1939）、《刺秦王》（1940）等。她還為國華公司演出了《風流冤魂》（1938）和《紅粉飄零》（1939）。期間電影業因戰事停頓時，路明曾投到傷兵醫院服務，參加救亡劇團；她又在電台播唱救亡歌曲，並一度繼續學業。

戰前香港影壇與上海交往頻繁，「孤島時期」尤其甚多影人南下香港繼續電影事業，當上海環境越趨惡劣，與姊姊姊夫「三位一體」的路明，1939年間做著來港的打算。

## (二)

路明抵港後，為南華影片公司拍了古裝國語片《打漁殺家》（1940）和《薛仁貴與柳迎春》（1940）。《打漁殺家》由陳鏗然導演，戲劇家胡春冰編劇，改編自梅蘭芳的平劇戲寶。片中樸素而帶羞澀嬌態的路明，惹人憐愛。（後來路明還主演了胡春冰自導自演、刻劃





亮麗佳人路明  
Lu Ming, the luminous beauty

風雲兒女的《情人四萬萬》〔國光出品，1941〕。《薛仁貴與柳迎春》著墨二人結為夫婦的經過，同年的粵語片《薛仁貴征東》（1940）則著重薛仁貴從軍十八載的英勇事蹟，兩個薛仁貴故事選取的角度大異其趣。

南華解散後，路明加入南洋影片公司，拍了六部片，首部作品仍是國語片，在耗資二十萬攝製的《美人計》（1941）中飾孫夫人，而她在香港成為炙手可熱的紅星，轉捩點是在她轉拍粵語片後的成功，擅歌的路明還往往在影片中獻唱。1941年就上映了七部由她主演的作品，而1942年香港淪陷後才上映的《蓬門碧玉》，亦攝於1941年。

路明形象一轉，破天荒首度演出的粵語片《黑俠》（1941），是由望雲改編自己風行一時的小說。路明飾演反間諜李青薇，活潑生動，夥拍吳楚帆的黑俠，影片既賣座又獲好評，二人大受歡迎，再度合演《風塵情侶》（1941）。待路明戰後重臨香港，首部演出的就是與吳楚帆合演的《黑俠與李青薇》（1948）。

路明走紅，擅拍喜劇的李應源導演也邀約她與粵劇泰斗薛覺先合演《天作之合》（聯藝出品，1941）。至於她在這時期尤為人稱頌，堪稱代表作的，是湯曉丹導演的《閨怨》（1941）。這個哀怨纏綿的愛情悲劇中，穿插輕快的情節，極悲的環境中有歡欣場面，而又蘊藏無限傷感。（後來的《蓬門碧玉》相信也是沿用這個「底色」。）路明活脫就是《閨怨》中那天真未鑿的閨女，男主角張活游與路明還合作了《白雲塔》（1941）和《蓬門碧玉》。其時年少英俊的張活游，與路明非常合襯。《白雲塔》重拍1928年胡蝶主演的版本，廣告上更特地突顯路明喬裝作假鳳虛凰的造型。

從碩果僅存路明戰前影片《蓬門碧玉》所見，她像是一顆潤潤的明珠，大眼睛明亮，舉止落落大方。侶倫筆下的黑麗拉是個很飽滿的角色，並不因環境困苦而愁眉苦臉，笑靨爽朗，往往柔媚地搗滅男主角攻心的妒火。她在風塵的邊緣獨立獨行，並不因受委屈而生出一絲怨恨。路明演來雖然仍感青澀，這個不落俗套的角色已是叫人難忘。

1941年12月25日香港淪陷，路明在1942年3月離開香

港；至1947年重臨，這次沒有久留，只為大中華電影企業有限公司主演了望雲編導的《黑俠與李青薇》、胡心靈導陶秦編的《未出嫁的媽媽》（1949），以及楊工良導演的《春滿華堂》（1948）和《千鈞一髮》（1949）。歷經戰亂，闊別數年的路明外型成熟多了，顯得儀容端莊。

### （三）

太平洋戰爭爆發，路明離港到大後方去，影劇兩棲。1942年她在重慶當中國電影製片廠演員，1943年參加中華劇藝社主演郭沫若的《孔雀膽》等，並作巡迴演出。1945年抗戰勝利，她輾轉至1946年回到上海，任中電二廠演員時，拍了湯曉丹導演的《天堂春夢》（1947）等影片。1947至48年間短暫來港後，回到中電二廠，接著在1949年加入上海電影製片廠為演員。她的丈夫是導演陳西禾，育有一女。路明從前不善言說、拘謹的個性，這時變得能在廣大會場上滔滔發言。她在1959年任上海電影專科學校表演教師，1963年回上影，文革期間受批鬥，至1975年退休後，以書畫為樂。2001年3月6日逝世。

上世紀四十年代眾多自上海南來香港的影人中，有的決定回國，有的在港落地生根，1940至41年間活躍香港的路明，隨著《蓬門碧玉》拷貝的發現而讓我們一睹風華正茂的她的風采。翻看有關她那個時期的一些報道，更感受到當時的社會以及人情，例如〈路明之家〉（《藝林》，第70期，1940年3月15日），同住的除了姊姊姊夫，還有同樣是南來的王次龍周文珠夫婦；〈從偽滿寄給路明的一封信〉（《藝林》，第69期，1940年3月1日），可見當時社會上諜影重重。路明和與她背景相若的影人，為當時香港影壇注入的動力，並不因他們最終離港而流逝，而是在歷史中沉澱下來，讓人細味。■

參考資料：向宸，〈談起路明〉，《影星逸話》，香港，偉青書店，1956；梁燦，〈路明南來演粵語片〉，《香港影壇話當年》，香港，香港文學報社，1998；曷晟等編，〈路明〉，《中國電影演員百人傳》，湖北，長江文藝出版社，1984；及有關影片資料。

世怡為香港電影資料館編輯統籌

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English version in e-Newsletter.



Nicknamed 'Hot Babe' and 'China's Brigitte Bardot', Margaret Tu Chuan (1942–69) quickly rose to fame in 1960–61. In *Oh Boys! Oh Girls!* (1961), she plays a wayward, unruly girl who nonetheless makes herself a darling with her exuberance and wittiness.

渾號「熱女郎」、「野女郎」、「中國BB」(Brigitte Bardot)的杜娟(1942-1969)在60、61年間竄紅。《儂本多情》(1961)中的她青春逼人，慧黠淘氣，看來野性、任性，倒還往往流露一抹少女不經心闖下禍後，乍然失措的張惶，叫人又氣又愛。