

紙上談展 · 香港電影海報展策展雜談
Back to Basics: On Curating the Exhibition,
'More Than a Piece of Paper:
Rediscovering Hong Kong Movie Posters'

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杜鵑的聯想
The Cuckoo and the Azaleas

香港電影資料館 Hong Kong Film Archive

通訊

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Newsletter

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封面：姜志名畫作「美好的構成——團結」
Cover: Jimmy Keung's painting 'Teamwork Makes Perfect'



攝影：黃紅梅 Photo by Jess Wong

《春風吹又生……懷念黃愛玲小姐》特刊隨本期《通訊》出版，英文版見本館網頁。

The special tribute supplement, *Et la vie continue... In Memory of Ms Wong Ain-ling*, is published together with this issue of the *HKFA Newsletter*. English version is available on the HKFA website.

近月配合「紙上談戲·香港電影海報展」、「永遠的鑽石大盜林沖」放映節目、《風起潮湧——七十年代香港電影》書籍等專題，一口氣做了一連串訪問。「香港影人口述歷史計劃」為本館恆常工作項目，開館前在籌劃辦事處就趕忙開始做，每每帶來難忘經驗和體會。

上月初遽聞黃愛玲小姐（本館顧問、前研究主任）離開人間，往天上去了，八方友好連日來撰文悼念，思念之情，不可斷絕。愛玲的著作豐碩，她在香港電影資料館當研究主任期間，尤其大規模跟當年左（長城、鳳凰、新聯）、右（邵氏、國泰等）兩方的當事人做的口述歷史訪問，甚為珍貴。

今期特增《春風吹又生……懷念黃愛玲小姐》特刊，以表敬意。 [clkwok@lcsd.gov.hk]

In conjunction with 'More Than a Piece of Paper: Rediscovering Hong Kong Movie Posters' exhibition, 'Jimmy Lin, the Diamond Divo' film retrospective and the book launch of *When the Wind was Blowing Wild: Hong Kong Cinema of the 1970s*, we have been busy conducting a slew of interviews in recent months. An integral part of the Archive's mandate to document the history and experience of industry veterans, our oral history project was initiated before the Archive building was even established, and has proven time and time again to be a rich resource.

Early last month, Ms Wong Ain-ling (film expert adviser of the LCSd, ex-Research Officer of the HKFA) passed away. Tributes from friends and co-workers have been pouring in from local and overseas, acknowledging and commemorating her contributions. Ain-ling will be sorely missed. A prolific scholar and editor during her tenure as our Research Officer, Ain-ling was involved with the mammoth oral history project with industry veterans from both the left (Great Wall, Feng Huang and Sun Luen studios) and the right (Shaw Brothers, Cathay Organisation, etc). These interviews are an invaluable resource to understanding the history of Hong Kong cinema.

Together with this issue, we have compiled a special tribute supplement, *Et la vie continue... In Memory of Ms Wong Ain-ling*, as a token of our gratitude. [clkwok@lcsd.gov.hk]

鳴謝：星空華文傳媒電影有限公司、雷鳴（國際）電影貿易公司、香港文化博物館、方創傑先生、余慕雲先生、吳文亮先生、阮紫瑩女士、姜志名先生、夏祖輝先生、夏夢女士家人、張文珊女士、許思維先生、黃紅梅女士、黃夏柏先生、劉焯堂先生家人、蘇芷瑩女士

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紙上談展 · 香港電影海報展策展雜談

Back to Basics: On Curating the Exhibition, 'More Than a Piece of Paper: Rediscovering Hong Kong Movie Posters'

龍智傑 Aric Lung

觀賞電影海報可以由不同角度出發，從美術角度看，可以看到個別設計師的平面美學，從歷史角度看，可以看到不同年代風格演變的脈絡，從電影類型看，可以看到類型的發展趨勢；然而這些都是一種事後回顧或學術研究的角度，對一位普通觀眾來說，看見電影海報的第一印象往往就是路經的匆匆一剎，這一剎間產生了甚麼作用，令一位路人進入影院變成觀眾？

我們從這個角度出發，改變平常研究電影的習慣，不著眼類型、不跟隨年份、不注意導演、演員、出品公司等等資料，純粹以一位普通市民的目光，觀看每一張電影海報，記錄那一瞥間它帶給我們的感覺，希望在這次展覽中看見電影海報如何發揮宣傳的功能。

經過數月時間瀏覽了現時資料館藏品裡約七千多張電影海報後，我們發現大部分的電影海報都以演員掛帥，用明星作為賣點吸引觀眾；另一類則注重故事風格，透過設計營造氣氛誘發觀眾聯想、產生好奇；而有些則因應不同地區的宣傳重點而設計不同賣點的版本。於

是我們精選了約七十多張海報分別陳列在展廳主區內，以簡短的文字描述海報透過設計表達的感覺。

除了設計之外，海報的展示方法、張貼地點，也影響著觀看者的印象。所以我們特別在展廳建造了一個體驗區，模擬油尖旺街道到處貼滿電影海報的情景，參觀者可以感受到被海量海報包圍的強烈感覺；同時亦建造了一個巴士站廣告燈箱，展示海報設計如何配合生活情景增加宣傳效果。

不得不說的是，我們特意向各海報的版權持有人申請，讓參觀者可以自由在展廳裡拍照，但紙品本身脆弱得很，存放環境的光度、溫

度及濕度都需要嚴格控制，所以拍照不能使用閃光燈。而各年代海報存放在我們的文物倉庫當然受到適當照顧，但當移離倉庫作展覽用途時，文物修復組便需要替每一張海報作多層保護處理，包括吸濕、防酸、保溫、除靜電等，而經過數月的展出時間後，這批海報便需要回到文物倉庫裡好好保存。希望大家把握時間親身到場，感受各電影海報在剎那間帶給你的印象。■

龍智傑為香港電影資料館一級助理館長（節目）

「紙上談戲——香港電影海報展」由2018年1月12日至3月18日，於本館展覽廳舉行。



裝上畫框前，文物修復組同事為海報真跡蓋上不反光膠片，並進行清潔。

Before framing the posters, colleagues from the Conservation Unit covered them with a non-glare acrylic sheet and cleaned the surface with meticulous attention.



在此感謝各電影公司慷慨授權，讓參觀者拍照留念。

We owe a big thank-you to all the copyright owners whose enthusiastic support made it possible for visitors to take photos freely at the exhibition.

Just as there are different ways of enjoying a movie, a movie poster may inspire different insights when we put on different lenses. From an aesthetic point of view, it is primarily a work of graphic design, a showcase of artistic talent. From a historical point of view, it helps us trace the development of various stylistic conventions over time. And needless to say, through looking at film posters of the same genre, we may begin to learn more about the evolution of the genre itself. Rewarding as they may be, these perspectives at times risk over-theorisation and tend to forget one simple truth—that movie posters, in the first place, are designed to grab the attention of passers-by in a second or so, with the ultimate goal of luring them into buying a ticket.

Bearing this in mind, we deliberately dispensed with the usual pedantic approach—reading layers of meaning into a film’s genre, year of release, cast and crew, production company, etc—and stepped into the shoes of regular pedestrians instead, raising one central question: What is it that makes a movie poster stand out and fulfil its promotional mission in a split second?

After scanning through the 7,000-plus posters in the Archive’s collection for several months, it became apparent that while the majority naturally highlight the movie’s star-studded cast as their major selling point, a considerable number seek to appeal to the audience with an atmospheric or distinctive design that symbolises the main story and piques one’s curiosity. What’s more, just as a film may tailor its publicity campaign to suit different markets, a poster sometimes comes in local and international versions with

striking differences in their focus and composition. Our discoveries are then demonstrated by over 70 finely selected posters exhibited in the main zone, accompanied with crisp descriptions of the impression they may leave on passers-by with a fleeting glance.

But the power of movie posters as a promotional tool does not end here. Often times, their magic stems from the actual environment in which they are displayed, rather than what’s printed on the paper itself. To explain the dynamic relationship between poster designs and their intended locations, we set up an ‘experience zone’ featuring a model Nathan Road lined with posters of gangster and exploitation films, as well as a bus stop with a gigantic horror movie poster. The idea is to simulate real-life encounters with this unique art form and enrich our understanding of its marketing function.

In fact, we made the extra effort of obtaining approval from copyright

owners for visitors to take photos of each and every exhibit in the hall—as long as the flash mode is turned off. Like all paper-based artefacts, movie posters are fragile treasures, whose preservation requires strict light-intensity, temperature and humidity control. Thanks to the painstaking attention of our colleagues from the Conservation Unit, all the framed posters in the exhibition have been padded with multiple protective layers that are non-acidic and help maintain a stable humidity. Although they are most certainly in good care, these posters will be returning to our vaults once the exhibition closes on 18 March, so do drop by while you can and find out what kind of movie poster attracts you most! (Translated by Amory Hui) ■

Aric Lung is Assistant Curator I (Programming) of the HKFA.

‘More Than a Piece of Paper: Rediscovering Hong Kong Movie Posters’, now staged at the HKFA Exhibition Hall, runs from 12 January to 18 March 2018.



姜志名說 戲院廣告畫的 藝術延伸

Jimmy Keung's Art of Movie Billboard Painting

黃夏柏 Wong Ha-pak

姜志名在七十年代中投身繪畫戲院外牆大型廣告畫（下稱「大牌」），早前他接受香港電影資料館口述歷史訪問，縷述繪製大牌近二十年的歷程，並細說廣告畫藝術如何在海報、他的畫作中延展出不同面相的作品。工作雖繁重，他仍致力為商業繪畫注入創意，塗抹藝術色彩，其間所累積的經驗和體會，持續影響其創作方向。以畫與電影結緣，訪問從他師父劉煒堂畫李小龍電影海報說起。

姜志名自小酷愛繪畫，更著迷於戲院的大牌。1973年，他剛15歲，便到畫師劉煒堂的孔雀美術廣告公司當暑期工，幹的雖是雜務，但周遭躍動的畫匠身影已教他如入寶山，樂不可支。「我目睹師父繪畫《龍爭虎鬥》（1973）的海報，之後由我送畫稿到嘉禾公司，當時害怕在途中遺失，壓力很大。」回溯舊憶，他低沉的語調亦綻出一絲興奮。

廣告畫與手繪海報

劉煒堂繪畫的戲院大牌廣獲業界稱許，更得李翰祥導演賞識，邀請他繪製其執導影片的大牌，以至電影海報，如《瀛台泣血》（1976）等。此外，李小龍自《唐山大兄》（1971）至《龍爭虎鬥》共四部電影的香港版海報，皆出自劉氏的手筆。

手繪海報的製作，一般先依據劇照圖像擬定草稿，以編格方式放大，並勾畫到較海報面積大一倍的卡紙上，繼而著色。姜志名指出，劉氏繪畫《龍》片海報時，運筆技巧已進另

一境界：「過往他傾向寫實，人像輪廓很實淨，隨著手法越見純熟，這幅海報他以畫筆筆鋒刷出放鬆的筆觸效果，脛合打鬥片具速度感的氣氛。」海報中央的李小龍人像兩側，以噴槍繪出兩個朦朧的灰調身影，模擬戲劇影像，呈現快速揮拳時轉瞬即逝的殘影。

「描畫石堅那人像時，師父用一塊鏡對著劇照來畫，當時我覺得很奇怪。」這一幕給姜志名上了一課。因劇照中人像的面向角度不脛合構圖所需，鏡子卻能照出相反方向的人像，圓滿海報的畫面佈局。如此變通手法，他往後亦不時運用到廣告創作上。

無論手繪的海報或戲院大牌，都是擷取電影圖像精粹，以平面畫像再現，吸引觀眾，隨著電腦及精細的打印技術被廣泛應用，手工工藝難以匹敵，一去不返。他指出，雖是製作廣告畫，但由構思到繪畫，都抱著創造藝術品的心情行事。手繪大牌日後變成電腦圖像噴畫，箇中差異，他形象的比喻：「把相片打印出來當然快

速，卻缺了成長過程；果實好似很快收成，但味道不佳。」

拜師苦學練出成果

作為由學徒出身的畫師，這番感言無疑是沉澱自苦幹歷煉。1974年，姜志名正式進孔雀當學徒，「學師」生涯挺吃苦。趕工期間，飯盒與顏料並置，邊畫邊吃，稍一不慎便為飯菜加彩添色，夜裡睡在以顏料罐承托的廣告板，真箇全天候「擁抱」廣告畫，他卻甘之如飴：「憑著對繪畫的熱誠，便堅持得到，度過這艱難時期。」

循學徒制度習藝，面對嚴師是必然的，不能強求師父執手相教，他唯有憑觀察、記憶、領悟及反覆鍛練來學習。公餘時他撿來碎料錘練技巧，師父偶爾看到，或會提點兩句，已屬難得：「工作時師父不會告訴你畫得好或壞，當你畫的他沒有修改，就當作合格。」由早期刷白底，循序漸進至被安排畫背景、衣服，到大牌中的焦點部分——主角頭像，標誌著技藝已臻成熟。



師徒：（左）戲院大牌大師劉焯堂；（右）姜志名16歲隨師習藝
Mentor and protégé: (left) Eminent movie billboard master Lau Wai-tong; (right) Jimmy Keung became Lau's apprentice at the age of 16.

劉焯堂設計及繪畫的《龍爭虎鬥》（1973）海報，以輕靈的筆觸、富動感的造像，呈現動作片的剛勁與節奏感。
Lau Wai-tong designed and painted the poster of *Enter the Dragon* (1973), capturing the dynamics and intensity of the action movie genre with his soft brushstrokes and action-packed imagery.



當時以三年為滿師，約工作至第四年，他有機會接師父手，完成掛於天星碼頭的小型廣告畫，兼且是繪畫頭像，教他既雀躍又緊張。他首幅獨挑大樑完成之作，則是懸於嘉禾戲院外的《半斤八兩》（1976）大牌。¹

見證本港影業盛況

師徒間多來年維繫了亦師亦友的情誼，及至八十年代中，姜志名才往外闖，成立名師美術製作公司，仍主力為戲院製作大牌，經常要巡迴港九新界工作，讓他完整見證七、八十年代本港影業的黃金時期，以及大型戲院的最後一頁光輝史。

當時大牌仍屬戲院的重要配套，面向街頭，宣示聲勢。早在孔雀時期，他已參與多家大戲院的廣告畫製作，像邵氏院線九龍區的龍頭荷李活戲院（旺角），大牌由60塊畫板組成，頗有看頭；普慶戲院的巨型大牌更著名，像公映《屈原》（1977）時便動用200塊板構成宏偉之作。自組公司後，承接的客戶包括金公主院線的麗聲、金鴻基，曾繪畫《英雄本色》（1986）及《刀馬旦》（1986）的大牌；另有邱德根的遠東集團轄下多間戲院，如粉嶺、金花（葵涌）、金城（藍田）及九龍灣的環球、宇宙等。

商業與藝術拉鋸戰

把劇照素材依樣繪畫到大牌，常被視為搬圖過紙的工匠活，姜志名卻

肯定當中含有創作成分：「雖然繪畫的人像、場景已被限定，但由自己擬定構圖，已是一種創作。」縱然資源緊絀，更須追趕公映的限期，他仍致力在隙縫間創作：「當你投入其中，商業與藝術兩邊都不能放棄，心情好似打仗，但這場仗值得打，我亦挺享受。」

歷年來他取得不俗的「戰績」，像替迷你普慶戲院繪畫《辣手神探》（1992）的大牌，便加強背景的冷暖色對比，光線變化更反映在主角頭像的臉龐，同時加大槍支，突顯警匪槍戰片的氣氛，這些均超越原劇照的限制而再創造。

1993年告別業界，他進香港演藝學院工作，現職該學院舞台及製作藝術學院講師（舞台繪景）。這些年來，他更把對廣告畫的思考灌注作品。他曾應邀在香港藝術中心和香港演藝學院所辦的展覽中，展出以戲院廣告畫為題的作品，把戲院大牌的起落歷程濃縮展示在畫作。

這個創作方向，發乎情，亦源於求真：「繪畫電影廣告畫對我影響很深，是我現在繪畫技巧的根源，也讓我持續思考繪畫，能做回自己，我覺得很舒服。」他由衷分享，並憧憬繼續發掘廣告畫的藝術價值。■

註釋

1 《半斤八兩》於1976年12月首映，但嘉禾戲院於1977年2月開幕，估計他這作品是該片重映時繪畫的。

黃夏柏，資深記者、編輯及自由作家。

Jimmy Keung stepped into the world of movie billboard painting in the mid-70s. He recently had an oral history interview with the Archive. He expounded on his endeavour of nearly two decades and retold the development of various styles and approaches of advertising painting in movie billboards and his own art. Over the years, his persistence in imbuing artistic sense into his commercial venture has cast a huge influence on his oeuvre. To begin, Keung recalled his apprenticeship to Mr Lau Wai-tong, a veteran painter who created movie posters for none other than Bruce Lee.

A lover of painting since young, Keung was also an avid fan of movie billboards. In 1973, at the age of 15, he acquired a summer internship in Peacock Advertising Company set up by Lau. The menial tasks did not stop him from gaining inspirations from the maestro at work. 'I was there watching Master Lau painting *Enter the Dragon* (1973), which later I would deliver to Golden Harvest. I was so worried that I would lost it on my way,' he said in the joy of remembering.

Handpainted Billboards and Posters

Lau's flair was widely recognised by the movie industry, including ace



懸於迷你普慶戲院的《辣手神探》(1992)大牌，由構圖到背景顏色的鋪排，皆注入創意。
The billboard of *Hard Boiled* (1992) at Astor Classics Cinema, an innovative visual feat.



新世界中心外牆的《笑傲江湖II東方不敗》(1992)廣告畫，是以人手繪畫在大幅畫布上，操作上甚具難度。
The billboard of *Swordsmen II* (1992) was hand-painted on a huge canvas, an effort that required sophisticated technique.

director Li Han-hsiang. He began to paint billboards and posters for many of Li's titles such as *The Last Tempest* (1976). Besides, four of Bruce Lee's films, namely from *The Big Boss* (1971) to *Enter The Dragon* were also among Lau's opuses.

Based on stills, the painter first makes a sketch and configures it onto a piece of cardboard that doubles the size of the poster, on which he would then apply colours. To Keung, Lau's drawing skill had already reached new heights when he painted *Enter the Dragon*. 'He committed his earlier paintings to realism, creating crisp and clean edges for his portraits. Having developed more mature skill, he applied much softer brushstrokes in the painting of *Enter the Dragon* to convey the dynamics of the action movie genre,' he said. In the middle of the poster is Bruce Lee's portrait, whose both sides also see two blurring figures spray-brushed in greyish tone. It is a dramatic expression of the hero's punching in fast motion.

'One day I was so puzzled when I saw Master Lau using a mirror and its reflection of the photo image to render the portrait of Sek Kin,' he said. Such an inspiration for Keung. It was the master's trick, using

a mirror image to create a more desirable angle of the protagonist's face to match with his overall painting composition. Keung later also applied this cool tactic to his advertising creations.

To engage a wider audience, handcrafted posters and billboards transform the essences of moving pictures into painterly realms. However, as computer and printing technology advanced and became more widely used, the longstanding craftsmanship was inevitably phased out. To Keung, from conceptual development to the actual craft of painting, billboard is always an act of art—despite its being an advertising tool. Compared with present-day computer-generated airbrush paintings, Keung commented: 'A photo print is quick to make but lacks the process. They are fast-growing crops that do not taste good.'

The Harvest of Apprenticeship

These words undoubtedly came from someone who has endured years of hard work. In 1974, Keung earned an apprenticeship in Peacock to start a rather tough learning experience. Days and nights, the novice immersed himself in his paints and brushes, eating and sleeping beside

billboards. 'It was my passion for painting that helped me pull through such difficult times,' he said.

What an apprenticeship offers is in fact a strict mentor. Also, as a protégé, one has to be a self-learner, which highly depends on his observation, memory, understanding and repetitive exercise. In his spare time, Keung honed his skills by using leftover materials. Words of critique from the master were occasional hence precious. 'The master does not give you straight comments. If he makes no amendment to your work, it is considered a pass.' Climbing the ladder to mastery, Keung started off by painting white backgrounds, and gradually moved on to painting scenic backgrounds, clothes, before being competent enough to work on the focal part of the billboards, i.e., the heads and faces of the protagonists.

After completing a three-year apprenticeship, Keung was thrilled to find himself in his first major challenge. In his fourth year, he was assigned to paint the heads of the figures for a small-scale billboard at Star Ferry Pier. Before long, he accomplished his solo debut, the billboard of *The Private Eyes* (1976)¹ at Golden Harvest Theatre.



姜志名畫作「美好的構成——團結」重溯往昔戲院大牌上畫落畫的舊憶。 Jimmy Keung's painting 'Teamwork Makes Perfect' is a reminiscence of the making of movie billboard painting for cinema houses in the past.

姜志名把繪畫大牌的表現手法及思考融入畫作，於香港藝術中心展出。 Jimmy Keung's paintings exhibited at the Hong Kong Arts Centre are his reflections on the artistic vocabulary and concept of movie billboard painting.

Witness to Heyday of Hong Kong Cinema

The mentor and the protégé also developed between themselves great friendship. It was not until mid-80s that Keung set up his own movie billboard company, working here and there throughout Hong Kong, bearing witness to the heyday of Hong Kong cinema but also the fading glamour of movie theatres.

Billboards prevailed as the dominant promotional channel of a movie theatre in public space at that time. During the era in Peacock, Keung took part in the billboard making for such major movie theatres as Hollywood (Mongkok), by then the leading theatre of the Shaw Circuit in Kowloon. Its billboard was a spectacular composition of some 60 boards. Another iconic billboard was at the Astor Theatre, best remembered for the hoarding of *Chu Yuan* (1977), a remarkable 200-board structure. The Golden Princess Chain was one of Keung's clients and he drew billboards of *A Better Tomorrow* (1986) and *Peking Opera Blues* (1986) for its cinemas like Royal and Golden Hung Kai. Adding to the list are Far East Group's movie theatres under Deacon Chiu Te-ken in Kowloon and the New Territories: Fanling, Golden

Flower (Kwai Chung), Golden City (Lam Tin), as well as Global and Cosmo in Kowloon Bay.

Tug of War Between Business and Art

Billboard painting based on stills has been considered a rather straightforward craft of representation. To Keung, however, creativity matters nonetheless in the process. 'The figures and scenic background are indeed predetermined but originality is indispensable in creating your own composition.' Even under such unfavourable conditions as tight budget and short production time, Keung never gave in. 'When you are fully committed, you try your best to find a balance between business and art. I always felt like I was fighting a battle, but a worthwhile and enjoyable one.'

Over the years, Keung had gained the upper hand in his fight. The painting of *Hard Boiled* (1992) at the Astor Classics Cinema saw a bold contrast of both warm and cold colours in the background, and both luminescence and shadow on the protagonist's face. The gun in his hands was also enlarged to heighten the vibes of the police and crime genre. They are by no means mere

re-presentation of photo images.

Keung's career turned a new leaf in 1993 as he joined The Hong Kong Academy for Performing Arts (HKAPA), where he has been teaching in the School of Theatre & Entertainment Arts (Scenic Art) since. He has also been engaged in artistic creation, injecting his philosophy of advertising art into his artwork. He was once commissioned by the Hong Kong Arts Centre and HKAPA to create paintings inspired by his past profession, as a historical narration of the unique art form of movie billboard painting.

Keung's artistic approach grows from both his passion and his desire for truth. 'Movie billboard painting is the root of my painting technique and has a profound influence on me. It drives me to ceaselessly pursue painting, and allows me to pursue my true self. It gives me a strong sense of happiness,' Keung said sincerely, truly committed to exploring the artistic value of advertising painting.

(Translated by Vivian Leong) ■

Note

1 *The Private Eyes* was premiered in December 1976 whereas Golden Harvest Theatre opened its doors in February 1977. The billboard he mentioned might be produced for a re-release.

Wong Ha-pak is a media veteran, editor and freelance writer.

本館的「香港影人口述歷史計劃」配合「紙上談戲·香港電影海報展」，近月訪問了莊澄先生、吳文亮先生、姜志名先生和張煒先生；又就《風起潮湧——七十年代香港電影》專書再訪吳思遠先生和白鷹先生；也於「永遠的鑽石大盜林冲」放映節目舉行期間，訪問了應邀專程從台灣來港的林冲先生。另外，適逢居於外地的金炳興先生、方令正與羅卓瑤兩位導演過港，亦欣聞鄭綺文女士首肯分享從藝經歷，自是抓緊機緣進行訪談。衷心感謝諸位的支持！

To complement the 'More Than a Piece of Paper: Rediscovering Hong Kong Movie Posters' exhibition, the HKFA Oral History Project has invited John Chong, Alfred Ng, Jimmy Keung, and Jackey Cheung to share their stories with us. We have also interviewed Ng See-yuen and Bai Ying again to prepare for our upcoming monograph, *When the Wind was Blowing Wild: Hong Kong Cinema of the 1970s*. Jimmy Lin from Taiwan visited Hong Kong especially for the screenings of 'Jimmy Lin, the Diamond Divo', during which he granted us another interview. Kam Ping-hing, Eddie Fong and Clara Law dropped by too for an interview while travelling, and Cheng Yee-man also generously accepted our invitation to share her experience as a Cantonese opera diva. Big thanks to them all who have shown us their great support once and again!

21/11/2017 · 吳思遠 Ng See-yuen

香港電影界重量級人物吳思遠詳述如何在大電影公司稱霸香港影壇的七、八十年代，成功以獨立製片人身份闖出一片天，不單慧眼相中新浪潮旗手徐克拍攝《蝶變》（1979），更於八、九十年代在美國攝製多部英語動作片，當中不乏業績彪炳之作。



Ng See-yuen is an iconic figure in Hong Kong cinema who thrives in screenwriting, directing, and producing. The all-rounder recalls how he blazed new trails in independent filmmaking in the 1970s and 80s, when Hong Kong cinema was still dominated by big studios. He was also the driving force behind New Wave big gun Tsui Hark's debut work, *The Butterfly Murders* (1979). During the 1980s and 90s, Ng filmed a number of action movies in English in the US to critical acclaim.

23/11/2017 · 吳文亮 Alfred Ng

星空華文傳媒電影有限公司節目發行副總裁吳文亮，對香港電影的發行經驗豐富，特地就本館的海報展受訪，暢談海報的功能、製作的過程、影響設計及製作的重要因素等。他認為作為電影的宣傳品之一，海報可說是電影的「face」（臉孔），代表著一齣電影，但隨著社交媒體平台的湧現，海報的重要性已遜從前。



Vice President (Program Syndication and Distribution) of Fortune Star Media Limited, Alfred Ng is a veteran film distributor. He shares his views on the functions and designs of movie posters in general. To him, the poster is like the 'face' of a movie. But with the rise of social media, its role today is not as important as it had been.

21/11/2017 · 莊澄 John Chong

莊澄既是監製，又是創作人，深諳游走這兩極的成功之道。今次除了請他分享電影宣傳和海報製作的心得，並繼2004年首度訪問，講述他在「無間道系列」後監製和出品的作品例如《頭文字D》（2005）、《志明與春嬌》（2010）的特色。莊生對中國和香港影業的剖析透徹，近年更推動培育香港新一代電影業人材的計劃。



John Chong is both a successful filmmaker and producer. He first granted us an interview in 2004, and this time he shares his experience in film publicity and poster design, and the works he produced and presented after the *Infernal Affairs* series, such as *Initial D* (2005) and *Love in a Puff* (2010). With remarkable insights about Hong Kong and Mainland Chinese cinemas, Chong is also keen on grooming young talent for the local film industry.

25/11/2017 · 姜志名 Jimmy Keung

姜志名從七十年代當戲院廣告畫學徒入行，他多年來學以致用，現在授學之餘，甚至將昔日廣告畫經驗作為藝術創作的題材。他細說了海報和其他宣傳品的功能和作用的轉變，由取材、設計到製作過程所需克服的困難等。（訪問內容詳見第5至8頁）



Jimmy Keung started out as an apprentice in movie billboard painting in the 1970s. Now an educator, he applies his knowledge and skills in billboard painting to other forms of artistic creation. At our interview, he explores the changing role of movie billboard as a publicity tool, and some of the challenges in its creative process. (More on pp 5–8.)

30/11/2017 · 白鷹 Bai Ying

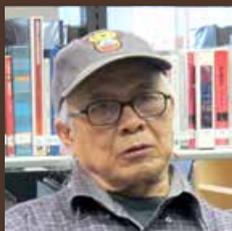
白鷹細談了拍攝大導演胡金銓的《龍門客棧》(1967)、《俠女》(1970)及《迎春閣之風波》(1973)等影片時的點滴。白大哥指，胡導演雖不諳武術，卻長於將並不複雜的武打招式化為凌厲的影像，足見其鏡頭調度及剪接技法之高超。



Seasoned actor Bai Ying talks about his collaborations with King Hu in *Dragon Inn* (1967), *A Touch of Zen* (1970), and *The Fate of Lee Khan* (1973). He appreciates in particular Hu's camerawork and editing, which translated simple combat into powerful visuals, despite the fact that Hu himself was not at all an expert in martial arts.

5/12/2017 · 金炳興 Kam Ping-hing

金炳興移居加拿大多年，難得他應邀在回港期間接受訪問，詳談他辦電影會、拍電影、寫電影的箇中滋味。金爺一直孜孜追尋電影夢，七、八十年代間，投身電影、電視界，又熱心推廣電影文化。他當編劇、編審多年，1984年執導《我為你狂》，過程雖然備嘗艱辛，卒可一償素願。



A rare encounter with Kam Ping-hing since he moved to Canada, the interview covers his varied endeavours from setting up a film club to making films and penning screenplays. Throughout the 1970s and 80s, he had devoted himself to film and TV production as well as the promotion of film culture. A seasoned screenwriter and script supervisor, he at long last made his directorial debut with *Pale Passion* (1984).

27/12/2017 · 鄭綺文 Cheng Yee-man

粵劇名旦鄭綺文14歲入行，拜名伶白玉堂為師；其後先後成為新世界劇團和廣東省粵劇院演員。訪問期間，她不但分享了親炙多位粵劇名伶，以及拍攝粵劇電影《關漢卿》(1960)的體驗，亦談及八十年代在香港參與推廣粵劇的工作概況。



Cantonese opera diva Cheng Yee-man began her career at the age of 14, honing her craft under Pak Yuk-tong before working for New World Troupe and Guangdong Cantonese Opera House. During our interview, she recounts her precious experience of working with some opera greats and acting in the Cantonese opera movie *Guan Hanqing* (1960), as well as her efforts to promote the art in Hong Kong during the 1980s.

2/12/2017 · 張煒 Jackey Cheung

海報設計師張煒憶述設計《志明與春嬌》(2010)影碟封套的巧思，引起彭浩翔導演的注意和賞識，展開合作。他從多方面分享心得，包括工作流程、海報的宣傳作用及海報設計師需具備的條件，並分析了成功作品的要素。



Movie poster designer Jackey Cheung recalls at our interview his creative concept for the DVD cover of *Love in a Puff* (2010), which caught the attention of the film's director Pang Ho-cheung and led to further collaborations. He also explains the production process of a movie poster and what it calls for, as well as some prerequisites for a successful poster designer.

8/12/2017 ·

羅卓瑤與方令正 Clara Law & Eddie Fong

羅卓瑤與方令正兩位導演合作無間，是次訪問(二訪)細細道來九十年代初到國內拍攝《誘僧》(1993)的經歷，令人一窺「合拍片」制度出現前影人北上拍片的情況。兩位導演九十年代中期移民澳洲，成功闖出新路，得當地政府資助拍攝的《浮生》(1996)，成為兩位合作的得意傑作之一。



The two directors have been longtime work partners. At the latest interview (second one with the HKFA), they recall the making of *Temptation of a Monk* (1993), the first film they shot on the Mainland during the early 1990s, which offers a glimpse of Hong Kong filmmakers' ventures before Mainland-Hong Kong co-production became the buzzword. In mid-1990s, they both emigrated to Australia, where they treaded new paths and completed their famous title, *A Floating Life* (1996), with financial support from the Australian government.

10/1/2018 · 林冲 Jimmy Lin

六十年代，林冲不僅紅遍東南亞，更曾與日本東寶及香港電懋與邵氏三間龍頭電影公司合作。林細說香港及日本的電影制度之不同，與張徹、井上梅次及史馬山(即島耕二)等導演合作時的點滴；亦分享於早年如何在台、港拍攝台語、國語和廈語片。



Actor-singer Jimmy Lin was a household name across Southeast Asia in the 1960s, having worked with three leading film studios at the time, namely Toho Studios in Japan, Motion Picture & General Investment as well as Shaw Brothers in Hong Kong. At our interview, he examines the different studio systems in Hong Kong and Japan, and shares some anecdotes about his collaborations with directors Chang Cheh, Inoue Umetsugu, and Shima Koji (aka Shi Mashan). He also talks about the Taiwanese, Mandarin and Amoy-dialect films he participated in his early years.

記「穿·越·時代：旗袍篇」

Interesting Titbits: 'The Stars, the Silver Screen and the Qipao'

為配合「穿·越·時代：旗袍篇」展覽，資料館分別舉辦手作坊及座談會，讓參與者更深入了解旗袍的魅力。

To complement the exhibition, 'The Stars, the Silver Screen and the Qipao', a workshop and a seminar were organised for the public to better understand the charm of *qipao*.

迷你羊毛旗袍手作坊

Mini Wool Felt Qipao DIY Workshop

資料館特別邀請藝術創作人梁楚茵擔任導師，於去年11月舉辦了四場手作坊，教授參加者以羊毛製作無縫的迷你旗袍。

導師每次都會一邊示範，一邊介紹旗袍的特色，又講解把羊毛氈化成布這種人類最早的布料製作技術。部分參加者十歲不到，但對濕氈、摩擦、揉搓等工序卻掌握得很好，而且創意無限。當他們把羊毛氈套進塑膠娃娃、浸過熱水，然後看著羊毛氈瞬間縮小成貼身旗袍的神奇效果時，無不歡喜雀躍。

參加的大人和小朋友捧著自己的作品時，均狀甚滿足，可見他們對旗袍的興趣已更深更濃。



手作坊導師梁楚茵
Debbie Leung, instructor of the workshop

In November 2017, artist Debbie Leung was invited to lead a series of *qipao*-making workshops where participants tried their hand at the craft, using wool to tailor seamless mini *qipao*.

During the workshop, Leung gave an introduction of the features of *qipao* and how wool felt was used to develop the earliest fabric. Aged as young as ten or even less, the participants experienced much joy and displayed their creativity in the *qipao*-making process. All were amazed as they put the woolen fabric onto the plastic dolls and soaked the materials in hot water, after which the felt magically shrank into a well-fitted *qipao*.

By the end of the workshops, both the adults and the younger ones found themselves greatly motivated in learning more about *qipao*.

旗袍之魅——從日常服飾到文化符號

The Charm of Qipao: The Daily Wear that Became a Cultural Icon

座談會於去年11月25日舉行，講者為憑《滾滾紅塵》（1990）奪得第二十七屆金馬獎最佳美術設計及最佳造型設計的紡織服飾專家張西美。張西美早於本館籌備兩個「穿·越·時代」電影服裝展時，已給予我們很多寶貴意見，是次展出兩件來自《滾滾紅塵》的旗袍，也是由她捐贈。

張西美先從清末民初開始談起，讓觀眾認識旗袍的演變，再透過一幀幀電影劇照和女星照片，講解不同年代旗袍的潮流與特色。她不但對比了當年阮玲玉的日常服飾與電影《阮玲玉》（1992）中幾套經典戲服，找出不少相似之處，還指出張曼玉於《花樣年華》（2000）中領子特高的旗袍，其實只是電影中用以表達美感的把戲，不能作日常穿著。她並指出，服裝潮流僅是一時，電影卻可將時光凝住，讓剎那變成永恆，讓不同年代的人仿效，歷久不衰。



座談講者張西美（右）與主持蘇芷瑩（左）
Edith Cheung (right), speaker of 'The Charm of Qipao' with Karen So (left)

The seminar was held on 25 November 2017, hosted by textile and costume specialist Edith Cheung who won Best Art Direction and Best Costume Design at the 27th Golden Horse Awards for *Red Dust* (1990). Cheung's expertise has been crucial to the preparation and research of our previous two movie costumes exhibitions. Two of the *qipaos* from *Red Dust* on display were also donated by her.

Cheung shared her volumes of research about the development of *qipao* starting from the late-Qing period. Showing film stills and photos of actresses, she introduced a variety of trends and features of *qipao* in different periods. She also highlighted many similarities between some of the most memorable costumes in *Center Stage* (1992) and the clothes worn by Ruan Lingyu in real life. In *In the Mood for Love* (2000), however, the high collar of Maggie Cheung's *qipao* is more of an aesthetic design than a realistic representation.

In face of the ever-changing fashion trends, fashion in cinema, as Cheung put it, is an everlasting phenomenon that will continue to win the hearts of different generations.

永遠的鑽石大盜林沖 Jimmy Lin, the Diamond Divo

新年伊始，息影多年卻仍然活躍歌壇的林沖，專程從台灣赴港，於「永遠的鑽石大盜林沖」兩場映後談與觀眾互動交流。

1月5日節目首場放映香港電懋與日本東寶合拍的《香港之星》(1963)。映後林沖獻唱首本名曲〈鑽石〉出場。林沖有日本血統，熟諳日語，正正是他在日本出道的緣起。他娓娓道來自己如何從一個普通大學生變成寶塚歌舞劇《香港》女主角李涓的日語翻譯，繼而獲賞識成為該劇主角之一，再進軍日本歌影視界的奇妙經歷，又縷述當年與港、日巨星尤敏、寶田明合作的種種。

1月12日放映《大盜歌王》(1969)，當年林沖憑此片竄紅香港，並以片中插曲〈鑽石〉縱橫歌壇數十載，被冠以「鑽石歌王」美譽。緊接上回在日本出道至走紅的經歷，林沖這天暢談當年獲邀到港演唱，被特意捧場的鄧文懷和張徹羅致到邵氏旗下，如是者一口氣拍了三部邵氏電影。由於邵氏擁有龐大發行網，林沖的名字亦響遍亞洲。第二場映後談的觀眾同樣熱情，林沖徇眾要求再唱一曲，並為他們簽名與合照留念。

Barely into the new year, veteran actor-singer Jimmy Lin made a trip to Hong Kong from Taiwan to meet the audience at two post-screening talks, 'Jimmy Lin, the Diamond Divo'. Lin has long retired from the silver screen but is still active as a singer.

The first session was held on 5 January after the showing of *Star of Hong Kong* (1963), a co-production between Hong Kong's MP & GI and Japan's Toho. Lin appeared on stage belting out his all-time classic 'Diamonds'. Lin is part Japanese and is fluent in the language, which explains why his career had begun in Japan. He related how—as the first in a series of amazing events—he landed a job while still in university as the Japanese interpreter of Helen Li Mei, leading lady of the musical *Hong Kong*, that was staged by Japan's Takarazuka Revue Theatre Troupe; how he then went on to become one of the musical's leading actors, and subsequently rose to fame in Japanese showbiz. He also shared his experiences filming with Hong Kong and Japanese superstars Lucilla You Min and Takarada Akira.

The Singing Thief (1969) was screened on 12 January. It was the film that catapulted Lin to fame in Hong Kong and its theme song 'Diamonds' underscored his singing career for decades, winning him the sobriquet 'Diamond Divo'. After the screening, Lin took up from his previous accounts of making it in Japan, sharing how Shaw Brothers top brass Raymond Chow and Chang Cheh attended a concert he was invited to give in Hong Kong, and recruited him to the studio. He made three Shaw movies in a row, and thanks to the studio's massive distribution network, Jimmy Lin became a household name in Asia. With the same zeal of the audience of the first talk, attendees requested an encore which he granted. He also signed autographs and posed for photos.



「姥姥」談《倩女幽魂》 The Evil Dryad on *A Chinese Ghost Story*

是次《倩女幽魂》(1987)映後談(1月7日)有幸邀來飾演千年樹姥(姥姥)的劉兆銘(Ming Sir)與觀眾分享。本身是知名舞蹈家的Ming Sir，在設計姥姥一角時，特別選取了現代舞的身段以豐富角色的層次，並希望透過被膠膜包裹般僵硬及扭曲的形體動作，突出角色的妖邪詭異之氣。

被問及與徐克及程小東兩位導演合作的感受時，Ming Sir形容二人為「識英雄重英雄」。名為監製的徐克也有執導，其想法天馬行空，需要特技及動作配合；而程小東亦決心要將徐克想法拍出來，在設計武打動作之餘，又會不顧安危地拿著攝影機，走進正在對招的武師群中拍攝，務求捕捉最精彩的鏡頭。



The HKFA is lucky to have Lau Siu-ming in the post-screening discussion of *A Chinese Ghost Story* (1987) on 7 January in which Lau, affectionately known as 'Ming Sir', played the Thousand-Year Tree Demon, an evil granny dryad of sorts. Ming Sir had made a name as a dancer. When choreographing the character of the Tree Demon, he borrowed liberally from modern dance to accentuate the sense of evil and uncanniness through rigid and twisted moves and poses reminiscent of one confined by a plastic cocoon.

When asked about his impressions working with directors Tsui Hark and Ching Siu-tung, Ming Sir described the two as masters who recognise greatness in each other. Officially billed as the producer, Tsui Hark also had a hand in directing. His wildly fantastical ideas required special effects and action choreography to materialise, and Ching Siu-tung was determined to accomplish the mission. Besides choreographing the fight scenes, Ching would risk his own safety to film the martial arts action, in the hope of getting the most exhilarating shots.



陳欣健
Philip Chan

2018年新一輯的「影談系列」，請來縱橫影視播歌多個界別的陳欣健，在1月27至28日一連四場的映後談，聯同嘉賓講者，重點細談今次選映的影片。

陳欣健自言從小喜歡幻想，電影可以令他夢想成真，首次執導選擇以師生戀為題的《文仔的肥皂泡》（1981），希望與觀眾分享人生聚散本是無常的感慨。曾肇弘認為《文》片是淹沒在新浪潮電影中的遺珠，片中的音樂甚具水準，〈天各一方〉更是經典名曲。《省港旗兵》（1984）是麥當雄與陳欣健聯手，一導一編的劃時代傑作。該片由真實犯罪者參演，麥當雄導演回想開拍前一個月和演員綵排及相處期間觀察他們的行為、了解他們的思想及價值觀，以潤飾劇本中的對白，增加真實感。影片拍攝時深入處於三不管狀態的九龍城寨，現在聽來依然令人驚嘆連連。《神探朱古力》（1986）笑中帶淚，由於陳欣健與許冠文份屬好友，能夠掌握以何種態度及措詞向他表達自己對劇本的意見和想法。《平安夜》（1985）榮獲第五屆香港電影金像獎最佳美術指導，美指陸叔遠談到該片製作預算雖低，創作空間卻非常的大，風格化的效果突出，甚至讓道具也能說故事。

連場映後談中，不時傳來觀眾笑聲，陳欣健風趣健談，嘉賓妙語如珠。洞悉人情世故的陳欣健，說到底，明知是不能自拔的「毒藥」，仍是一心愛上電影，愛在作品中談感情，反映對人生的看法。



陳欣健（左）與曾肇弘
Philip Chan (left) and Tsang Siu-wang



麥當雄（右）與本館一級助理館長（節目）
陳彩玉
Johnny Mak (right) and Priscilla Chan, HKFA
Assistant Curator I (Programming)

As a new chapter of the 'Movie Talk Series' in 2018, we invited Philip Chan, who is multi-talented in screenwriting, directing, acting, film production and media, to participate in the post-screening talks on 27 and 28 January along with fellow guest speakers.

Chan confessed that as a child he loved fantasising, and cinema could make his dreams come true. *Charlie's Bubble* (1981) featured a romance between a teacher and a student, and attempted to evoke the regrets and uncertainties in life. Tsang Siu-wang deemed *Charlie's Bubble* a forgotten gem of the Hong Kong New Wave, citing the film's exceptional soundtrack. *Long Arm of the Law* (1984) is an era-defining masterpiece. Director Johnny Mak was present to offer his take on the film. Some of the cast members had criminal pasts in real life. A month before production began, Mak rehearsed with the actors, all the while observing their behaviour, in an attempt to understand their mindset and values. As a result, he was able to infuse the film's dialogues with a sense of authenticity. Part of the film was shot in the notoriously dangerous Kowloon Walled City, still considered a major feat, even today.

Mr. Boo VIII Chocolate Inspector (1986), a bittersweet comedy, showcased the chemistry between Chan and his friend-and-mentor, legendary comedian Michael Hui. Chan revealed because Hui was his very close friend, he knew well how to communicate with Hui and express his thoughts and concerns regarding the script. Art director of *The Night Caller* (1985), Luk Suk-yuen, winner of Best Art Direction at the 5th Hong Kong Film Awards, also joined the sharing. Despite the film's limited production budget, he enjoyed great creative freedom. The results were so dramatic that it felt as if even the props could tell their own story.

In the end, despite being quite worldly and well aware of cinema's addictive nature, Philip Chan could not resist falling hopelessly in love with filmmaking, a medium that allowed him to express his emotions and share his reflections on life.



黃錦樂透過錄像談陳欣健與《平安夜》（1985）
A video interview with Melvin Wong to talk about his feeling towards Philip Chan and *The Night Caller* (1985).



陳欣健幼女早怡當年飾演文仔的妹妹
Philip Chan's youngest daughter Joey played Charlie's sister back in 1981.



許思維口中的 Uncle Philip，與父親許冠文為摯友
Hui See-wai talks about his father Michael Hui's close friend 'Uncle Philip'.



《平安夜》（1985）美指陸叔遠
Luk Suk-yuen, art director of *The Night Caller* (1985)

《風起潮湧——七十年代香港電影》編輯札記

Editor's Note: *When the Wind was Blowing Wild: Hong Kong Cinema of the 1970s*

吳君玉 May Ng

香港的七十年代，社會經歷了六七暴動，人心惶惶，政府為安撫民心，推出多項利民措施，以紓民困之餘亦為疏洩民怨及躁動情緒。經濟方面，香港工業尚持續朝多元化方向發展，並逐步向轉型為國際金融中心邁進，但環球經濟危機四伏，香港亦多番受世界性的能源危機、股災衝擊。香港電影市道同樣飽受周邊地區影響，六十年代末，東南亞諸國下令限制華語電影進口，往昔小本經營的粵片商人賴以生存的「賣片花」¹做法迅速銷聲匿跡，粵語片因而陷於低潮。同時期，免費電視發展迅速，取代電影成為最受普羅大眾追捧的娛樂媒介。大量粵片台前幕後人員獲電視台招攬繼而走進千家萬戶，益發睽違銀幕。

危中見機，可謂是昔日香港不敗傳奇的按語。當時匯集大量媒體精英新貴的電視界，為扣緊時代脈搏，在綜藝節目中加插大量針砭時弊的處境趣劇，聊博一粲，亦逐漸凝聚渴求滿足小市民趣味的市場需要。及至轉投邵氏改拍國語片的粵片大導楚原，借上海舊劇框架注進本土諷世辛辣筆觸，集國、粵片大堆頭演家班，讓演員以演出電視趣劇的浮誇演技演繹集錦段落，拍出粵語片《七十二家房客》（1973），大受歡迎，可謂是借電視之身還粵片之魂，給後者開了一帖初呈復甦的靈藥。

原在邵氏工作的鄧文懷七十年代初另起爐灶，以靈活的外判式製片制度，大舉投資拍攝武俠片，並成功締造李小龍神話，挑戰邵氏的影壇霸主地位。1974年，嘉禾覷中時機，支持許氏兄弟運用本土方言粵語炮製笑彈密布的《鬼馬雙星》，

嬉笑中道盡都市小人物的狂想和勞工階層的無奈，結果大受歡迎，其後一系列作品，成為那時期港人建立身份認同的里程碑。

面對嘉禾的挑戰，七十年代初邵氏戰意尚濃，拍片量多而種類亦繁雜。一邊廂，六十年代揭櫫「武俠新世紀」帷幕的旗手張徹繼續拳來劍往愈戰愈勇；另一邊廂，李翰祥回巢，開拍大量「風月片」、「騙術片」，縱情聲色犬馬。由於賣座有保證，「拳頭」「枕頭」之風日盛，幾成這段時期香港電影的標記。

隨著電視這種視聽元素兼備的媒介，以新聞及其他節目形式，快捷及適時地將黑幫罪案，及與大眾息息相關的事件或新奇事物活現眼前，相形之下，往昔「電影夢工場」所呈現的華衣美服、錦繡天堂的幻象，已不能讓電影院內的觀眾投射他們處於急劇轉變中的社會的

惶惑和憤懣。於是，處於都市邊緣的憤青，或是敢於為民一吐烏氣的市井英雄，陸續亮相，他們所處的貧民區、窮街陋巷的實景亦登上邵氏「綜藝體闊銀幕」，說到底畢竟是給充滿腥風血雨的暴鬥場面換個場景，但這種對實感的追求亦預示了日後新浪潮湧至，攝影機走出片廠，走進市民大眾生活場域的趨向。

《風起潮湧——七十年代香港電影》為「香港影人口述歷史叢書」第七冊，上承同系列的《摩登色彩——邁進1960年代》，一方面透過影人所述的經歷見證影業變遷，亦集合學者和專家的論述，企圖對這個亂象紛呈的七十年代電影作一些觀察和審視。

本館已出版《邵氏電影初探》和《乘風變化——嘉禾電影研究》兩書，就這兩家公司在七十年代的發展脈絡早有探討，特別是後者更輯錄了

麥嘉、洪金寶、劉家榮（左起）
迎上功夫喜劇熱潮，合作拍成
《搏命單刀奪命槍》（1979），
大收旺場。
(From left) Karl Maka, Sammo
Hung and Lau Kar-wing jumped
on the bandwagon and brought
out another lucrative kungfu
comedy, *Odd Couple* (1979).



許氏兄弟喜劇電影屢破票房紀錄，
兄弟仨（左起：許冠傑、許冠英、
許冠文）更專程赴日宣傳
《Mr. Boo!》系列電影。
Time and again the Hui Brothers
comedies broke box-office records.
The three musketeers (from left:
Sam Hui, Ricky Hui & Michael Hui)
even went all the way to Japan to
promote their *Mr. Boo!* series.

多位重要影人訪問；另一方面，這時期大放異采的重要導演如李翰祥、張徹、楚原、龍剛，甚至桂治洪等諸位，本館已有專案出版。因此，本書另闢蹊徑，首先選輯了多位在不同界別獨當一面的人物訪問，包括：動作喜劇泰斗洪金寶、與兄長劉家良合作無間的劉家榮導演、喜劇巨匠許冠文，以及當時迅速冒起的獨立製片人吳思遠，由他們細說如何在風潮洶湧的七十年代開創新路。而邵氏頭牌男星狄龍、性格打星陳觀泰則回憶當年的片廠歲月及在影壇中孜孜奮進的經過。

本書亦著重鉤沉一些本地較為人忽略的影人訪談，以呈現電影業的不同面向。情色片在七十年代大行其道，早年揚名國際攝影界的何藩，加入邵氏初當演員，後游弋於唯美艷情片與文藝愛情片之間，導演路越趨難行。楊權出身於六十年代粵語片，但粵片傳統風光不再，為適應市場需要他不得不要在蕪雜的類型中探尋出路，自求隨波而不逐流。

香港與台灣電影界自戰後一直關係密切，七十年代台灣電影市道興旺，加上台灣一些稅務措施，造就不少製片人和導演來港開設公司，箇中表表者郭南宏細說因由和

經驗。台灣聯邦公司出身、主演《龍門客棧》（1968）嶄露頭角的白鷹，回首他追隨師父胡金銓六、七十年代在台港兩地拍片，以至與不同公司合作的經歷。李翰祥七十年代初回流香江，其時在台灣的中国電影製片廠任職編導的夏祖輝，亦在幾年後受邀來港為其擔任副導演，他暢談與李導的多年合作點滴，其經歷亦見證七十年代港、台兩地電影人材交流之熾烈。

七十年代亦迎來新浪鮮潮，以《董夫人》（1968拍竣，1970上映）一鳴驚人的唐書璇，以光影給光怪陸離的香港世態作白描書寫，儼然亂世濁流中的一泓清泉，她的自道可堪細味。曾先後為龍剛、胡金銓、唐書璇掌鏡的攝影師陳俊傑，則自述與幾位破格導演合作的經過。新浪潮先驅之作《跳灰》（1976），開啟了導演編劇陳欣健的電影事業，他亦大談當年的夢與勇。

本書的論述部分，請來羅卡、吳俊雄、何思穎三位進行座談，探討七十年代香港社會變遷與大眾文化發展的關係，並嘗試以隔代之遙，將這時代放進歷史進程中審視，冀能多出一份更深邃的省察和觀照。羅卡並撰文詳論後六七時代香港電影如何扣緊社會氛圍及對時代作出

回應，並將之與當時崛起的電視作互觀比較。石琪則綜論七十年代香港電影不同潮流發展，及暗合當時席卷世界的文化革命思潮，進而催生出香港特色，影響深遠。蒲鋒追本溯源，從港片借鏡西片及與電視互相啟發的角度探討本地警匪片類型的誕生及初期發展。舒琪則聚焦雖未至於被遺忘，卻鮮被提及的唐書璇，援引文獻追蹤其足跡，並探索其作品的時代意義。

猶記得兩年前，在擬定出版主題時，筆者曾向資料館前研究主任、電影顧問黃愛玲女士討教，獲其提點和鼓勵後，始進一步確定輯錄七十年代口述歷史的方向，如今成書，書中更輯錄多篇黃愛玲女士主訪的訪問，其中「唐書璇訪問」尤為可貴，今日前輩遽然而逝，謹此永誌懷念與感謝之情。■

註釋

1 「賣片花」是指製片人在電影開拍前，向戲院商或發行商收取訂金，以用作電影拍攝資金。見鍾寶賢：《香港影視業百年》（修訂版），香港：三聯書店（香港）有限公司，2007，頁141。

吳君玉為香港電影資料館一級助理館長（研究及編輯）

電子書《風起潮湧——七十年代香港電影》將於三月底於香港電影資料館網頁推出，供免費下載。

1970s Hong Kong had weathered the 1967 riots. Society was in a state of panic. The government imposed a series of appeasement measures to ease social hardship, and also to alleviate discontent and anxiety. Economically the city continued to diversify industrial development and gradually reoriented itself into a world financial centre. The global economy, however, was plagued by crises, and Hong Kong was hit by the worldwide energy crisis and stock market crash. The film industry was similarly affected by the macro-climate. In the late 1960s, countries in Southeast Asia banned the import of Chinese-language films. This quickly ended the practice of block-booking¹ which had sustained small Cantonese film producers. Cantonese cinema went into a slump. This coincided with the rapid rise of free television which quickly replaced film as the most popular form of mass entertainment. Large numbers of Cantonese film actors, filmmakers and crew were recruited by television, making their way into thousands, millions of homes, further alienating the silver screen.

There's opportunity in every crisis —this has essentially been a footnote to what is known as the 'Hong Kong Legend'. The television industry had access to a pool of media elites and freshly-minted celebrities. Variety shows, in step with the times, featured sit-coms that exposed social evils, for laughter and stress relief if not much else, and to please the common folk. Even Cantonese film director Chor Yuen who had switched to Mandarin films at Shaw Brothers, took the skeleton of an old Shanghainese drama and fleshed it out with locally relevant satire and a huge cast of Cantonese and Mandarin film actors who played a mélange of acts in the exaggerated style of TV farce shows. This became the Cantonese film, *The House of 72 Tenants* (1973). Shrewdly borrowing the form of television to reinstate the spirit of Cantonese film, it was a roaring success that triggered the latter's revival.

In the early 1970s, Raymond Chow left Shaw Brothers to set up his own business. He deployed a flexible production outsourcing system and invested heavily in martial arts movies. He also created the Bruce Lee legend, challenging the reign of Shaw Brothers. In 1974, believing the time is right, Golden Harvest financed *Games Gamblers Play*, a comedy in the local dialect by the Hui brothers. Using mockery, the film depicts the fantasies of the nobodies in the city and the helplessness of the working

class. It was a hit. The series of works that ensued became a landmark in the construction of a Hong Kong identity.

Rising to the Golden Harvest challenge, Shaw Brothers became hugely prolific in the 1970s with productions in a variety of eclectic genres. On the one hand, Chang Cheh, who unveiled a 'new century in *wuxia* cinema' in the 1960s, continued to forge ahead with sword and fist. On the other, returnee Li Han-hsiang unleashed a shower of soft erotica and swindler titles. Guaranteed to sell, this trend of 'the fist and the pillow' raged on, characterising this era in Hong Kong cinema.

As television brought to life real crime, incidents of public interest and other curiosities via news reports and the like in a swift and timely manner, the illusory extravagance of the Dream Factory was no longer something on which viewers could project the rage, panic and confusion they felt in a rapidly changing society. Enter angry marginal youth and grassroots heroes. The actual slums where they lived, the mean streets where they operated began to appear on Shaws' colour widescreen. Though this simply meant swapping out an old setting for bloody conflicts for a new one, the quest for reality foretold the arrival of New Wave Cinema which saw the camera leaving the studio for the streets.

When the Wind was Blowing Wild: Hong Kong Cinema of the 1970s is the seventh volume in the

Oral History Series, following *An Emerging Modernity: Hong Kong Cinema of the 1960s*. Through interviews with film veterans, the volume strives to bear witness to industry developments in the 1970s. It also endeavours to scrutinise this frenzied era in Hong Kong cinema through scholarly and expert discourse.

Previous HKFA publications *The Shaw Screen: A Preliminary Study* and *Golden Harvest: Leading Change in Changing Times* explored the contexts of these studios' development in the 1970s. The latter, in particular, carried many interviews with important film veterans. There are also publications dedicated to brilliant directors like Li Han-hsiang, Chang Cheh, Chor Yuen, Patrick Lung Kong, and even Kuei Chih-hung. For this book, we decided to interview representatives from different specialist areas of filmmaking, like action-comedy guru Sammo Hung, director Lau Kar-wing (Lau Kar-leung's younger brother and collaborator), master comedian Michael Hui, and then emerging independent producer Ng See-yuen. We had them tell us how they blazed a new trail amid the surge of styles and genres swamping the 1970s. At the same time, Shaws' chief actor Ti Lung and action hero Chan Koon-tai reminisced about life in the studio and their arduous journeys to success.

To show the different facets

何藩導演早年醉心拍攝實驗電影，作品《離》獲1966年英國賓巴利國際影展「最佳電影獎」。
Director Ho Fan threw himself into experimental filmmaking in his early years, winning the Best Film Award for *Gulf* at the 1966 Banbury International Film Festival, UK.



夏祖輝（右）獲李翰祥導演（左）的賞識，1974年應邀由台灣來港擔任其副導演，自此展開二人長達二十多年的合作。
Hsia Tsu-hui (right)'s talents were appreciated by Li Han-hsiang (left), who in 1974 invited Hsia to leave Taiwan for Hong Kong to be his assistant director, in what would become a long-lasting partnership for over 20 years.

of Hong Kong cinema, we also conducted research into filmmakers who had been overlooked locally. Erotica was a fad in the 1970s. Ho Fan, an internationally known photographer, joined Shaws as an actor, and subsequently shuttled between aesthetic erotica and romantic drama in his laborious directorial path. Yeung Kuen's career began in Cantonese film in the 1960s. As the latter went into a decline, he navigated the sea of genres in the hope of finding a way to please the market without getting carried away.

The film circles of Hong Kong and Taiwan had enjoyed intimate ties since after WWII. In the 1970s, a number of Taiwanese producers and filmmakers set up studios in Hong Kong, thanks to a boom in their film industry and Taiwan's tax measures. Best known among them, arguably, is Joseph Kuo who detailed to us that whole background and his experience. Bai Ying of Union Film first caught attention in *Dragon Inn* (1968). He recounted shooting in Hong Kong and Taiwan with his master King Hu in the 1960s and 70s, and working with different studios. Li Han-hsiang had returned to Hong Kong by the early 1970s. A few years later, he invited Hsia Tsu-hui, then scriptwriter and director at Taiwan's China Motion Picture Studio (CMPS), to come join him as his assistant director. Hsia shared the intricacies of his longstanding partnership with

Li, accounts that also illuminated the many creative interactions between the two places in the 1970s.

The 1970s also ushered in the New Wave. Tong Shu-shuen who stunned the crowd with *The Arch* (1968 wrap, 1970 premiere), sketched a portrait of life in Hong Kong complete with all its eccentricities. One of few who managed to stay afloat in a disorienting and turbulent era, her personal accounts are thought-provoking. Cinematographer Chan Chun-kit described what it was like working with edgy creatives like directors Lung Kong, King Hu and Tong Shu-shuen. *Jumping Ash* (1976), a New Wave pioneer, launched the career of its screenwriter Philip Chan. He expounded on the pluck and dreams of his younger days.

The discourse section sees Law Kar, Ng Chun-hung, and Sam Ho discussing the links between social changes and mass culture development in 1970s Hong Kong; they also contextualised the era in history in the hope of deepening insight and introspection from the vantage point of distance. In addition Law Kar wrote about the connections of post-1967 Hong Kong cinema to the zeitgeist, its reactions to it, as well as its comparisons to the emergent medium of television and how the two observed each other. Sek Kei explored the multifarious trends of the 70s, which largely coincided with the Cultural Revolution ideology gripping

the world, and showed how they eventually nurtured characteristics unique to Hong Kong with far-reaching impact. Po Fung went right to the source, probing the birth of the local crime genre and its early development, from the perspective of Western influence and inspiration from television. Shu Kei traced the footsteps of the neglected (though not necessarily forgotten) Tong Shu-shuen in research literature and discussed her works' relevance to the times.

Two years ago, when the topic for this publication was to be fixed, I sought the advice of film adviser and former Research Officer, Ms Wong Ain-ling. With her pointers and encouragement, I finalised the direction the oral history of the 1970s would take. The finished book has a number of interviews conducted by Ms Wong Ain-ling, most notable of which is that of Tong Shu-shuen—it's a gem. With the passing of this respected predecessor, I hereby express my affection and gratitude.

(Translated by Piera Chen) ■

Note

- 1 Block-booking refers to the system of producers taking deposits from theatres or distributors before the film was made, with the aim of using the money to finance the shooting. See Chung Po-yin, *A Hundred Years of Chinese Cinema and TV (Revised Edition)*, Hong Kong: Joint Publishing (HK) Company Ltd, 2007, p 141 (in Chinese).

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e-Book *When the Wind was Blowing Wild: Hong Kong Cinema of the 1970s* will be available for free download on the HKFA website in late March.



懷念夏夢女士 In Memory of Hsia Moon

資深演員夏夢女士於 2016 年 10 月 28 日辭世，享年 83 歲。家人緬懷至親之餘，特意懇請親友將擬送贈花圈的金錢省下，再匯集親友致贈的帛金及家人的心意，捐贈予香港電影資料館，以支持本館豐富與夏夢女士有關的館藏，保存香港電影的文化瑰寶。適逢其會，銀都機構亦表示支持，願意借出夏夢女士主演電影的影片底片、光學聲片及字幕片予本館複製作永久保存。

夏夢女士才藝兼備，氣質優雅，在五、六十年代主演過不少經典電影，有「長城大公主」之稱，後來與友人合組青島公司，擔任電影監製，作品亦叫好叫座。本館曾於 2015 年舉辦「仲夏夢影：夏夢從藝六十五載誌慶」放映節目，選映多部夏夢女士主演或監製的佳作，夏夢女士更親臨與觀眾見面，場面熱鬧。

這次有幸得到夏夢女士親友及銀都機構鼎力支持，本館得以運用捐款為幾部夏夢女士作品的菲林進行 4K 掃描，將有關數碼檔案納入館藏，本館深感銘謝。

In honour of veteran actress and producer, Hsia Moon, who passed away at the age of 83 on 28 October 2016, her family collected pledges and contributions from friends and relatives, originally earmarked for funeral wreaths, for the HKFA to enrich our collection of Hsia's films, and to preserve Hong Kong's rich cinema heritage.

In the nick of time, Sil-Metropole Organisation Ltd also generously agreed to loan out the original film prints that featured Hsia—including film negatives, optical sound films and subtitle negatives—to the Archive for digitisation and preservation purposes.

A stellar talent who graced the screen in numerous film classics in the 1950s and 60s, Hsia was called the 'Big Princess of Great Wall'. In 1979, she co-founded Bluebird Movie Enterprises Ltd and produced a string of films that were met with both critical acclaim and commercial success. In 2015, the Archive organised 'Hsia Moon: Princess of an Era' and showcased a selection of films that either featured Hsia or were produced by her. Hsia delighted fans with her presence at the event.

Thanks to the generous support of the friends and family members of Hsia Moon and Sil-Metropole Organisation Ltd, the Archive was able to complete the 4K-scanning of several Hsia's films, for our digital collection. We would like to express our sincere gratitude to them.

海外珍藏回流香港 Overseas Collection Returns to Hong Kong

放眼海外，香港電影及電影工作者的蹤跡所至之處，有好些香港電影瑰寶均有幸被保存下來，這些身在異鄉的物料一直是資料館搜集工作的重要對象之一。

最近，資料館接獲定居美國的楊紫燁導演及其丈夫任國光先生通知，他們將一批珍藏於海外的菲林拷貝運回了香港，並願意將之捐贈予資料館。這批物料包括數十部 16 毫米、35 毫米電影及預告拷貝，以及一箱電影海報等，內容豐富，從任先生珍藏的四十至七十年代電影，到楊導演於千禧年代拍攝的紀錄短片如揚威奧斯卡的《頴州的孩子》(2006)及《彼岸浮生》(2008)等均有涵蓋。在此衷心感謝兩位對資料館的信任及慷慨捐贈。



楊紫燁導演及任國光先生捐贈的部分影片拷貝，單從片盒已可略窺這批影片所涵蓋的年代之廣。
A part of the prints Ruby Yang and Lambert Yam donated to the HKFA, from the casings alone we can get a glimpse of the diverse eras covered.

Looking abroad, traces of Hong Kong films and filmmakers can be seen everywhere. Many gems of Hong Kong cinema have been fortunate enough to be preserved overseas, and many of these foreign relics are important targets for the HKFA to collect and preserve.

Recently, Ruby Yang, a Chinese director based in the US, and her husband Lambert Yam, a distributor of films from Chinese regions to Chinatown theatres in Northern America, notified us about a consignment of film prints they collected abroad to be donated to our archive. The bountiful materials include dozens of 16mm and 35mm prints and trailers, as well as a box of movie posters. The donated films range from those of the 1940s to 70s collected by Mr Yam, to documentary shorts filmed by Ruby Yang including the Oscar-winning *The Blood of Yingzhou District* (2006) and the Oscar-shortlisted *Tongzhi in Love* (2008). We would like to sincerely thank both benefactors for their trust and generous support.

杜鵑的聯想

The Cuckoo and the Azaleas

郭靜寧 Kwok Ching-ling



聞 杜鵑鳥啼，見杜鵑花開，「一叫一魂腸一斷，三春三月憶三巴」。《三月杜鵑魂》為龍鳳劇團於 1947 年 3 月 22 日首演的劇，由李少芸編寫、余麗珍主演，同年改編為余麗珍初登銀幕作品，由洪叔雲編導為時裝片，6 月 21 日上映。1959 年再上銀幕的《三月杜鵑魂》，這回由余麗珍夫婿李少芸自任編劇，將自己的粵劇戲寶寫為古裝電影，主角則是文蘭和任劍輝。本館近年自美國三藩市尋得的三、四十年代影片中，包括散佚已久的《三月杜鵑魂》(1947)。這部片的拷貝雖然可惜只有前半部 48 分鐘，已教人喜出望外。本文將略探《三月杜鵑魂》在粵劇、粵語電影、粵劇電影三者當中跨文本轉移的一點觀察。

《三月杜鵑魂》與洪叔雲

1947 年，《三月杜鵑魂》的電影廣告，標榜之為「文藝大悲劇」、「不讓胡不歸專美於前」。片中背景為抗日戰爭期間，白杜鵑（余麗珍飾）與范清華（吳楚帆飾）童稚時曾為同窗，杜鵑與父失散之際得清華解困。亂世中一朝分別，又豈知他朝能否再遇？從現存前半部看來，戰事只是側寫，往往從流言中述說「好快打到嚟」、「快走」，編導倒是細意寫兩情從偶遇到結合的愉悅。

「第一曲」，客店偶遇，清華仗義讓出房間予無處容身的杜鵑，自嘲為「白金龍」，杜鵑隨即會意清華就睡在她房門外。房內，畫面右方床尾一燈熒然，映照住左方床頭杜鵑的臉部特寫，一片暖意、一點暗喜。門外的「白金龍」就不能好好的睡了——咦，門下的一道白光——二人隔著門有一搭沒一搭的說著話，清華拿出記事簿就

著燭光寫寫劃劃，盡在不言中！

……清華經商回到客店，發現杜鵑已走難離去。回到家裡，杜鵑鬼馬地拉著布簾伸出半個頭來，布簾佔了銀幕的一半，拉開「第二部曲」。夜雨屋漏，二人在房中搬大盆小盆接大珠小珠，由房內地上、房內枱上，走去房外前廳舖上，又折回房內舖上，仿似一段「雙人舞」。舞罷，共打一把傘，清華的一句「你對我的報答這樣大……」，成其好事。

「第三部曲」更是調皮。場景從房中跨延出屋前小庭院，早上女的在晾衣，男的拈著牙刷，互相作弄起來。女的騙得男的做了人肉晾衣架，逃回房內，透過一扇窗去看男的狼狽相；未幾，男的又騙得女的自食其果。如此妙用室內戶外又透過一扇窗去增加構圖層次和景深，將儼如新婚夫妻的喜悅表露無遺。

既有情調、調情，復生共居情

趣，不是說這是部「文藝大悲劇」嗎？大抵之後清華離家行商，杜鵑父親尋至將她帶走，二人這次真箇失散了，開始了杜鵑啼血的悲劇。

自 2014 年得見洪叔雲導演的《蓬門碧玉》(1942)，加上這部他戰後不久的電影，雖然他在四十年代的作品，能看的僅一部半，已可見他在編導（尤其寫情）上確有獨到之處。黃愛玲在論析《蓬門碧玉》時指出該片「……處處透著跳脫的波希米亞味道，在粵語片裡這可說是異數……也讓電影從原作的沉鬱傷感調子走出來，增添了活潑開朗的氣息。」，並論及洪叔雲在上海時受到當時中國電影風格的影響。¹ 同樣地，《三月杜鵑魂》前半部活潑，下半部走向悲劇。後來大抵杜鵑為父所迫，懷著清華的孩子嫁予司徒雄夫（麥炳榮飾），最後魂斷。《蓬門碧玉》改編自作家侶倫小說，並由侶倫編劇；《三月杜鵑魂》雖是改編自粵劇，由洪叔雲



《三月杜鵑魂》(1947): 妙用室內戶外增加構圖層次和景深

Cuckoo's Spirit in March (1947): An astute usage of indoor and outdoor space enhances spatial layers and depth of field.

自編自導的電影版，細節顯然是編導的心思，這方面在對看原粵劇劇本可見。

三看《三月杜鵑魂》

三個《三月杜鵑魂》版本，基本故事框架相若：白杜鵑逃難時與父失散，得范清華援手後結合。杜鵑珠胎暗結，為父所迫嫁予本有婚約的未婚夫，苦命魂斷。透過析看改編者在「變奏」過程中的構思，可見其個人創作風格、因應媒體之別以至製作環境因素影響下，成果有著迥異的特色。

如前所述，洪叔雲編導電影版（47年版）長於寫情，清華和杜鵑的個性進取，客棧一別失散，杜鵑就自行按地址找到清華的家去，清華亦隨即極力留杜鵑住下來。59年版的清華由以痴情見稱的任劍輝演出，就只能捱司徒雄天的痛打了。然而，47年版在其他方面例如處理逃難，就非常粗略，杜鵑往往人走她又走了去；59年版較能表現杜鵑的心焦，二更過、三更臨，幾番推遲離去，顯得非常不捨。

原劇廣告標榜「不惜巨資佈置天然彩色杜鵑墳景」，「杜鵑墳景」顯然是重頭戲，59年版就有清華夢會杜鵑深情傾訴「十年生死兩茫茫」。有趣的是，原劇和李少芸編劇電影版（59年版）的立碑者是范清華，47年版電影的立碑者卻是司徒雄夫，將「天」改為「夫」，強調了「夫」的角色。拜墳一幕清華父子與鵑父雄天／雄夫四人相遇，47年版處理風格化，一片荒山中，先只有鵑父面向鏡頭，原來十

年過去，清華仍然為了杜鵑的死非常憤恨雄夫。²

47年版電影下半部缺失，可惜未能知道杜鵑雄夫之間究竟如何〈洞房相罵〉（該片插曲之一），惹人遐想；其實粵劇版拜堂後，便下接翌晨杜鵑未嫁有孕紛爭，並沒有洞房一場；59年版倒是新婚之夜杜鵑抖出懷有身孕，雄天從得償素願（極樂）至盛怒，手執龍泉要殺妻。

陳錦棠號稱「武狀元」，他演的司徒雄天粗中有細，尋得與父失散的杜鵑時眼神充滿愛慕之情，得悉新婦已懷孽種則怒髮衝冠下拔劍恨不得摧花，後來憐憫杜鵑清華悲不自勝，至尚留祭墳的情份，顯得至情至性。至於聽從母親表妹唆擺苛待身懷六甲的杜鵑，則耳仔軟得令人咋舌。

雖然說從粵劇改編為粵劇電影，一看之下，粵劇電影往往重新編寫對白曲詞，與原粵劇同題異調，並不相同。原粵劇中較「天馬行空」的口古，並沒有放在古裝粵劇電影，反而是九十年代的一些香港電影中，會「今為古用」，仿似繼承了早年粵劇中偶有出現的「穿越」語言！至於曲詞，原粵劇的梆黃小曲未必適合電影所需，59年版《三月杜鵑魂》電影雖由原劇作者李少芸編劇，片中就另行編撰曲詞。

回看香港電影史上，由粵劇改編為電影的甚多，更有不少先有一個時裝粵語版（當中或有幾首插曲），後另有一個同名粵劇電影

版。粵劇紅伶擁躉眾多，李鐵導演曾表示他們初涉影壇時，怕影響粵劇方面的收入，不肯拍古裝戲曲片；至片源需求甚殷，粵劇片甚至成為風潮。³ 從《三月杜鵑魂》的例子看來，粵語電影版的改編，劇中人名字依然是清華杜鵑，卻已是性情完全不同的人。編導洪叔雲借題發揮，拍他擅長的感情戲，同時見他頗具心思，賦以影片時代青年的氣息。至於粵劇改編為粵劇電影的作法上，何以十多年後搬上銀幕幾乎全新編撰曲詞？粵劇電影可說不只保留原粵劇的一些神髓，粵劇藝術在不同時期的演化，或者也可從而稍窺一二。■

註釋

- 1 黃愛玲，〈「蓮門碧玉」點滴談〉，香港電影資料館《通訊》第70期，2014年11月。
- 2 古裝粵劇第一場為十年後祭墳，47年版電影同，這場之後倒敘十年前杜鵑生前的事。59年版電影全片順敘，開場為清華杜鵑青梅竹馬，有趣的是，原著粵劇二人本不相識，途中清華救了杜鵑，結下情緣，59年版顯然是依47年電影版建立其本為同窗關係。
- 3 李鐵表示「當時香港有四條粵語片院線，一年共有22個映期，粵語片在最興盛的時期，一年出品二百四十多套。1958年上映的百多部粵語片中，戲曲片佔了接近六成。很多獨立製片願意拍戲曲片，原因之一是『快起貨』……院商們怕不夠片填滿全年的期，而戲曲片十多天便能完成一部，所以為了保障片源不缺，便鼓勵片商拍戲曲片。」在大老倌「你不拍、有人拍」的情況下，後來遂興起戲曲片熱潮。見李焯桃，〈戲曲與電影：李鐵話當年〉，《粵語戲曲片回顧》（第十一屆香港國際電影節特刊）2003年修訂本，香港電影資料館，頁68。

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《三月杜鵑魂》(1959): 二更過、三更臨, 杜鵑心焦如焚。
Cuckoo's Soul in March (1959): The anxious To-kuen waiting in the night.

The famed call of the cuckoo when azaleas bloom in March signifies 'a call of the heartbroken, yearning for happier times in the past'. The *Cuckoo's Soul in March* premiered on 22 March 1947. It was then a new production from Lung Fung Opera Troupe, scripted by Lee Siu-wan and starred Yu Lai-zhen. In the same year, the piece was adapted as a contemporary film directed by Hung Suk-wan, and introduced Yu Lai-zhen to the silver screen on 21 June. In 1959, *Cuckoo's Soul in March* was again reincarnated on screen. This time adapted by Yu's husband Lee Siu-wan from his original libretto as a period drama and starring Man Lan and Yam Kim-fai as the lead actors.

Few years ago in San Francisco, the HKFA discovered films from the 1930s to 40s, which included the long-lost *Cuckoo's Spirit in March* (1947). Despite the fact that the copy contained only half the film of around 48 minutes, it was an exuberant discovery beyond our expectations. This text will briefly explore differences observed in the transformations of *Cuckoo's Soul in March* as an opera performance, contemporary film and period drama.

***Cuckoo's Spirit in March* and Hung Suk-wan**

In 1947, *Cuckoo's Spirit in March* was marketed as an 'epic tragedy' and a serious contender to Cantonese opera classic *Why Not Return?*. The film adaptation was set during the War of Resistance against Japan. Separated from her father, Pak To-kuen (played by Yu Lai-zhen) is taken in by childhood friend Fan Ching-wah (played by Ng Cho-fan). The two eventually become estranged, uncertain if they would ever meet again. From the film's first half, we see that the war serves only as a background setting, merely referred to in passing from other people: 'the conflict is closing in' or 'evacuate now'. The writer-

director was instead more intent on recounting the exuberant journey from chance encounter to bonding of two young lovers.

Act One, Pak runs into Fan at a small inn. Fan offers his room to the destitute Pak and jokingly proclaims himself as her 'White Gold Dragon'; Pak soon realises that Fan is camping outside her door. The film cuts inside the room, a glimmering light sits at the end of a bed on the right, illuminating a close-up of Pak's face to the left on the bed. The picture suffused with a warm glow reveals a lady's secret smile. Outside, her 'White Gold Dragon' is finding it harder to sleep; Fan sees light streaming beneath the door and the two begins conversing idly through the separation, meanwhile Fan pulls out his notebook and begins sketching and scribbling by candlelight, so much passes between them unsaid.

.... Fan returns to the inn after concluding some business, only to discover Pak has been evacuated. Fan returns to his old home and finds Pak hiding mischievously behind half drawn curtains, exposing only her face to surprise him. The curtain is pulled back to fill half of the silver screen, opening us up to *Act Two*. It is night and rain is leaking through the roof of the house. The two protagonists are moving around

various sized pots and pans to catch the droplets of rain, alternating between different spots and rooms of the house as if performing a 'dance in tandem'. When the choreography finally stops, they both share a single umbrella, with Fan's words: 'You have repaid me so much...' asserting the growing intimacy between them may have already been consummated.

Act Three becomes more playful still. The scene tracks back from inside a room to the small courtyard outside through a window. It is morning and our heroine is hanging up the laundry, while our hero is busy brushing his teeth; a flirtatious banter ensues as one teases the other. After turning the man into a human clothes rack, the woman escapes back into the room to spy on her companion's embarrassed reaction through the same window. Soon after, our hero gets his revenge by tricking the woman in kind. This remarkable use of the window as a transitional device, to add layers of composition and depth of field between interior and exterior, magnificently captures the effervescence and happiness of a 'newly-wed' couple.

Such vibrant sentiments, romance and delightful beginnings of a new life together, how can we then imagine this film to be anything but an 'epic tragedy'?



1947年版（左、中）及1959年版（右）——祭墳：風格化 vs 夢會

The 1947 version (left and centre) and the 1959 version (right) — The burial ritual: a stylised choice versus a poetic interpretation of a dream.

Things soon take a dramatic turn when Fan leaves home on business. While he is gone, Pak's father finally locates her and brings her away with him, separating the lovers indefinitely. Thus provokes the heartbreaking tragedy of the cuckoo's call.

Since 2014, we have viewed *The Rich House* (1942) directed by Hung Suk-wan, as well as this film he made shortly after the war. Despite having seen only one and a half movies out of Hung's 1940s repertoire, one can already appreciate his distinctive vision as a writer-director (especially in rendering the emotions of his characters). In her analysis of *The Rich House*, Wong Ain-ling points out that the film 'still exudes a delightful sense of bohemia, which can be considered as an oddity in Cantonese cinema ... also added an air of playfulness to the otherwise gloomy original'. Wong also alludes to the influence of Chinese cinematic styles on Hung from his time in Shanghai.¹ In the same way, the spirited start of *Cuckoo's Spirit in March* follows a similar trajectory with its tragic turn of events in the second half, where Pak eventually takes her own life after she is forced by her father to marry another man, Szeto Hung-fu (played by Mak Bing-wing), while carrying Fan's unborn child.

The Rich House was adapted from a novel by author Lui Lun, who also penned the screenplay. Although *Cuckoo's Spirit in March* was a film adapted from a Cantonese libretto by Hung Suk-wan himself, the work very much conformed with the auteur's

own artistic vision, when compared with the original.

The Three Cuckoos

All three versions of *Cuckoo* have comparable narrative outlines: Pak To-kuen is separated from her father while fleeing from war and is helped by Fan Ching-wah. The two fall in love and Pak becomes pregnant out of wedlock. Pak is then forced to separate from Fan and honour a preexistent marriage engagement by her father. Soon after giving birth, a despondent Pak passes away. Only by examining each creator's approach in transforming the libretto, can we begin to appreciate their individualism in each rendition. Due to the differences in mediums and the respective production environments, the results are as diverse as they are unique.

As discussed earlier, the film written and directed by Hung Suk-wan (1947) rendered with great artistry the inner lives of its characters. Both Pak and Fan have emphatic and resourceful temperaments; after their separation at the inn, Pak takes the initiative to seek out Fan's old home, while Fan strives to make a place for Pak there. By contrast, in the 1959 film, Fan portrayed by renowned romantic lead Yam Kim-fai, can only suffer passively through a rough beating by Szeto Hung-tin. However, in other areas the 1947 film did fall short, such as the treatment of refugees escaping from conflict. Pak often

appears to be simply following other people around without much thought. While in the 1959 version, Pak is much more affected and able to express her anxiety. 11pm... 1am... as the hours pass by, Pak appears reluctant to leave.

The original advertisement for the opera claimed 'a huge investment was made during production on the spectacular setting of Pak's grave'. The scene at 'Pak's grave' was clearly a highlight. In the 1959 film version, Fan dreams of Pak and the two converse candidly with great emotion about 'their ten years of separation in life and death'. Interestingly, in the original opera and subsequent film adaptation by Lee Siu-wan (1959 version), it is Fan Ching-wah who erects Pak's gravestone. While in the 1947 film version, the one who carries out the task is instead Szeto Hung-fu. Part of Szeto's name is even changed from 'Tin' to 'Fu' to emphasise his role as the 'husband'. A scene that is purposefully stylised in the 1947 version is when Fan and his son run into Pak's father and Hung-tin/Hung-fu during a grave visit. On a vast and desolate mountain, at first only Pak's father can be seen facing the camera, ten years have since passed and an embittered Fan is still resentful of Hung-fu over Pak's death.²

Due to the missing half of the 1947 film, unfortunately we are unable to discover what really transpires between Pak and Hung-fu during their 'Quarrel in the Honeymoon Bed' (a track on the film

score), but the provocative title arouses a lot of fanciful suppositions. In the original opera after their marriage ceremony, the action in fact cuts directly to their dispute early next morning on Pak's clandestine pregnancy without any elaboration of their wedding night. In the 1959 version, the revelation of Pak's condition instead takes place on their wedding night, where Hung-tin's elation of finally getting what he has always wanted, quickly turns to murderous rage for his new wife.

Nicknamed 'Martial Arts Champion', Chan Kam-tong delivered a nuanced performance as Hung-tin that was both strong and vulnerable: his affectionate gaze filled with adoration, when he first finds the missing Pak; his seething anger upon discovering his bride's illegitimate child and pulling his sword on her in a moment of blind rage; his taking pity on the grief-stricken lovers in the end; and his unchanging regard expressed through his continued visits to Pak's grave. They all reflect an honesty and depth of feeling that is both beautiful and flawed. His serious failing, however, is his shocking behaviour following his mother and cousin's incitement to mistreat the expectant Pak.

Even though many films are said to be adapted from Cantonese opera, it is clear that they often go on to rewrite both the dialogues and music completely, resulting in final works that are loosely based on the same themes or narratives, but differ significantly from the original source materials. The more 'lofty and unrestricted' accompanied orations in

Cantonese opera are never translated to film. Ironically, some 1990s films in Hong Kong would occasionally 're-appropriate from the past', adopting 'cross' language orations that occasionally popped up in the early years of Cantonese opera! As for the music, traditional folk tunes from Cantonese opera were not necessarily suitable for film scoring. As such, even though transcribed by original librettist Lee Siu-wan from his existing work, the 1959 film adaptation of *Cuckoo's Soul in March* was completely rescored.

Looking back on Hong Kong's cinema history, there had been copious film adaptations of Cantonese librettos, many were transformed first into contemporary dramas (with a few integrated musical numbers) and then rehashed as film versions of the original operas using the same titles. Cantonese opera has been a popular cultural institution with countless fans. A devotee himself, director Lee Tit recounted how the Cantonese opera performers refused to produce musical period dramas when they first started out in films, as they were afraid that they might affect revenues of the Cantonese opera. However the demand for films flourished and Cantonese opera films grew from a fad into a serious trend.³ Looking at *Cuckoo's Soul in March* as an example, when the libretto was transposed into film, although character names were preserved, their personas were entirely different. Director Hung Suk-wan borrowed the source as a pretext to build on his own creative

vision, namely his talent for romantic drama. At the same time, his direction was thoughtful, relevant and imbued with the youthful spirit of that time. As to the practice of adapting Cantonese operas into films, why were the libretti and music almost rewritten when they reappeared on screen a decade later? It can be said that these adaptations act to preserve the essence of Cantonese opera, and the continued evolution of its arts in different periods might give us a glimpse into what that could mean. (Translated by Hayli Chwang) ■

Notes

- 1 Wong Ain-ling, 'Some Thoughts on *The Rich House*', *Hong Kong Film Archive Newsletter*, Issue 70, November 2014.
- 2 The classic libretto opens on the grave visit ten years after, as does its 1947 film adaptation. Both stories then flash back to the decade before when Pak To-kuen is still alive. Meanwhile the 1959 film follows a chronological order of events, opening on Pak and Fan as childhood sweethearts. Interestingly, in the original opera the two protagonists start out as strangers, who bond after Fan's fateful rescue of Pak. It is clear that the 1947 film inspires its 1959 counterpart, where our heroes also begin the narrative as old classmates.
- 3 According to Lee Tit: 'By then, there were four main circuits showing Cantonese films in Hong Kong. Each screen needed an average of 22 films a year. When the Cantonese film industry was at its peak, it produced some 240 films a year. In 1958, nearly 60% of the films were rooted in Cantonese opera. The main reason that so many of the small, independent companies churned out opera films was that they could be made very quickly....' See Li Cheuk-to, 'A Director Speaks: Lee Tit On Opera Films' in *Cantonese Opera Film Retrospective* (The 11th Hong Kong International Film Festival) Revised Edition, Hong Kong: Hong Kong Film Archive, 2013, p 70.

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本館特此致謝! Thank you!



Cuckoo's Spirit in March (1947)

Yu Lai-zhen's screen debut gives a natural and innocent performance as Ng Cho-fan's lover, delivering memorable episodes of romance.

余麗珍初上大銀幕，天真自然，吳楚帆情深一片。片中二人多場對手戲，既有情調、調情，復生情趣。

《三月杜鵑魂》(1947)