

逐夢行者：莊澄漫談電影之路
Path of Dreams: John Chong on His Film Journey

香港影片大全第一卷·增訂本出版札記
Notes on the Publication of the Revised Edition of
Hong Kong Filmography Volume I

法蘭賓——探古闢新的電影研究者
Salute to Frank Bren, an Honourable Film Explorer

德寶的光芒
The Dazzling History of D & B Films

繽紛電影與聯華院線
Bang Bang Films and Luen Wah Cinema Circuit

通訊

91
Newsletter
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《通訊》

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編者的話 | Editorial@ChatRoom

封面：莊澄為過百部香港電影擔任出品人及監製，當中佳作無數，《無間道》(2002)可說是最膾炙人口的一部；圖為海報：(左起)劉德華、梁朝偉。

Cover: John Chong has an extensive as well as illustrious career both as a producer and executive producer, but the one film that is perhaps best-loved is *Infernal Affairs* (2002). The cover is a poster: (from left) Andy Lau, Tony Leung Chiu-wai.

Courtesy of Media Asia Film Distribution (HK) Limited



今年年初舉行的「影談系列」，邀請了香港電影的重要旗手莊澄來館進行一系列座談。莊澄從四部他親自選映的電影出發，漫談其三十多年來的電影之路。由宣傳、編劇，以至監製工作，莊澄可說是歷百戰而練就一身本領；從他的分享，我們領略到一位出品人或監製要統領創作及製作團隊拍出好片殊非易事，而熟諳創作更幾乎是必要條件。

莊澄在講談中不斷強調群策群力的重要性，資料館的工作何嘗不是？歷經多年資料搜集、研究及編輯的《香港影片大全第一卷增訂本》(一九一四至一九四一)，終在1月推出。這不獨是資料館工作人員的成果，更有賴捐贈者及研究者的支持才能完成，前者以捐贈多部三、四十年代的電影拷貝的美國三藩市華宮戲院方創傑先生居功至偉，後者則以已故研究者法蘭賓(Frank Bren)啟發我們從紐約州檔案館搜集大批舊電影資料，對是次增訂本的面世助力最大。羅卡撰文細說法蘭賓與他並肩開拓早期香港電影研究的歷程，亦記下法蘭賓與資料館之間的一段因緣。

時代巨輪一轉，繼數年前的新藝城回顧展，資料館快將迎來「創意搖籃——德寶的童話」，回顧在八、九十年代綻放璀璨光芒的德寶電影公司，連月來多位德寶影人接受訪問，周荔嫻預告箇中精彩片斷。黃夏柏撰述續續影業有限公司與聯華院線協作的一段歷史，給八十年代香港電影拼圖，補上重要的一塊。[mkyung@lcsd.gov.hk]

For the 'Movie Talk' series early this year, the Hong Kong Film Archive invited Hong Kong film producing icon John Chong to speak at a series of post-screening talks. Starting from the four films hand-picked by himself, Chong took us through his 30-plus-year career in the movie industry. From publicity and screenwriting to producing, Chong forged a glowing career out of a wide range of experiences. Through his sharings, we come to learn what a challenge it is for a producer/executive producer to be able to lead a creative and production team to make a good movie. And creativity, as it turns out, is a necessity in this role.

Chong reiterated again and again the importance of teamwork, a concept deeply understood by the Archive. After years of information gathering, research and editing, *Hong Kong Filmography Volume I (1914-41) (Revised Edition)* was finally published in January. This is not only the fruits of our labour; it could not have been done without the support of generous donors and researchers. Among the donors, we are especially thankful for the copies of films from the 1930s and 40s contributed by Mr Jack Lee Fong of San Francisco's Palace Theatre. As for the researchers, the late Frank Bren in particular inspired us to unearth a large amount of long forgotten film scripts and related information from the New York State Archives, which was most helpful for this edition of the filmography. Law Kar details his collaborations with Bren in his article, writing about their research journey into early Hong Kong cinema, and Bren's special bond with the Archive.

After the Cinema City retrospective a few years back, the Archive is set to kick off its 'A Different Brilliance — The D & B Story' in the coming months, looking back at the glorious days of D & B Films Co., Ltd. in the 1980s and 90s. Over months, we interviewed a number of helmsmen and crew members of D & B Films, colourful excerpts of which can be found in Janice Chow's preview. Meanwhile, Wong Ha-pak writes about the collaboration between Bang Bang Films Company Limited and Luen Wah Cinema Circuit, adding back an important piece of the puzzle that helped to complete the larger picture of the 1980s Hong Kong film industry. [mkyung@lcsd.gov.hk]

鳴謝：星空華文傳媒電影有限公司、寰亞影視發行(香港)有限公司、方創傑先生、李志卿先生、汪海珊女士、阮紫瑩女士、周荔嫻女士、法蘭賓先生、莊澄先生、童月娟女士、黃夏柏先生、羅卡先生
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本刊所載文章內容為個別作者的觀點，並不代表香港電影資料館的立場。

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

逐夢行者： 莊澄漫談電影之路

Path of Dreams:
John Chong on His
Film Journey

吳君玉、許佩琳 May Ng and Hui Pui-lam



被喻為夢工場的電影業成就了一顆又一顆的璀璨明星，幕前的演員自是光芒耀目，而幕後的導演、編劇，以至攝影師、美術設計及配樂等，都不乏知音，偏偏一部電影的重要旗手——監製及出品人的名字，卻甚少烙印在影迷的心目中。為填補這個空白，是次「影談系列」請來著名電影出品人及監製莊澄，選映四部在其不同階段的工作上具代表性的電影。莊並且於1月18及19日一連兩日，在映後談與四位嘉賓暢談他從事電影三十多年來面對的挑戰及回應，讓觀眾透過他的經歷與心得，了解出品人及監製的工作及對香港電影的貢獻。

莊澄於八十年代起與影視界結緣，由擔任電視台的資料搜集員開始，其後轉職至金公主娛樂負責電影宣傳的工作。期間獲導演林嶺東賞識，正式轉任編劇，並以莊澄作筆名。及後於1994年時與六位業界翹楚創辦寰亞綜藝集團，出品及監製多部著名電影，當中包括今次選映的《無間道》（2002）、《頭文字D》（2005）及《春嬌與志明》（2012）。

《無間道》：重視劇本的雕琢

莊澄監製及出品的名片多不勝數，當中尤以創雙臥底故事先河的《無間道》最為津津樂道。莊澄指當年電影市道正處於低迷，行內人對這部屬於警匪片類型的電影並不看好，該片導演劉偉強、麥兆輝和編劇莊文強先後接觸五、六家公司皆乏人問津；劇本輾轉落到寰亞電影有限公司手中，由於劉德華十分鍾愛此劇本，最後寰亞兵行險著，集合包括劉在內的四大影帝合演此片，加上製作團隊各方面的傑出表現，結果電影在本港及外埠票房都取得輝煌佳績。其後荷里活購下版權重拍此片，找來名導馬田史高西斯（Martin Scorsese）執導，拍成《無間道風雲》（*The Departed*, 2006），其後他更憑此片摘下他至今的唯一一尊奧斯卡最佳導演獎座，為香港電影寫下一頁傳奇。

起一個醒目富創意的片名，往往是一部電影邁向成功的重要一步。《無間道》片名引自佛經，更是起了畫龍點睛之效，令電影的深度更上層樓。影評人皮亞認為，「無間道」已成為香港流行文化的一部分，甚至取代了「臥底」二字，據知片名是由莊澄所起。莊指出，電影原片名是「無間行者」，後因白龍王認為該片應取三個字的片名，他於是建議改為「無間道」，最後此名字亦為白龍王選中。對於當年坊間報道指片名由白龍王所起，莊一笑置之：「若是說片名是由莊澄改算不上是故事，說是白龍王改的則有故事。」

作為一位「紅褲子」出身的出品人，莊澄重視劇本，在審核劇本時亦多了一份身為創作人的洞察，推動創作團隊將劇本打磨得更精細。以《無間道》為例，故事主線是黑社會派一個年輕人入警隊做臥底，但他想到若只派一位臥底，這計劃未免不夠周全，遂建議導演改為「漁翁撒網」的滲透，派一批年輕人做臥底，這樣令有些成功晉升高位的編排較有信服力。於是編劇莊文強增添了萬佛寺眾人起誓那一場戲，也成了結尾林家棟在電梯內自揭身份的伏筆，令故事更圓滿。此外，原本設定劉德華和梁朝偉只得兩場同台的對手戲，莊澄認為

不夠，建議加多一場，接著莊文強想到讓二人在音響店相遇，更設計出「高音甜，中音準，低音勁」這句經典的台詞。莊澄指出，不是經常遇到肯接受他的意見的編劇，但大家若是能群策群力，電影一定會更精彩。

《頭文字D》：化解改劇本危機

《無間道》展示了香港影人拍攝商業電影的實力，令海外觀眾對香港電影另眼相看，影響所及，亦令寰亞公司在當年洽購日本漫畫《頭文字D》電影版權時，在一眾國際電影公司中脫穎而出。莊澄透露，出版該漫畫的講談社認為西方電影公司未必表現到東方文化的精神，加上《無》平地一聲雷，令對方對寰亞公司頗有信心。歷經兩年的磋商，最終由寰亞於2004年取得電影版權。莊續指，對方要求的版權費不高，取分紅形式，但堅持劇本要得他們的編輯部審批通過才可以拍攝。

《頭文字D》起用了《無間道》的班底，合作無間，舉行記者會的同時已在日本的榛名山拍攝，講談社編輯部的意見姍姍來遲，提出29項改動，並要求劇組停工。當時拍攝正如火如荼、分秒必爭，莊澄此時挺身而出，肩負與日方談判的任務。莊憶述會議共四小時，他逐點與對方分析劇本的处理如何有別於漫畫，例如對方



莊澄於八十年代從事電影廣告宣傳工作
John Chong worked in film publicity in the 1980s



莊澄在 1990 年到廣州為電影搜集資料
John Chong in Guangzhou on a research trip for
a film in 1990

九十年代，莊澄旗下的寰亞出品不少叫好叫座的電影，當中《飛虎》（1996）可說是為寰亞成功建立品牌形象的作品。圖為《飛虎》三位影人在台北宣傳《飛虎》的合照：（左起）莊澄、王敏德、梁詠琪。

John Chong's Media Asia produced many critically acclaimed blockbusters in the 1990s, including *First Option* (1996), which very much established its reputation as a local powerhouse studio. In the photo are the three key members of the *First Option* cast and crew at a promotional event in Taipei: (from left) John Chong, Michael Wong, and Gigi Leung.

認為擔任爸爸的黃秋生在電影中的形象不好，莊解釋這是藝術加工，以反襯兒子的性格，最終推翻了 28 項改動，只是修改了一句對白。電影拍成後，日本方面亦認同電影拍出了《頭文字 D》的精神。

成功非偶然，莊澄曾跟隨日本老師學習，對戰後出生的一代，即當年約五十歲的中年人的特點頗有認識，遂將這些通則運用於與日本代表的會面中，例如在裝扮上刻意建立一種國際級出品人的形象、棄粵日翻譯而取英日翻譯等，然後在談判的過程中表現出尊重對方意見的誠意，結果成功令對方接納他們的劇本。與日本業界有不少合作經驗的編劇紀陶亦表示，如果讓日本人感受到你對日本文化有深入的熟悉，而不是只認識如黑澤明、山口百惠這些標誌性人物，便會另眼相看，大家有共同語言。

《春嬌與志明》：不刻意接地氣

香港電影工業受 2003 年的沙士重創，同年推出的《內地與香港關於建立更緊密經貿關係的安排》（CEPA）成了業界的續命靈丹，此後紛紛北上拍攝符合內地口味的合拍片，以冀打入內地市場。影評人鄭政恆表示，自 CEPA 實施後，香港電影公司為了打入大陸市場，開拍的合拍片多是大型古裝片，同樣是合拍片，《春嬌與志明》卻另闢蹊徑，電影表達香港人在內地的生活，而且有很多懷念香港文化及生活的橋段，頗有反其道而行的況味。

莊指出，導演彭浩翔的前作《志明與春嬌》（2010）頗受年輕人歡迎，

但礙於是三級片令票房一般。他認為《志明》的人物已深入人心，對導演的創作有信心，接下來就是在商業上再推一把，以縱橫兩個維度擴闊觀眾層：把原本是三級片的電影改為二級，令學生觀眾可以入場觀賞，是為縱向；《志明》的成功在內地已有一些影響力，續集要同時吸納內地觀眾，是為橫向，以合拍片模式拍攝事在必行。最終《春嬌》在中、港兩地票房近一億，以香港出品的文藝片來說，可說是成績彪炳。莊認為成功的關鍵在於《春嬌》不企圖「接地氣」，免得以內地人角度探討當地生活及文化時弄巧成拙。導演彭浩翔很聰明，故事集中寫香港人在內地北漂的故事，內地觀眾看的時候認為是港產片，便不會雞蛋裡挑骨頭。

談到電影工作的苦與樂，身經百戰的莊澄不諱言監製是一個處於導演及投資者之間夾縫的崗位，因為前者總是希望增加預算，但他卻是要站在後者的立場控制成本，當中要取得平衡並不容易。他亦不無感慨地指出，一部電影若是成功，眾人總是歸功於導演，但若是票房失利，卻由他向投資者負責。儘管其工作有吃力不討好的一面，但能促成一部接一部經典電影的誕生，當中帶給他的滿足感，已成為他多年不懈地投入電影工作的動力。

監製前傳：片名專家

莊澄在成為出品人以前曾任電影宣傳一職，他為外語電影改的中文片名屢有神來之筆，由《閃靈》（*The Shining*, 1980）、《末日戰士》（*Mad*

Max 2: The Road Warrior, 1981）等，不單票房報捷，更開風氣之先。今次莊特別選映他起中文片名的西片《轟天炮》（*Lethal Weapon*, 1987），並與在電影宣傳方面資歷深厚的胡官強對談，分享他在這方面的心得。莊提綱挈領地指出，商業電影是商品，片名是電影包裝重要的一環，要與觀眾同步，片名要有增值作用。胡官強補充，片名是觀眾對電影的第一印象，亦是給觀眾的導讀，起得出色，能為電影添光。

兩人都認為，一個好的片名需具備一些元素，包括片名是否與電影內容配合、是否符合電影的氣質，以及要顯露機智及順口。胡特別欣賞出自莊手筆的《閃靈》，音義兼備，莊表示當初 *Mad Max 2: The Road Warrior* 以《開路先鋒》譯名上映時票房失利，後來二度發行時他把片名改為更具時代感的《末日戰士》，結果票房更勝從前，令他大有滿足感。

一個好的片名必須切合時代觸覺及市場需要，跟隨流行文化而改變。胡表示，現在起片名講求感覺，經常玩「食字」（取同音字的不同字義），例如他把 *Ocean's Twelve* 譯為《盜海豪情十二瞞徒》（2004）。莊與胡都不約而同地指出，中、港兩地對片名的需求不同，內地著重忠於原名，而香港則偏好「生鬼」傳神及盡可能勾勒出電影的整體感覺，例如香港命名為《屍殺列車》（2016）的韓片在內地的譯名為《釜山行》，可見兩地在譯片名方面取態的不同。

吳君玉及許佩琳分別為香港電影資料館研究及編輯組的一級及二級助理館長



莊澄任出品人及監製的《野獸刑警》（1998）於第18屆香港電影金像獎囊括最佳電影、導演、編劇等五大獎項。圖為《野獸刑警》得獎者（右起）黃秋生（最佳男主角）、譚耀文（最佳男配角）、莊澄，與憑《不夜城》（1998）奪得最佳攝影的黃岳泰合影。

John Chong was Producer and Executive Producer for *Beast Cops* (1998), which garnered five major awards at the 18th Hong Kong Film Awards, including Best Film, Best Director, Best Screenplay, etc. In the photo from the right are award-winners Anthony Wong (Best Actor), Patrick Tam (Best Supporting Actor), John Chong, and Arthur Wong, who won Best Cinematography for *Sleepless Town* (1998).



1999年莊澄在新加坡監製《公元2000》（2000）
John Chong produced *2000 AD* (2000) in Singapore in 1999.



寰亞綜藝集團於2007年榮獲香港商業獎的海外拓展成就獎，由莊澄（左三）代表領獎。

John Chong (3rd left) collecting the International Award on behalf of Media Asia Group at the 2007 Hong Kong Business Awards

The film industry has always been called a ‘dream factory’, where stars are born and made every day. While actors and actresses are in the spotlight, many crew members such as directors, screenwriters, cinematographers, art designers and composers are also big names in their own right. Yet among those who work behind the scenes, the roles of a producer and executive producer have often been overlooked by the audience, though unintentionally. To give the two roles their fair share of the limelight, the latest series of ‘Movie Talk’ focused on the work of veteran producer/executive producer John Chong, whereby four of his most representative works, selected from different stages of his career, were screened. On 18 and 19 January, Chong participated in our post-screening talks, where he shared with four other guests the many challenges he faced and overcame over the course of his 30-plus-year career. Through his stories and insight, the audience was thus offered an opportunity to learn first-hand about the work of a film producer/executive producer and Chong’s invaluable contribution to Hong Kong cinema.

Chong’s first professional encounter with showbiz began in the 1980s, when he became a researcher at a local television station. He later switched to Golden Princess Amusement to work as a publicist for films. During this period his talent was spotted by director Ringo Lam, who gave Chong the chance to switch to screenwriting duties. Later in 1994, he founded the Media Asia Group with six other industry pioneers, where he would go on to produce and executive produce many acclaimed works, including *Infernal Affairs* (2002), *Initial D* (2005), and *Love in the Buff* (2012), which were screened in this programme.

Infernal Affairs: Visions and Revisions

Chong’s credits as producer and executive producer are prolific and illustrious, but the one film that is perhaps best-loved in his career is *Infernal Affairs*, the first to introduce the ‘double undercover’ trope. According to Chong, Hong Kong cinema was in dire straits the year

Infernal Affairs was produced, and many industry professionals were skeptical about the marketability of the crime genre. The co-directors Andrew Lau and Alan Mak, along with screenwriter Felix Chong, were rejected by five to six other film companies before the script landed in the lap of Media Asia Films Ltd. The script was championed by Andy Lau, and Media Asia decided to take a gamble by gathering the industry’s four top, award-winning male actors in the same feature; Andy Lau was one of them. Thanks to the formidable cast, along with the excellent production of the film on all levels, *Infernal Affairs* was released to widespread acclaim and box office success, both in Hong Kong and abroad. Even Hollywood came knocking to buy the rights to the story. Remade into *The Departed* (2006) by none other than the legendary Martin Scorsese, the feature won the director his, so far, one and only Oscar for Best Director. *Infernal Affairs*, therefore, is a landmark in Hong Kong film history in every way.

A creative, attention-grabbing title is often an important part of a film’s success. The Chinese name for *Infernal Affairs* is *Mou Gan Dou* (literally ‘non-stop way’), a reference to traditional Buddhist scripture that serves as the final *pièce de résistance* for what is already a profoundly powerful film. As film critic Pierre Lam suggested, the term ‘*mou gan dou*’ has become part of Hong Kong popular culture, and has evolved to be synonymous with the concept of ‘undercover’. The film title is, allegedly, Chong’s brainchild. According to Chong, the original title of the film was going to be *Mou Gan Hang Che* (literally ‘travellers of the non-stop way’). However, the well-known Thai guru, White Dragon King, advised that the film should have a three-character name, and thus Chong changed it to *Mou Gan Dou*, which was approved by the spiritual teacher himself. Indeed, it was reported back in the day that the name *Mou Gan Dou* was conceived by the White Dragon King. Chong is characteristically good-humoured about this: ‘It’s not



《無間道》映後談：(左起) 皮亞、莊澄
Post-screening talk of *Infernal Affairs*: (from left)
Pierre Lam, John Chong



《頭文字D》映後談：(左起) 紀陶、莊澄
Post-screening talk of *Initial D*: (from left) Lam Kee-to,
John Chong



《春嬌與志明》映後談：(左起) 鄭政恆、莊澄
Post-screening talk of *Love in the Buff*: (from left)
Matthew Cheng, John Chong

a newsworthy story if the film was named by John Chong. It is one if it were named by the White Dragon King!

As a producer who rose from the bottom ranks of the industry, Chong thoroughly understands the importance of the screenplay. When assessing and approving the script, he brings to the table his experience and insight as creator and writer, and often encourages his creative teams to revise and polish the script as much as possible. For example, he took issue with the plotline in *Infernal Affairs*, where a young man is sent by a triad boss to be undercover in the police force—the plan seemed too risky. So Chong suggested to the directors that the triad boss could plant multiple undercover spies within the force, in the hopes that one or more of them could eventually rise through the ranks. This strategy, Chong argued, was more fool-proof and convincing. Screenwriter Felix Chong therefore added the scene where all the undercover members swear an oath at Ten Thousands Buddhas Monastery, which inadvertently foreshadows the revelation at the end of the film that Gordon Lam, too, is part of this shadow network of triad spies. The story arc is therefore rounded out in a more gratifying way. Furthermore, in the original script, Andy Lau's and Tony Leung Chiu-wai's characters only shared the scene twice, which John Chong found unsatisfying. He suggested to Felix Chong that they add one more scene, which prompted

the screenwriter to invent the famous scene at the audio equipment shop, where the now-classic line is uttered: 'The high notes are beautiful; the mid-frequency notes crisp and the bass notes powerful'. As John Chong pointed out, few screenwriters are willing to accept his suggestions and criticisms, but he believes that teamwork and collective wisdom can drive and result in better films in the end.

Initial D: Screenwriting and Crisis Management

Infernal Affairs proved the power of Hong Kong filmmakers in producing commercial movies, and prompted international audiences to view Hong Kong films with high regard. As a result of the film's wide-ranging impact, Media Asia was able to outbid its many competitors from around the globe to successfully secure the film rights to adapt the Japanese comic *Initial D*. According to Chong, Kodansha Comics, which published *Initial D*, thought that western film companies might not be able to effectively convey the essence of Asian culture at the heart of the comics. And because of *Infernal Affairs*' groundbreaking success, Media Asia was able to inspire a definite degree of confidence from Kodansha. After two years of negotiations, Media Asia eventually secured the rights in 2004. Chong further pointed out that the royalties Kodansha sought were not high. They were to be issued in the form of dividend payments, but Kodansha

insisted that the script had to be vetted and endorsed by them before the film could be shot.

Initial D used the same creative team as *Infernal Affairs*, who had developed good chemistry and rapport by that time. Shooting took place on Mount Haruna at the same time when the press conference was held. However, belated comments from Kodansha's editorial team came in the last minute, which requested that 29 amendments be made to the script and that the crew's work be suspended immediately. As shooting was already well underway and there was no time to lose, Chong came forward to negotiate with the editorial team on behalf of the company. He recalled that during the four-hour conference, he explained and analysed point by point how the script differed from the comics. For example, the Japanese team felt that the role of the father as played by Anthony Wong carried a negative image. Chong explained that this was a form of 'artistic license', and its intended effect was to juxtapose against and further enhance the son's character. In the end, 28 of the requested revisions were withdrawn. Only one line of dialogue was changed. After the shooting was done, the Japanese team was satisfied that the movie had effectively evoked the spirit of *Initial D*.

Chong's success was not accidental. He had studied under a Japanese teacher and was therefore well-informed about the characteristics of the Japanese post-war generation, i.e. people in their 50s at the time, and



《轟天炮》映後談：(左起) 胡官強、莊澄
Post-screening talk of *Lethal Weapon*: (from left)
Doinel Wu, John Chong

he was able to put such knowledge to use in the meeting. For example, he dressed in a way that gave him an international image, and also opted for an English-to-Japanese interpretation rather than a Cantonese-to-Japanese one. During the negotiation, he expressed genuine sincerity and showed respect to the opinions of the Japanese team, which successfully led to their approval of the script. Screenwriter Lam Kee-to, who also has had considerable experience with the Japanese film industry, expressed a similar view that if you could leave the Japanese with the impression that you were truly informed about their culture and your knowledge was not merely confined to icons such as Akira Kurosawa and Momoe Yamaguchi, they would regard that you spoke the same language as them and would see you in a new light.

Love in the Buff: An Unforced Attempt

The Hong Kong film industry suffered a severe setback in 2003 when SARS (Severe Acute Respiratory Syndrome) hit the territory. However, the Mainland and Hong Kong Closer Economic Partnership Arrangement (CEPA) that was launched in the same year became the panacea for the industry. Since then, more and more film companies headed north to make movies that catered to the tastes of Mainland audiences, attempting to break into the Mainland market. As film critic Matthew Cheng observed, to achieve this goal, Hong Kong film companies were involved

in many co-productions, which were essentially period dramas. Also a co-production, *Love in the Buff*, however, seemed to tread a different track. It portrays the way Hong Kong people live in the Mainland, and there are no lack of nostalgic moments in the movie for Hong Kong culture and its lifestyle, thus bucking the trend followed by many of its co-production counterparts.

Chong pointed out that *Buff's* predecessor, *Love in a Puff* (2010) was quite popular with the young generation. However, because it was rated Category III, its performance was only average in terms of ticket sales. As the two lead characters were beloved by many, Chong had confidence in the director and decided to give *Buff* the sequel a stronger commercial push, seeking to expand its audience appeal both vertically and horizontally. Turning *Buff* into a Category II instead of a Category III movie, so that student audiences could see it, was vertical expansion. The earlier film, *Puff*, had already some supporters and impact in the Mainland. Building on such success, the sequel sought to further widen its audienceship in the Mainland—that was horizontal expansion. It was thus deemed vital that the film be shot as a co-production. In the end *Buff* brought in close to a hundred million dollars from the Mainland and Hong Kong. For a Hong Kong-produced *wenyi* film, such result was a resounding success. In Chong's view, *Buff's* success lied in its resistance against 'over-Mainlandisation' of the story, in the sense that it does not attempt to adopt a Mainland point of view while exploring local life and culture. Genrewise, director Edmond Pang Ho-cheung was very clever in bringing into focus the lives of Hong Kong 'drifters' in the Mainland. Viewers on the Mainland therefore considered *Buff* a Hong Kong movie, and thus did not nitpick too much about its depiction of Mainland life.

When talking about the joys and tribulations of his profession, the very experienced Chong openly admitted that the producer was often the one

trapped between the director and the film investor. The director would often want to increase the budget, but as producer he would need to consider and safeguard the latter's interests in controlling cost. To achieve a balance in this process is no easy task. He also regretfully remarked that when a film becomes successful, people often attribute its success to the director; however, when it flops at the box office, he is the one responsible to the investor. Although the job of a producer may sometimes be thankless, Chong enjoys how he can facilitate the creation of one good movie after another. Such feelings of satisfaction have in turn become the motivating force behind his work over the many years of his career.

Chong's Lesser-known Achievements

Before his career as a film producer, Chong worked in publicity and marketing for films, where he developed the reputation of having the Midas touch when it came to translating foreign film titles into Chinese. Some of his best works include *Mut Yat Jin Si* (literally 'Doomsday Warrior' for *Mad Max 2: The Road Warrior*, 1981) and *Sim Ling* (literally 'Flickering Spirit' for *The Shining*, 1980), which contributed in no small part to their local box office success and also pioneered trends in Hong Kong pop culture.

For our special screening in January, Chong hand-picked the Hollywood film *Lethal Weapon* (1987) whose title was translated by him as *Gwang Tin Pau* (literally 'Sky Cannon'). In his discussion with veteran publicist Doinel Wu about their experiences in film marketing, Chong incisively argued that commercial films are, at heart, commercial products. Their titles are therefore a crucial part of their packaging—they need to resonate with audiences and add value to the overall product. Wu further developed this idea by pointing out that the title is often the first impression that the audience receives of a film, thereby framing the audience's expectation. An outstanding title thus enhances a film's appeal.

Both Chong and Wu agreed that all good titles share certain characteristics, whether it fits the story and tone of the film as well as how witty and pleasing to the ear it is. For Wu, one of Chong's most ingenious works is *Sim Ling (The Shining)*, a perfect translation both in terms of meaning and sound. Chong himself is especially proud of his work for *Mad Max 2: The Road Warrior*. The film was first released under the Chinese title *Hoi Lou Sin Fung*, very close in meaning to 'road warrior', but with disappointing box office performance. When it was re-released, Chong re-named it to *Mut Yat Jin Si* (literally 'Doomsday Warrior'), giving the film a sense of modernity. This time the box office results were far better, to Chong's great satisfaction.

A good film title should feel current and meet the needs of the market, and therefore naming conventions vary depending on pop culture trends. Wu observed that many contemporary film names emphasise feeling and often play with puns, an example being Wu's renaming of *Ocean's Twelve* (2004) to *Dou Hoi Ho Ching: Sap Yi Mun Tou* (where the phrase 'mun tou' ['cheating disciples'] plays on the word 'disciple' [also 'mun tou' in Cantonese pronunciation]). Both Chong and Wu were keen to point out the differences in market needs, and therefore translation styles, between the Mainland and Hong Kong. The former often seeks a faithful translation of the original title, whereas the Hong Kong market loves 'irreverence' and wit, and prefers a title that reflects the spirit of the film. A good example is *Train to Busan* (2016), where the Mainland title is the more literal *Fushan Xing* (literally 'A Trip to Busan'), in contrast to the Hong Kong title *See Saat Lit Che* (literally 'Zombie-killing Train'). [Translated by Rachel Ng]

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失而復憶： 香港影片大全第一卷 · 增訂本出版札記

Memories Lost and Found:
Notes on the Publication of the
Revised Edition of *Hong Kong
Filmography Volume 1*

郭靜寧 Kwok Ching-ling

「醉貓先生」可能是香港電影中最逗趣的包租公，「福德下街13號四樓」包租婆尖聲不許住客們這樣那樣的時候，包租公往往暗地裡與豆泥友租客們混在一起「聚義」，你一句我一句的，好不熱鬧。《天上人間》（1941）中的板間房、床位租客們，各有故事，在四十年代初抗戰時期熾烈的氛圍下，留與不留，走去哪兒？各有選擇。包租公原是廣州闊少，回到羊城發現家業盡失，精神失常地返回福德下街13號，「冇啦！唔響庶啦！」（沒有了！不在這兒了！）成為口頭禪。包租婆對因戰事飽受的苦痛，狠狠地拋下一句：「我一世都記住！」

編導在此下埋下了伏筆，嫖客上門找珍妮，包租公回以「冇啦！唔響庶啦！」，給珍妮發現，臭罵一頓。張潔玲兄妹失散，哥哥派人找上門來，觀眾正以為已瀕走投無路的張氏母女得救，應門的包租公回以「冇啦！唔響庶啦！」，一門之隔，屋內房中的兩母女始終逃不了命運的播弄。

難得的是，這群戰時兒女，在編導細緻的刻劃下，小人物令人同情，張潔玲身心受創而昂首不屈，益顯高潔勇毅。《天上人間》中的包租公吳回、編導盧敦、與盧敦合寫分幕和對白的李晨風，三友同為廣東戲劇研究所附設戲劇學校的同

學，受業於戲劇家歐陽予倩，成為戰後五十年代粵語片壇的中堅份子。「我一世都記住！」，轉化為內在沉澱的力量，一眾電影工作者，或顯或隱地在之後的作品中呈現戰時的創痛。

我這一代對香港電影的記憶，始自電視台播放的五、六十年代粵語長片。香港國際電影節1978年第二屆開始設立香港電影回顧專題，就率先以「五十年代粵語電影回顧展」為題。1997年香港電影資料館出版《香港影片大全第一卷》（1913-1941）¹（研究組策劃：余慕雲；編輯：黃淑嫻），打開本地電影研究追本溯源之門；事隔二十



《香港影片大全第一卷增訂本》現已出版
Hong Kong Filmography Volume 1 (Revised Edition)
has now been published.

南洋影片公司出品的《女性之光》(1937)是本館現存最早有片可看的香港故事片。(左起)李綺年、梁添添

The Light of Women (1937), produced by Nanyang Film Company, is the earliest Hong Kong fiction film in the HKFA's collection. (From left) Lee Yi-nin, Leong Tim-tim



吳回演出《天上人間》(1941)中的包租公，同年完成他首執導筒的《今宵重見月團圓》。(前)吳回；(後排左起)陳虹、高老泉(即高魯泉)、雷磊

Ng Wui stars as the landlord in *Follow Your Dream* (1941). The same year, he completed his directorial debut, *Tonight the Moon is Full*. (Front) Ng Wui; (back row from left) Chan Hung, Ko Lo-chuen, Lui Lui



多年，隨著自美國尋得的影像和送檢文件資料，加上互聯網世代的便捷，可以將各方面的資料整合起來，亦幸得近年多位早期香港電影研究者的啟發，增訂《大全第一卷》(一九一四至一九四一)成為水到渠成的任務，於今年1月出版。²

2012年本館獲美國三藩市華宮戲院方創傑先生捐贈予的一批三、四十年代電影拷貝，讓我們在21世紀，首次自大銀幕看到三十年代紅極一時的李綺年、鄺山笑、梁雪霏等影人。他們的「出現」，固然讓故紙堆中的材料立體起來，而《大全第一卷》的增訂和出版，很大程度在試圖先以影片為脈絡，呈現出一個全貌。戰前小子吳回、盧敦、李晨風等人，在五十年代卓然有成，然而，《大全第一卷》中有更多的篇幅，記載著香港電影開拓者的足跡。他們很多戰後並沒有回到水銀燈下，被人遺忘，回頭追尋這些「失憶」故事，接上源來有自的軌跡，或許會對既有說法和想法有較深刻的體會。

每一卷大全的「出生」，都是另一個開始，各方對香港電影研究有興

趣的朋友，都可從中找到令他們腦海中產生一股莫名觸動和聯想的課題。就算書出版了，我們仍抱著說不定日後會有更多資料出土的希望，將上世紀「我一世都記住！」的記憶，保存下去。

回頭說包租公，戰後吳回既執導好友盧敦主理成立的新聯影業公司的創業作《敗家仔》(1952)，又是中聯電影企業有限公司股東之一，執導創業作《家》(1953)。2005年，資料館當時的研究主任黃愛玲為主編《現代萬歲——光藝的都市風華》，狂啃光藝電影，大家看至吳回自導自演的《七重天》(1956)，起哄地嘩嘩聲起來。³黃愛玲在她的筆記寫道：「吳回導得很不錯，同樣拍戰爭的禍害，這部片明顯年輕及 uplifting [令人振奮] 得多，相信跟楚原的編劇及年輕演員的演繹有關。」

近年得看一些戰前電影，我往往問自己，在戰事風眼中的他們，抱著的是怎樣的心情，以電影書寫當下複雜的感情？很多的問號，有待好好地追尋。說到底，不斷追尋是放諸不同時代皆需要的精神。■

註釋

- 1 1997年版《香港影片大全第一卷》(1913-1941)以《莊子試妻》(1913)為首部故事片，根據後來發現的史料，該片實攝於1914年，是以增訂本所涵蓋的年份改為1914至1941年的影片。
- 2 相關資料的搜集方法和研究者的發現，參見蒲鋒：〈一份增訂本的讀書報告〉，載於郭靜寧編：《香港影片大全第一卷增訂本》(一九一四至一九四一)，香港電影資料館，2020，頁vi-xii。羅卡和法蘭賓(Frank Bren)合作研究早期香港電影史的經過，參見羅卡：〈法蘭賓——探古闢新的電影研究者〉，今期《通訊》，頁12-16。感謝法蘭賓先生，我們正是循著他的提點，自紐約州檔案館搜集得大批舊香港電影對白本和資料。
- 3 《七重天》(1956)由光藝王子謝賢和首次擔當女主角的南紅合演，兩者皆清純如朝露。無獨有偶，《七重天》(7th Heaven, 1927; Seventh Heaven, 1937)原是美國電影，早於1940年已有吳楚帆和白燕主演的同名版本。

郭靜寧為香港電影資料館研究及編輯組一級助理館長

鳴謝美國三藩市華宮戲院方創傑先生



《蘆花淚》(1936)
Flowers and Tears (1936)



《人生曲》(1937)
Song of Life (1937)



《續金屋十二釵》(1938)
Pei-wah's Twelve Wives (1938)

‘Mr Drunken Cat’ may very well be the most amusing landlord to have ever graced the silver screen in the history of Hong Kong cinema. While the landlady of ‘4th Floor, No. 13 Fook Tak Lower Street’ screams and bans her humble-folk tenants from doing anything, the landlord secretly joins in on their lively gatherings and banters with gusto. The tenement renters of *Follow Your Dream* (1941) all have their own story to tell. Against a backdrop of the Second Sino-Japanese War in the early 1940s, all the characters face the same dilemma: to stay or not to stay? And if not, where should they go? They each make their own choices. The landlord himself comes from a well-to-do family in Guangzhou, and upon returning to his hometown he finds his family business completely devastated. He returns, shell-shocked, to No. 13 Fook Tak Lower Street, muttering ‘No more! Not here anymore!’ incessantly. His wife the landlady, tortured by the wages of war, spits out bitterly, ‘I’ll remember this for the rest of my life!’

The screenwriter cleverly uses the line ‘No more! Not here anymore!’ as a plot device. When a customer comes to find Jenny the prostitute, the landlord replies, ‘No more! Not here anymore!’—which earns him a good talking-down from Jenny when she discovers. Cheung Kit-ling is separated from her elder brother; one day, the latter finally sends someone to look for her at her lodging. Just when the audience is led to believe that Cheung and her mother can be saved from their desperation and misery, the landlord answers the door, ‘No more! Not here anymore!’ Thus, the sliver of hope slips away, and mother and daughter are once again slaves to destiny, unaware that salvation was only one door away.

What is exceptional about the script is how each character is crafted

to evoke respect and compassion, no matter how humble or ordinary their station in life is. Although Cheung bears hardships both physical and mental, she never gives in to despair, displaying nobility and strength in character. Ng Wui (who plays the landlord), Lo Duen (the director-cum-screenwriter of *Follow Your Dream*), and Lee Sun-fung (with whom Lo worked to write individual scenes and dialogues) were friends and classmates from the drama school affiliated with the Guangdong Drama Research Centre, and together they studied under dramatist Ouyang Yuqian. Later the three men would become key figures in the post-war Cantonese film industry of the 1950s. ‘I’ll remember this for the rest of my life!’—the war influenced a generation of filmmakers, who internalised and

transformed their wartime pain and trauma into creative energy, and infused that pain either implicitly or explicitly in their work.

My memories of Hong Kong cinema, like many from my generation, stem from watching old Cantonese feature films from the 1950s and 60s on TV. When the 2nd Hong Kong International Film Festival in 1978 started a retrospective series on local cinema, they selected ‘Cantonese Cinema Retrospective (1950-1959)’ as their inaugural theme. In 1997, the Hong Kong Film Archive published *Hong Kong Filmography Volume 1 (1913-1941)*¹ (Research Coordinator: Yu Mo-wan; Editor: Mary Wong), which laid the groundwork for further academic research on tracing the origins of local cinema. Since then, more than 20 years have passed,



《貂蟬》(1938)
Sable Cicada (1938)



《風騷博士》(1939)
The Jolly Doctor (1939)

and we have been fortunate enough to uncover additional visual materials and documents submitted to the authorities for film censorship in the USA. The convenience of the Internet has also allowed us to collate all the new research together with ease, and we have also benefitted from the wisdom and support from many researchers on early Hong Kong cinema in recent years. The stars have thus aligned for the completion of the revised edition of *Hong Kong Filmography Volume I (1914-1941)*, published eventually in January.²

Donated in 2012 by Mr Jack Lee Fong, owner of Palace Theatre in San Francisco, the copies of the 1930s and 40s films allow us to revisit on the big screen major stars from the 1930s—Lee Yi-nin, Kwong Shan-siu, Leong Suet-fei, etc. To a large extent, their ‘appearance’ helps bring to life the data and information previously only glimpsed on paper. The revised edition of the *Filmography Volume I* attempts to focus primarily on films, and from there sketch a full picture of the history and landscape of the industry back then. Filmmakers like Ng Wui, Lo Duen, and Lee Sun-fung, who grew up before the war, achieved artistic success in the 1950s. Yet *Filmography Volume I* dedicates most

of its space to the stories of the early pioneers of Hong Kong cinema. Many of them never returned to the film industry after the war and have thus been forgotten by modern scholars and audiences. By unearthing their stories, and putting them together with what’s already known, new light can perhaps be shed on ideas and narratives that were once accepted as commonplace.

The ‘birth’ of each volume of *Hong Kong Filmography* marks yet another series of new beginnings. Friends interested in researching the history of Hong Kong cinema can find inside these volumes no shortage of inspiration for new topics to explore. Even after publication, we still hold the hope that we will continue to uncover further new information and material, to preserve memories and knowledge for posterity—‘I’ll remember this for the rest of my life!’

Back to the landlord. After the war Ng Wui directed *The Prodigal Son* (1952), the first ever production of Sun Luen Film Company, managed by Ng’s good friend, Lo Duen. Ng also became investor in Union Film Enterprise Ltd and directed its inaugural film, *Family* (1953). In 2005, Wong Ain-ling (then Research Officer at the Archive) was watching

a copious amount of films made by Kong Ngee Motion Picture Production Company, as she was editing the monograph *The Glorious Modernity of Kong Ngee*. While watching *The Seventh Heaven* (1956), directed by and starring Ng Wui, we all made sounds of surprise and awe.³ In her notes, Wong wrote, ‘Ng did a fine job as director. Broaching the same theme of the negative impacts of war, *The Seventh Heaven* is clearly younger in tone and much more uplifting. I believe this is due to Chor Yuen’s screenplay and the performances of the young cast.’

Recently, when watching pre-war films, I often find myself asking: how did wartime filmmakers, who had lived in the eye of the storm, feel when they were adapting such complex experiences and emotions into their work? Many questions remain yet to be answered and further explored. After all, maintaining a curious spirit is fundamental for any age or time.

[Translated by Rachel Ng] ■

Notes

- ¹ *Hong Kong Filmography Volume I (1913-1941)* (Hong Kong: Hong Kong Film Archive, 1997) credited *Chuang Tzu Tests His Wife* (aka *Zhuang Zi Tests His Wife*, 1913) as the first fiction film; however, based on subsequent historical evidence, this film was in fact shot in 1914. Therefore our revised edition updated the covering period and changed it to 1914-1941.
- ² On how the information was collected and findings from researchers, see Po Fung: ‘Preface’, in Kwok Ching-ling (ed.), *Hong Kong Filmography Volume I (1914-1941) (Revised Edition)*, Hong Kong Film Archive, 2020, pp. vi-xii (in Chinese). On the research collaboration by Law Kar and Frank Bren on early Hong Kong film history, see Law Kar, ‘Salute to Frank Bren, an Honourable Film Explorer’ in this *Newsletter*, pp 12-16. Special thanks to Mr Frank Bren for his survey, so we are able to glean from the New York State Archives a great deal of film scripts and related information.
- ³ *The Seventh Heaven* (1956) stars Patrick Tse Yin (‘Prince of Kong Ngee’) and Nam Hung in her first leading performance, both actors unforgettable in their youthful innocence. Coincidentally, *7th Heaven* (1927) and *Seventh Heaven* (1937) were originally Hollywood films that were adapted into a Hong Kong production of the same name in as early as 1940, starring Ng Cho-fan and Pak Yin.

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

法蘭賓—— 探古闢新的電影研究者

Salute to Frank Bren,
an Honourable Film Explorer

羅卡 Law Kar



法蘭賓 (Frank Desmond Bren, 1943–2018) 在華人朋友心目中，也許是位研究早期香港電影有成的澳洲人，他的西方友人卻會認為他是個出色的劇影視演員、作家，是推動澳洲「小劇場」的先驅。其實他兩者皆是；大概是中年以後他的演藝活動減少了，他更專心於研究和寫作。但在探研歷史之時不忘開闢新途，仍有著青年時那份闖蕩創新的勁道。

上世紀七、八十年代他在波蘭、法國、荷蘭、英國居留了多年，進修、演劇，並從事寫作，之後雖居於墨爾本卻仍以四海為家，多次在歐美各地流連找工作，寫了不少劇影報道、評論，並成為劇作家。九十至千禧年代在香港和大陸斷斷續續居留，生活極之簡樸，不上班、不愛社交，卻花很多時間留在圖書館。晚年定居澳洲，通過互聯網交友、搜尋研討史料，自得其樂。2018年4月，傳出他在墨爾本去世的消息，友儕都感到惋惜。他走得靜悄悄，懷念他的華語文章很少；我且追記一下他和香港電影的緣份，特別是和香港電影資料館的幾段不解之緣，向這位對我啟發良多的好友深深致敬。

認識法蘭賓始於約1993年，此後多年他都以特約記者身份來港報道香港國際電影節。看過四十到六十年代的一批國語歌唱片、文藝片、喜劇片後，他對上海南來影人和他們拍的影片特別有興趣，一度計劃和澳洲友人合作編導有關的電視紀錄片卻未有成事。和他多所接觸，大家都關注早期華語電影的一些人物和問題，相約各自追尋下去，並經常交換搜集心得。回澳洲後他一有空就遊走於各大圖書館，找到不少早至十九世紀末的有關資料；我因在電影節負責香港電影回顧節目策劃和出版特刊，也經常搜集整理史料。我們用信件溝通、電傳圖文資料，討論問題。其時網絡通訊尚未盛行，看到對方手寫的字跡特別有親切感。

1997年他在港居留了多個月，我們一同見證「回歸」，並做了個研究計劃、編寫了《從戲台到講台——早期香港戲劇及演藝活動 一九零零—一九四一》¹一書。在查找資料期間，我們發現了一些早期香港／中國電影史的新資料和新線索，包括我找到黎民偉後人保存的一大批史料、手稿、圖片（其後黎氏的第六子黎錫和我合作整理成書冊出版）和英、中文報刊未被引用的資料。他則找到大量有關班傑明布拉斯基 (Benjamin Brodsky) 於辛亥革命前後在中國和香港活動的西方報刊採訪、報道，布氏的自傳手稿等。經過反覆討論驗證，我們寫出初步的研究心得，其中最早的一篇是用中英文寫成兩個文本：〈布拉斯基之謎〉和〈The Enigma of Benjamin Brodsky〉，共同署名發表在當時尚未正式開館的香港電影資料館的館刊，第14期《通訊》²上。此文首次以新發現的文獻提出了我們對中國和香港電影製作起源的看法，並討論了布拉斯基在華的電影活動及其先導意義。

同期，我們萌生了重新檢視早期香港電影史並一直綜覽到五、六及七十年代、合著英文專書的念頭。我們自知尚未有能力撰寫香港電影史，但就幾個時代的特徵作出審視，填補和修正一些史料上的空白錯漏，則尚有可能。適巧法蘭賓在千禧年代初承受了一筆為數不多的遺產，就以之用於探訪歐美多個城市，會見友好的同時也到當地圖書館及檔案館搜集資料，其後一段日子甚至不再兼職而專心寫作。我則乘在資料館工作之便翻

閱了不少原始資料及影片。兩相配合之下，加上友好何思穎在英譯上的積極參與、香港電影資料館多位同事從旁協助，我們得以寫成 *Hong Kong Cinema: A Cross-Cultural View* (《香港電影跨文化觀》)³一書，其中有關香港電影的起源、西方電影傳入中國始末、海外華人在三十年代從事華語電影並移伸到香港發展的過程，以至二戰期間香港「國防電影」的複雜形勢，主要都是他的研究成果。書中一些章節寫得很精細，而另一些章節比較簡概，雖有些新觀點卻論述得不夠詳盡，但線索俱在。其後幾年我們繼續探索並有發表，同行者日多，惟對香港電影起源之說卻引出不少爭議。

2009年底，法蘭賓和我參加了由香港電影資料館主辦的「中國早期電影歷史再探研討會」。前此數個月法蘭賓找到布拉斯基在香港製作電影的華美電影公司的開辦日期及地點，以及1914年2月拍製香港打吡大賽馬紀錄片⁴的試映和公映情況，還有香港報刊報道該公司1914年春積極籌備開拍首部有華人演出的故事片。而我們又知道布拉斯基的副手萬維沙 (R.F. Van Velzer) 在港曾協助布氏建立華美公司並訓練技工，又和黎民偉、黎北海等合作拍製《莊子試妻》(1914)等故事短片。萬氏1914年夏天回紐約後曾接受《電影世界》的訪問，刊於該刊1914年某期，⁵我遂托在紐約工作的彭小姐到公共圖書館查找原文複製，一番兜轉，全文終於



法蘭賓所用的名片，漫畫像是他的自畫像。
The name card used by Frank Bren; the caricatures are his own self-portraits.

在 2009 年 7 月間收到。這對我們提出的《莊子試妻》拍製早於《偷燒鴨》（1914）（《莊》片於 1914 年春季上映大受歡迎，才繼續拍製《偷燒鴨》等三部片）提供了有力的證據。我們趕及把萬維沙的證言用於論文中作為舉證，並詳論了布氏推動最早期電影製作啟導了黎氏兄弟等人從事本地製作，具有重大意義，論文其後在研討會上宣讀，可惜未有得到充份的討論與肯定。但資料館 2011 年出版的專書《中國電影溯源》收錄了我們的兩篇論文，⁶ 並把法蘭賓提供的原始資料編入附送的光碟內。2013 年下半年，法蘭賓把經過精選的重要資料加上公開信，以電郵遍發給中國內地、香港、台灣電影界、文化界有關人士，力陳 2014 年才是香港電影一百周年，我也寫了文章回應，但未見有多少反響。這使得他為之悻悻然。不過，近年接受這個說法的海內外研究者日多，說明他的努力絕非白費。

法蘭賓和電影資料館的另一段因緣起自我們對伍錦霞的追蹤研究。伍是移民美國加州的華人第二代，二十世紀三十年代起在美國、香港兩邊遊走拍製並發行粵語片，生平甚傳奇。他和我由 1999 年始就在海外各地搜尋伍的資料，整理成上述英文書的一章，⁷ 並以她的故事寫成電影劇本。約 2006 年，加州某商人拾得一批伍錦霞的私人照片和影片劇照，輾轉聯絡到我們洽售，我轉介給資料館跟進。2009 年，有心人黃文約先生卒之購下捐贈資料館。這批照片再次激發我們拍製有關伍錦霞的影片，但法蘭賓和我的取向有所不同，後來我和魏時煜教授拍成的紀錄片《金門銀光夢》（2013）他沒有參與。他獨力另闢新途，研究三十年代女編劇尹海靈的生平與事功。尹和伍錦霞同期在香港當上導演卻備受忽視。2013 年 8



法蘭賓（右）參演澳洲長壽電視劇《鄰居》時與友人約翰欣德合攝於片廠現場。
Frank Bren (right) with his friend John Hinde on the sets of *Neighbours*, a long-running Australian television drama.

月，法蘭賓先在資料館的第 65 期《通訊》以〈尹海靈——謎樣的白衣女郎〉一文初步發表報告，⁸ 後於資料館出版的《香港早期電影遊蹤》第三冊（2014）以〈尹海靈——謎樣的女導演〉一文⁹ 總結其心得。之後兩年又繼續追蹤尹海靈和其師侯曜應邵氏之邀在新加坡拍製馬來語片的始末，就此做了大量資料搜集及整理，是研究戰前香港影人在南洋發展的重大發現，這也推動了我做了侯曜較全面的生平與作品研究。而法蘭賓身後留下大量已梳理的資料和未發表的文稿則有待進一步編輯整理。

說來有點諷刺，法蘭賓雖然一向熱愛表演，對劇場也貢獻良多，卻難以靠表演維生。他對資料搜集研究滿有經驗也做出成績，卻從未有學府、研究機構聘用，也甚少申請到基金的贊助，而大都是自主自力地進行，甚至是一面當會計員，以業餘時間或休業期間從事這畢生的興趣，卻樂於與同道分享成果。他名片上的職稱是 Correspondent（記者）、作家／演員，並不以研究者（Researcher）自稱，更從不以電影史學者／研究者自居。他曾多次透露，他創作、演出也好，評論、採訪也好，事先都做大量的資料搜集，以求精確；這是必要的程序。電影寫作只是他的興趣之一，他最熱衷的其實是表演。上世紀八、九十年代他在澳洲電視有過不少演出，也主演過幾部英語的國際製作。我看過他留港期間創作並主演的兩齣短劇和演出的一部英語電影，感覺造型獨特而有趣。

而他對我最大的啟發是研究和寫作的態度：一方面是文筆要生動流暢，另一方面要嚴謹精確，因此很注重對史料的梳理、資訊的對證，以求發揮創意之同時能予人以追求真相的實感。這是既不斷探索又多方驗證的自

我高度要求，真的不容易達致。也因此，他留下的長期寫作出版計劃尚有多個未完成，包括研究在西安事變從中調停、活躍中國政壇的澳洲人瑞納（W.H. Donald, 1875-1946）的畢生事跡；對法國喜劇巨匠皮亞愛迪（Pierre Étaix, 1928-2016）的詳訪專論；對幾位喜劇名家：麥斯林戴（Max Linder）、積葵大地（Jacques Tati）、謝利路易（Jerry Lewis）的比較研究等。2015 年後他再無踏足香港，和我的通信也大減，只知他在墨爾本獨自靠微薄的養老金生活著，相當清苦。法蘭賓於 2017 年已知發病，但病中依然堅持著搜集及查證資料，以及寫作，直至去世。■

註釋

- 1 羅卡、法蘭賓、鄺耀輝：《從戲台到講台——早期香港戲劇及演藝活動 一九零零—一九四一》，香港：國際演藝評論家協會（香港分會），1999。
- 2 羅卡、法蘭賓：〈布拉斯基之謎〉，《通訊》，第 14 期，香港：香港電影資料館，2000 年 11 月，頁 9-11。
- 3 Law Kar, Frank Bren, Sam Ho, *Hong Kong Cinema: A Cross-Cultural View*, Lanham, Maryland: Scarecrow Press, Inc., 2004.
- 4 紀錄片拍下 1914 年 2 月 16 至 18 及 21 日舉行的香港周年大賽馬盛況，在九龍彌敦道華美的試片室作特別放映時名為《王者的體育》，後易名為《香港大賽馬》，曾在比照戲院放映。資料見〈王者的體育〉，郭靜寧編：《香港影片大全第一卷增訂本》（一九一四至一九四一），香港：香港電影資料館，2020，頁 210。
- 5 Hugh Hoffman, 'Film Conditions in China—Odd Experiences of a Returning Pilgrim Who Went to the Flowery Kingdom on Small Salary and Returns a Director-General', *The Moving Picture World*, Vol 21, No 4, New York, 25 July 1914, p 557.
- 6 羅卡：〈再論香港電影的起源——探研布拉斯基、萬維沙、黎氏兄弟以及早期香港電影研究的一些問題〉；法蘭賓：〈布拉斯基的傳奇經歷〉，黃愛玲編：《中國電影溯源》，香港：香港電影資料館，2011，頁 32-50 及 82-93。
- 7 同註 3，'Chapter Five: The Esther Eng Story', *Hong Kong Cinema: A Cross-Cultural View*, pp 91-105.
- 8 法蘭賓：〈尹海靈——謎樣的白衣女郎〉，《通訊》，第 65 期，香港：香港電影資料館，2013 年 8 月，頁 10-15。
- 9 法蘭賓：〈尹海靈——謎樣的女導演〉，傅慧儀編：《香港早期電影遊蹤 第三冊：被遺忘的影壇女先鋒及大觀公司的越洋製作》，香港：香港電影資料館，2014，頁 152-187。

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）、《霞哥傳奇：跨洋電影與女性先鋒》（合著，2016）等。

To his Chinese friends, Frank Desmond Bren (1943-2018) may have been an Australian scholar accomplished in researching the history of early Hong Kong cinema, but his friends in the West like to think of him as an outstanding actor in theatre, films and television, an author and a pioneer in promoting experimental theatre in Australia. In fact, he was both—perhaps after middle age, Bren involved himself less in acting and turned his focus more onto research and writing. But even as he researched history, he continued to forge new paths with the same gusto as the maverick young man he used to be.

In the 1970s and 80s Bren spent a number of years in Poland, France, the Netherlands and England, studying, acting and writing. Later, he called Melbourne home but continued to travel extensively, often roaming in Europe and the Americas, looking for work. During that time, he wrote numerous news reports and reviews for stage and screen, and eventually became a playwright. In the 1990s and 2000s, he lived and worked on and off in Hong Kong and the Mainland, living an extremely simple life. He did not attend an office and did not like to socialise, preferring instead to spend his time in libraries. Late in his life he settled down in Australia, where he was contented in maintaining friendships and doing historical research online. In April 2018, we received the news that he had passed away in Melbourne. All his friends and peers were saddened by his passing. He left us so quietly; there were very few Chinese-language obituaries and eulogies on him. This will be a brief memoir of Bren's relationship with Hong Kong cinema, in particular his indelible bonds with the Hong Kong Film Archive, to honour my good friend who inspired me so much.

I first met Frank Bren around 1993. Thereafter he attended the Hong Kong International Film Festival for many years as a special correspondent. After viewing a collection of Mandarin musicals, *wenyi* and comedy films made in the 1940s through the 60s, he became especially interested in the Shanghainese filmmakers who came to Hong Kong, and the films that they made. He once had the idea of writing and producing a television documentary on the subject with his Australian friends, but the plan was unfortunately never executed. As we got along, we learnt that we were

each concerned with various players and issues in the history of early Chinese-language films. We agreed to continue our respective paths of pursuit, and often corresponded to share our findings. After his return to Australia he travelled to all the major libraries whenever he had the time, and found quite a bit of related material dating back as early as the late 19th century. Because my duties to the Hong Kong International Film Festival at the time were to organise the Hong Kong film retrospectives and special publications, I often researched and compiled various historical sources. We discussed, rendered discourses through mail as well as shared written and pictorial materials by fax. At the time, online communications were not commonplace, and reading notes in each other's handwriting added an extra level of intimacy.

In 1997 he stayed in Hong Kong for several months and we witnessed the Handover together. At the same time, we conducted a research and wrote a book, entitled in English *From Artform to Platform: Hong Kong Plays and Performances 1900-1941*.¹ During our research for that work, we discovered new data and new clues leading to information on early Hong Kong/Chinese film history, including my discovery of a large amount of historical materials, handwritten notes and pictures held by the descendants of Mr Lai Man-wai (which, at a later date, I worked with Lai's sixth son Lai Shek to organise and publish in book form) as well as unpublished materials from English and Chinese journals. Bren found a wealth of materials relating to Benjamin Brodsky's activities in the Mainland and Hong Kong at around the time of the Chinese Revolution of 1911, consisting of news reports

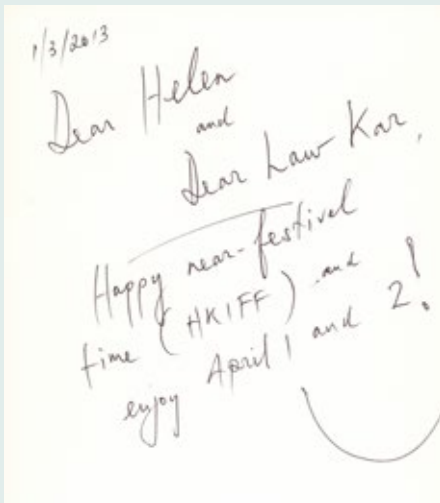


2009年12月，法蘭賓（右）出席香港電影資料館主辦的「中國早期電影歷史再探研討會」，與其多年合作夥伴羅卡合照

Frank Bren (right) with long-time collaborator Law Kar in Hong Kong in December 2009 while attending the HKFA's 'Conference: History of Early Chinese Cinema(s)'.

and interviews from English-language newspapers and manuscripts of his autobiography. After repeated back-and-forth discussions and examination of data, we wrote about our initial findings including one of the earliest essays, written in English and Chinese, entitled 'The Enigma of Benjamin Brodsky', which we co-authored and published in the *Newsletter* (issue 14)² of the then-not-yet-opened Archive. That essay was our first to present our views on the origins of Mainland and Hong Kong film production based on our discovered documents, where we also discussed Benjamin Brodsky's film activities in China and the significance of his pioneering spirit.

About the same time, we came up with the idea to re-examine early Hong Kong film history, and provide an overview of the 1950s, 60s and 70s; we were considering co-authoring an English book. We knew that we didn't have the ability to write Hong Kong's film history, but we could examine the characteristics of several eras, and possibly fill in some gaps and correct some errors in the historical materials. By coincidence, at the start of the 2000s, Bren inherited a little money, which he spent on a trip to numerous European and American cities. In addition to seeing friends, he also visited local libraries and archives for research. For a period of time thereafter, he concentrated his attention on research and writing, even giving up any work on the side. Meanwhile, I took advantage of working at the Archive to read quite a bit of the firsthand material and



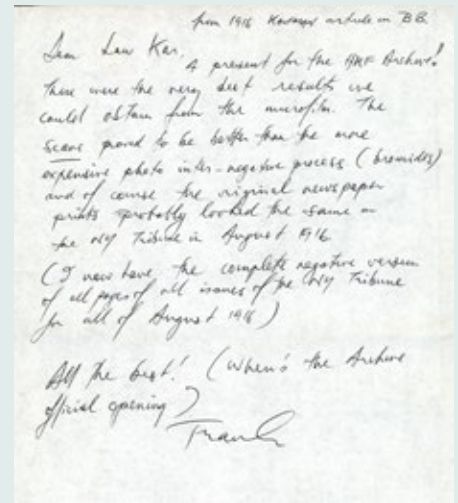
2013年3月寫給羅卡、汪海珊的問候信，附有其他研究中的女導演尹海靈肖像。

A letter sending greetings to Law Kar and Helen Wong Hoi-shan dated March 2013. Bren was researching Wan Hoi-ling's life and career at that time and a portrait of the female director was enclosed.

viewed a lot of film clips. With both of us working in tandem, as well as our good friend Sam Ho's crucial participation with English translation, and the assistance of numerous colleagues at the Archive, we authored the book *Hong Kong Cinema: A Cross-Cultural View*,³ covering topics including the origins of Hong Kong film, the importation of western films into China, overseas Chinese producing Chinese-language films in the 1930s and their extended careers in Hong Kong, as well as the complex situation of the Hong Kong 'National Defence Films' during the Second World War; these were the fruits of mostly his research. In the book, some chapters were written in great detail, while others were quite simplistic; although some new observations were not explained in enough detail, all the clues were there. For the next several years we continued our research and published our findings. More colleagues joined our efforts as time went on, but quite a few arguments about the origins of Hong Kong cinema resulted.

At the end of 2009, Bren and I participated in the 'Conference: History of Early Chinese Cinema(s) Revisited' organised by the Archive. A few months before that, he had found the time and location of the opening of the Variety Film Exchange Co., Benjamin Brodsky's film production company in Hong Kong, as well as evidence of the test screening and commercial screenings of the documentary of Hong Kong Derby (horse racing) filmed in February 1914,⁴ and also the

Hong Kong newspaper reports about the first feature film with Chinese actors that they were aggressively preparing to shoot in spring 1914. We also knew that Brodsky's right-hand man, R.F. Van Velzer, had worked in Brodsky's Variety Film Exchange as well as trained technical staff there. He also worked with Lai Man-wai, Lai Buk-hoi and their team to produce feature shorts such as *Zhuang Zi Tests His Wife* (1914). After returning to New York in summer 1914, Van Velzer was interviewed by the journal *Moving Picture World*. The article was published by the magazine in one of its 1914 issues.⁵ I later asked Miss Pang, who was working in New York, to find and copy the original article at the public library. I finally received the complete interview in July 2009. That article provides strong evidence to support our thesis that *Zhuang Zi Tests His Wife* was filmed earlier than *The Trip of the Roast Duck* (1914) (*Zhuang Zi Tests His Wife* was commercially released in spring 1914, and due to its popularity, three additional films, including *The Trip of the Roast Duck*, were produced). It was just in time for us to include Van Velzer's interview in our thesis as evidence. We discussed in detail how Brodsky pushed for the production of the earliest Hong Kong films, and was a powerful force in inspiring and instructing the Lai brothers to produce local films. The thesis was read in the conference, but did not receive sufficient discussion and recognition. However, the Archive included our two theses when it published *Chinese Cinema: Tracing*



香港電影資料館開館前，他告知羅卡在1916年8月的《紐約論壇報》找到關於布拉斯基的專訪和劇照多幀。其後為文發表於《通訊》並將劇照贈予資料館。

Prior to the official opening of the HKFA, Bren told Law Kar he had gleaned from the *New-York Tribune* scores of interviews with Brodsky and related film stills. He later presented his findings in the *Newsletter* and donated the film stills to the Archive.

*the Origins*⁶ in 2011, and incorporated the original material provided by Frank Bren into its accompanying CD-ROM. In the latter half of 2013, Bren mailed to various filmmakers and peers related to the cultural industries in the Mainland, Hong Kong and Taiwan a carefully edited set of the most crucial information and an open letter, aggressively pushing his theory that the centenary anniversary of Hong Kong film should be 2014. I also wrote an essay in response, but there was not much reaction from others. Bren became quite sulky over this. That being said, in recent years, more and more overseas researchers are beginning to accept his theory, proving that his hard work was definitely not in vain.

Another bond Frank Bren had with the Archive started when we were researching and chasing down information on Esther Eng. Eng was a second-generation Chinese immigrant in California, USA. She had been travelling back and forth between Hong Kong and the USA, producing and distributing Cantonese films since the 1930s. Her life was the stuff of adventure stories. Bren and I had been collecting information about her from various overseas sources, which we organised into an essay included in the English-language book mentioned above.⁷ We also

adapted her life story into a script. In about 2006, a businessman in California found a collection of Eng's personal photographs and production stills and through various sources contacted us to negotiate a sale. I put them in touch with the Archive. In 2009, a thoughtful and generous friend Mr James Wong finally bought the collection and donated it to the Archive. This collection of photographs rekindled our passion to produce a film about Eng. But Bren and I wanted to go in different directions. He did not participate in the documentary *Golden Gate Girls* (2013) I eventually made with Prof Louisa Wei. He decided to forge another path and researched the life and accomplishments of 1930s woman scriptwriter Wan Hoi-ling. Wan became a director in Hong Kong at the same time as Eng, but her work was largely ignored. In August 2013, Bren published the essay 'Woman in White: The Unbelievable Wan Hoi-ling', a preliminary report on his early findings, in issue 65 of the Archive's *Newsletter*.⁸ Later, he published an essay with the same English title in Book III of *Transcending Space and Time—Early Cinematic Experience of Hong Kong* published by the Archive (in 2014)⁹ which concluded the results of his findings. For the next two years he continued to track Wan Hoi-ling and her mentor Hou Yao through their trip to Singapore at Shaw Brothers' engagement to make Malayan films. He did a lot of research and collation on this topic, considered to be a major discovery in the study of Hong Kong filmmakers' development in the Nanyang regions of Southeast Asia in the pre-Pacific War era. This also propelled me to conduct a comprehensive study on Hou Yao's life and work. Bren also left behind a large amount of already organised materials and unpublished writings on this topic that await further editing.

Ironically, although he was always passionate about acting and contributed a great deal towards the world of theatre, Bren could not make ends meet as an actor. He was very experienced and accomplished as a researcher, but was never hired by

any educational institution or research organisation. He also seldom received financial grants from foundations. Thus, his research work often proceeded at his own initiative and was self-financed. He even worked part-time as an accountant and dabbled in this life-long hobby only after work or while on vacation, yet freely and gladly shared the results of his research. On his business card, he called himself 'correspondent' and 'author/actor', but never as a researcher, and certainly not as a film historian/researcher. He often said that whenever he wrote, acted, reviewed or interviewed he would do a lot of research beforehand, for the sake of accuracy. This was a necessary procedure for him. Film writing was only one of his interests. He was most passionate about acting. In the 1980s and 90s he acted in quite a few Australian television shows, and starred in several English-language international films. I have had the pleasure of watching the two short plays he wrote and in which he starred, and one English film in which he acted while he was in Hong Kong. I found his characters to be unique and interesting.

What inspired me the most about Bren was his attitude in research and writing. On the one hand, his style was lively and flowed smoothly. On the other hand, he insisted on accuracy and exactness, and thus he took great pains to organise and smooth out historical materials, and fact-check his information. While creative, his writing at the same time made one feel that he was searching for the truth. This is a result of continuous exploration, and repeated fact-checking from numerous angles: high demands he placed on himself. This is not an easy task. And for that reason, he left behind a lot of unfinished long-term writing and publishing plans, including a study on the lifetime adventures of W.H. Donald (1875-1946), an Australian active in China politics who mediated in the Xi'an Incident of 1936; a detailed long interview of French comedian and filmmaker Pierre Étaix (1928-2016) as well as a comparative study among

famous comedians Max Linder, Jacques Tati and Jerry Lewis. Bren did not visit Hong Kong after 2015. His letters to me also greatly decreased. I only knew that he was living a Spartan life alone in Melbourne on meagre age pension payments. Bren knew he was ill in 2017; but he persisted in his research and writing until his death. [Translated by Roberta Chin] ■

Notes

- 1 Law Kar, Frank Bren, *From Artform to Platform: Hong Kong Plays and Performances 1900-1941*, Hong Kong: International Association of Theatre Critics (Hong Kong), 1999.
- 2 Law Kar, Frank Bren 'The Enigma of Benjamin Brodsky', *Newsletter*, Issue 14, Hong Kong: Hong Kong Film Archive, November 2000, pp 9-11.
- 3 Law Kar, Frank Bern, Sam Ho, *Hong Kong Cinema: A Cross-Cultural View*, Lanham, Maryland: Scarecrow Press, Inc., 2004.
- 4 The documentary recorded highlights from The Hong Kong Derby on 16-18 and 21 February 1914, and was entitled *Wangzhe de Tiyu (The Sport of Kings)* during a special screening at the Variety Film Exchange screening room on Nathan Road in Kowloon. The Chinese title was later changed to *Xianggang Dasaima* (literally 'Hong Kong Large-scale Horse Racing') and screened at Bijou Scenic Theatre. Refer to Kwok Ching-ling (ed.), *Hong Kong Filmography Vol 1 (1914-1941) (Revised Edition)*, Hong Kong: Hong Kong Film Archive, 2020, p 210 (in Chinese).
- 5 Hugh Hoffman, 'Film Conditions in China—Odd Experiences of a Returning Pilgrim Who Went to the Flowery Kingdom on Small Salary and Returns a Director-General', *The Moving Picture World*, Vol 21, No 4, New York, 25 July 1914, p 557.
- 6 Law Kar, 'Further Exploration of the Origins of Hong Kong Cinema—A Closer Look at Benjamin Brodsky, Van Velzer, the Lai Brothers, and Some Issues Arising from Research on Early Hong Kong Cinema'; Frank Bren, 'The Fabulous Adventures of Benjamin Brodsky', in Wong Ain-ling (ed.), *Chinese Cinema: Tracing the Origins*, Hong Kong: Hong Kong Film Archive, 2011, pp 32-50 & pp 82-93 (in Chinese).
- 7 See note 3, 'Chapter Five: The Esther Eng Story', *Hong Kong Cinema: A Cross-Cultural View*, pp 91-105.
- 8 Frank Bren, 'Woman in White: The Unbelievable Wan Hoi-ling', *Newsletter*, Issue 65, Hong Kong: Hong Kong Film Archive, August 2013, pp 10-15.
- 9 Frank Bren, 'Woman in White—The Unbelievable Wan Hoi-ling', in Winnie Fu (ed.), *Transcending Space and Time—Early Cinematic Experience of Hong Kong Book III: Re-discovering Pioneering Females in Early Chinese Cinema & Grandview's Cross-border Productions*, Hong Kong: Hong Kong Film Archive, 2014, pp 152-187.

Law Kar is a seasoned film scholar and former Programmer and Editor of the Hong Kong International Film Festival's Hong Kong Cinema Retrospective from 1990 to 2000. From 2000 to 2005, he was Programmer of the Hong Kong Film Archive. His publications include *Hong Kong Cinema: A Cross-Cultural View* (co-author, 2004) and its revised Chinese edition in 2011, and *Esther Eng: Cross-ocean Filmmaking and Women Pioneers* (co-author, 2016, in Chinese), etc.

德寶的光芒

The Dazzling History of D & B Films

周荔嬌 Janice Chow

《秋天的童話》 *An Autumn's Tale* (1987)

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香港電影資料館曾為不同年代的電影公司舉辦回顧展，包括邵氏、國泰、光藝、嘉禾等。踏入八十年代，繼新藝城之後，資料館將舉辦德寶回顧展，重現這間於八、九十年代成績輝煌的電影公司。德寶電影公司在1984年異軍突起，與嘉禾和新藝城瓜分天下，它的出現，令當年已非常蓬勃的電影業更添異彩。德寶於創立翌年成立自己的院線，雄心萬丈籌拍電影，積極打開海外的電影及錄影帶市場，在當年是一股不容忽視的影壇新力量。

德寶的特色，在於類型多變，不拘一格。它不像邵氏兄弟盛產堂皇的宮闈片和功夫片，不像早期的嘉禾善於拍拳腳喜劇，也不似新藝城走密集笑料的喜劇模式，它沒有把自己囿於某些類型，德寶的創意天馬行空，很多電影，例如《夢中人》（1986）、《地下情》（1986）、《最後勝利》（1987），都難於把之分類，因此，今次的回顧展，我們把題目命名為「創意搖籃——德寶的童話」。德寶

在不足十年間（1984至1992年）孕育了大量台前幕後的精英，很多著名演員的第一次都在德寶誕生，例如楊紫瓊的《貓頭鷹與小飛象》（1984）、劉青雲的《聽不到的說話》（1986）、張學友的《霹靂大喇叭》（1986）、周慧敏的《三人世界》（1988）等；不少導演的首作都是德寶的製作，例如爾冬陞導演的《癡佬正傳》（1986）、潘源良的《戀愛季節》（1986），還有甘國亮編導的《神奇兩女俠》（1987），它們都屬非主流之作，足見德寶的創作如何百花齊放。

德寶的電影也有很多動聽的歌曲。我們會記得林子祥的〈最愛是誰〉（《最愛》〔1986〕）和〈似夢迷離〉（《一咬OK》〔1990〕）是多麼幽怨纏綿，他的〈敢愛敢做〉（《神奇兩女俠》）卻燃點激情；呂方的〈別了秋天〉（《秋天的童話》〔1987〕）唱出船頭尺與十三妹的曖昧掛牽；劉以達為《戀愛季節》譜過幾首樂章，黃耀明以歌聲傾訴與李麗珍有緣無份的無奈……還有，多少人知道，《夢中人》（1986）的主題曲〈夢中情〉是由主角周潤發和林青霞

所唱？

為了籌備是次回顧專題，資料館先後接觸和訪問了德寶台前幕後的代表人物，包括不同時期的主事人岑建勳和冼杞然、編劇和策劃的陳冠中、監製谷薇麗、製片經理陳學人、導演陳嘉上和張婉婷、創作部的陳翹英和葉廣儉、發行部的張家振和梁燾銘、宣傳部的舒琪、美術指導黃仁達等等，務求能包攬各個部門，讓這些電影工作者以第一身回顧前事，為觀眾訴說德寶當年的盛況。

訪問的內容資訊性和娛樂性兼備，例如岑建勳告訴我們德寶的標誌和片頭音樂由誰設計，「德寶」這名字由「大哥大」洪金寶所起：「D」是Dickson（潘迪生的洋名，也是其集團的名字），「寶」是洪金寶。洪和岑於寶禾影業有限公司合作過，岑邀請他加盟新公司，拍了《貓頭鷹與小飛象》和《霹靂大喇叭》等賣座影片。岑作為德寶的主腦，拍電影肩負使命感，懂得欣賞和接受另類題材，例如他不但讓姜大衛拍攝以聾啞人士為故事主人翁的《聽不到的說話》，亦支持爾冬陞開拍其講述精神病人被社會誤解的故事的導演首作《癡佬正



岑建勳（上圖）主理德寶期間，支持《聽不到的說話》（1986）（下圖）及《癲佬正傳》（1986）等關顧弱勢社群之作，盡顯人文關懷。

While he was at the helm at D & B Films, John Sham (top) showed his compassionate disposition by supporting such films as *Silent Love* (1986) (bottom) and *The Lunatics* (1986), which put the attention on disadvantaged groups in society.



陳冠中（上圖）受訪時大談其編劇作品《等待黎明》（1984）（下圖）銀幕背後，兩位男主角「爭相捐軀」的故事。

During his interview, John Chan (top) spoke openly about his screenplay *Hong Kong 1941* (1984) (bottom), sharing a behind-the-scenes story about the two male leads fighting to sacrifice themselves in the movie.



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傳》，儘管兩者題材偏鋒，不被人看好，但岑仍開綠燈。德寶的電影除了在香港上映，台灣也是一個重要的市場。岑透露電影離鄉別井被發行商改名，有些為「接地氣」，與原名是風馬牛不相及，例如《秋天的童話》被改作《流氓大亨》、《癲佬正傳》是《天天星期七》、《皇家師姐》（1985）竟然是《小蝦米對大鯨魚》！

早期的智囊還有在《號外》雜誌已和岑建勳拍檔的陳冠中。陳分享他首個被拍成電影、以他個人名義編劇的作品《等待黎明》（1984）的創作經過。他說，在拍攝尾場大爆炸戲份前，兩位男主角皆不知誰會犧牲，因深諳在銀幕上死去的話會讓觀眾留下深刻印象，於是周潤發和萬梓良都以不同方法爭取成為烈士，結果與「蘿蔔頭」同歸於盡的周憑此片獲第22屆金馬影帝。

冼杞然是德寶另一位關鍵人物，他的加入純屬偶然，只是某天在街上碰到岑建勳，便被他邀請拍片。他於是以低成本拍出富震撼實感的《兄弟》（1986），獲老闆潘迪生賞識，竟然迅速讓他進駐公司的管理層。冼杞然不諱言初掌德寶時遇到不少困難，例如《三人世界》上映首天票房欠佳，幾乎預見三天後便要下畫，但他在關鍵時刻，取得潘的信任，可以延續映期，並及時策動新一輪宣傳攻勢，結果令票房起死回生。陳學人是

德寶的行政和製作總監，他也說潘是位極好的老闆，公司包容又開明。

此外，我們也訪問了幾位導演和編劇，發現鏡頭後的故事不遜幕前。當年以《上海灘》紅遍電視圈的陳翹英大談當年毅然轉投德寶出任創作部經理的心路歷程。德寶後期的創作總監葉廣儉則表示，每天要早午晚輪流和不同編劇傾故事，極度虛耗；陳嘉上是其中一位，他說準備了七個劇本給林子祥選擇，當中包括古裝的陸小鳳（！），他都不喜歡，結果阿Lam鍾情第八個故事，即原已被「投籃」的《三人世界》！張婉婷也和我們談了不少《秋天的童話》的花絮：原來船頭尺往大熊貓餐廳探十三妹前正盤算著打哪條領帶，他在街上對著鏡子猶疑不決，有路人幫他挑選。由於電影過長，最終觀眾無緣看到這些鏡頭，不過我們竟在做資料搜集時見到這幕的菲林，並發現這個畫面已印在當年的宣傳劇照上，如今透過張的訪談，這段船頭尺扮靚的情節得以浮現！這些影人訪問都是極度珍貴的資料，大家都能在展覽的口述歷史錄像和快將出版的電子專書中得窺全豹。■

周蕊嬌，筆名珍妮絲，自由電影文化工作者，曾任職於香港電影資料館研究組。

「創意搖籃——德寶的童話」節目詳情，請參見《展影》（第98期）及本館節目網頁。

The Hong Kong Film Archive has held a number of retrospectives for film companies of different eras, from Shaw and Cathay to Kong Ngee and Golden Harvest, amongst others. For the 1980s, following the Cinema City retrospective held earlier, the Archive will revisit the brilliant achievements of D & B Films through the 1980s and 90s. D & B Films Co., Ltd. emerged in 1984, taking a big slice of the movie market pie from Golden Harvest and Cinema City, and adding even more colour to the already thriving film industry. The following year, D & B Films set up its own cinema circuit, making ambitiously conceived movies and actively developing overseas film and video markets. It became a new force in the movie industry not to be ignored.

D & B Films was special in the way that its films spanned all kinds of genres: it was not like Shaw Brothers, which made majestic royal dramas and kung fu movies; it was unlike the early Golden Harvest, which was fabulous at making martial arts comedies; it was also different from Cinema City, whose films were so often punctuated by frequent gags. It did not box itself



冼杞然（上圖）開拍中產喜劇《三人世界》（1988）（下圖），開畫時票房慘淡，之後瞄準白領觀眾展開宣傳攻勢，終令票房收入急增。

Stephen Shin (top) made the middle-class comedy *Heart to Hearts* (1988) (bottom), which started off as a box office flop. But after redirecting the publicity to target a white-collar audience, the film grew hugely in popularity.



張婉婷（上圖）分享導演《秋天的童話》（1987）（下圖）的點滴。

Mabel Cheung (top) shared snippets of her experience directing *An Autumn's Tale* (1987) (bottom).



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into any type of film genre and instead allowed its imagination to roam free. Many of D & B movies, such as *Dream Lovers* (1986), *Love Unto Wastes* (1986) and *Final Victory* (1987) are all difficult to classify. Therefore, we chose to entitle this retrospective 'A Different Brilliance — The D & B Story'. In under a decade (1984-1992), D & B Films nurtured a large number of first-rate cast and crew. Many famous actors made their debuts at D & B Films, such as Michelle Yeoh in *The Owl vs Bumbo* (1984), Sean Lau in *Silent Love* (1986), Jacky Cheung in *Where's Officer Tuba?* (1986) and Vivian Chow in *Heart to Hearts* (1988), etc. Many directors also made their debuts under D & B Films, such as Derek Yee's *The Lunatics* (1986), Poon Yuen-leung's *Kiss Me Goodbye* (1986) and Kam Kwok-leung's *Wonder Women* (1987)—all of which are unorthodox works and prove just how open and diverse D & B Films was willing to be.

D & B movies also feature many beautiful songs. We all fondly remember George Lam's tender ballads, 'Who is Most Beloved' (in *Passion*; 1986) and 'Like Dreams and Fantasy' (in *A Bite of Love*; 1990), as well as his passionate 'Dare to Love Me' (in *Wonder Women*). There is also David Lui's 'Goodbye Autumn'

(in *An Autumn's Tale*; 1987), in which he sings about the subtle longing between Figurehead (Shuen Tau Chek) and Jennifer (Sup Saam Mui); *Kiss Me Goodbye* (1986) features several songs composed by Tats Lau, and in the film, Anthony Wong sings sorrowfully about the cruel joke fate plays on him and Loletta Lee; how many people actually know 'Love in Dreams', the theme song of *Dream Lovers* (1986), is sung by Chow Yun-fat and Brigitte Lin?

To prepare for this retrospective, the Archive has reached out to a number of iconic figures of D & B Films, including helmsmen at different times, John Sham and Stephen Shin, screenwriter and planning producer John Chan, executive producer Linda Kuk, production manager Norman Chan, directors Gordon Chan and Mabel Cheung, the creative department's Chan Kiu-ying and Ip Kwong-kim, distribution's Terence Chang and Otto Leong, publicity's Shu Kei as well as art director Yank Wong, etc. The goal is to include every department so that all these key members of the film industry can share their stories from the first person point of view, and recount to our audience just how glorious D & B Films was back in its heyday.

The interviews are both informative and entertaining; for example, John Sham told us how the company got its logo and opening theme. Sammo Hung came up with the company name, 'D' for Dickson Poon (owner of D & B Films) and 'B' for himself (taken from the last character of his Chinese name 'Bo'). Sham and Hung had worked together at Bo Ho Films Co., Ltd., before Sham invited Hung to join his new company, where they made such box office hits as *The Owl vs Bumbo* and *Where's Officer Tuba?*. Sham was the brains behind D & B Films, and his filmmaking was filled with a sense of mission. He appreciated unconventional subjects; for example, he not only allowed John Chiang to make *Silent Love* with deaf-mute characters as the protagonists, but also backed Derek Yee to direct *The Lunatics*, which sheds light on society's misunderstanding of mental health patients. Both topics were offbeat and underrated, but Sham still gave the green light. Apart from Hong Kong, Taiwan was also a major market for D & B Films. Sham revealed that when the films were exported there, the distributors would often change their Chinese film titles to give them a more local flavour but in ways that had nothing to do with the original titles. For instance, *An Autumn's Tale*

became *Rogue Tycoon*, *The Lunatics* became *Sunday Every Day*, and *Yes, Madam* (1985) became *The Shrimp vs The Whale*.

In the early days, in the brains department there was also John Chan, who had already partnered up before with Sham during his *City Magazine* days. Chan shared with us his excitement at seeing the first screenplay he wrote under his own name being made into a film (*Hong Kong 1941* [1984]). He recalled before they filmed the finale explosion, neither of the male leads knew who would be the one to sacrifice; and because they knew dying on screen would leave a deep impression on the audience, Chow Yun-fat and Alex Man both tried different ways to get their characters to be the martyr. In the end, Chow, whose character dies alongside the Japanese invaders, won Best Leading Actor at the 22nd Golden Horse Awards.

Stephen Shin is another pivotal figure from D & B Films, though the way he joined the company was a little more serendipitous. One day, he bumped into John Sham on the street and was invited to shoot a film for the company. As it turns out, he successfully made *Brotherhood* (1986), a powerful realistic film on a low budget that made a very strong impression on the owner Dickson Poon, who swiftly brought him on

board as part of the management team. Shin told us straight up that he faced many challenges when he first took the helm at D & B Films; for example, *Heart to Hearts* was so badly received on its first day of release that it might need to be taken down in three days' time. But in the key moments, he won the trust of Poon and was given a chance to extend its theatrical run. So he came up with a new publicity plan, which eventually gave the film a second life. Norman Chan, D & B Films' administrative and production controller, also described Poon as an extremely good boss, who ran an open and accepting company.

In addition, we have interviewed several directors and screenwriters, and discovered the drama behind the scenes was no less exciting. Chan Kiu-ying, made famous for his TV period drama *The Bund*, talked about his journey of joining D & B Films as manager of the creative department. Ip Kwong-kim, who joined as creative director at a later stage, told us that he had the exhausting task of brainstorming story ideas with different screenwriters night and day. Among them was Gordon Chan, who told us how he prepared seven screenplays for George Lam to choose from, including a costume drama about Luk Siu-fung(!), but the star didn't like any of them. Instead, Lam went

for the eighth story, *Heart to Hearts*, which in fact had already been turned down! Mabel Cheung also recounted about many behind-the-scenes moments from *An Autumn's Tale*: turns out, before Figurehead goes to see Jennifer at Panda Restaurant, he couldn't figure out which tie to wear, and as he stares at a mirror on the street undecided, a passerby picks one for him. Alas, because the film was too long, the audience never got to see that scene; but it was captured in the publicity stills back in the day. During research, we happened upon frames of this scene not knowing the story behind. Now by speaking with Cheung, we are able to reveal this side of Figurehead!

Our interviews with all these filmmakers are extremely precious pieces of information, and everyone will be able to enjoy the whole story through the video recordings at the exhibition as well as the soon-to-be released e-book. [Translated by Diane To] ■

Janice Chow is a freelance writer on film. She formerly worked at the Research Unit of the HKFA.

For details of the retrospective programme 'A Different Brilliance — The D & B Story', please refer to *ProFolio* (Issue 98) and the HKFA's website.

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Thank you!

「銀光承傳——粵劇申遺十周年」（4/9-6/12/2019）於 2019 年 9 至 11 月舉行一系列座談會及映後談，最後一節如期進行，為歷時三個月的活動劃上句號。

A series of seminars and post-screening talks was held for 'Celebrating Inheritance and Integration—10th Anniversary of Inscription of Cantonese Opera onto Representative List of the Intangible Cultural Heritage of Humanity' (4/9-6/12/2019) between September and November 2019. Its final session went ahead as planned, drawing to a close the three-month event.

銀幕上下的薪火相傳

Passing the Torch On Screen and Off Stage



吳立熙在映後談中作示範講解
Ng Lap-hei did a live demonstration at the post-screening talk.



曲藝名家黃綺雯（右）前來捧場，與愛徒吳立熙合照。
Veteran Cantonese opera vocalist Emily Wong (right) showed up to support her protégé Ng Lap-hei.

2019 年 11 月 22 日的《打死不離親兄弟》（1962）映後談，邀請了粵劇新秀演員吳立熙作講解，由粵語電影研究者阮紫瑩主持。吳指出該粵劇電影改編自著名劇目《枇杷山上英雄血》，但不盡相同，頗有獨到之處。電影在劇情上的鋪排有別於舞台上的演出，著重故事的前因後果，並透過剪接和鏡頭清楚地交代劇情，如一開始便交代大哥趙家虎希望以參軍獲得父親重視；導演亦巧妙地把一家人動之以情，勸說大哥這個「數神主牌」情節放在最後，不單呼應打死不離親兄弟這個電影主題，結局亦順勢由大哥為救弟弟家龍誤中纓槍身亡改為大團圓結局。

吳指出該片保留了現時已甚少在舞台上看到的傳統功架及南派把子，如「孖公仔」、花旦的「圓枱水髮」及「刮枱」等，他更就此向粵劇名伶阮兆輝教授請益，得知「孖公仔」和舞台常見的「車大鑊」在表演上的分別。吳認為粵劇電影保存了老倌藝術的精髓，讓新一代年輕演員借鑒和學習，鞭策自己。吳於尾聲更即席表演，以古腔唱出〈月下追賢〉的小段及示範由阮執手以授的表演程式「韋馱架」中的身段，引起全場掌聲。

「二公主」沈芝華來館觀影

'Second Princess' Shum Chi-wah Visits the HKFA

2019 年 12 月 6 日，「影壇七公主」之「二公主」沈芝華特地來館，欣賞由「三公主」陳寶珠與她主演的《樊梨花》（1968），完場後一眾觀眾發現銀幕上的薛應龍現身，紛紛簇擁而上，與她合照。

On 6 December 2019, Shum Chi-wah, the 'Second Princess' of the Seven Princesses fame, made a special visit to the Archive, to attend a screening of *The Story of Heroine Fan Lei-fa* (1968), which stars her and the 'Third Princess' Connie Chan Po-chu. After the show, when the audience discovered Sit Ying-lung from the movie was amongst them, they crowded around her excitedly for photos.

The post-screening talk of *An Agnostic and Sagacious Intercession* (1962), held on 22 November 2019, was a sharing session offered by the up-and-coming Cantonese opera artist Ng Lap-hei, with Cantonese cinema researcher Yuen Tsz-ying as the moderator. Ng pointed out that this Cantonese opera film was adapted from famous operatic work *The Hero's Blood on Mount Pipa* with tweaks made to the plot. The film version attaches more importance to the story's causal relationships and gives clear explanations to the storyline by means of editing and shot arrangement. For example, it states right from the start that the elder brother Chiu Ka-fu hopes to join the military to win his father's favour. What's more, the director cleverly moves the ancestors' tablet-counting scene where the family uses the art of persuasion on Chiu Ka-fu to the end; this echoes the theme that 'kinship is the strongest bond'. The original ending of Chiu Ka-fu being killed while trying to save his younger brother was also replaced by a happy one.

Ng remarked that the film has preserved certain traditional feats and Southern School weaponry, all rarely seen on stage now; *gongjia* (feats) featured include 'side by side spin', 'hair swirling while treading circular routes on stage' performed by a *huadan* (young female) and 'sliding across the table'. He had even consulted opera maestro Prof Yuen Siu-fai on the details of the traditional stylised movements. Ng believed that the film has preserved the artistic essence of the operatic masters, allowing the younger generation of performers to learn from them and improve. At the end of the talk, Ng sang an extract in ancient vocal style and performed the formulaic 'general-in-chief Wai To pose' as taught by Prof Yuen to great applause.



沈芝華（後排左六）與一眾觀眾合照
Shum Chi-wah (back row 6th left) took a photo with the audience

續續電影與 聯華院線

Bang Bang Films and
Luen Wah Cinema
Circuit

黃夏柏 Wong Ha-pak



《天堂夢》The Way to Hell (1980)

七十年代末，港產片院線出現邵氏、嘉樂及金公主鼎足三立之局，甫進八十年代，便迎來「聯華院線」。該院線由續續影業有限公司董事長葉志銘組織，維持一年便終結，續續影業也告易手，恍若驚雷乍響，卻只灑下微雨。

葉志銘、志光昆仲創辦的紅棉製衣有限公司於1972年註冊成立，並於1976年把旗下服裝品牌商標「Bang Bang」註冊。同年，葉志銘先後成立電影製作及唱片公司，皆命名「續續／Bang Bang」，期間更冠名贊助兩家電視台的年輕人綜藝節目《續續帶你威》、《續續新靈感》及《Bang Bang 咁嘅聲》，為品牌建立鮮明的形象。

增加產量 組聯華線

1976年8月，續續推出以販毒為題的寫實片《跳灰》，正式公映前舉行籌款義映，報載葉志銘致詞時說：「續續影業是使年青藝術家，有機會自由地發揮〔揮〕天才而成立」。¹影片叫好叫座，給剛從低潮起步的港產粵語片注入活力，更開闢了新的類型路向。續續以跨欄之姿，第二作《狐蝠》（1977）已圖進軍美國市場，但不成功，繼而推出被視為新浪潮啟步作的《茄哩啡》（1978），及至1979年的《牆內牆外》，再探警匪類型，剛中帶柔，締造近四百八十萬港元票房，成為年度港產片賣座亞軍，躋身全年全部在港上映影片票房

第三位。

乘此氣勢，同年底續續著手籌組院線。作為年產僅一部的獨立製片公司，此舉多少走險著；無疑續續於1977年已成立發行公司，主要發行外語片，亦旁及少量港產片。開線前葉志銘接受《電影雙周刊》訪問時說，新院線除放映本身發行的外語片，「公司將進一步投資拍製電影，每年最少有十部（包括在台灣投資合作的）。……發現目前院線不足以應付這一連串的計劃，遂決定自組粵語片院線。」²

關於續續的製作方針，葉氏強調走年輕及創新路線：「由於續續經營時裝和唱片，保持與青年人有接觸，能夠了解他們的心理喜惡、生活方式、文化背景，亦即是我們沒有與時代脫節，這些是製作電影重要的參考資料。」³他透露將與午馬、陳欣健及袁和平合作拍片，又支持年輕導演唐基明、黃志強及梁家樹執導首作，三人接受《電影雙周刊》訪問的文章，標題是「新浪潮的第二批闖將」，⁴外界對續續的製作帶正面期望。

1980年3月下旬，續續就新院線舉行記者招待會，簡介上述製作人將拍攝的六部新片，演員陣容包括蕭芳芳、周潤發、張艾嘉等，又與台灣的公司合作拍攝兩、三部電影；新院線亦為獨立公司的影片提供更多放映機會。

雙南線映台片起爭議

聯華院線初刊於雜誌的廣告，以

富玩味的披露內幕手法行文，指本港將出現「第四條院綫，據聞專上映續續公司發行之電影」，⁵同時列出15間成員戲院，包括「雙南線」及遠東集團旗下的戲院。

院線得以組成，契機之一是雙南線在內地政治運動結束後，片源仍缺，葉志銘成功租下該院線的南華、南洋及銀都，而珠江則以浮動形式入線。契機，卻也是危機。礙於當時的政治環境，台灣當局對曾與內地或相關單位合作的公司或影人，均下禁制令，業界為免失卻台灣市場，一般都依章行事，聯華院線的組合卻衝擊這規則。葉氏回應僅強調在商言商，不會傾斜任何一方，相信會獲得理解。該院線成立前，1979至80年之交，曾有兩部台灣製作《血肉磨坊》（1979）及《七巧鳳凰碧玉刀》（1979）排映於雙南線。

1980年3月27日聯華院線開鑼，院線雖沒有十大賣座戲院，但勝在分佈平均，包括在人流密集的旺角、觀塘及荃灣，潛在實力。第一檔乘當時的紀錄片熱潮，推出美國攝製的《死亡真面目》（*Faces of Death*, 1978），錄得近五百二十萬港元票房，躋身全年票房第六位。緊接推出台片《踏浪而來》（廣告示「續續榮譽出品」⁶；台名《我踏浪而來》），縱是文藝片仍摘逾一百六十萬票房。

院線首兩月排映的劇情片，包括和平電影有限公司的《佛掌羅漢拳》（1980），以及台灣製作的《折劍傳奇》（1980）和《失落的一代》

(1980)。同年5月《華僑日報》報道，台灣行政院新聞局已分函海內外影劇團體，轉知所屬會員，不得將出品或發行的國語片，於香港中資背景的戲院放映。⁷同月《工商日報》報道了時任行政院新聞局局長宋楚瑜在監察院的發言，陳述此政策的原意。⁸另有報載上述已放映的電影，個別片主遭受處分。同年6月起至翌年3月聯華院線結束，已沒有公映純粹台灣製作的影片，只排映了少量本地公司出品的電影。

當時續續與雙南線訂立的合作協議，是由其主理全年約六成的映期，餘下則由雙南線自行排片。聯華院線僅運作一年，由續續負責排片的映期內，除《踏浪而來》，另放映了五部續續的製作，又發行了14部影片，包括四部紀錄片、兩部配粵語的美國動畫及一部配粵語的日本片，餘下是獨立製片公司的影片及台灣片。

製作與發行皆遜預期

開線前，葉志銘在訪問中說，續續的「製作路線將會比較著重時裝寫實以及喜劇片……至於武打片，我們不會大力發展，主要是它已在各地走下坡」。⁹香港市場亦有此趨勢，惟這年內續續卻發行了多部拳腳功夫片，而本身的製作計劃也不似預期，



台片《踏浪而來》(1980)是續續運作聯華院線期間發行的第二套電影，以文藝片之姿取得逾一百六十萬票房，成績不俗。

Taiwanese film *Lover on the Wave* (1980), the second title distributed by Luen Wah Cinema Circuit when it was operated by Bang Bang, grossed HK\$1.6 million. Not bad for a wenyi film.

僅午馬、陳欣健分別執導了《英雄》(鮑學禮合導，1980)及《文仔的肥皂泡》(1981)，至於三位新導演，除梁家樹推出了《123》(1980)，黃志強及唐基明的作品在院線結束前仍未公映。

續續出品的五部影片中，包括寫實警匪片《天堂夢》(1980)及《綫人》(1981)。前者的廣告強調「續

續火爆警匪片零舍不同！」¹⁰，並指出將繼《跳灰》及《牆內牆外》後，再捧出大導演……惟《天》、《綫》兩片未為續續的招牌警匪類型敞開新局，宣傳包裝上除強調火爆寫實，更撒下鹽花，予人「拳頭枕頭」的陳套，與八十年代的時裝片風貌背道而馳。

電影公司成立本身的院線，目的在拓展業務，但續續營運院線期間推出的影片中，陳欣健的《文仔的肥皂泡》較清新，惜票房失利，而其餘的低成本製作，皆新意欠奉，瞄頭不足，難締造票房佳績。所發行的電影也缺時代感，滯留在已退潮的硬橋硬馬拳腳片世代，沒有為院線確立個性化的形象。

院線運作半年後，遠東集團開始注資，並於1981年3月收購該集團，涵蓋電影、唱片、服裝等業務，聯華院線亦結束。開線時受制於政治氣候而衍生排片的爭議，令製片公司卻步，影響片源，可謂院線短暫中止的原因之一；而內部問題，外人則不易探究。1986年3月號《GA黃金時代》月刊訪問葉志銘，作者引述葉氏形容續續影業「後來拱手的讓給別人」，他自言並沒有失敗，分析原因，一來經驗不足，二來他「三十多歲已出任集團的總裁，太年輕已成功，招來嫉妬，是一種折損。」¹¹

1981年8月號《中外影畫》刊出遠東集團董事長邱德根的訪問，他表示原無意投資攝製電影，續續起初

聯華院線首映日期	影片	備註
1980.3.27	死亡真面目	紀錄片
1980.4.19	踏浪而來	
1980.5.1	折劍傳奇	
1980.5.7	佛掌羅漢拳	
1980.5.20	天災橫禍	紀錄片
1980.5.30	失落的一代	
1980.6.4	南北腿王	
1980.6.26	懵女·大賊·傻偵探	
1980.7.4	世界自由搏擊大賽	紀錄片
1980.7.17	動物奧運會 (Animalympics)	配粵語美國動畫片
1980.8.7	123	續續出品；個別戲院於1980.8.3首映。
1980.8.20	中國風雲	紀錄片
1980.9.10	師妹出馬	
1980.10.23	英雄	續續出品
1980.10.31	天堂夢	續續出品
1980.11.12	男人四十懸居	配粵語日本片；個別戲院於1980.11.9首映。
1980.12.4	金劍	
1981.1.1	文仔的肥皂泡	續續出品
1981.1.29	小泰山 (The Jungle Book)	配粵語美國動畫片
1981.2.21	綫人	續續出品；個別戲院於1981.2.19首映。

續續運作聯華院線期間發行的電影

因服裝生意的資金周轉不靈，接觸其集團，後來電影製作也出問題，他持續投資，「卻總未見這集團的業務有甚麼起色。了解之下，發覺這個集團的情況非常複雜，有些人由於處事不當，令公司虧蝕不少，例如一下子開拍五、六部電影……。」¹²

遠東收購續續後，成立了「續續電影製作發行（1981）有限公司」（商標略改動，在原標誌左側加上攝影機圖案）及「運應有限公司（電影製作發行）」，其後製作的影片主要由運應出品，原「續續電影」已告終。前述的兩位新導演，1981年3月公司改組時，黃志強的《舞廳》剛拍畢，於同年9月公映，唐基明的《追捕》僅完成一半。

續續早期勇於吸納新血，創新格局，若把其出品排列，由《跳灰》起，至《舞廳》終，首尾兩片足教人遐想，該公司對七、八十年代之交港產粵語片的革新發展，應有更大的推動力，組織聯華院線卻如分水嶺，越過山顛即快速下滑。邱德根在前述訪問便提到，收購續續後，「不敢發展得太快，因為電影公司的情況實在太複雜了」¹³。■

註釋

- 1 〈續續公司創業作義映 籌得公益金八萬元〉，《工商晚報》，1976年8月22日。
- 2 木木：〈獨立製片新地盤：聯華綫〉，《電影雙周刊》，第31期，1980年3月27日，頁18。
- 3 同上註，頁19。
- 4 木木：〈新浪潮的第二批闖將〉，《電影雙周刊》，第32期，1980年4月10日，頁6。
- 5 《電影雙周刊》，第30期，1980年3月13日，頁23。
- 6 《踏浪而來》廣告，《工商晚報》，1980年4月18日。
- 7 〈續續組聯華院綫 台影片拓展市場 受新聞局所禁制〉，《華僑日報》，1980年5月25日。
- 8 〈行政院新聞局長解釋 禁國片在港左派戲院上映 係防止中共統戰陰謀措施〉，《工商日報》，1980年5月24日。
- 9 同註2，頁18-19。
- 10 《天堂夢》廣告，《華僑日報》，1980年10月30日。
- 11 陳家明：〈Jimmy Ip 退一步海闊天空〉，《GA黃金時代》月刊，1986年3月號，頁22、24。
- 12 方若思整理，〈訪邱德根〉，《中外影畫》，第18期，1981年8月，頁35。
- 13 同上註。

黃夏柏，資深記者、編輯及自由作家，並為香港電影資料館「油麻地戲院」項目特約研究員。著作包括《憶記戲院記憶》（2007）、《香港戲院搜記》（2015）等。

The tail end of the 1970s saw the emergence of three rival cinema circuits for Hong Kong films: Shaws, Gala and Golden Princess. The early 1980s ushered in Luen Wah, a cinema circuit founded by Jimmy Ip Chi-ming, chairman of Bang Bang Films Company Limited. The circuit was terminated after only a year, while Bang Bang Films also changed hands, finally ending not with a bang but with a whimper.

Ip and his brother (Nicholas Yip Chi-kwong) founded Kapok Garments Limited in 1972, and registered its clothing brand trademark 'Bang Bang' in 1976. In the same year, Ip successively set up a film production company and a record company under the same name 'Bang Bang'. Bang Bang went on and acted as the title sponsor of youth variety shows *Bang! Bang! Empowerment*, *Bang! Bang! New Ideas* and *Bang! Bang! Kind of Sound* for two different television broadcasting companies. In so doing, it gave the brand a strong and distinctive image.

Increased Productivity and the Formation of Luen Wah Cinema Circuit

In August 1976, Bang Bang released a realistic drug trafficking film *Jumping Ash*. A charity screening was held before its official release, where newspapers reported Ip stating in his speech: 'Bang Bang Films is created to give young artists the freedom to explore and realise their talents'.¹ The film was a critically acclaimed box office hit, injecting much needed vitality into Cantonese films produced in Hong Kong, which had been recovering from a lull. The film was so successful that it opened up a whole new genre. Bang Bang ambitiously eyed the American film market with its second offering, *Foxbat* (1977), but was unsuccessful. It then produced *The Extras* (1978), a film regarded by some as a pioneer work of the Hong Kong New Wave, followed by *The Servants* in 1979 that revisited the genre of crime dramas with a soft touch. *The Servants* garnered nearly HK\$4.8 million at the box office, and was the second best-selling local film, while ranking third overall for the year.

Taking advantage of this momentum,

Bang Bang decided to launch its own cinema circuit. As an independent production company with an output of only one film per year, this move was somewhat risky. However, Bang Bang had already established a distribution arm in 1977, mainly distributing foreign language films, with a small amount of Hong Kong films in the mix. Prior to launching the cinema circuit, Ip mentioned in his interview with *Film Biweekly*, that in addition to screening foreign language films distributed by its company, 'the company will further invest in producing more films, at least ten each year (including co-productions in Taiwan)... we found that current cinema circuits lack the capacity to cope with all our planned releases, and it is decided that we would set up our own Cantonese film cinema circuit.'²

Regarding Bang Bang's production strategy, Ip emphasised its focus on the young and innovative: 'Through our connection to fashion and music, we keep up with the youths and are privy to their thinking, likes and dislikes, lifestyles and cultural backgrounds. We are never out of touch with the times, which is imperative for film-making.'³ Ip also revealed that they would be collaborating with filmmakers Wu Ma, Philip Chan and Yuen Woo-ping, as well as supporting young directors Terry Tong, Kirk Wong and Tommy Leung in their directorial debuts. *Film Biweekly* interviewed the three new directors, in an article entitled 'The Second Surge of the New Wave Trailblazers';⁴ the outside world looked on eagerly for the development of Bang Bang films.

In late March of 1980, Bang Bang held a press conference for its new cinema circuit and announced six new films that the aforesaid filmmakers would produce. The cast included

Josephine Siao Fong-fong, Chow Yun-fat, Sylvia Chang, etc. Also revealed were its two to three Taiwanese co-productions. The new circuit was poised to provide more screening opportunities for independent films.

Controversy over South China-Nanyang Cinema Circuit Screening Taiwanese Films

Luen Wah's first advertisements in magazines were released as titillating disclosures of insider knowledge, such as the appearance of a 'fourth cinema circuit in Hong Kong that reportedly releases films exclusively from Bang Bang',⁵ while listing other 15 member theaters, including 'South China-Nanyang Cinema Circuit' as well as theatres of the Far East Group.

Luen Wah Cinema Circuit was formed, in part due to an opportunity to join hands with South China-Nanyang Cinema Circuit, which was desperately looking for films to fill their screens at the end of the political campaign in the Mainland. Ip successfully chartered South China, Nanyang and Silver theatres from the circuit, while the Ruby Theatre joined with a flexible arrangement. This opportunity however was also a predicament. Due to the political climate at the time, the authorities from Taiwan imposed an injunction on companies or filmmakers who had collaborated with the Mainland or its affiliates. In order to avoid loss of the Taiwanese market, most industry players complied with the injunction. Meanwhile, Luen Wah's activities stood in clear conflict with it. Ip's response was their arrangements were strictly business, without any formal alliances or leanings either way. In between 1979 and 1980, just before the establishment of Luen Wah, two Taiwanese productions *Blooded Treasury Fight* (1979) and *Bruce Tuan's 7 Promises* (1979) were screened in South China-Nanyang Cinema Circuit.

On 27 March 1980, Luen Wah Cinema Circuit was officially launched.



續續於 1980 年出品及發行梁家樹導演的《123》，另外兩位新導演黃志強及唐基明的作品則未能在院線結束前完成及公映。

Bang Bang produced and distributed Tommy Leung-directed *Do-Re-Me* in 1980. The works of the other two new directors, Kirk Wong and Terry Tong, could not be finished and screened before the circuit's closure.

Despite the absence of the ten most popular theatres in Hong Kong within its network, its competitive edge rested in partner theatres being well distributed across the densely populated areas of Mong Kok, Kwun Tong and Tsuen Wan. The circuit's first box-office hit was the American film *Faces of Death* (1978). It was part of a documentary craze at that time that saw the film make almost HK\$5.2 million, and came in sixth for the annual box office winners. Immediately after, the circuit followed with the Taiwanese film *Lover on the Wave* (promotions billed the film as 'Proudly produced by Bang Bang'⁶). Even as a *wenyi* film, it still picked up more than HK\$1.6 million at the box office.

Fiction films released by Luen Wah in the first two months included *The Secret of Buddhist Fist* (1980) from Peace Film Production (H.K.) Ltd. as well as *The Legend of Broken Sword* (1980) and *Bad Girls* (1980), both made in Taiwan. In May that year, *Wah Kiu Yat Po* reported that the Government Information Office of the Executive Yuan of Taiwan had sent letters to film and cinema groups both at home and abroad, notifying members that Taiwanese films they produced or distributed, must not be screened in Mainland-backed theatres in Hong Kong.⁷ In the same month, *The Kung Sheung Daily News* also reported that James Soong Chu-yu, the then Director-General of the

Government Information Office of the Executive Yuan of Taiwan, addressed the Control Yuan on the original intention of this policy.⁸ In addition, the aforementioned films were reported and individual film owners reprimanded. From June of that year till the end of Luen Wah's operations in the following March, there were no new releases of Taiwanese films, only a small number of locally produced films.

At the time, the cooperation agreement between Bang Bang and South China-Nanyang Cinema Circuit stipulated that the former was responsible for about 60% of the releases in the year, and the rest was arranged by the latter. Luen Wah Cinema Circuit only operated for one year; within the programme of films released by Bang Bang, besides *Lover on the Wave*, there were also five Bang Bang original films as well as 14 other distributed films. Amongst the latter were four documentaries, two Cantonese-dubbed American animations and one Cantonese-dubbed Japanese film, the rest were films from independent production companies and Taiwanese films.

Production and Distribution Overestimated

Before the opening of Luen Wah Cinema Circuit, Ip said during an interview that Bang Bang's 'production direction will focus on



續續出品並發行的《英雄》（1980）是拳腳功夫片，有別於葉志銘於開線前著重時裝寫實及喜劇片的製作路線。

Bang Bang produced and distributed kung fu movie *The Heroes* (1980), which marked a deviation from Jimmy Ip's pre-circuit propensity for modern drama and comedy.

contemporary realism and comedy.... As for martial arts films, we will not be actively developing, mainly because it is already a genre in decline everywhere.⁹ The Hong Kong market was in fact also seeing this trend. However, Bang Bang distributed numerous kung fu films in that year, while its own productions did not go according to plans either. Only Wu Ma and Philip Chan directed *The Heroes* (co-directed with Pao Hsueh-li, 1980) and *Charlie's Bubble* (1981) respectively; as for the three new directors, except for Tommy Leung who released his directorial debut *Do-Re-Me* (1980), both Kirk Wong and Terry Tong's works were yet to be released before the demise of Luen Wah.

Amongst the five films actually produced by Bang Bang, there were the realist crime dramas *The Way to Hell* (1980) and *The Informer* (1981). Promotions of the former underscored that 'Bang Bang's astounding crime drama films are not like anything else!¹⁰ and continuing its trend with *Jumping Ash* and *The Servants*, Bang Bang would unearth the next-generation of great directors.... Unfortunately, *The Way to Hell* and *The Informer* failed to cement Bang Bang's signature crime dramas as a genre. Besides their action-packed realism, the films also contained

erotic elements; it gives rise to the impression that both films were 'cliché-ridden expression with only action and sex', standing in stark contrast to the ethos of contemporary films from the 1980s.

The objective for a film company setting up its own cinema circuit is to expand its business. However, amongst the films released by Bang Bang during Luen Wah's operations, only Philip Chan's film *Charlie's Bubble* was relatively fresh, even though it was regrettably unsuccessful at the box office. Whereas the rest of its low-budget slate was filled with derivative and lackluster films that understandably struggled to produce box office results. All of Bang Bang's distributed films also lacked a sense of the times, stuck as they were in the waning universe of iron fists and hard-boiled martial arts heroes, which failed to establish a distinctive identity for its cinema circuit.

Half a year into the running of Luen Wah Cinema Circuit, the Far East Group began to inject capital into the Bang Bang group, and eventually acquired it in March 1981, taking over its films, music, garment and other businesses. Luen Wah was concluded around that time. The controversy caused by the political climate surrounding film releases during its launch, negatively impacted



續續於聯華院線運作期間出品的五部影片中，有兩部是寫實警匪片，包括《天堂夢》（1980）及《綫人》（1981），圖為《綫人》的海報。

Among the five Bang Bang-produced titles when the Luen Wah Cinema Circuit was in operation, there were two realistic crime dramas: *The Way to Hell* (1980) and *The Informer* (1981). Image is the poster of *The Informer*.

the circuit's producing partners and subsequently its slate of films for release. It was perhaps one of the more obvious reasons for the circuit's short-lived operations, while other internal problems if present were hard to decipher from the outside. In 1986's March edition, the *GA Golden Age* monthly magazine interviewed Ip. The interviewer cited Ip's account of how he 'acquiesced to the hand over (of Bang Bang Films) at the end'. He maintained that it was not a failure, then went on to explain the reasons why; partly it was due to his inexperience, and partly, 'having been made president of the group in his thirties might have been too soon, and his early successes attracted undue jealousies that were at times damaging.'¹¹

In August 1981, *China & Overseas Movie News* published an interview with the chairman of the Far East Group, Chiu Te-ken. He said that he had no intention initially of investing in the filmmaking business. At the start, it was due to the lack of cash flow in its clothing business that Bang Bang contacted his group. Only later did the film production arm also become problematic; but despite these setbacks he continued to invest. However, 'there was never any significant improvement in the business of the group. Under closer

Premier Dates of Luen Wah Cinema Circuit	Film	Remarks
1980.3.27	<i>Faces of Death</i>	Documentary
1980.4.19	<i>Lover on the Wave</i>	
1980.5.1	<i>The Legend of Broken Sword</i>	
1980.5.7	<i>The Secret of Buddhist Fist</i>	
1980.5.20	<i>Days of Fury</i>	Documentary
1980.5.30	<i>Bad Girls</i>	
1980.6.4	<i>The Invincible Kung Fu Legs</i>	
1980.6.26	<i>Pursuit</i>	
1980.7.4	<i>World Free Wrestling Championships</i>	Documentary
1980.7.17	<i>Animalympics</i>	Cantonese dubbed American Animation
1980.8.7	<i>Do-Re-Me</i>	Produced by Bang Bang, premiered on 1980.8.3 by individual theatres.
1980.8.20	<i>Dynasty</i>	Documentary
1980.9.10	<i>The Woman Avenger</i>	
1980.10.23	<i>The Heroes</i>	Produced by Bang Bang
1980.10.31	<i>The Way to Hell</i>	Produced by Bang Bang
1980.11.12	<i>It's Tough Being a Man</i>	Cantonese dubbed Japanese film, premiered on 1980.11.9 by individual theatres.
1980.12.4	<i>The Revenger</i>	
1981.1.1	<i>Charlie's Bubble</i>	Produced by Bang Bang
1981.1.29	<i>The Jungle Book</i>	Cantonese dubbed American Animation
1981.2.21	<i>The Informer</i>	Produced by Bang Bang, premiered on 1981.2.19 by individual theatres.

Films Released During Bang Bang's Operation of Luen Wah Cinema Circuit

inspection, it was clear that the situation within the company was very complicated. Some people had lost the business a lot of money due to improper management. For example, by shooting five or six movies at once right from the start....¹²

After the acquisition of Bang Bang by the Far East group, the company established 'Bang Bang Motion Picture (1981) Limited' (with a slight change in the logo that added a camera icon on the left side of the original) and 'Verdull Limited' (another film production and distribution company). All subsequent films were mainly produced through the second company, as the original Bang Bang wound down. For the two aforesaid new directors yet to release their films, when the company was reorganised in March 1981, Kirk Wong's *The Club* had just wrapped and was finally released in September of the same year; whereas Terry Tong's *Pursuit* was only half finished.

In the early days, Bang Bang dared courageously to foster new

talents and push the envelope. If its films were ordered from *Jumping Ash* to *The Club*, the first and last entries had plenty to inspire great expectations. Bang Bang should have been a much greater driving force for groundbreaking developments in Hong Kong's Cantonese cinema during the late 1970s and early 1980s. However, the investment in Luen Wah was a watershed moment that saw Bang Bang rise to new heights only to find itself in free fall after. In the same aforementioned interview, Chiu Te-ken said that after acquiring Bang Bang, he was 'aware of the potential pitfall of developing too fast, because the situation within a film production company is far too complicated.'¹³

[Translated by Hayli Hwang] ■

Notes

- 1 'Newly Established Bang Bang Films Holds Charity Screening, Raises HK\$80,000', *The Kung Sheung Evening News*, 22 August 1976 (in Chinese).
- 2 Mu Mu, 'New Avenues for Independent Cinema: Luen Wah Cinema Circuit', *City Entertainment Magazine*, Issue 31, 27 March 1980, p 18 (in Chinese).
- 3 Ibid, p 19.
- 4 Mu Mu, 'The Second Surge of the New Wave

Trailblazer', *City Entertainment Magazine*, Issue 32, 10 April 1980, p 6 (in Chinese).

- 5 *City Entertainment Magazine*, Issue 30, 13 March 1980, p 23 (in Chinese).
- 6 *Lover on the Wave* advertisement, *The Kung Sheung Evening News*, 18 April 1980 (in Chinese).
- 7 'Bang Bang Films Establishes Luen Wah Cinema Circuit; Taiwanese Cinema Develops New Markets but Restricted by Government Information Office', *Wah Kiu Yat Po*, 25 May 1980 (in Chinese).
- 8 'Director-General of the Government Information Office of the Executive Yuan Explains: Taiwanese Film Ban in Hong Kong Leftist Cinemas to Prevent CCP Unification Conspiracy', *The Kung Sheung Daily News*, 24 May 1980 (in Chinese).
- 9 See note 2, pp 18-19.
- 10 *The Way to Hell* advertisement, *Wah Kiu Yat Po*, 30 October 1980 (in Chinese).
- 11 Chan Ka-ming, 'Jimmy Ip: Take a Step Back and New Solutions will Present Themselves', *GA Golden Age Monthly Periodical*, March 1986, p 22 & 24 (in Chinese).
- 12 Collated by Fong Yeuk-see, 'An Interview with Chiu Te-ken', *China and Overseas Movie News*, Issue 18, August 1981, p 35 (in Chinese).
- 13 Ibid.

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電影，有時基於製作上的種種原因，
會捨去一些鏡頭甚至片段，
但這些不曾在銀幕上出現的畫面
卻不時如影隨形，
多年後總會現身於某個角落，並格外顯眼；
而追尋這些光影瞬間的故事，
就成了影痴樂此不疲的遊戲。

Filmmakers sometimes have to accept the fact
that certain scenes need to be cut for
budget reasons, or time constraints.
Nevertheless, these once abandoned film shots,
which may have never appeared on screen,
always find a way to re-emerge and shine
in the silence. It has become something of
a game for cinephiles to seek
all these 'untold stories'.



這幅船頭尺在街頭結領帶的畫面，大家可猜到它本屬哪一場戲？

In this shot, Figurehead (Shuen Tau Chek) is seen fixing his tie.
Can you guess which scene it's from?

《秋天的童話》 *An Autumn's Tale* (1987)