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修復珍藏：《苦兒流浪記》
Restored Treasures: *Nobody's Child*

通訊

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Newsletter

02.2013



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《通訊》
第63期 (2013年2月)

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Newsletter
Issue 63 (February 2013)

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Printing: Friendship Printing Co Ltd

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國際電影資料館聯盟成員
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封面：《苦兒流浪記》的蕭芳芳（左）和胡蝶。
插曲《媽媽好》膾炙人口。
Cover: Josephine Siao (left) and Butterfly Wu in
Nobody's Child. The film's song 'Mother is
Great' has become an all-time favourite.



在大家安坐資料館全新裝設了數碼放映器材的電影院，觀賞以DCP數碼檔案放映的電影之前，電影資料館工作者幾年來經歷了頗一大番研究、討論、思考和部署，去走出這一大步——我們的電影院也數碼化了。電影院數碼化之外，電影數碼修復也早已大派用場，其他方面如館藏物料格式轉換及掃描，以便儲存及瀏覽等工作，一一同步陸續進行。誠如節目策劃傅慧儀在文章中強調（頁3-5），投進數碼洪流，仍需緊抱菲林，原物是始終要保存的。

資料館今年配合香港國際電影節舉行的節目有「奇謀闊步·萬像嘉禾」和修復珍藏《苦兒流浪記》（1960）。「嘉禾」是頭炮以DCP數碼格式放映部分電影的大型節目；至於《苦兒流浪記》，則是透過數碼修復大大改善原僅存拷貝的素質。修復《苦兒流浪記》除了讓我們欣賞卜萬蒼導演、蕭芳芳等主演的這部久違了的佳作，也正好讓我們藉此緬懷集製片及文化人於一身的影壇前輩朱旭華先生。

無論是接近尾聲的胡金銓回顧展及各項舉行過舉行中及快將舉行的活動和計劃，都是得到很多有心人士的支持才得以舉行。在這本小冊子中重溫及細味，倍感他們的熱誠，意義重大。

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It was only after a great deal of research and planning before we at the Hong Kong Film Archive made this big move regarding digitisation – audiences can now enjoy an enhanced experience viewing movies in DCP format at our cinema. And well before that, digital technology has already benefitted our work on many fronts, such as the format change and scanning of archival holdings to make storage and access easier. Just as Winnie Fu, our Programmer states (pp 3–5), while we strive to keep pace with changes in the digital age, original film materials on celluloid stock must be safeguarded by all means.

'The Cinematic Matrix of Golden Harvest' and *Nobody's Child* (1960) from 'Restored Treasures' are the two contribution programmes to this year's Hong Kong International Film Festival. In the former programme, we screen for the first time DCP prints of certain celebrated titles from Golden Harvest; in the latter, we showcase the long-lost masterpiece which has been restored much closer to its original glory with the aid of digital technology. And last but not least, we pay a most heartfelt tribute to Mr Chu Shu-hwa, producer of *Nobody's Child*, whose dedication to cinema truly deserves to be known.

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鳴謝：日本文化廳、台北電影資料館、邵氏影城香港有限公司、美國胡金銓基金會、星空華文傳媒電影有限公司、萬聲影視企業公司、朱家欣先生、沙榮峰先生、林俊鏞先生、張西美女士、[陳楚蕙女士](#)、陳穎恆女士、曾憲冠先生、黃家禧先生、蔣銘全先生、譚迪遜先生、羅卡先生、蘇章愷先生

Acknowledgements: Agency for Cultural Affairs, Japan; Bian Sing Film & Video Enterprise Company; Chinese Taipei Film Archive; Fortune Star Media Limited; King Hu Foundation USA; Shaw Movie City Hong Kong Ltd; Ms Chan Wing-hang; Mr Chang Ming-chuen; Ms Chen Chuhui (deceased); Ms Edith Cheung; Mr John Chu; Mr Nicky Lam; Mr Law Kar; Mr Sha Yung-fong; Mr Su Zhangkai; Mr Dickson Tam; Mr Tsang Hin-koon; Mr Lawrence Wong Ka-hee

更多內容見本期《通訊》網頁版，「俠影禪章——話說金銓」、「奇謀闊步·萬像嘉禾」、「百部不可不看香港電影」、「修復珍藏」、「歡樂早場」等節目詳情見《展影》及資料館網頁。

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

數碼與菲林之間的抉擇

The Big Shift to CODES

傅慧儀 Winnie Fu

世界正在向數碼時代邁進，不管你喜歡不喜歡！過去十年，檔案人員、學者和電影業界人士，無論是期待抑或是抗拒地，都已預言菲林終將完全為數碼所取代，而科技的長足發展也在促進「菲林的死亡」。

在香港，電影工業的數碼革命已經差不多完成，在不到五年的時間內，全港的戲院會轉為數碼影院，用DCI (Digital Cinema Initiatives) 投影器來把影片放映在銀幕上¹，而且大多數的新製作也都選用數碼攝影機作為拍攝工具。連本地的沖印公司，也受到這個數碼浪潮的衝擊。整個亞太地區目前經歷的變化相當類似，預期到了2015年，供給電影院的35毫米電影拷貝將完全被淘汰。

數碼化在商業範疇已是鐵一般的事實，而對電影文物處理工作無疑也有巨大的衝擊。香港電影資料館的日常運作正在受到這股全球性的「數碼趨勢」影響，更處處改變著觀賞具歷史價值的影像所附帶的文化意義，本文的目的在總結一下目前電影資料館的景況。

從錄製光碟到檔案放映

香港電影資料館成立後製作並出版的第一張光碟，是2001年的《光影中的香港》VCD (Video Compact Disc) 影音光碟，其中收錄了約四十分鐘的選輯影片。DVD (Digital Video Disc) 數碼影音光碟在1990年代中期面世，但本館直至2002年左右才積極用來儲存或錄製物料。我當節目策劃時，在籌辦展覽的十多年間，已經歷了幾代數碼格式的更

替——從VCD到唯讀記憶光碟 (CD-ROM)，再到DVD，現在又已向種種不同的數碼電影檔案格式轉移了。

本館研究組剛在去年底出版了費穆的《孔夫子》(1940)，是我們首部以DVD出版的修復珍藏電影。這是集意大利和香港的電影修復專家，經過數年艱巨的數碼修復工程所取得的成果。其他已經完成或正在進行的數碼修復工作，包括《彩色青春》(1967)和《苦兒流浪記》(1960)。而在二、三月間，我們將迎接一連串數碼化和節目策劃的新舉措。

首先，香港電影資料館的電影院將會安裝DCI數碼器材，其中的電腦伺服器 and 投影器可放映解像度高達4K (即每格4,096像素)的數碼檔案。這樣，我們將可以放映DCP (Digital Cinema Package) 數碼電影檔案，並馬上由即將舉行的大型節目「奇謀闊步·萬像嘉禾」開始轉向數碼放映；3月22日的開幕電影《猛龍過江》(1972)將以DCP放映機放映。在我們的合作夥伴星空華文傳媒電影有限公司慷慨投入的協助下，我們把約四十部嘉禾電影從2K數碼重印拷貝，轉換成DCP數碼檔案，存放於本館作永久保存。

另一個令人鼓舞的發展，

是我們將可策劃更多新近用數碼科技重新轉載的電影修復版。近年，不少電影保存機構寧願以DCP格式作為最後的保存版本，而不再把它們印成35毫米菲林。這令我們的「修復珍藏」節目無法放映一些我們期望選映的經典作品。在電影院數碼化後，即可放映一些只提供DCP修復版本的電影，例如尊福的《搜索者》(1956)和沙治奧里昂尼的《獨行俠決鬥地獄門》(1966)。

永存菲林

儘管「數碼當前」，但必須強調，我們對於數碼轉移所引起的專業操守和文化問題，以及更多未來不得不面對的挑戰，並沒有掉以輕心。我們是承傳120年的菲林文化 (當然也是所有其他過去的影音格式) 孕育出



本館去年推出的兩張數碼影音光碟
The two laserdiscs released by the HKFA in 2012.

來的電影歷史工作者，一貫主張保存原本菲林拷貝。必須一再申明，「新世界」與「舊世界」並不是，也不應是，勢不兩立。以原來的格式保存菲林及其相關的物料，既有技術原因，也有文化原因。數碼科技不能做到菲林影像的不同光化學處理所具有的獨特色彩和質感，而其最大的缺點在於它無法達至菲林影像的視覺素質。至目前為止，科技人員仍未能找出一種足夠「穩定」和「長遠」的儲存方法，以防大量的數據流失。一部長兩小時的高解像度電影，在非壓縮的情況下，需約1TB的儲存空間，倘若是壓縮數碼格式，則需30-40GB。數碼格式的影像和聲音是一堆「符碼」，與紙張、布帛、圖畫、印刷品不同，不能單憑肉眼「看見」，而需要相應的機器把影像或聲音「解碼」，才能讓我們「理解」。

至於欣賞層面，數碼格式容量巨大、易於使用、攜帶方便，大大改變了戲院文化，把大眾按既定時間置身於閱銀幕之下觀賞，而且具有社交和公共性質的經驗，變成了一種隨時興之所至即可自行挑選的私人觀賞方式。然而，市場主宰了哪些DVD可以上市，哪些電影可以放到網上，大量有重要歷史和文化意義的電影難以被觀賞及流傳，已是眾所周知的事。很明顯，年代久遠的藏片、紀錄片、短片、獨立電影，以及藝術價值高但票房不佳的電影，都屬於「冷門」行列。可以預見，對這些「另類」製作有興趣的研究人員和學者，將要倚賴電影資料館，而電影資料館早晚將成為極少數可觀看舊格式電影的場地。但願菲林不要太快成為過去！（翻譯：曾憲冠）■

註釋

1 香港截至今年共有198個影院屏幕，其中194個已安裝數碼放映裝置。

按：本文的一些觀點參考自《Celluloid Goes Digital - Historical-Critical Editions of Films on DVD and the Internet, Proceedings of the First International Trier Conference on Film and New Media, October 2002》（Martin Loiperdinger [ed], Trier: WVT Wissenschaftlicher Verlag Trier, 2003, pp 13 - 28, 34 - 37）一書中，Jan-Christoher Horak、David Shepard和Martin Koerber的文章。

傅慧儀為香港電影資料館節目策劃



「奇謀闊步·萬像嘉禾」開本館以DCP放映機放映電影之先，影展自3月22日至6月30日舉行，同期舉行展覽及出版專題書籍。
'The Cinematic Matrix of Golden Harvest' marks the start of DCP screenings at the HKFA. The programme runs from 22 March to 30 June, including an exhibition and book release.

The world, whether you like it or not, is undergoing a paradigm shift towards the age of the digital. Since a decade ago, archivists, scholars and film professionals, be it mournfully or willingly, have prophesied that celluloid would be totally replaced by digital in the long run and the rapid technological developments have all pointed towards the 'death of the celluloid'.

Back home, in the course of less than five years, the digital revolution within the film industry is almost complete with all cinema screens in Hong Kong converted to DCI-compliant models,¹ and most new productions choosing the digital camera as the means of shooting. The existence of local film laboratories is also being threatened by this digital switch. The entire Asia-Pacific region is undergoing similar changes and we expect that by 2015, the supply of 35mm film copies to cinemas will have ceased altogether.

This solid fact is already realised in the commercial world and is no doubt having a great impact on the archival world. In this essay, I would like to present a picture of how the worldwide 'GO DIGITAL' phenomenon is affecting the Hong Kong Film Archive at the daily operational level, and what that might mean in the broader context of the appreciation culture of historical moving images.

From Laserdiscs to Digital Files

Looking back, the HKFA brought out its first laserdisc, *Hong Kong on the Silver Screen*, in 2001. It is a VCD (Video Compact Disc) which contains selected footage of around 40 minutes. Although DVDs (Digital Video Disc) were already available in the market by the mid-1990s, they were widely used to store or record materials in the archival world only around 2002. As Programmer of the HKFA, I have gone through a few generations of obsolete formats while putting on exhibition programmes, namely VCD, CD-ROM, DVD, and am now moving onto various digital file formats.

In December last year, the HKFA Research Unit released a feature film on DVD for the first time – the restored classic *Confucius* (1940) directed by Fei Mu. That is the result of years of arduous digital restoration work involving archivists and experts in both Italy and Hong Kong. Other ongoing or completed digital restoration projects include *Colourful Youth* (1967) and *Nobody's Child* (1960). And in about a month's time, we will be witnessing a series of new moves in terms of digitisation and programming.

First of all, the HKFA Cinema will soon be enhanced with DCI-compliant facilities, including computer server and projection equipment that can play

digital files up to 4K resolution (i.e. 4,096 pixels per frame). We will then be able to showcase DCP digital prints and what follows is an immediate shift to digital screenings starting with our next major programme, 'The Cinematic Matrix of Golden Harvest', slated to open with a DCP projection of *The Way of the Dragon* (1972) on 22 March. With the generous and enthusiastic support of our event partner, Fortune Star Media Limited, the HKFA is set to convert about 40 Golden Harvest film titles into DCP digital prints from their 2K digitally remastered copies, which will be kept at the HKFA thereafter for long-term preservation.

Another positive development is the possibility of viewing restored classics from around the world. For some years, a number of film preservation institutions have chosen to keep their final restored copies in DCP format, without printing them back onto 35mm celluloid as a storage medium. This has prevented us from showing some films we want for our 'Restored Treasures' programme. With our cinema going digital, it is likely that we can play the restored gems only available on DCP, such as John Ford's *The Searchers* (1956) or Sergio Leone's *The Good, the Bad and the Ugly* (1966).

Celluloid for Posterity

Despite all these 'DIGITAL NOW' initiatives, I must emphasise that we are not taking these on without giving due attention to the ethical and cultural issues that the digital shift is engendering, as well as the challenges that we are bound to face in the near future. As a member of the archival community that shares the roots of a 120-year-long celluloid culture (and hence all other obsolete audiovisual formats), we are ready to stand tall in upholding the co-existence of the celluloid originals. It is crucial to understand that 'the brave new world' does not, and should not, imply the end of 'the inspiring old world'. There are both technical and cultural reasons for preserving film prints and other film-related materials in their original formats. Digital technology's

greatest deficit is that it cannot yet reach the visual quality of celluloid film, not to mention the unique colour and texture offered by different photochemical media. As of today, engineers have yet to come up with any storage medium that is 'stable' and 'long-term' enough to avoid massive loss. A two-hour high-resolution feature still requires about 1TB of storage space if uncompressed, and around 30–40GB in compressed digital formats. Unlike paper, cloth, paintings or publications, which can be 'seen' with the human eye, audiovisuals in digital formats are 'codes' and there must be a corresponding machine that can 'decode' the images or sound before we can 'comprehend' them meaningfully.

As regards the appreciation culture, the compact, user-friendly, and highly mobile nature of digital formats have already changed movie-viewing from a widescreen, communal, social, public and fixed-time experience to a private, casual, selective and any-time-goes kind of mode. However, as marketability dictates what DVDs are being produced and what film titles are being streamed online, it is a well-known fact that many historically and culturally important films cannot be made available easily. Categories we can readily think of include archival films, documentaries, short films, independent productions and box-office failures of high aesthetic values. It is not difficult to envisage that researchers and scholars who are interested in studying these 'alternative' works will have to resort to the Archive, which might sooner or later become one of the very few venues where films can be seen in obsolete formats. And let's hope that celluloid will not become another obsolete format too soon! ■

Note

1 As of today, 194 out of the 198 cinema screens in Hong Kong have been converted to accommodate digital projection.

Some of the ideas in this article are based on the views in Jan-Christopher Horak, David Shepard and Martin Koerber's essays, published in Martin Loiperdinger (ed), *Celluloid Goes Digital – Historical-Critical Editions of Films on DVD and the Internet, Proceedings of the First International Trier Conference on Film and New Media, October 2002*, Trier: WVT Wissenschaftlicher Verlag Trier, 2003, pp 13–28, 34–37.

Winnie Fu is Programmer of the HKFA.

張婉婷談 《秋天的童話》 *The Forever Autumn*

《秋天的童話》(1987)為1980年代留下一抹如詩印記，觸動幾許影迷心靈，今次難得張婉婷導演應邀於2月17日在映後談中，與觀眾暢談拍攝期間所遇到的人和事。該片源自張導演於紐約留學時認識的一位朋友(片中船頭尺的原型)的故事，她由獲德寶電影公司老闆岑建勳的欣賞方能開拍本片談起，至笑說與周潤發、鍾楚紅、陳百強等合作的種種片段與趣事，到身為導演應有的態度與堅持，令人深深感受到她對電影的熱情與勇氣。張導演並將其珍藏有關本片的物料，包括電影劇本、劇照、海報等，悉數捐予本館作永久保存，本館館長林覺聲特地致以紀念品，深表謝忱！



For many, *An Autumn's Tale* (1987) is a tale that lingers on and on. At the post-screening talk dated 17 February, the film's director Mabel Cheung recounted the making of this all-time classic. The male protagonist Samuel, a loud-mouthed yet kind-hearted Chinatown immigrant, is inspired by a friend of the director herself when she was studying in New York. Mabel first thanked her benefactor John Sham, the boss of D & B Films who greenlighted the project, and went on to share the fond memories of working with Chow Yun-fat, Cherie Chung and Danny Chan on the set. From what she said about the attitude that a director should have, her fearless passion for film work is there for all to see. Mabel also donated to the HKFA the screenplay, production stills and posters of the film for permanent preservation. Richie Lam, Head of the HKFA, presented a souvenir to express our heartfelt gratitude.

嘉禾與七十年代 香港電影的世代轉移

Golden Harvest and the Generational Change in 1970s Hong Kong Cinema

蒲鋒 Po Fung

上世紀七十年代是香港電影的轉型期，也是嘉禾公司由誕生到冒升為香港影業主力的年代。嘉禾固然在不斷適應新時代新形勢，另一方面，它也在帶領著當中的變化而獲得成功，單看嘉禾自身的變化，便可突顯香港電影在那個年代不少重要的變化軌跡。

嘉禾本土新導演的冒起

嘉禾公司成立於1970年，創業作《天龍八將》於1971年公映。我們看看《唐山大兄》（1971/10/31）上映前嘉禾第一個年頭所出品和發行的影片，包括羅維導演的《天龍八將》、徐增宏和安田公義合導的《獨臂刀大戰盲俠》、徐增宏的《俠義雙雄》、葉榮祖的《刀不留人》、黃楓的《鬼怒川》與《奪命金劍》、羅維的《鬼流星》、王天林的《追擊》、徐增宏的《一夫當關》和羅熾的《五雷轟頂》¹。從類型來看，這批影片全都是武俠片，也是邵氏「武俠新世紀」推動下的潮流。「獨臂刀」更是邵氏公司的名片。導演方面，羅維、黃楓、徐增宏和葉榮祖（羅維的長期副導）都是和鄧文懷等一起離開邵氏來為嘉禾拍片。另外還有原國泰導演王天林和當時正在台灣為第一公司導演影片的羅熾。從類型到人才，我們都可看到在嘉禾成立之初，有著較鮮明的「邵氏遺風」。

這群導演的一大特點，是除了羅熾之外，全都是戰後遷港的北方人，算得上是戰後南來第一代影人（葉榮祖或可算是第二代，但在1966年也已經當副導演了）。當中，羅維和黃楓成為嘉禾早期的主力，拍的影片數量比其他人多，羅維的影片尤其賣座。稍後，與他們背景相若的朱牧，也一度為嘉禾拍過數部賣座不俗的電

影如《至尊寶》（1974）和《花飛滿城春》（1975）等。這群戰後南來影人可說是嘉禾早期的導演支柱。

可是，十年之後，這群導演沒有一個留在嘉禾了。羅維在1974年離開了嘉禾。黃楓較遲，最後一部為嘉禾導演的是《四大門派》（1977）。朱牧最後一部《鬼馬姑爺仔》也是1977年上映。其他則是更早已沒有為嘉禾拍片。自1974年後，嘉禾的重要導演變成了許冠文、吳宇森、洪金寶和稍後的成龍。吳耀漢作為演員也有一定影響力。這群人都很年輕，年齡比第一批導演小了一大截，是戰後成長的香港人。洪金寶和成龍是北方背景，但童年在香港渡過，已成為地道的香港人。嘉禾在不知不覺間，已完成了主創人員背景的蛻變。這個蛻變，可以上溯李小龍，他的出現為嘉禾的電影帶來第一次新氣象，到自導自演《猛龍過江》（1972）已證明了新一代影人可能帶來的新動力。在他猝死後，嘉禾卻又成功找來許冠文，他的《鬼馬雙星》（1974）對於香港喜劇的影響，近乎李小龍之於功夫片。另外，吳宇森於羅維離開的同一年加入嘉禾，取代了羅的產量。正如黃楓淡出的同時，洪金寶則晉升為導演，以諧趣功夫片取代之前黃楓的功夫片，儼然一代傳一代。²

對比邵氏，嘉禾的轉變特別明顯。來到1979、80年間，李翰祥和



專題研究書籍《乘風變化——嘉禾電影研究》將於三月下旬出版
Golden Harvest: Leading Change in Changing Times will be published by the end of March.

張徹仍然是邵氏的重要導演。邵氏當時最有叫座力的導演是劉家良和楚原，他們雖然都是廣東人，但都是五十年代已加入影圈的資深影人。更加值得留意的，是邵氏七十年代的中堅新導演，包括桂治洪（第一部影片是1970年的《那個不多情》）、鮑學禮（第一部影片是1971年的《萬箭穿心》）、孫仲（第一部影片是1972年的《風雷魔鏡》）、華山（第一部影片是1975年的《中國超人》）和牟敦芾（第一部影片是1978年的《撈過界》），他們全都是在台灣成長的。邵氏真正重用戰後成長一代的香港人才作導演，大概要待八十年代王晶的《千王鬥千霸》（1981）、張堅庭的《表錯7日情》（1983）和許鞍華的《傾城之戀》（1984），比嘉禾遲了至少五、六年。

新世代觀念大轉變

嘉禾本土新一代導演的興起，為香港電影的面貌帶來了深刻而廣泛的轉變，既有技巧上的，也有對社會觀念方面的。這裡難以透徹分析，只選兩個較為特別的地方談一談。最明顯的當然是粵語片的問題，邵氏拍國語片為主的風氣維持到八十年代初。儘管粵語片再起的風氣始自楚原為邵氏導演的《七十二家房客》（1973），但把香港粵語的生鬼地道盡情表現，成為一種特色的，卻是始自許冠文的



- 1 許氏喜劇如《半斤八兩》（1976），為嘉禾及香港喜劇帶來新氣象
The Hui Brothers comedies such as *The Private Eyes* (1976) breathed new life into Golden Harvest and Hong Kong cinema.
- 2 《猛龍過江》（1972）中的李小龍與苗可秀
Bruce Lee and Nora Miao in *The Way of the Dragon* (1972)
- 3 《馬路小英雄》（1973）中同屋共住的鄰里守望相助解決困難
Tenants living under the same roof help each other through tough times in *Back Alley Princess* (1973).

《鬼馬雙星》。而其後無論諧趣功夫片的大量俗語俚語和時尚語，到新藝城強調製作豪華的喜劇，其所模仿的源頭均是許氏喜劇而不是稍早一批的楚原粵語喜劇（例如《香港73》〔1974〕）。這反映出雖然同樣利用粵語的親切感，但是兩代人的處理手法卻有著風格上的差異，新一代更生活化，更通俗地道。至於李翰祥和羅維，也在拍喜劇，賣座也不俗，但是戲中人講的是國語，缺乏了親切感，雖然也曾用許冠文許冠傑，其賣座情況又大有不如。

另一個特點則是影片的正面價值，過去的電影重視人的善良本性，更常藉著鄰里守望的情節，來強調患難相扶持的傳統純樸美德。但新一代的電影，轉為更強調個人的才能和成就，不會只要求有良好意願，更講求怎樣得到成果。這兩種價值並不完全相勃，但放諸七十年代，不同世代的導演卻顯示出明顯的分野。同屋共住，街坊街里的鄰里守望相助精神是五、六十年代粵語片的傳統甚至基調，國語片也不乏這樣的例子。到七十年代，在上一代導演的賣座的喜劇中，我們仍可以看到這樣的情景設計。像楚原的《七十二家房客》和《香港73》、羅維的國語片《馬路小英雄》（1973），甚至楊權的粵語片《大鄉里》（1974），均有在住了十戶八戶人家的屋裡，其中一人遭欺壓，同屋共住的街坊鄰里同舟共濟合力渡過難關的設計。《香港73》到最後更藉一場颱風，危樓下眾人合力解圍來重申《危樓春曉》（1953）

「人人為我，我為人人」的精神。

但在李小龍自導自演帶喜劇味的功夫片《猛龍過江》中，全片的喜劇性建立在李小龍這個看來傻癡的鄉下小子，原來擁有驚人的實力，結果憑他一人之力解救了苗可秀所經營的餐館的危機。只有良好意願，不講效能效益，造成願望與結果落差，更構成了許冠文《鬼馬雙星》的名句：「勤力就發達啲喇咩，你唔好睇吓新界嘅牛！」在許的《半斤八兩》（1976）中超級市場捉賊一節更直接以效率來製造笑料。許冠傑在超級市場捉小偷，演小偷的黃哈，隨著〈將軍令〉音樂響起，虎鶴龍蛇豹五形拳耍起，威風凜凜，許冠傑埋身一輪快拳，一下飛腳，把他打到飛起。這個笑話充滿了象徵意義：傳統看來裝模作樣毫不實際，面對講求簡單直接的現代效率，結果不堪一擊。許冠文的電影並不排斥溫情，最後他快手從許冠傑口中奪去麥提莎，令許冠傑許冠英與他和解合夥，自是溫情主義。但他那一手之所以動人，是他在全片經歷了連串的撞板失敗，淪為笑柄之後，用行動證明到自己的能力，因而重拾尊嚴，構成許冠傑與他和解的基礎。對比五、六十年代的影片，鄰里之間的守望相助與才幹無關，最重要是懂得互相遷就融和，例如《危樓春曉》或朱石麟的《水火之間》（1955）。相反，老闆或上司幾乎是無良腐敗的同義詞，罕有講老闆或上司與僱員和解的，但許冠文兩部最賣座的電影《半斤八兩》和《摩登保鏢》（1981）卻都是講一間公司內

的人最後像家人一樣團結一致的，單從這一點，已看出兩代影人之間的觀念距離了。

對實效的追求，也反映在洪金寶和成龍的諧趣功夫片中。在《敗家仔》（1981）中，元彪演的梁贊問師傅他的功夫是否詠春，洪金寶演的王華寶回答不理是甚麼春，總之能打人的就是功夫。成龍在《師弟出馬》（1980）的結局中，不像過往的功夫片那樣憑練了甚麼師傅傳下的功夫打倒大敵，而只是飲了烟水捱得起打發起瘋地不論招式，狂擊一輪。這些不再講求師門家數的功夫片，是在經實際工作獲得寶貴經驗之後有成的人的自我總結。在七十年代，這一群新一代的導演中，人的質素再不能只論他的善心，也要講求他的才幹和能力了，這是一種新的自我形象建立。雖然這樣的觀念在李翰祥、張徹的電影中早見端倪，卻是到這個時期才發揚光大，成為未來香港電影價值的基調。而嘉禾公司或許不是有意識地要建立這一個觀念，但在它靈活地適應市場轉變的策略和招攬人才的過程下，不自覺地帶動了香港影業的世代轉移和影片觀念的巨大轉變。■

註釋

- 1 《五雷轟頂》雖然於1973年公映，實於1971年完成。
- 2 黃楓的影片一直都由洪金寶任武術指導。洪的導演處女作《三德和尚與舂米六》（1977），黃楓亦是編劇之一。

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English translation in e-Newsletter

父親的電影夢

My Father's Filmmaking Dream

《苦兒流浪記》(1958, 1960年香港上映) 這部由童星時期的蕭芳芳擔綱演出的影片，是製片家朱旭華先生的精心製作。本館蒙台北電影資料館借出拷貝複製後進行修復，並得朱家欣先生(朱旭華先生兒子，先濤數碼企畫有限公司創辦人)同意放映及大力協助，新修復版本將於今年香港國際電影節期間放映，我們亦藉此向影壇前輩朱旭華先生致敬。

我 爸爸朱旭華是電影製片人，在抗戰時期來到香港，之後跟李祖永先生合作開辦了永華片場，他當廠長，負責一切關於電影製作方面的事情。永華拍過很多出色的電影，如《國魂》(1948)，還有一些相當經典的。《金鳳》(1956)是我爸爸在永華任廠長時拍的，嚴俊、林黛主演，嚴俊導演的，胡金銓演一個配角。

永華片場轉讓給國泰機構後，我爸爸就投身獨立製片，搞些自己喜歡的項目。我現在明白，如果主持一間電影公司，可能一年要生產很多部電影，需要聘請很多人，也有很多開支。做一個自由創作人，可以挑選自己喜歡的項目，不需要做一些自己不是太喜

歡，但商業味道重的製作，他是這樣的人。我後來知道《苦兒流浪記》就是他自己一直想拍的一齣電影。



朱家欣承傳父親對電影的追求
John Chu shares his father's passion for film.

開辦國風拍《苦兒流浪記》

我爸爸活躍的時候出品並製作了《苦兒流浪記》，是蕭芳芳當童星的時候主演的，在當時是一部相當有名及受歡迎的電影。他開創國風影業公司時，找來一位師傅手工造一個中國牌坊模型，在我家中的尾房造了很多個月，完成後用攝影機拍下來，作為公司的標誌。我爸爸是要求很高，很挑剔的一個人，工作上一切事都希望做到盡善盡美，在拍攝《苦兒流浪記》時，我記憶中他對很多事都很講究。

《苦兒流浪記》廠景在香港拍，雪景是在日本北海道拍的。我記得那時他們說要去日本，我連日本是甚麼

來的都不知道，只是知道他們買很多禦寒衣物回來大伙兒在家裡的客廳中試穿，說是要去拍雪景。那個年代拉隊到日本拍電影的情況不多，費用當然很高昂。拍攝完畢後回來還要補鏡，拍一些內景，爸爸便將一箱箱的人造雪從日本運回來，就是現在類似發泡膠的東西。在很多方面來說，爸爸是很認真的，很肯投放資源。

我還特別記得電影中蕭芳芳演的角色〔按：小梅〕，遇到由胡蝶飾演的一位很有錢的女士，其實就是她的生母，坐著一艘船，遇到在河岸上的芳芳。爸爸一定要找一艘真的可以在河上行駛的船，將它改裝到像是有錢人的船。

現在年長了再看這齣電影，最感動就是聽到蕭芳芳唱〈媽媽好〉〔按：劉宏遠曲，李雋青詞〕了。一直到現在，大部分小朋友都懂得唱這首歌，在我看來，這首歌出自這齣電影，我覺得是一件很開心的事，如果



爸爸在世，知道了也會很開心。

說到這齣電影叫人印象最深刻的地方是在哪裡，我覺得當然是芳芳的演技，芳芳年紀雖然小，已演得這樣出色。當時是沒有替身的，看來表演雜技全都是她自己來的，真是精神可嘉。至於動物就更難處理了，看上去要重拍很多次才成，不過也有些訓練動物的師傅在那裡協助。

其實當時爸爸是很想拍續集的，叫《萬里尋親記》，已經弄好劇本了。苦兒會找到媽媽，她們會重逢，後來沒有拍成，變了剩下現在《苦兒流浪記》的結尾〔按：小梅到師傅墳前拜別後上路〕。

《苦兒流浪記》之後，有段時間爸爸和秦劍導演合作過〔按：應是指《大馬戲團》（1964）〕，又策劃了一些電影。他曾拍了一部《孤兒奇遇記》（1966），全在台灣拍的。爸爸特別愛好兒童電影，他覺得電影是一個很好的教育渠道，教導小朋友孝道、向好的方面。電影一方面是娛樂，一方面可以教導他們，但有教育性的電影不大賣座，他又不喜歡拍一些打打殺殺的武俠影片，所以後來的一兩部戲都有虧損。到了後期，他沒有繼續做製片的工作，替邵氏公司負責宣傳部，直

至他退休，年紀大就隱退了。

電影之家

我們在家裡見到爸爸的時間不多，他是很忙的，但很多時候，編劇、導演們會到我家來開會。永華片場在鑽石山，路途遙遠，真可謂山長水遠，我們當時住在太子道，工作人員、明星往往到來，爸爸坐著叨著煙斗跟他們傾談，有如看診的樣子。那時林黛、陳厚、嚴俊等都經常到我家來。一直到後期，都有很多電影導演跟我爸爸來往，如李翰祥、胡金銓等，還有趙雷、張揚，這些我都記得。我對胡金銓的印象特別深刻，當我在外地唸完書回來，還有跟他保持聯絡，他跟我暢談《俠女》（1971）怎樣拍出來，令我十分佩服。他的剪接在那個年代真是很前衛，所以重要的不是器材，而是人才。

自小印象中爸爸的要求很高，他的處事態度對我有一定的影響。我們長大後爸爸仍活躍於電影界，可以說我是在電影的家庭裡面成長的。爸爸雖然特別愛好兒童電影，是一個很有愛心的人，但我覺得他屬於嚴的，是嚴父來的。我後來讀電影——絕對跟長大的環境是有關的。■

朱旭華

Chu Shu-hwa (1906-1988)

浙江寧波人，上海大夏大學畢業。19歲開始寫第一個電影劇本《哥哥的艷福》（1927），筆名朱血花。抗戰期間曾出任《廣西日報》經理和成都區戲院代表。1945年與蔣伯英在香港創辦大中華電影公司，任經理和轄下製片廠的廠長。1948年與李祖永創辦永華影業公司，並任製片廠廠長，至李祖永病逝，永華的業務亦結束。及後，協助歐德爾成立國際影片發行公司。國際改組為電懋後，仍主管宣傳和製片工作。1956年在電懋支持下，創辦了國風影業公司。1966年離開電懋，替邵氏創辦電影雜誌《香港影畫》，任主編和兼任邵氏演員訓練班主任。退休後，於1980年移居美國。1988年病逝，享年82歲。

摘自《國泰故事（增訂本）》，香港，香港電影資料館，2009



Chu Shu-hwa (aka Chu Yuk-wa) was a native of Ningbo, Zhejiang province. He was a graduate from the Great China University in Shanghai. Chu wrote his first screenplay *Brother's Romantic Fortune* in 1927. During the Second Sino-Japanese War, he was manager of the *Guangxi Daily* and representative of cinema circuits in the Chengdu area. He co-founded Great China Film Company with Jiang Boying in Hong Kong, and worked as both General Manager and Studio Manager; also co-founded Yung Hwa Motion Picture Industries Ltd with Li Zuyong, and assisted Albert Odell in establishing International Films Distributing Agency. He continued serving as Publicity Manager and Production Manager after International was restructured into Motion Picture & General Investment Co Ltd (MP & GI). With the backing of MP & GI, he established his own company Kuo Phone. Later in 1966, he left MP & GI for Shaw Brothers, launching its official magazine *Hong Kong Movie News* as Editor-in-Chief and supervising its actors' training programme. Chu migrated to the US in 1980 after retirement. He passed away at the age of 82.

Extracted from *The Cathay Story (Rev Ed)*, Hong Kong: Hong Kong Film Archive, 2009



朱旭華（左）與嚴俊合作的《金鳳》（1956），
成績斐然
Chu Shu-hwa (left) released *Golden Phoenix* (1956)
with Yan Jun to critical acclaim.



亞洲影展期間，港督葛量洪爵士與朱旭
華夫婦會面
Mr and Mrs Chu met with Hong Kong
Governor Sir Alexander Grantham during the
Asian Film Festival.

Nobody's Child (1958, released in Hong Kong in 1960) starred Josephine Siao when she was still a child star. For the film's producer, Chu Shu-hwa (aka Chu Yuk-wa), it was a labour of love. From an original print provided by the Chinese Taipei Film Archive, we were able to make a (digital) copy for subsequent restoration. With the approval and generous support of Mr John Chu (Chu Shu-hwa's son and founder of Centro Digital Pictures Limited), a newly restored print will be screened at this year's Hong Kong International Film Festival as our tribute to Mr Chu Shu-hwa, a pioneering force in the local film industry.

My father Chu Shu-hwa was a film producer. He arrived in Hong Kong during the Second Sino-Japanese War. He later worked with Mr Li Zuyong to co-found Yung Hwa Studios. As the studio manager, Father was in charge of every aspect of film production. Yung Hwa produced many notable films including *The Soul of China* (1948) among many others that went on to become classics. *Golden Phoenix* (1956) was produced during Father's tenure at Yung Hwa. The film was directed by Yan Jun, who also played the lead opposite Linda Lin Dai. King Hu played a supporting role.

After Yung Hwa was taken over by Cathay Organisation, Father switched over to being an independent producer, working only on the projects that he felt passionately about. I now realise that running a film studio involved producing many films a year, managing countless staff and a huge overhead. But as an independent he had the freedom to choose his projects; there was no need to compromise and produce commercial

films that did not interest him. Father was a true independent. I later learned that *Nobody's Child* was a film that he had always wanted to make.

Founding Kuo Phone

Nobody's Child was released when Father was still very active in the film industry. The film starred child star, Josephine Siao. The film was both critically acclaimed and immensely popular at the time. When Father founded Kuo Phone Motion Picture Co, he commissioned a miniature *paifang* (traditional Chinese archway) to be built. The artisan spent months constructing it at the back of our house. When the miniature was completed, it was filmed and used for the company logo. Father set high standards; he was exacting and always strived for perfection. From what I can recall, he oversaw every detail during the filming of *Nobody's Child*.

Nobody's Child was primarily shot in a Hong Kong studio but the snow scenes were shot on location in Hokkaido, Japan. When they talked

about going there, I remember that I knew next to nothing about Japan. All I knew was that they bought lots of heavy winter clothes for the crew in preparation. They tried on clothes in our living room as they discussed shooting the snow scenes. In those days, shooting on location in Japan was rare. Naturally, it was a costly affair. After completing the shoot in Japan, they discovered that they required additional shots. In order to re-create the scenes in the studio, Father had boxes of artificial snow shipped in from Japan. It resembled the polystyrene foam particles of today. In many ways, Father was committed to his vision and willing to invest the resources.

In particular, I remember the scene in which Josephine Siao's character Xiaomei encounters Butterfly Wu's character, a rich lady who turns out to be the child's birth mother. The mother is seen on a pleasure boat, sailing down the river as her child appears on the riverbank. Father insisted on finding



修復前後
Before and after restoration

修復《苦兒流浪記》根據現存的16毫米拷貝進行，意大利L'Immagine Ritrovata電影修復工作室為該片作2K解像度掃描及電腦數碼修復，大幅度減少畫面擺動、刮痕、斑點及背景噪音等，並重現部分已溶解的畫面，最後數碼輸出2K解像度檔案及35毫米拷貝供保存及放映。

The restoration of *Nobody's Child* was conducted by L'Immagine Ritrovata Film Restoration Laboratory in Italy. The original 16mm copy was first scanned at a resolution of 2K before being digitally restored. Most of the flares, scratches, spots and background noise were subsequently removed from the digital files. Some of the frames that were in a stage of decomposition were also restored. Eventually, a 2K digital master of the film was created and 35mm positive prints were output for preservation and screening purposes.

a working vessel and refashioning it to resemble a luxury yacht.

Watching the film years later, what moves me the most is listening to Josephine Siao sing 'Mother is Great' (composed by Lau Wang-yuen, written by Li Junqing). Most children know the song, even today. It gives me great joy to know that the song originated from the film. If Father were still alive, it would have pleased him too.

But if I were asked what left the deepest impression on audiences, I would say it's Josephine Siao's performance. She was a remarkable actress even at such a tender age. In those days, there was no such thing as stunt doubles. You could see that she performed all her own stunts. Her dedication deserves praise. In terms of the scenes with the animals, they presented even more of a challenge – the crew had to do numerous takes to achieve the right effects, even with the animal trainers assisting on set.

At the time, Father actually wanted to make the sequel. It was called *Searching for Mother across Ten Thousand Miles*. The script was already completed. In the sequel, the child finds her mother and they are reunited. The project was never made. As a result, *Nobody's Child* was left with its current

ending (in which Xiaomei bids farewell to her deceased master at his gravesite before continuing on her journey).

After *Nobody's Child*, Father briefly worked with Director Chun Kim (on *The Big Circus* [1964]) and also developed several film projects. He made *The Adventure of an Orphan Boy* (1966), which was shot entirely in Taiwan. Father was particularly fond of children's films. He felt that cinema could be used as an education tool to teach children about filial piety and to establish a good moral foundation. Cinema could be both entertaining and educational. But films with an educational bent seldom did well at the box office. He had no interest in producing violent, martial arts films. It explains why a couple of his later films fared poorly at the box office. He eventually left production and took a post in Shaw Brothers' publicity department. He remained there until he retired, finally stepping away from film in his twilight years.

A Filmmaker Household

Father spent little time with us at home. He was constantly on the go. Scriptwriters and directors often came to our house for meetings, even though Yung Hwa Studios was located at Diamond Hill, far away from our

home on Prince Edward Road. When members of the crew and movie stars came to visit, Father would be at his chair smoking his pipe, much like a doctor during consultations. During this period, Linda Lin Dai, Peter Chen Ho and Yan Jun were frequent visitors to our home. Many directors kept in contact with Father in his later years, including Li Han-hsiang, King Hu, as well as Chao Lei and Chang Yang. They all left a lasting impression on me, especially King Hu. After I returned from my studies abroad, I continued to stay in contact with him. He would discuss the process of filming *A Touch of Zen* (1971) with me. I was in awe. His editing approach was considered very progressive for that era. In the end, what matters most is raw talent, not technology.

Ever since I can remember, Father was a man with high standards. His attitude had a definite influence on me. Father was still active in the film world when we came of age. You might say that I practically grew up on a film set. Father had a fondness for children's films and had a big heart. But I will always regard him as being rather strict and a strict father. The fact that I later studied filmmaking was clearly a direct result of the environment in which I was raised. (Translated by Sandy Ng) ■

《苦兒流浪記》 和朱伯伯

Nobody's
Child
and
Uncle Chu

羅卡 Law Kar



亂世苦兒和慈父

十多年前看《苦兒流浪記》（1958，1960年香港上映），至今留有印象的是蕭芳芳滿有神采的演出，和上下兩代藝人流離失所仍艱苦奮鬥、互相照顧那種真摯樸素的情愫，還有就是大風雪場面之淒厲迷離，和會演戲的一隻猴子、三條狗。今次重看修復版，聲光效果比以往更精緻自不待言，卻領會到更多的深層意義。表面是有老人、小孩、動物演出的「兒童教育故事」，卻流露著對戰後人民流離失散的感喟，寫江湖賣藝之苦與樂、師徒關係以至人和動物的感情都細緻入微，使得本片有別於一般寓言教訓的兒童片，而深具寫情寫景的真實感。相比和路迪士尼式兒童片，溫情之外更多出悲情，這是本片的微妙獨到之處。

王引是江湖賣藝人，他和芳芳既是師徒也情同父女，芳芳尋母不著卻找到了替代的慈父。風雪交加中他把皮大衣讓她穿上禦寒自己冷死這段戲，處理得並不煽情催淚，而含有把衣砵、愛和責任真傳給下代的意義。然後是芳芳在墳前拜別、和僅存的小狗再上路，讓人意識到從藝之路的艱困，習藝之外更要傳承美德。芳芳

的苦兒演出固然精彩，卻沒有蓋過王引那作為藝人／慈父的形象。中段以後尋母的主題淡出，轉而寫苦兒學藝、師傅蒙難、徒兒獨力謀生並堅守待父出獄，然後是父女相依走天涯，在風雪中完成了生命和美德的傳承，讓下代再行奮發。這彷彿是大陸流港藝人（包括本片的製編導演攝人員）對家、國、藝術、人生的感喟和想像，和在逆境中的互勵互勉。

朱伯伯和《香港影畫》

認識朱旭華老先生是上世紀六十年代中、他為邵氏創辦《香港影畫》之時。人人都尊稱他朱伯伯，初識不久我已感到他的德高望重卻又平易近人，雖年過六十，仍精力充沛，辦事認真而風趣幽默。《中國學生周報》的一群年輕「影友」雖對邵氏出品頗多微言，在他的感染下都樂意為《香港影畫》寫稿，乃至幫忙採訪、編務。他老人家樂觀積極，在我意志低沉時多所勉勵，又指點我到羅馬



王引（左）、蕭芳芳師徒相濡以沫
Wang Yin (left) and his protégée Josephine
Siao toil through thick and thin.

留學，真是慈祥的前輩。其後朱伯伯主持邵氏演員訓練班，作育了不少演藝英才。

《香港影畫》創刊初期陸離當過短時期的特約編輯，西西、亦舒、陳方、杜良媿、石琪、舒明、梁濃剛、李英豪、金炳興、簡而清，還有不少影壇文壇名家都為它供稿，文章

都有格調水準。起初幾年朱伯伯經常邀請文化、藝術、教育、社工界以及電影業各部門的專業人士座談，針對國片的種種問題發表意見。從編排設計、攝影、印刷到導演、明星、影片的形象宣傳都別出心裁，還有電影潮流新知、先進製作技術介紹，其內容風格都高出一般電影公司喉舌刊物。他主政到1978年才退休，一度移居美國。該刊則繼續出版到1980年，辦了十四年多，在芸芸電影刊物中可謂別出一格。

飽經憂患、淡然處之

然而，對於朱伯伯的從藝事跡，他對中國／香港電影的貢獻，當時我尚一無所知，要到他1988年辭世之後才逐漸領會更多。這才知道他在二十年代的上海已編寫過不少劇本，當年是個熱血青年。抗日戰爭爆發後來港，香港淪陷前進入內地後方經營戲院和發行，戰後又回港參與電影事業的重建。先後當過大中華電影公司和永華影業公司的廠長，經歷了兩間大公司的輝煌和沒落，再過渡到國泰、邵氏。

他又是位眼光獨到的製片家，曾創立國風影業公司自任出品人和製片，和永華合作拍出《金鳳》（1956），大獲好評更大破賣座紀錄，令林黛走紅。第二作《苦兒流浪記》由世界名著改編，編劇吳鐵翼、導演卜萬蒼、攝影童震、作曲劉宏遠皆一流好手。1955年開始籌備，為了得獎金星芳芳擔綱而一波三折，延至1958年始拍成，主演的王引、陳燕燕是活躍的前輩，並有早期影后胡蝶助陣。由於製作認真，要到日本拍風雪外景，加上預計不到的阻延，成本大超預算，據說投資達二十六萬港元，為一般黑白片製作的兩倍，拍成後又給積壓兩年始得發行。他也曾於談笑間偶爾透露拍製《苦兒流浪記》的艱苦，好在賣座大佳才不致血本無歸。但那時看不到影片，對此感應不深，後來才體會到《苦兒流浪記》的傑出成就和朱伯伯的苦心孤詣。到我對中國和香港電影史滿有興趣，想瞭解更多大中華、永華的經營內情和他在國泰、邵氏的工作，但朱伯伯已不在人世，無法趨前請教了。

1988年4月一個早上，我懷著沉痛心情參加朱伯伯的喪禮，舉目靈堂盡是中老年人，甚少青壯一輩。其時朱伯伯已退休多年，而邵氏片廠亦已解散，影藝界忙人出席不多可以理解，但曾受教益於他的後輩當不止座中僅見的岳華、狄龍等數人吧。尤其他的子女中有兩位兒子能繼承父業，朱家欣更在影音製作技藝上引領先行，成績驕人。我又彷彿看到朱伯伯那常在的笑容和慈祥的面影。■

羅卡，資深電影研究者，曾任香港國際電影節「香港電影回顧」及香港電影資料館節目策劃。著有《香港電影點與線》（2006）、《香港電影跨文化觀》（增訂版）（合著，2011）等。

An Ill-fated Child and Her Father

Having watched *Nobody's Child* (1960) more than ten years ago, the film had left me with an indelible impression: the spirited performance of Josephine Siao; the arduous struggles against destitution; the sincere sentiments and real love shared between two generations of vagabond performers; the mournful haze of a tragic snowstorm; as well as three canine stars and a performing monkey.

Viewing the film again today in all its remastered glory, the refined audiovisual quality aside, it is the rediscovery of new and deeper layers of meaning within the work that impresses. Through their entertaining parables for the young, an old man, a child and their performing menagerie illustrate not only the lament of those displaced by war, but embody all the pains and joys of nomadic life for travelling performers.

The profound relationships between teacher and student, man and beasts are all painstakingly crafted in a way, which transcends the ordinary children's allegory, to bring a deep sense of realism to its settings and emotions. In comparison with the typical Walt Disney film for children, what makes this work unique is its complexity of feeling, its ability to combine sorrow with all the tenderness usually portrayed.

Siao is a young, orphaned girl in search of her missing mother. Instead, she finds a father in nomadic performer, Wang Yin. The two inadvertently become both mentor-protégé and surrogate father-daughter. In the scene where Wang sacrifices himself, by wrapping Siao in his leather overcoat to keep her warm from the assaulting blizzard, the gesture is not at all an overtly sentimental one, but rather it signifies the passing of the torch from one generation to the next. This idea is reinforced by Siao bidding farewell at Wang's grave, then setting off on the road again with only the legacies and love Wang had left her, as well as their sole surviving canine companion by her side. It leaves us enlightened to the difficult roads taken in the pursuit of art; what matters is not only the honing of one's craft, but the continuation of an inherited tradition and its virtues.

Siao's exceptional portrayal of the little, orphaned girl never overshadows Wang's compassionate artist/benefactor. After the middle of the film, the quest in finding the missing mother becomes secondary, and the main narrative shifts towards Siao's apprenticeship, the troubles that befalls her mentor, followed by the survival of our determined and independent heroine, while waiting to be reunited with her incarcerated 'father'. After Wang's release, the duo essentially becomes each other's entire world. This relation culminates in the scene of a snowstorm, with the complete transference of a life's work and hopes from Wang, to be reforged in Siao at the end of their shared journey together.

The film appears to express all the sentiments for home, country, art and life, as imagined and felt by those artists who drifted into Hong Kong from the Mainland (amongst them the director, producer, cast and crew of this film), and a sense of shared camaraderie against adversity in a foreign land.

Uncle Chu and Hong Kong Movie News

I met Mr Chu Shu-hwa (aka Chu Yuk-wa) in the mid-1960s of last century. He was launching the publication, *Hong Kong Movie News*, for Shaw Brothers at the time. Everyone called him 'Uncle Chu'. After having known him for a short time, I was already taken by his modest, amiable and upstanding character. Despite being an elderly gentleman of over 60, Uncle Chu was still a vigorous man brimming with energy, who was conscientious about his work, while having a charming sense of humour.

Although a group of young movie fans from *The Chinese Student Weekly* had numerous grievances about Shaw Brothers' productions, under Mr Chu's influence however, all went on to become willing contributors for *Hong Kong Movie News*, even going so far as to help with interviews, editing and compilation for the journal. Uncle Chu was always optimistic and motivated; he never failed to be there with encouragements whenever I became despondent. In fact, he was the one who had advised me to pursue my studies abroad in Rome. A truly compassionate mentor, Uncle Chu later went on to



電影座談會：（左起）宋淇、水建彤、羅卡、張徹、朱旭華、徐訐、姚克（《香港影畫》創刊號，1966年1月）
A meeting of creative minds: (from left) Stephen Soong, Shui Jiantong, Law Kar, Chang Cheh, Chu Shu-hwa, Xu Xu, Yao Ke (*Hong Kong Movie News* launch issue, January 1966)

manage the actors' training programme at Shaw Brothers, cultivating many outstanding talents of his times.

When *Hong Kong Movie News* was first launched, Ada Loke was briefly commissioned as its editor; Xi Xi, Isabel Ni, Chan Fong, To Leung-tai, Sek Kei, Shu Ming, Leung Nung-kong, Henry Lee, Kam Ping-hing, Greenstreet Kan were amongst many luminaries of the literary and film circles, who had all contributed articles of a definite quality to the publication.

In the early years, Uncle Chu often invited a diversity of professionals across cultural, artistic, educational, social welfare sectors, as well as those in the film industry itself for discussions, seeking out their opinions on various issues faced by Hong Kong and Taiwan cinema.

From layout and design, photography to printing, publicity and marketing of films, directors and actors, it was all done with ingenuity and finesse; insider updates of film trends or the introduction of advanced production technologies, the journal's contents and styling were all superior to any other film studio's mouthpiece publication. Uncle Chu managed the operation till 1978, when he retired and migrated to the United States afterwards. The journal thrived on well until 1980 lasting a total of 14 years, an outstanding feat amongst the innumerable film journals ever made.

Having Suffered is to Take Things Lightly

I had very little idea at the time about Uncle Chu's professional achievements, and his enormous contribution to both Chinese and Hong Kong cinema. It wasn't until after his passing in 1988 that I began to slowly comprehend the magnitudes of what that meant. I learned that during the 1920s in Shanghai, Mr Chu was already a passionate young screenwriter, who

had many scripts behind him. After the war against Japan broke out, he arrived in Hong Kong, but returned to the hinterland of China before the fall of Hong Kong to Japanese occupation, where he began operating cinemas and working in film distribution. After the war ended, he returned to Hong Kong to help rebuild its movie industry. He was the studio chief at Great China, and after that at Yung Hwa, where he experienced the rise and fall of both enterprises, before transitioning to Cathay and Shaw Brothers. Mr Chu was also a visionary producer. He founded Kuo Phone as producer. *Golden Phoenix* (1956), a co-production he made with Yung Hwa, was a tremendous hit that broke box-office records, and made Linda Lin Dai a star.

His follow-up venture was *Nobody's Child*, an adaptation of a world classic, with an illustrious crew that included screenwriter Wu Tieyi, director Bu Wancang, cinematographer Tong Zhen, composer Lau Wang-yuen. Pre-production began in 1955, but the casting of award-winning child star, Josephine Siao, to headline the film created many turns and delays. Shooting finally wrapped at the start of 1958; the film starred veterans Wang Yin and Chen Yanyan, with a special cameo by established leading lady, Butterfly Wu, in a supporting role. The serious production values and shooting of the blizzard scene on location in Japan added many unexpected delays, which resulted in the production going painfully over-budget. It was reported that investment in the film went up to HK\$260,000, almost double that of the average black-and-white production at the time, and the film's release was then pushed back for another two years.

Uncle Chu had at times revealed in passing the struggles of producing

Nobody's Child, joking that the film's immense success had luckily saved him from bankruptcy. I had not watched the movie at the time and could not fully appreciate this anecdote; it was not until later that I fully understood the outstanding achievements of *Nobody's Child* and Uncle Chu's painstaking efforts. As I became increasingly interested in the history of cinema in China and Hong Kong, I wanted to learn more about the inner workings of Great China and Yung Hwa, to comprehend Uncle Chu's work with Cathay and Shaw Brothers. However, by this time he was no longer with us, and all these questions, lost on me in my youth, will forever be left unanswered.

An April morning in 1988, I carried a heavy heart to Uncle Chu's funeral, I found myself surrounded in a hall full of middle-aged and elderly people, with little of the younger generation to be seen. In fact by then, Uncle Chu had already been retired for years, with the dissolution of Shaw Brothers, and the conflicting schedules of in-demand industry professionals, I could imagine many unwitting absentees that day. However, amongst those who had benefitted under his tutelage, only Elliot Yueh Hua and Ti Lung were present. Fortunately, Mr Chu has two sons to carry on his legacies; one of them, John Chu, is a now running a reputable production house best known for its achievements in special effects. And in some fleeting moments, I seem to find Uncle Chu's smile and compassionate countenance again. (Co-translated by Cindi Chwang & Hayli Chwang) ■

Law Kar is a seasoned film scholar. He was formerly Programmer of the Hong Kong International Film Festival in charge of the Hong Kong Cinema Retrospective section, as well as Programmer of the Hong Kong Film Archive. His publications include *Hong Kong Cinema: A Cross-Cultural View (Revised Edition)* (co-author, 2011), etc.

我對 胡金銓大師的 永遠懷念

Cherishing Moments with Master King Hu

沙榮峰 Sha Yung-fong



1969年3月，日本松竹公司社長城戶四郎（左）由胡金銓（中）和沙榮峰陪同參觀國際製片廠、《俠女》街道外搭景及各項設施。Japan's Shochiku Co president Kido Shiro (left) accompanied by King Hu (middle) and Sha Yung-fong on a tour through the International Film Studio, street sets from *A Touch of Zen*, and other facilities in March, 1969.

夢裡常見胡大師

我離開台灣很多年了，聯邦影業有限公司也早已成為歷史，可是我仍常在夢裡出現「聯邦」的情景。一夢想到聯邦，就一定會有胡金銓導演帶領我們一起工作、一起談電影的情況，尤其是1965年胡大師金銓離開邵氏，悄悄的來到台灣，加入聯邦的那一年，那一年改變胡金銓的一生，也改變了聯邦。

當時，胡金銓剛拍完《大醉俠》（1966）的鏡頭，與邵氏合約期滿，但邵氏一直認為胡大師還欠邵氏六部戲，雙方關係搞得非常不愉快，因此胡大師悄悄的離開邵氏。聯邦看出邵逸夫不滿小胡的工作進度太慢，胡大師在邵氏受盡委屈，早就料到有一天，因為胡導演在邵氏期間，聯邦駐港代表張陶然兄就常與胡導演秘密見面，聊聊國語片的未來發展前途與遠景，並把我的構想及做法告訴胡導演：「港台電影界傳統的大明星制度必須改變，要有培養新人的毅力，這樣才能節省大明星的巨額酬金，移作製片預算，以質制量，一定能拍出優良影片，開創新的製片里程。」其實這時聯邦已在建大滴製片廠（已完成地下給水管道及片廠的八米道路，《龍門客棧》〔1967，香港1968年上映〕拍外景時，在廠內建造臨時大廠

棚，搭建《龍》片內景。）未來的製作方針則以達到國際水準為目標，我們早就下定決心，要率領國片界進軍國際影展，先以法國康城影展為第一目標，其次要奪取美國奧斯卡金像獎為最終目標。我誠懇的邀請胡導演加入聯邦，帶領我們達成未來的夢想，我的構想獲得胡導演的讚賞，他也頗有同感，表示要讓他考慮後再給我回覆。

胡導演經過慎重的考慮後，答允我的邀請，終於1966年8月15日親自執筆繕寫合約，在港簽訂為期兩年的合約，在他未到台北之前，雙方嚴守秘密。

帶領我們一起工作

胡導演來台後，接任聯邦公司製片經理，隨即展開一連串工作，成立製片部、招考新人。當時邀請名作家徐訏，新銳導演李行、宋存壽、楊世慶，聯邦製片廠副廠長華慧英等一起組成考選團，胡金銓自任主考官。經過初試、複試、試鏡等程序，錄取了徐楓、上官靈鳳、韓湘琴、嚴菊菊、楊夢華、趙瑛瑛等六位女生；石雋、田鵬、白鷹、齊偉、萬重山、文天等六位男生，隨後又進行一連串的在職訓練，為期四個月，最後作精神講話，談職業道德和做人處世的道

理，要改善電影圈不良的習氣等等。一位演員從培養到成名，電影公司所付出的代價無法估計，但有些同業等你培養他成名，就乘機以重金挖角，造成演員心動，與公司發生合約糾紛，為此許多公司不願培育新人。不過聯邦的新人，大部分都顧及職業道德，信守合約，與公司相處融洽，這是我感到最欣慰的。而在公司培育的新人中，日後成為最著名的演員是徐楓和石雋兩位，視為聯邦之寶。在聯邦公司的六年合約期間，徐楓僅僅主演了《俠女》（1970，香港1971年上映）和《龍城十日》（1970）兩部戲^{編按}，石雋則主演了《龍門客棧》、《俠女》、《烈火》（1970）、《龍城十日》四部戲，公司並沒有把他們當作搖錢樹來大量安排演出。

胡導演在拍《龍門客棧》及《俠女》期間，雖然遭遇到非常嚴重的打擊與無數的困難，但他拍片嚴肅、認真、親力親為、不怕吃苦，親自勘查外景，畫素描，拍攝時親自畫出分鏡表，當時國片影壇中像他這種圖文並茂的分鏡表，並不多見。胡導演事事要求完美，他對影片的畫面、色彩、音響，乃至對白，每件道具、服裝的細節都有要求，一定要做到完美為止。



1980年參加國家建設研究會文化組會議：(前排左起)邵逸夫、鄧文懷、沙榮峰、童月娟、胡金銓、文建會主委陳奇祿、李行及(後排)張永祥
At the Council for Cultural Affairs conference in 1980: (front row, from left) Run Run Shaw, Raymond Chow, Sha Yung-fong, Tong Yuejuan, King Hu, Council for Cultural Affairs chairman Chen Chi-lu, Li Hsing and (back row) Chang Yung-hsiang



(左起)沙榮峰、張大千伉儷、胡金銓在1970年觀賞《俠女》後合照
(From left) Sha Yung-fong, Zhang Daqian and his wife, King Hu posing together after watching *A Touch of Zen* in 1970.

酷愛京劇化為武俠片動作

胡導演親自編寫劇本，如《大醉俠》、《龍門客棧》、《俠女》等都非常出色，他尤其擅長獨到的剪接和美術，在武俠動作片中，將他的特長都發揮到了頂峰。胡導演鍾情武俠動作片，跟他個人鑽研明史，酷愛《聊齋誌異》等古典文學作品和京劇藝術有關，如《龍門客棧》中的獨特配音，就是來自京劇鑼鼓的靈感。

胡導演對導演藝術有他獨特看法，他說：「我覺得對電影而言，主題不要緊，故事的好壞和主題都不足以影響一部電影，電影最重要的仍是表現的技巧。」

2005年是中國電影誕生百年之慶，第二十四屆香港電影金像獎在頒獎典禮的同時舉辦「中國電影100年經典名片選」的紀念活動，邀請學者、影評人、電影專家等一百人組成評選委員會，選出一百部最佳華語片。評選結果胡金銓為聯邦導演的《龍門客棧》名列第七，《俠女》選為第九名，是難得的成就，胡導演讓我們子子孫孫永遠記得：他為台灣聯邦公司編導過中國電影史上十名之內的經典名片兩部。這使台灣聯邦公司對中國電影歷史作出不朽的貢獻。

歇業代價與最高榮譽

說到《俠女》的「大製作」與國際性的榮耀也都是空前的，在1975年榮獲第二十八屆法國康城影展「高等技術委員會大獎」(Grand prix de la commission supérieure technique)，實現我們當年進軍康城影展的雄心，美夢成真。多年以後，李安導演曾觀賞了聯邦公司籌備拍攝《俠女》時，

在大滴製片廠上特別建造的那一座非常講究的永久性古裝戲外搭景，佔地數千坪，雖說是搭景，其實是建造一座古代的城鎮，在台灣的片廠這還是第一次有那麼講究的外搭景。其中包括古城樓、

城堡、鐘樓、鼓樓、將軍府、後花園、水榭、亭台、酒樓、茶館、

染坊、廟宇、銀樓、布莊、商號、縣衙、大街小巷、大院小宅、塞北風光、江南小景、牌坊等等，還有街道數條，總長度有六百多公尺，費時一年多才完成。

這座古城，小到做門窗、家具時，一般影片均以油漆控制其新舊，唯有聯邦公司在胡導演的要求下，先用噴槍噴火燒焦木材的表面，再用砂子磨光，一次又一次的重覆，令它看起來真如同百年前的古宅。《俠女》的將軍府及水榭諸多角落，不僅雕刻師的工藝確實精美，拍攝時又放煙製造氣氛，仿如鬼魅真的出現。由於外景場地雜草叢生，遂移植蘆葦，但拍攝時經數萬支燈光照射，蘆葦兩三天就見枯萎，如此一再補植，當地的蘆葦都被移植光光，連芒草都用光，導演還是不肯馬虎的用佈景替代。後來攝影師華慧英想出了一個歪主意，重新種植芒草、蘆葦，等到來年開花時再拍，當時認為此議只是玩笑話，不料胡導演真的採行，花一年時間讓

蘆葦重新生長，其間先拍其他場景及出外景，像這樣子的拍攝認真，使

《俠女》的拍攝期前後橫跨了五個年頭，股東們不免抱怨，但作為負責人的我，必須眼光放遠，並要顧全當年我們的理想與進軍國際康城影展的雄心，故一面安撫股東，一面繼續支持胡導演完成《俠女》，結果夢想成真，但亦導致了聯邦公司日後提早匆促結束製片的命運。

1978年，胡金銓大師因《俠女》的成就當選當年世界五大名導演之一，這項由英國「國際電影指南」(類似年鑑)評選出的年度世界五大導演歷史悠久，過去當選過的，東方導演只有黑澤明，可見聯邦深具國際影響力，兩岸三地的大導演能入選者微乎其微，胡金銓卻是第一位入選的華人導演，可證實胡大師的非凡成就，在中國影壇，可穩坐第一把交椅。本人有幸能成為胡大師當時在影壇發光發熱的合作夥伴，深感與有榮焉，也成為我這一生永遠的懷念。

編按：徐楓在《龍門客棧》客串演出一角。

沙榮峰，台灣著名電影家，為聯邦影業公司創辦人之一，亦與香港影壇淵源深厚，並曾支持李翰祥導演的國聯影業有限公司在台攝製電影。

本文圖片原載「電影家系列3」：《沙榮峰回憶錄暨圖文資料彙編》(台北電影資料館，2006)，由沙榮峰先生、台北電影資料館提供，特此致謝。

English translation in e-Newsletter



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話說金銓的畫中傳奇

A Director Who Draws

在胡金銓導演誕生八十周年的2012年期間，世界多地先後舉辦回顧展，紀念這位成就超卓的電影大師。本館主辦的胡金銓回顧展，於去年底開幕，「俠影禪章——話說金銓」既全展胡金銓導演作品，又選映他當導演前演出的電影。「胡畫·一通——胡金銓畫中傳奇」展覽蒙台北電影資料館、美國胡金銓基金會及本地收藏家的支持，展出其手繪動畫設計稿、漫畫、水墨畫、書法，讓觀眾一睹胡導的藝術才華。12月14日開幕當日，應邀蒞臨或專程來港的嘉賓濟濟一堂，在雅緻的展場內，細味胡導筆下展現的人情。

In honour of the late master director King Hu who would have otherwise turned 80 in 2012, the HKFA presents a film programme and an exhibition titled 'Zen and Sensibility: Legend in King Hu's Drawings'. The latter sheds light on the director's multiple achievements as an artist, including his hand-drawn animation sketches, comics, ink paintings and calligraphy.

At the opening ceremony dated 14 December, guests from various disciplines gathered together to celebrate this part of King Hu's legacy that is lesser-known to the world.

- 1 向胡金銓致敬！（左起）本館館長林覺聲、康文署總經理（電影及文化交流）彭惠蓮、尊子、吳明才、馮毓嵩、露絲瑪莉丹農、鍾玲教授、胡維堯、鄒文懷、石雋、費明儀、張西美、張同祖
Toast to Master Hu! (From left) Richie Lam, Head of HKFA; Maggie Pang, Chief Manager (Film & Cultural Exchange), LCSD; Zunzi; Ng Ming-choi; Fung Yuk-sung; Rosemary Danon; Prof Chung Ling; Wu Wai-yiu; Raymond Chow; Shih Chun; Barbara Fei; Edith Cheung; Joe Cheung
- 2 （左起）胡導姪女胡維堯、石雋、羅卡
(From left) Wu Wai-yiu, King Hu's niece; Shih Chun; Law Kar
- 3 美國胡金銓基金會代表露絲瑪莉丹農專程來港
Rosemary Danon from the King Hu Foundation USA
- 4 馮毓嵩老師慷慨借出珍藏畫作展出
Fung Yuk-sung has kindly loaned us his private collection for display.

- 5 鄒文懷（左）與林覺聲欣賞展覽
Raymond Chow (left) and Richie Lam
- 6 鄒文懷伉儷及女兒鄒重珩（右二至四）與彭惠蓮（左一）、林覺聲（右一）
(From 2nd right to left) Mr and Mrs Raymond Chow, their daughter Roberta Chin, with Maggie Pang (1st left) and Richie Lam (1st right)
- 7 徐克導演為節目題字
Programme title calligraphy by director Tsui Hark
- 8 政治漫畫區邀得尊子構思展場設計
The political cartoons section is designed by famed cartoonist Zunzi.
- 9 展出《張羽煮海》手繪動畫設計稿
Production sketches for animation, *Zhang Yu Boils the Sea*

胡金銓導演在《笑傲江湖》拍攝現場
Director King Hu on the set of *Swordsman*.



漫談金銓 All about King Hu



1&2 講者展示豐富的文物
A fine selection of film props paraded at the seminar.

3 《笑傲江湖》帽子工作室
Production workshop of the headgear used in *Swordsman*.

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「胡導服飾佈景美學」 1月13日的座談會上，曾於《笑傲江湖》（1990）中為胡導任服裝指導的張西美女士，帶同當年所用的戲服、特製的帽子、資料圖冊等文物，與觀眾分享當年拍攝的經驗。胡導對服裝的要求甚高，鏡頭前每位角色，其襟帶冠服、煙壺錦囊，皆有考究，盡顯胡導處事嚴謹與學問淵博。而一些幕後趣聞與秘辛，亦聽得觀眾興味盎然，意猶未盡。

'The Aesthetics of King Hu's Costumes and Sets' Guest speaker Edith Cheung, Costume Director of King Hu's *Swordsman* (1990), brought to the 13 January seminar part of the wardrobe and props used in the film. A well-informed professional who set high standards, King Hu paid scrupulous attention to every single prop his characters used. Cheung also shared with audiences some interesting tidbits behind the scenes.



「漫談胡金銓的畫中傳奇」 12月16日的座談會上，曾與胡金銓合製《張羽煮海》的動畫導演馮毓嵩（中），細訴回憶種種，及從其作品中探討胡導的藝術造詣與內涵思想。《笑傲江湖》（1990）編劇之一的紀陶（右），詳述胡導在佈景、人物造型、服裝道具等各電影細節上均一絲不苟。資深影評人羅卡（左）則從胡導的文學、藝術涵養方面闡釋他如何將入世、出世的思想融入電影作品中。

'Essence of King Hu's Drawings' At the 16 December seminar, animation director Fung Yuk-sung (middle), who worked with King Hu on *The Boiling Sea*, spoke on the essence of Hu's cinema. Keeto Lam (right), one of the screenwriters of *Swordsman*, said there was no detail too small for Hu who would get hands-on with every aspect of the production. Seasoned critic Law Kar (left) analysed how Hu, a scholarly director with vast knowledge in literature and the arts, invested his works with both the worldly and the other-worldly.

「金銓演戲經」 除了儒雅的文人氣息，胡導聰慧活潑、爽朗豪邁的氣概，造就了一位可塑性極高的性格演員。1月19日，影評人登徒（右）及卓男（本館節目策劃王麗明）一同分析胡氏的演技。由於外型所限，胡氏多演間角或配角，但演出富有節奏感，更擅於在一些情節的微細處予以潤飾，為平淡的劇情起了點睛的作用，達到搶戲而不突兀的效果。對京劇的鍾愛，令他扮演的丑角格外靈巧生動；他在《畸人艷婦》（1960）中擔綱，渾然忘我，令人動容。

'King Hu's Acting' In addition to his scholarly traits, Director King Hu was also a quick-thinking, high-spirited man cut out for acting. On 19 January, film critics Thomas Shin (right) and Cecilia Wong (also HKFA Programmer) looked at Hu's varied talent as a character actor. Despite being cast in supporting roles most of the time, Hu boasted a strikingly strong sense of rhythm and was able to add a fine touch to his otherwise uninteresting parts, with which he often managed to steal the limelight without appearing intrusive. His keen interest in Beijing opera also made his comedic roles all the more endearing. Of his acting credits, his intimate and selfless portrayal as an offensively ugly husband in *The Deformed* (1960) is one of his most memorable screen images.



「話說胡金銓」 1月3日由香港電影評論學會統籌的星巴克講座中，資深影評人紀陶（左）闡釋胡金銓作品中的「俠」與「禪」的涵意，鳳毛（右）則大談《山中傳奇》（1979）、《大輪迴》（1983）等作品中的構圖與電影美學。



'King Hu's Film Aesthetics' On 3 January, Keeto Lam (left) talked about the qualities of chivalry and zen in King Hu's works, while William Cheung (right) expounded on the aesthetics of *Legend of the Mountain* (1979) and *The Wheel of Life* (1983) at the Sai Yee Street Starbucks.

柏布斯特驚世之作

G.W. Pabst: An Underrated Auteur

「修復珍藏」系列在去年底以德國默片大師柏布斯特的作品為題，放映由「無聲電影女神」路易絲布魯克斯主演的《潘朵拉的盒子》(1929)和《墮落少女日記》(1929)。特別應邀演出的藝術家黃仁達及友人，作出了非常精彩的現場音樂伴奏，觀眾不禁再三表示欣賞。

資深影評人李焯桃(左)在11月4日《潘朵拉的盒子》映後談中盛讚影片劇力很強、奇情又富張力，令人透不過氣，可見導演功力。他析述柏布斯特過往不及費立茲朗、茂瑙知名，大抵由於他的電影多含有三級(現在用語)內容，常遭電檢處剪去不少部分，影片在上映時未被重視，直至五十年代被有心人推崇，始得到重新評價，叫世人驚為天人。至於路易絲布魯克斯這位不懂德語的美國演員，她自然而然的豐富表情及不自覺癡倒眾生的魅力，令她成為二十世紀的一個icon(潮流偶像)。座談中並播放多段比較修復前後的片段，讓觀眾了解這個合法國、捷克及俄羅斯三地拷貝整合而成的版本，是如何修復過來的。

12月2日的《墮落少女日記》映後談由黃淑嫻博士主講。電影改編自瑪格麗特波瑪暢銷小說《The Diary of a Lost Girl》，黃淑嫻認為從小說濃縮而成的電影中，描寫人物性格較象徵性及單一，幾個大轉折場面的敘事手法顯得欠說服力。同時，她也讚賞柏布斯特的導技，電影場面吸引，路易絲的演繹精彩，而電影中的服裝設計及運用亦相當成功，充分表現女主角的獨特性格。



Before the year's end, the HKFA featured *Pandora's Box* (1929) and *Diary of a Lost Girl* (1929) by German silent film master, G.W. Pabst. Both vehicles for American diva Louise Brooks, these

silent classics graced the screen again with live accompaniment performed by Wong Yan-kwai and friends.

After the 4 November screening of *Pandora's Box*, seasoned film critic Li Cheuk-to (left) spoke highly of the film for its dramatic pull and the director's finesse. Pabst's relative obscurity compared to Fritz Lang and F.W. Murnau is due to the fact that his movies, often a bold take on touchy subjects, suffered heavy cuts upon initial release. His works were given a new lease of life later in the 1950s, when they were brought to the world's attention by some connoisseurs.

At the seminar, several scenes were played for a before-and-after restoration comparison to let audiences know how the current cut, which consists of separate prints from France, Czech Republic and Russia, was put together.

On 2 December after the screening of *Diary of a Lost Girl*, Dr Mary Wong introduced the original novel by Margarete Böhme. In Dr Wong's opinion, the protagonist in the film adaptation appears to be thinly sketched and single-faceted; much of the essence is lost and the narrative appears weak during some major transitions in the plot. On the other hand, Pabst's directorial skill, the overall mise-en-scène and Louise Brooks' performance are nonetheless impressive. The very well-made costume, she said, gives Brooks an edge that sets her apart.

香港粵劇電影的「女扮男裝」 When Girls are Boys



響應「粵劇日2012」節目由文化評論人洛楓客席策劃，除了放映電影，並於11月25日舉行「香港粵劇電影的『女扮男裝』」座談會，由洛楓(左)和劇評人張敏慧主講。會內二人分析任姐、梁無相和梅艷芳在幾部戲曲、武俠、時裝片中女扮男裝的形態。洛楓認為當情節涉及情慾畫面時，以女生扮演男角便不會顯得猥瑣，易於被觀眾接受。至於任姐女扮男裝的特質，張敏慧認為以《桃花仙子》(1958)中一句曲詞「面帶風流心帶痴」來形容任姐最為貼切不過。

'Male Impersonation in Hong Kong Cinema' was our contributing programme to the Cantonese Opera Day 2012. At the 'Cross-dressing in Cantonese Opera Films' seminar on 25 November, guest curator Natalia Chan (left) and Chinese opera critic Cheung Man-wai examined

how notable actresses, namely Yam Kim-fai, Leung Mo-sheung and Anita Mui, blurred the gender line in a range of films from opera to martial arts to contemporary fare. A major point raised by Natalia Chan is the 'cleansing effect' of male impersonation when it comes to love scenes: the male character is thus freed of any lustful association and the audience as a result find him more readily embraceable. As for the legendary Yam Kim-fai, Cheung Man-wai said her charm can be summed up by this line from her vehicle *The Peach Blossom Fairy* (1958): 'A dapper, debonair visage with a love-laden heart.'



巡遊：無形存在的 日本媒體藝術

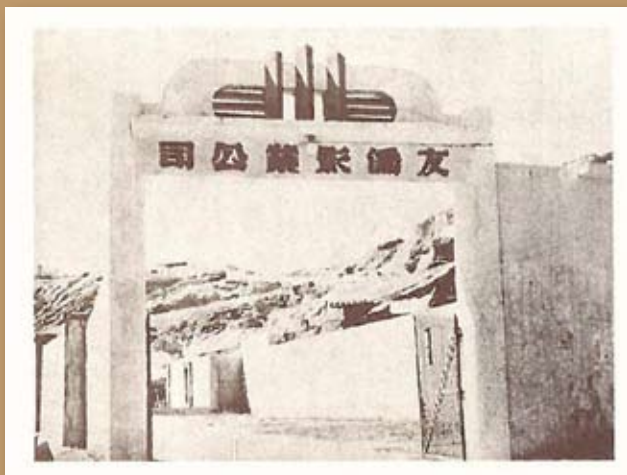
Parade: Invisibles in Japanese Media Arts

日本新媒體動漫藝術展每年在不同國家地區舉行，去年12月，「巡遊：無形存在的日本媒體藝術」節目來到香港，內容包括動畫電影放映、展覽、藝術家對談及研討會等。本館為支持單位之一，節目日本代表特地到訪：(前排左起)本館經理孫毅思(行政及場地管理)、侯韻旋(搜集)、節目負責人日本文化廳長官近藤誠一、真住貴子、本館副經理徐偉斌(樓宇管理)；(後排左起)三浦牧人、矢部俊男



The Japan Media Arts Festival takes place in a different country each year, and Hong Kong was selected as the venue for 2012. Titled 'Parade: Invisibles in Japanese Media Arts', the Festival was held this past December, featuring animation screenings, exhibition, artist talks and symposiums.

As one of the supporting organisations, the HKFA greeted the programme representatives from Japan. (Front row, from left) Alex Suen, HKFA Manager (Administration & Venue); Wendy Hau, HKFA Manager (Acquisition); Kondo Seiichi, Programme Manager cum Commissioner for the Cultural Affairs; Masumi Takako; Horus Tsui, HKFA Assistant Manager (Building Management); (back row, from left) Miura Makito, Yabe Toshio



與蔣銘全先生的 因緣際會

An Encounter with Mr Chang Ming-chuen

陳彩玉 Priscilla Chan

行文之時，畫面一幕一幕的重現，雖然是大半年前的事，可是開心事總是難忘的。

2012年6月，我們收到蔣銘全先生（蔣伯伯）的親屬馬東成先生的來電，說蔣伯伯有一批上世紀四、五十年代的相片及劇本，他相信這些資料可以豐富我們的館藏。我們便抓住這個機緣，在馬先生的安排下到蔣伯伯的家見面，緣份就由此開始。

蔣伯伯憶述他參與電影工作，緣起自梅友卓因演員妻子曹綺文及妻舅曹達華的關係萌起投資片場的念頭，而蔣伯伯的表兄是梅友卓的朋友，便在其引薦下，於1947年加入友僑片場當總務，廠長就是曹達華。友僑片場位於九龍城侯王廟西北面，毗連世光、國家兩片場，佔地約四萬呎，共有兩個攝影廠，分別拍攝粵語片及國語片。粵語片場主要供友僑影業公司及文華影業公司使用，國語片場則多數租借給其他電影公司。除了當片場總務，蔣伯伯也有參與友僑公司及文華公司的幕後工作，最初當導演胡鵬及任彭年的場記，後晉升副導，更在曹達華的邀請下開始編劇。蔣伯伯喜歡看武俠小說，第一部編劇的作品

便是《七劍十三俠》（上、下集）（1949），筆名蔣金名，由於票房理想，他的編劇歲月也就自此開展。蔣伯伯記得當年寫一部電影劇本的酬金約二百元，加上當片場總務的月薪，住片場宿舍的他，生活相當寬裕呢。

六十年前的往事，蔣伯伯如數家珍般向我們一一道來。例如1948年11月19日晚上，曹綺文才跟他們大夥工作人員吃過夜宵，翌日卻被發現於睡夢中離世，毫無先兆，拍攝中的《生死纏綿》（1949）只好由「替身」完成。1952年，友僑的國語片廠正在拍攝由周曼華演出的電影，由於電燈耗電太強，電線短路失火，國語片廠一夜之間化為灰燼，梅友卓於香港的電影事業因之放緩，蔣伯伯兼替曹達華管理深水埗北河街的皇宮戲院至1953年，後改到粉嶺營商。

與蔣伯伯第一次見面，他與蔣伯母已熱心地展示他們珍藏了六十多年的照片，並巨細無遺地講述每張照片背後的故事。這批照片，大部分是蔣伯伯當年善用剩餘的電影菲林拍攝的。

自去年6月起，蔣伯伯共捐贈了三批電影資料給我們，包括過百張照片及《七劍十三俠》（上集）、《七劍十三俠》（三、四集）（1949-50）^{編按}、《火燒平陽城》（1950）三

部劇本。感謝蔣伯伯及蔣伯母用心保存並慷慨捐贈這批資料，讓它們不致佚失。

機緣是可一不可再的，更難得的是抓住後，那種與不同的人或物相遇所產生的認同、尊重及共鳴，情感昇華，最是難能可貴。■

^{編按}：根據報章上映廣告資料，第三集於1949年12月30日上映，第四集則於1950年1月5日上映。

陳彩玉為香港電影資料館電影搜集主任

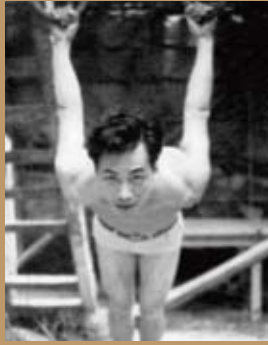
English translation in e-Newsletter



2012年攝於蔣家：蔣銘全（中）、妻子黃綺雯與馬東成
At Uncle Chang's home in 2012: Chang Ming-chuen (middle), his wife Wong Yi-man, and Ma Tung-shing



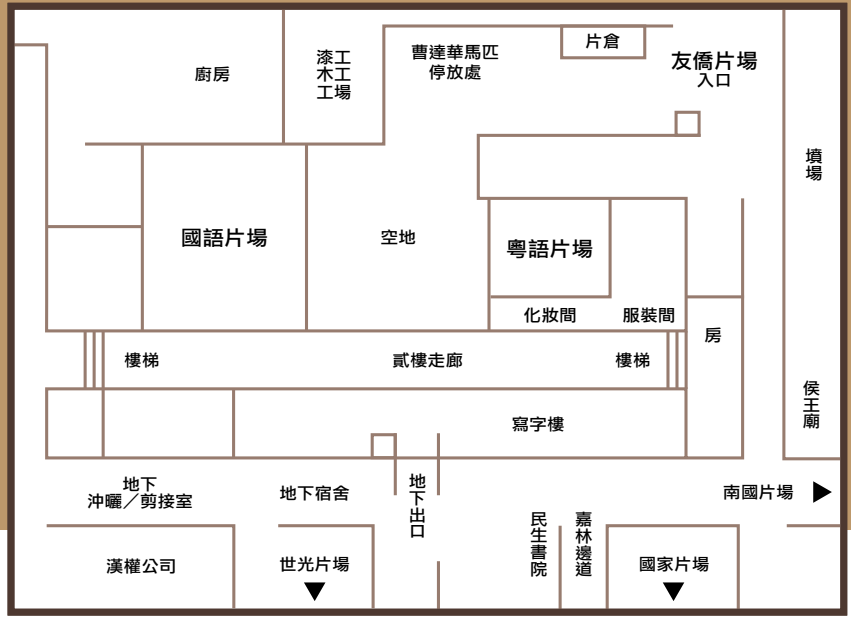
我（倆）在友僑
Days at the Youqiao Film Studios



蔣伯伯珍藏
Some of Uncle Chang's treasures

- 1 從影前的少女林黛
The teenage Linda Lin Dai prior to her screen debut
- 2 少壯曹達華
Tso Tat-wah in his prime

1 | 2



友僑片場平面圖 (根據蔣金銘記憶所繪)
Location map of the Yaoqiao Studios reproduced according to what Uncle Chang recalls.

友僑片場掠影
Snapshots inside Youqiao



3	4	5	6	7
8	9			

- 3 片倉 Film vaults
- 4 地下是宿舍，樓上是辦公室
Above the G/F dormitory was the office.
- 5 錄音室 Recording studio
- 6 攝影機 Movie camera
- 7 印片機 Film processor
- 8 佈景前 Posing in front of the set
- 9 宿舍內 Inside the dormitory

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羅海珊女士
羅祖先生
蘇章愷先生

本館特此致謝! Thank you!

懷念陳楚蕙

——回顧香港一代
「潮劇小生王」的銀壇足跡

In Remembrance of Chen Chuhui:
The Cinematic Career of a
Chaozhou Opera Supreme Divo

吳君玉 May Ng



有「潮劇小生王」美譽的陳楚蕙，是香港土生土長的著名潮劇女小生，1956年年僅十三歲便正式登台演戲。五、六十年代隨著香港掀起拍攝潮劇電影的熱潮，陳楚蕙於1960年開始「劇影雙棲」，短短數年間主演了五十多部潮劇電影，佔總數約一百六十部的三分之一。陳楚蕙以小生應工，在銀幕上塑造了多個令人津津樂道的角色，不但風靡海內外萬千戲迷，更為潮劇藝術留下珍貴的聲影紀錄。



陳楚蕙在訪問中笑談她的潮劇藝術人生，攝於2012年
Chen Chuhui looking back on her career in Chaozhou opera at the 2012 interview.

六十年代中潮語電影式微，陳楚蕙自此踏上到外地演出的征途，由於她早已憑風行海外的電影飲譽東南亞，赴外地登台更引起哄動，旋即成為家喻戶曉的潮劇名伶。七十年代她為專心照顧家庭，退隱了一段時間，其後於1980年復出，1990年她又自組楚蕙潮劇團，活躍海內外，曾與國內多個潮劇團合作演出，多年來對發揚潮劇藝術、扶掖後進不遺餘力。去年九月，她雖抱恙仍堅持親往廣東汕頭市「第四屆潮劇節」演出，對藝術的熱誠可見一斑。令人哀痛的是，陳楚蕙不幸於去年10月23日與世長辭，享年69歲。本文將回顧陳楚蕙的從影經過，及其精彩多變的銀幕英姿，以表達對陳女士的敬意和懷念。¹

學藝從影 星途璀璨

陳楚蕙，原名陳玉真，原籍廣東潮汕普寧，1943年生於香港，1953年考進新天彩潮劇團，開始跟隨張木津先生學習潮劇唱工、做手，亦兼習紙影戲，同期拜張師門下的還有專工旦角的鄭楚香。學藝三年後，於1956年正式登台演出其首作《雌雄劍》。其後由於散居東南亞一帶的潮僑人數眾多，片商把握商機，將國、粵，甚至廈門語歌唱片配上潮語放映，頗受歡迎，於是潮劇戲班演員、樂師就成為這批電影的幕後唱奏者，陳楚蕙亦一度為粵語片中的任劍輝、羅劍郎、林家聲等人配唱潮曲，歷時一年多。² 陳楚蕙亦坦言這期間對這些粵劇名伶的觀摩，對她日後從影時揣摩演技具有啟發作用。³ 亦可能基於此，她拍電影時很早便能拿捏到銀幕演出的尺寸，而不會出現過分舞台化的流弊。

香港首部潮語電影是1955年鮑江影業公司出品的《王金龍》，其後香港接續有十多部潮語片面世，大部分是加插數支歌曲的古裝片，拍成後發行至星、馬、泰、越等地上映，當中有些亦有在香港上映。但潮語電影要到1960年才真正蓬勃起來，是年5月廣東潮劇院蒞港演出了《陳三五

娘》、《蘇六娘》、《掃窗會》等劇目，不但在香港掀起狂熱，其美名亦遠播東南亞，加上由國內潮劇演員主演的電影《蘇六娘》（1960）在星馬大受歡迎，拍攝潮劇電影熱潮因此興起⁴，新天彩潮劇團成為本地製片商羅致合作拍片的對象。劇團一手包辦幕後台前不同崗位：團長張木津為中流砥柱，擔任音樂領導和作曲的工作，帶領一眾樂師擔任伴奏，其徒弟陳楚蕙、鄭楚香，及劇團的主要演員張應炎亦躍登銀幕。

陳楚蕙的首部電影作品為潮聯影業公司出品，1960年9月在泰國首映的《後母心》。據戲橋稱，該片是改編自中正順劇團的傳統名劇《洪乃武冒名洞房》。陳楚蕙飾演遭後母迫害的男主角洪乃文，鄭楚香擔任女主角，並由演過多部潮語片、當時已薄有名氣的何亦曾飾演文弟乃武，算是以老手帶新人的配搭上陣。這部電影一直未見製成影碟流通市面，年前本館喜獲香港無線電視廣播有限公司捐贈一批電影拷貝，此片為其中之一。去年陳楚蕙蒞臨本館接受第二次口述歷史訪問時，筆者曾將此「好消息」相告，豈料她聞言未見雀躍，反而認為自己當時演技過於稚嫩，不樂見此

《劉章下山》(1963): 父子天牢相認一幕劇力萬鈞, 陳楚蕙(前排左)和張應炎(前排右)相互輝映
Prince Lau Chiang (1963): Chen Chuhui (kneeling) and Zhang Yingyan (chained) during their emotional reunion in the prison as the unwitting father and son finally recognise each other.



雌雄莫辨的《潮州女狀元》(1962): 狀元(右, 鄭楚香)其實是女兒身, 戴上鳳冠的可不是喬裝的情郎(陳楚蕙)
All mixed up in *Number One Female Scholar from Chaozhou* (1962): The scholar by Zheng Chuxiang (right) is actually a she, whereas the bride is one of Chen Chuhui's turns of double-cross-dressing.

作品再現人前。

陳楚蕙的第二部電影作品是鮑英影業公司出品的《蘆林會》(又名《空門賢媳》, 1960), 由當時新天彩另一小生張應炎與來自泰國的曾珊鳳擔任男、女主角, 陳楚蕙客串漁家女一角, 唱了兩支曲, 還表演身子隨扁舟晃動不定的身段, 是她唯一一部演女角的電影(後來她曾在《潮州女狀元》[1962]、《喬太守亂點鴛鴦譜》[1964]等電影以女性扮相現身, 但那些角色是「反串再反串」)。

接著, 陳楚蕙為吳源祥的萬聲電影製片公司拍了她的第三部電影、亦即其成名作《掃窗會》(1961), 飾演高中後被丞相威逼拋妻另娶的高文舉, 之後其妻王金真(方巧玉飾)千里尋夫, 以掃窗為名認夫為實, 與夫隔門對質, 當文舉聽說門外人自稱為其髮妻, 內心反應千迴百折, 初為驚奇、發怒(不忿被人直呼其名), 後而猜疑(害怕遭丞相女戲弄), 然後叫來人訴說家境以讓他分辨真假時的故作鎮定, 以至與妻相認時的激動, 及最後教妻子到開封府「一張白紙告青天」的憤慨, 陳楚蕙演來層次分明、沉穩踏實, 演技比前大有進步, 教人刮目相看。陳楚蕙從此開展璀璨星途, 接連為鮑英、萬聲公司拍片, 與曾珊鳳、鄭楚香等合作拍攝了多部電影, 包括《辭郎洲》(1961)、《碧玉簪》(1962)、《潮州

女狀元》(1962)等。同時她又為聯友製片公司拍片, 夥拍方巧玉合演了《紅鬃烈馬》(1963)、《孟麗君》(1963)、《海瑞罷官》(1967)等電影。

1962年新加坡光藝公司增設潮語製片公司, 邀請新天彩潮劇團在香港合作拍攝《釵頭鳳》(1962), 陳楚蕙飾演南宋詩人陸游, 曾珊鳳飾演苦命表妹唐蕙仙, 由光藝「當家導演陳文」(戲橋標語)執導。後來光藝轄下的潮藝製片公司正式成立, 陳楚蕙夥拍新秀陳麗麗, 拍攝了《牡丹亭驚夢》(1963)、《紅梅記》(1963)、《荊釵記》(1964)等描寫「才子佳人」愛情故事的電影, 也拍了取材戲曲經典的如《生死恨》(1963)和《牆頭馬上》(1964)等。1964年潮藝公司更與陳楚蕙簽訂演員合約, 拍攝了《崔鳴鳳晉袞裝》(上、下集, 1968)等最後一批電影。

「情」「藝」相融 生角典範

在潮語片最蓬勃的時期, 陳楚蕙亦曾與李晨風、李鐵、陳文等粵語片名導, 及曾多次為廣東潮劇院演員主演的潮劇電影執導的羅志雄合作。在芸芸作品中, 陳楚蕙曾表示最喜歡的是《碧玉簪》、《呂蒙正》(1963)、《紅鬃烈馬》、《孟麗君》和《洛神》(1966)。⁵可惜現時有影像資料留存下來的, 只有兩部半:《呂蒙正》的下半部(存有〈趕齋·送炭〉和

〈評跡·悉嫌〉等段落), 及《紅鬃烈馬》、《洛神》。至於據張應炎先生憶述唱片銷量一直踞榜首的《碧玉簪》⁶, 和陳楚蕙的另一名作《孟麗君》, 戲迷只能從唱片重溫偶像的精彩唱工。

為《紅鬃烈馬》執導的羅熾, 當時可說是新銳導演, 早年曾為吳回、李鐵、秦劍等導演任場記, 潮語片雖屬他的早期導演作品, 亦已具節奏明快、分鏡狠而準的優點。他為當時另一重要潮劇電影製作陣營東山影業公司執導的《蕭端蒙一板打死江西王》(1961), 處理眾多人物之間的矛盾乾淨俐落, 伏線鋪排有致, 緊扣人心, 頗具大將風範。他導演的《紅鬃烈馬》, 充分發揮陳楚蕙做表細膩的特色, 像薛平貴上場一幕, 流落街頭的他以為被逐, 正欲離去時給相府婢女叫回, 回頭間, 他瞬間露出憂心忡忡的神色, 鏡頭恰好將角色置於前景, 讓他的動態抓住觀眾的視點, 與之後「贈金」和「悔婚」兩場的回頭的處理又是不同。「武家坡」一幕, 薛平貴初是對妻子是否忠貞存疑, 及至妻子在試探下道出多年苦況, 陳楚蕙此時眉目間一抹憐愛復自責之意,



《洛神》(1966)中丰神秀逸的曹植(陳楚蕙)
Chen Chuhui as the scholar-poet Cao Zhi in *The Nymph of River Luo* (1966).

《真假金牡丹》(1965)中的陳楚蕙(左)與拍檔曾珊鳳
Chen Chuhui (left) and her screen partner Zeng Shanfeng in *The Forest Riders* (1965)



令人物立體起來，這亦為電影踏實的分鏡中捕捉下來。

至於李晨風不具名執導的彩色潮劇電影《洛神》⁷，更是潮劇電影的佳作。陳楚蕙飾演丰神秀逸的曹植，演繹貴胄公子的氣派和憂憾，全憑一絲不苟的台步功架和關目，與飾演陰險卑劣的曹丕亦相當出色的張應炎，相互輝映。

陳楚蕙戲路甚廣，不單擅演文質彬彬的書生，演繹命途多舛、處境複雜的人物的感情起伏，她都能處理得含蓄到位而層次分明、絲絲入扣。她在《劉章下山》(1963)的演出可說是其中表表者。電影由李晨風導演，陳楚蕙飾演自小便對自己身世一無所知的皇族遺裔劉章，偶然搭救仇人呂后有功，被賜封王，其後太尉之女周美英點破其身世，他並未相信，直至其父劉澤陣前責子，呂后逼他殺掉劉澤時，他始感疑惑，及至周太尉帶他到天牢與父相認，於他悔恨、愧疚之際，其父卻當場自刎來令他取信於呂后，將悲劇高潮帶至頂峰。整個過程中角色由自鳴得意、半信半疑、知道真相時的百感交集、目睹父親自殺時的悲慟，以至重謀大業時的決斷，陳

楚蕙演來一氣呵成，淋漓盡致。

對於掌握人物心理，陳楚蕙嘗言其要訣在於「對喜、怒、哀、樂的感覺瞭如指掌，並全情投入劇中人物，也每每隨著劇情發展起伏而作情緒上的跌宕；加上她自幼開始接受訓練，基本功相當札實，又精於鑼鼓場面，使她對劇中人物的表達發揮得淋漓盡致。」⁸ 寥寥數語可謂概括了戲曲演員的竅訣，特別是作為「乾旦」或「坤生」的，成敗關鍵於氣度、做表尺寸的掌握，對「情」的體會與「藝」的發揮可謂互為表裡，缺一不可。觀者若能從這角度切入欣賞陳女士的造詣，當另有一番體會。

戰後香港潮州語電影本身只如曇花一現，由發軔至式微，不計往後的零星製作如楚原為邵氏公司執導的《辭郎洲》(1976)，整個製作風潮僅只歷時十數載而已，致使陳楚蕙25歲便告「息影」，未能在銀幕上進一步發揮演技，往後只能專注發展舞台事業，此無疑是電影界一大損失！但即使如此，陳楚蕙以其精湛才華和過人魅力，屹立影壇，夥拍不同的旦角演員，拍下多部生、旦戲份旗鼓相當的潮劇電影，將傳統潮劇生角演出的

菁華在銀幕上發揚光大，呈現一番有別於當時由國內潮劇演員演出、側重旦角戲的潮劇電影的氣象，其貢獻實在值得珍視。■

註釋

- 1 本文資料主要來自陳楚蕙女士的親述，及張應炎先生、劉福光先生和譚迪遜先生的訪談，筆者在此對他們一併致謝。
- 2 朱順慈主訪：〈口述歷史訪問：陳楚蕙〉，香港，香港電影資料館，1998年9月2日。
- 3 嚴小慧：〈潮劇簡介及專訪「潮劇小生王」陳楚蕙〉，《戲曲資料中心通訊》，第三期，香港，香港中文大學音樂系戲曲資料中心，2001年9月1日，頁2。
- 4 〈潮片在港前途美好 名導演又多一出路〉，《華僑日報》，1961年7月11日。
- 5 同註2，及錢豐：《海外潮音——陳楚蕙藝術評傳》，八和機構，2000，頁21。
- 6 蒲鋒主訪：〈口述歷史訪問：張應炎〉，香港，香港電影資料館，2012年7月17日。
- 7 據此片的報章廣告和VCD所示，導演為高歌，但據張應炎憶述，此片導演實為李晨風，同上。
- 8 同註3。

編按：各影片在東南亞各地及／或香港的上映年份不一，文中電影名稱後所括的年份為資料中可見最早者。

吳君玉為香港電影資料館項目研究員

現正籌備的《香港潮語電影尋跡》研究書籍及香港潮語電影專題放映節目，將於今年年底推出。

English translation in e-Newsletter

動態 | Events

向星巴克致謝 Thanks to Starbucks

去年3月星巴克咖啡公司於旺角洗衣街星巴克概念店開幕，與本館展開一年合作計劃。期間，移師該店的「時間巨輪」展覽及電影講座月會順利舉行，得到觀眾的支持，講座氣氛尤其熱烈。此外，星巴克同時慷慨支持，於旗下多間分店派發本館節目小冊子《展影》，以廣宣傳，又贊助港幣四萬五千元予本館，特此致謝。

The HKFA and Starbucks have entered into a one-year partnership since the opening of the Starbucks concept outlet on Sai Yee Street, Mongkok in March 2012. During the period, the outlet was home to the HKFA exhibition, 'The Wheel of Time: 100 Years of Light and Shadow', as well as a monthly film seminar. At the same time, many of the Starbucks outlets served as pick-up points for our programme brochure *ProFolio*, and the HKFA was also given a donation of HK\$45,000. Here we extend our gratitude to their generous support.



2月7日由香港粵語片研究會統籌的「《追妻記》與粵語片中的都市小夫妻喜劇」，講者馮慶強、

安娜、李元泰，探討六十年代初的小夫妻喜劇如何呈現出當時夫妻角色在家中以至職場上的轉變。大家援引多部影片為例，舒琪亦在討論中抒發所見。

(左圖：馮慶強；右圖左起：舒琪、李元泰、安娜)

'How to Get a Wife and the Urban Romantic Comedy in Cantonese Cinema' (7 February): Honkaz Fung, David Chan and Li Yuan-tai pondered how marital comedies in the early 1960s reflected changes in the role of husband and wife, both at home and at work. Shu Kei also shared his views during the discussion. (Left pic: Honkaz Fung; right pic from left: Shu Kei, Li Yuan-tai, David Chan)