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《通訊》

第43期 (2008年2月)

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 設計：TomSenga Design
 印刷：和記印刷有限公司

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www.filmarchive.gov.hk

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Newsletter

Issue 43 (February 2008)

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封面：朱石麟
 Cover: Zhu Shilin

鳴謝：美國電影藝術科學學院、國泰——KERIS影片私人有限公司、銀都機構有限公司、朱楓、朱岩、歐陽鳳琪、羅卡
 Acknowledgements: The Academy of Motion Picture Arts and Sciences, Cathay-Keris Films Pte Ltd, Sil-Metropole Organisation Ltd, Jessica Au-yang, Chu Fung, Chu Yan, Law Kar

年來編撰「香港影片大全系列」和「香港影人口述歷史叢書」期間，斷續遇上朱石麟的一部幾部作品，直到今天，我們才有機會藉著出版專題書籍和一連串的放映、展覽、研討活動，較全面地去探討這麼一位舉足輕重的電影工作者。事緣始於本館對中國與香港電影脈絡的研究，在這個龐大的課題下，大家不其然被朱石麟的電影和人生深深吸引。

朱楓、朱岩在訪問中細說父親點滴，情切感人。以不凡的人生去說平凡人的故事，朱石麟的作品往往透著蘊藉而叫人回味。夫妻、家、國，戲內、戲外，想想他所經歷的時代以及那個時代所散發的枷鎖，他一手創立撫育的鳳凰影業公司能闖出昭著的輕喜劇路線，殊不簡單，他也格外叫人欽敬。

「他的作品，就算是最不好看的一部也不難看。」（研究組同事語）一句看似平凡的註腳，絕對得來不易。[\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

Along the years putting together the *Hong Kong Filmography* and *Oral History* series, we have come across just a few of Zhu Shilin's works, a small segment of his *oeuvre*. Not until today can we dedicate a more comprehensive feature to this master filmmaker with publication, screenings, exhibition and seminars. Our encounter with Zhu Shilin dates back to the HKFA research project on 'the China factor in Hong Kong cinema' which commenced some years ago. While working on this huge topic, we gradually found ourselves drawn to his accomplished works and eventful life.

Chu Fung and Chu Yan, Zhu's children, took a stroll down memory lane to give a moving account of their precious memories of their father. Telling the extraordinary lives of the ordinary folks, Zhu's films are marked by an exquisite sense of subtlety which always offers something to savour. He also braved the turbulent waves of history and against all odds, founded Feng Huang Motion Picture Co from scratch and carved a niche with his uniquely ingenious light comedies. This remarkable feat has put him firmly on the map as a genuine master who deserves extra respect. [\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

故園春夢

朱石麟的電影人生

黃愛玲

朱石麟電影是2007至2008年度香港電影資料館的重點研究項目之一，我們將於今年三月香港國際電影節期間舉辦有關的電影回顧和展覽，放映二十多部影片，這些作品橫跨三十餘年，從三十年代上海「聯華」，到戰後南來香港的「大中華」、「永華」、「龍馬」和「鳳凰」「長城」等不同階段。這批電影很清晰地告訴我們，朱石麟是中國電影裡少有一名「作者」，他的作品以不同的方式回應著時代，同時也見證了歷史發展的千迴百轉。與此同時，我們亦將出版《故園春夢——朱石麟的電影人生》一書，除了邀得國內外作者撰寫評論文章外，還訪問了朱石麟的兒女朱楓、朱岩兩姐弟，以及他的愛徒岑範。朱石麟的早期電影很多都已散佚，「孤島」及上海淪陷時期的作品又不容易看得到，其後人慷慨捐贈給電影資料館的各類文獻，也就顯得格外珍貴，我們在書裡收錄了其中四個劇本——《香妃》（1940）、《龍潭虎穴》（1941）、《生與死》（1953），以及寫於四十年代末而最終未能拍成電影的《楊貴妃》，希望可以藉此補充影像資料上的缺失，提供多一些線索。

法國電影史學家喬治·薩杜爾（Georges Sadoul）在《世界電影史》（*L'Histoire du cinéma mondial*）裡對香港電影的討論可說是聊備一格，總體評價不高，但對於朱石麟倒是別具慧眼，給予了他比較顯著的位置。他在文中曾提及《清宮秘史》（1948）、《一板之隔》（1952）和《水火之間》（1955）等片，並特別讚賞《喬遷之喜》（1954）：「這部新現實主義的作品導演手法非常出色，堪與第昔加描寫同類題材的影片《屋頂》（*The Roof*, 1956）相媲美，而它似乎未受到來自意大利的影響。」在中國電影史的論述裡，朱石麟的地位顯然不高；三十年代他既不屬於左翼陣營，在上海淪陷時期又留滬為偽「中聯」、「華影」的主創人員。香

港評論界倒是早於八十年代之初便已對他展開了研究（見第七屆香港國際電影節的《戰後國、粵語片比較研究——朱石麟、秦劍等作品回顧》，1983），本地學者如林年同、舒琪、劉成漢、陳耀成等都寫過立論精闢的文章，從主題、美學、歷史等多方面確立朱石麟在香港電影的位置。

1999年，朱楓、朱岩出版了《朱石麟與電影》，勾勒他們父親坎坷的一生，書中收錄了多封家書，讓讀者得以一窺朱石麟在香港時期的私人世界，讓人對他的處境多一層了解。然而，從1983年迄今，我們在香港再沒有看到對朱石麟進一步的探討，倒是北京出版的2005年第5期《當代電影》策劃了一個朱石麟特輯，重新審視朱石麟對中國電影和香港電影的影響，主持人是資深的電影史學家李少白，作者包括內地的趙衛防、李道新、盤劍、陳墨和香港的羅卡。前年和去年，我和資料館同事曾兩度訪京，在中國電影資料館觀看了多部朱石麟的早期電影，綜合翻閱過的文獻資料，印證了我們的一個看法——無論從主題的貫徹到風格的統一，朱石麟都說得上是一個真正的作者。從現在還能夠看到的《戀愛與義務》（1931，編劇），到最後在香港拍攝的《故園春夢》（1964），一個藝術家在動盪不安的大環境裡深藏不露的探索、委曲求全的調節、以至心枯力竭的回歸歷程，相當完整地呈現在我們眼前。

三十年代在氣象開朗的上海，他並不特別熱衷表現進步，卻體恤著時代的關懷，躑躅游移於傳統與現代之間；四十年代在齷齪壓抑的淪陷區，他埋首在密封的夢工場裡，編織著男女夫妻間的小故事，磨練得一身精巧綿密的技藝；五六十年代在荷戟徬徨的香港，他戰戰兢兢地經營著「鳳凰」這片小小的花園。從開始時的素樸單純，到晚年的深沉悲絕，他的電影軌跡同時也是一代中國知識份子從希望、妥協到幻滅的過程。 ■

黃愛玲為香港電影資料館研究主任

Zhu Shilin: A Filmmaker of His Times

Wong Ain-ling

Zhu Shilin has been the key focus of research at the Hong Kong Film Archive from 2007 to 2008. In March, we will present a retrospective of some twenty of his works during the 32nd Hong Kong International Film Festival (HKIFF). Our selection showcases works that span 30 years of Zhu's career, beginning with his youthful stint at United Photoplay Service in 1930s Shanghai, and covering the productive years after relocation to Hong Kong, where he was in the service of several companies—Great China, Yung Hwa, Dragon-Horse, Feng Huang and Great Wall. His body of work spells out clearly his achievement as one of that rare breed among Chinese directors—an *auteur* in every sense of the word. Each of his films is a spirited response to the pulse of its time, while testifying to the vagaries of history.

In conjunction with the screenings, we are publishing the book *Zhu Shilin: A Filmmaker of His Times*. In addition to contributions from Chinese and overseas scholars, the publication also features interviews with Zhu Shilin's children, Chu Fung and Chu Yan, as well as his protégé Cen Fan. Many of Zhu's earliest cinematic exercises have been lost. It is not even easy to catch a glimpse of his works in the 'Orphan Island' and Japanese Occupation periods. For this reason, the generous donation of various kinds of textual materials seems all the more precious. We are publishing four plays penned by Zhu: *Fragrant Princess* (1940),

Dangerous Mission (1941), *Life and Death* (1953) and *The Imperial Concubine Yang Yuhuan*, which was written in the late 1940s but never materialised as a production. We hope to provide some clues to Zhu's working style and partly make up for the losses in filmic record.

The French film historian Georges Sadoul expresses a 'one-of-a-kind' perspective on Hong Kong cinema in *L'Histoire du cinéma mondial*. Despite his rather uncomplimentary rating of Hong Kong films in general, he shows enough sense to give Zhu a rather elevated ranking. Sadoul cited Zhu's *Sorrows of the Forbidden City* (1948), *The Dividing Wall* (1952) and *Between Fire and Water* (1955). He has taken a shine to *House Removal Greeting* (1954), hailing it as 'an example of neo-realism expertly directed; comparable to Vittorio De Sica in his treatment of the same subjects, like *The Roof* (1956); though it appears unlikely that Zhu had had any exposure to Italian cinema.'

Zhu's ranking in the history of Chinese cinema by his own compatriots has been less favourable. During the 1930s, he did not swear allegiance to the Leftist camp, and when Shanghai fell to the Japanese, he even stayed behind and became one of the founding directors of the collaborationist Zhonglian, later Huaying. In the early 1980s, Hong Kong critics initiated research into Zhu's art. Their studies and comments can be found in *A Comparative Study of Post-War Mandarin and Cantonese*



「大時代·小故事——朱石麟電影世界」放映朱石麟上海時期（三十年代）至南來香港（四十至六十年代）不同階段所編／導的作品，圖左至右為《歸來》（阮玲玉、高占非主演，1934）、《清宮秘史》（周璇等主演，1948）、《新寡》（夏夢、鮑方主演，1956）和《同命鴛鴦》（傅奇、夏夢等主演，1960）。

'Epic Times, Simple Story: The World of Zhu Shilin' showcases works that span 30 years of Zhu's career. From left to right: *Homecoming* (1934), *Sorrows of the Forbidden City* (1948), *A Widow's Tears* (1956) and *The Eternal Love* (1960).



《故園春夢——朱石麟的電影人生》將於2008年3月出版，分中、英文版，每冊定價港幣118元。
Zhu Shilin: A Filmmaker of His Times will be out in March 2008. In separate Chinese and English editions. Priced at HK\$118.

Cinema: The Films of Zhu Shilin, Qin Jian and Other Directors (1983, published by the 7th HKIFF). Local scholars and critics as Lin Nien-tung, Shu Kei, Lau Shing-hon and Evans Chan responded with their insightful essays vindicating Zhu's place in Hong Kong cinema from thematic, aesthetic and historical angles.

In 1999, Zhu's children Chu Fung and Chu Yan jointly published *Zhu Shilin and Cinema*, giving a poignant account of Zhu's traumatic life. The book contains a collection of Zhu's personal letters that provide an intimate doorway into his inner world, enabling us to gain better understanding of his predicament. However, from 1983 until the present, no further research has been undertaken on Zhu in Hong Kong. It was Beijing's turn to mount a special feature on the master in the fifth issue of *Contemporary Cinema* in 2005. It enabled a reappraisal of Zhu's accomplishments and his influence on Hong Kong and mainland cinema. The supervisor of this special feature was the veteran film historian Li Shaobai. Zhao Weifang, Li Daoxin, Pan Jian, Chen Mo and Hong Kong film scholar Law Kar were among the contributors.

Last year and the year before last, I made two trips to Beijing with my colleagues to view some early works by Zhu at the China Film Archive. This, coupled with what we learned from written materials, reinforce our claim in view of Zhu's thematic coherence and stylistic

consistency, he is well and truly an *auteur*. Tracing his development through his early attempts at scriptwriting like *Love and Duty* (1931) to his last film *Garden of Repose* (1964), shot in Hong Kong, one gets a comprehensive picture of an artist making discreet explorations in an age of great turmoil, making wise adjustments and unavoidable compromises along the way, and finally reaching a state of idealistic burn-out and heavy-heartedness.

During Shanghai's roaring Thirties, he was not keen to pose as the progressive, but instead floated in a state of uncertainty, caught between tradition and reform. In the 1940s, surviving in the filthy, repression occupied city, he sealed himself off in the dream factory, polishing his craft by weaving anecdotes about romantic couples and marital dramas. In the 1950s and 1960s, uprooted to a city shadowed by economic hardship and British colonial rule, he found his niche at Feng Huang, and cultivated his cinema world like a diligent gardener trimming his little orchard. From initial days of wholesome simplicity, to his twilight years of spiritual despair, Zhu Shilin's cinematic arc mirrored the trajectory of a generation of Chinese intellectuals—from hope to compromise to nihilism. (Translated by Maggie Lee) ■

Wong Ain-ling is Research Officer of the HKFA.

手稿、劇本、拍戲記錄、書信、文件、特刊等文物，不但記錄了朱石麟的成就和創作歷程，也反映了他的認真和仔細。

Artefacts such as manuscripts, screenplays, letters, shooting notes, documents, brochures not only record Zhu Shilin's filmic achievements, but are also solid proof that he was a serious and meticulous filmmaker who put resources to good use.



口述歷史訪問摘錄

朱楓、朱岩談父親

整理：劉嶽

朱楓、朱岩是繼承朱石麟電影衣鉢的子女，生活和藝術的交流密切，說起父親的往事，有說不盡的悲喜，從他們不時表現敬愛和歉疚的話語間，我們看到一位寡言而慈愛的爸爸，一位謙遜的傳統士人，一位熟諳現代藝術技巧的導演，一位身殘志不殘思想活躍的電影人。

修養、電影、鳳凰

楓：爸爸不是科班出身，他是自學成材。他年青時喜歡看電影，特別是荷里活導演劉別謙（Ernst Lubitsch, 1892-1947）的電影，影評人說他們的作品味道差不多，我沒有看過劉別謙的電影，不敢說。電影以外，爸爸也喜歡英文，於是就幹起翻譯英文電影說明書的工作。後來羅明佑賞識他，邀他加入聯華影業公司，身兼編導，並任上海聯華第三廠廠長，這樣走上拍電影的路。

岩：爸爸的電影藝術，受荷里活電影不少影響，他做翻譯時就常常看，其實，當年上海拍電影的人，避不開荷里活的影響。三十年代的上海是一個國際都會，豐富的中西文化，他兼收並蓄，視野自然開闊。

楓：那一輩文化人特別了不起，還在於他們擁有紮實的國學修養。爸爸自少通詩書，愛寫舊體詩。我在國內讀中文系，課程著重現代文學，想學點古詩，於是寫了些給爸爸，他覆信說我的詩簡直見不得人，完全寫錯了，隨即教我何謂「平平仄仄平平……」，還寄來一些談詩韻的書。我回港後，他叫我試試寫古裝戲的歌詞，他看過後也說不行，倒是頗欣賞我幫《金鷹》（陳靜波導演，1964）填寫的歌詞。那不是古典的，是胡亂寫的自由詩，他說：「這個我倒寫不出來。」

我在內地看了他導演的《搶新郎》（1958），覺得很好，寫信告訴他，喜劇的精品是喜中有悲。他回信稱讚我，說我的鑑賞力不錯。他說，一個文藝創作者，首先要有鑑賞力，你的鑑賞力不高的話，寫不出好東西；你的鑑賞力高的話，會要求自己更高。

他保存了中國文人的品味及興致。有一年在北京開政協會議，他住在民族飯店，叫人送來許多戲曲本子，天天呆在房間看。他說傳統戲曲中最優秀就是京劇了，他說自己胡琴拉得不好，但也不時邊拉邊唱。我有一段時間迷上越劇，經常

排隊搶票，他說那都是些談情說愛的東西，勸我少點看。所以他不是太樂意拍《陳三五娘》（1961），他不喜歡這類才子佳人戲，也不滿意那個劇本，他想拍《辭郎洲》。廣東省那邊一定要他拍《陳三五娘》，女主角名旦姚璇秋是他們的潮州之寶，爸爸無奈，只好拍了。

鳳凰公司的創辦，跟爸爸愛國愛電影的無私精神很有關係。費穆於51年去世，龍馬公司的投資人吳性栽不願維持下去。那時做電影已很淒涼，如果公司倒閉，工作人員何去何從？爸爸於是帶頭，組織大家把酬勞拿出來投資，只支半薪，拍好電影，賺到錢再分紅，這個兄弟班便是鳳凰公司的雛形。後來因為鳳凰有許多進步人士，國內每年出資拍兩部電影。資金還是不夠，我們再通過任彭年賣片花給邵邨人。在爸爸及伙伴的艱難經營下，鳳凰公司也就逐漸成長起來。

「朱石麟」是具賣埠價值的名字，當時十多萬拍一部戲，他的名字賣片花約六萬。聽媽媽說，五十年代時邵氏公司請爸爸跳槽過去，條件很是豐厚，樓房、車、司機，另外年薪四十五萬元。他和邵邨人、邵仁枚本來就很熟。但他沒有去邵氏，他對鳳凰好像對他的子女一樣，捨不得。他晚年曾經寫過一張條幅：「人老心非老 身殘志不殘 但求集體益 不計個人安」。文革開始後，有人勸他退休回上海定居，我們年青人覺得主意不錯，但爸爸說死也要死在鳳凰，他不離開。

岩：我中學時理工科的成績比文科的好，但我告訴爸爸決定升讀文科，以後都想從事電影，父親送了一套線裝版的辛棄疾詞集給我。他很高興，看得出來。現在的人，一定會勸兒女不要幹電影。爸爸那一代電影人熱愛電影，價值觀跟現在的人不同，他們以前追求自己的價值，現在更多的是追求「社會共識的」價值。

楓：幾十年的經驗，他對製作各方面俱很熟悉，譬如攝影機位置、鏡頭闊度及景深，可說瞭如指掌。他可以坐在攝影機旁邊，指出演員是否在鏡頭範圍內。有一次我不信，從攝影機望出去，果然如他所說。他行動不方便，不能經常看鏡頭，便下苦功鑽研。

岩：殘廢本是不幸的事，但也造就了他的專心致志，比普通入更能集中精神吸收、思考、創作。



1952年朱石麟拍攝《中秋月》，與夫人王遠清及幼子朱岩、幼女朱樟攝於影棚。
With wife and children on the set of *Festival Moon*.

楓：很多人做一行厭一行，我卻從來沒有聽過爸爸埋怨，通宵達旦工作也好，多大困難也好，他從來沒有說不再拍電影。即使在最後的日子，他仍然在編劇本、寫大綱。或者因為他不是左翼份子，思想較為落後，所以49年後內地的電影史籍關於他的資料不多。我近年去上海，翻閱一些舊雜誌，發現爸爸四十年代在「華影」（即中華電影聯合股份有限公司）執導的影片，常常獲選為「最佳影片」，他獲選為「最佳導演」，都是普羅觀眾投票的，但恰恰這段日子的電影史上，他的地位不高。國內的電影史研究，太偏重於左翼，這樣不對，其實許多非左翼影人一樣拍了很多好電影。我認為歷史要清楚記載下來，所以前些年出版了《朱石麟與電影》（1999）一書。

培養人才

楓：爸爸愛才、培養人才是出了名的。特別是年輕人，他不會理會你的出身，只要他覺得你真的熱愛電影，具有這方面的才能，他便樂於扶掖。岑範當年只是一個中學生，跟他通信，討論電影，爸爸後來就帶他來香港。桑弧原本在銀行做事，喜歡京戲，常去後台盤桓，爸爸那時幫周信芳寫京戲劇本，兩人因此結識，爸爸欣賞他，叫他編寫劇本，並擔任他首部執導作品的顧問。桑弧是個謙虛的人，經常稱呼我爸爸為老師，但爸爸說自己不配當桑弧的老師，桑弧本身已很出色。譬如陳靜波，本來是化妝師，有時客串當演員，人很聰明，鮑方和任意之是演員，羅君雄是攝影師，爸爸認為都是可育之材，便逐步引導他們向編導方面發展。

很多人在爸爸跟前說這個不好那個不好，他不表態，他看人是看人的才華，有才華就用他。好像攝影師蔣仕，很多人說他脾氣壞、派頭大、打光慢，但爸爸仍然愛用他。他待人寬容，所以有很多後輩喜歡隨他學習。

當年鳳凰公司初創，人才短缺，爸爸便著意訓練年青人的編導本領。訓練也沒有甚麼課本理論，直接從實踐開始，大家以爸爸作中心，一起討論劇本，這樣最容易發掘一個人是否思想敏捷，也最適宜大家交流意見，取長補短。陳靜波老是有許多點子，發現情節不通的地方，他不但提出來，還要表演一番，讓你選擇最適合的；鮑方不是多點子的人，但他好讀書，思想理智，故事編排得清楚流暢；任意之很感性，說著說著會哭起來。他們各有所長，你一言、我一語，議論紛紛，爸爸邊談邊記錄，效率快得很，翌日便有一份去蕪存



朱楓（左一）與父母、舅父攝於1965年。
Chu Fung (1st left) with parents and uncle in 1965.

菁的大綱交給大家，大家根據這份大綱再討論。鳳凰的許多劇本和人才是這樣討論和培養出來的。

我們的影片要賣到東南亞，一定要有「朱石麟」這個名字才賣錢，為了幫助年青編導，爸爸想出掛上「朱石麟總導演」的辦法，那些年青人就升為「聯合導演」，多些執導經驗，便可快些獨當一面。但爸爸不光是掛名，拍攝時他也一樣親臨現場指導。很多鳳凰電影是聯合導演的，正正是培養人才傳統的例證。

小時候我覺得做導演很威風，爸爸坐在那裡指揮，人人都要聽他的，好像不是太辛苦，等到我有機會當起導演才知道原來一點都不輕鬆，就更加尊敬爸爸。他是一個殘廢的人，竟然可以創作這麼多電影，我們真是佩服。有人說，我們朱家的聰明全都給他了，我們幾個都不行，我們跟父親差得太遠了，當然我們也有自己時代上面的局限，好像遇到了一個文化大革命，實在很可惜。

《清宮秘史》一事，我沒有恨意，只是覺得不公平。爸爸一心愛國，甚麼也不計較來拍愛國電影，建設香港的愛國電影事業，結果給他扣上賣國的罪名，反差太大了。但縱使是滔天之罪，我一直相信爸爸會得到平反。文革時去廣州學習，放一些「毒草」給我們看，《清宮秘史》便是其中一套，先是有人發言批判，說是賣國主義電影，我坐在一旁，默不作聲，心裡很不舒服。可是放映後，很多人跟我說電影好看，我便知道公道自在人心。《清宮秘史》沒有錯，而且十分好看，其他人也說好，我沒有甚麼看不開的了。

爸爸是一個如此熱愛電影的人，讓我明白如果你執著地愛一樣事業，你一定會有所成就。我覺得爸爸數十年電影生涯，最喜愛拍平凡的人、平凡的生活，觀眾感悟到他們的處境和心態，會心微笑，回味無窮。他身體殘廢，一方面不能出外看太多東西，但另一方面頭腦則較冷靜和細緻，我認為他描寫人性，以及人與人的關係描寫得非常細膩。他拍的不是喜劇，不是鬧劇，而是輕喜劇，有他自己的一套幽默感，永遠給人一種希望。無論是如何淒慘，如何困難，也不要放棄，只要努力，你可能會改變命運。我們很喜歡他這種溫馨的、平凡的人的故事。 ■

整理自2001年3月30日（主訪：朱順慈）及2007年8月13日（主訪：黃愛玲）的訪問，全文載於《故園春夢—朱石麟的電影人生》一書。

Interview with Zhu Shilin's Children

Collated by Lau Yam

Following in their father's footsteps, Chu Fung and Chu Yan both became filmmakers. They remain closely tied to their father, in life and in art. As brother and sister recounted their late father's triumphs and tragedies, speaking with love, respect and a sense of humility, it was easy to imagine their quiet, loving father. Both a patriot and an artist, the humble director embraced traditional values, yet promoted modern filmmaking techniques, and progressive thinking...

Sensibility, Filmmaking, Feng Huang

Fung: Father did not come from an academic background; he was self-taught. He loved to go to the movies when he was young. His favourite films were the works of the Hollywood director Ernst Lubitsch (1892–1947). Apart from films, Father was fluent in English, and did translation and subtitles for English-language films. Later on, Lo Ming-yau recognised Father's potential and invited him to join United Photoplay Service as a writer-director as well as the manager of the company's Studio Three. That's how Father began his filmmaking career.

Yan: Father's films were influenced by Hollywood cinema. He watched Hollywood films often when he was a translator. In fact, in those days, most Shanghai filmmakers could not escape the influence of Hollywood. Shanghai in the 1930s was an international cultural centre. Father absorbed all the different influences from the East and West and naturally developed his own openness.

Fung: The generation of Chinese writers at the time was amazing. They were erudite and familiar with Chinese classic literature. Father was exposed to classical poetry when he was a child, and he had been writing poems in the classical style his entire life. I studied Chinese Literature when I was in the mainland. He maintained the refined tastes of a traditional scholar; he admired purity and elegance. He was an excellent *guzheng* player, we listened to him play every evening. One year, he went to Beijing to attend the CPPCC meeting and stayed in the Minzu Hotel. He asked for traditional opera sheet music and spent all of his free time reading in his room. He said that among all forms of traditional opera, Beijing opera was the best. He also said that even though he did not play *erhu* well, he took pleasure in the instrument and liked to sing along.

Feng Huang Motion Picture Company was built on his love for his country and his love of filmmaking. When Fei Mu died in 1951, the main investor for Dragon-Horse (Loon-Ma) Films, Wu Xingzai did not wish to continue. The film industry at the time was already struggling. If Dragon-Horse shut down, the staff would have nowhere to go. So Father took charge and organised a co-operative; the workers invested

half of their wages back into the company and received a share of the profits after the completion of the films. These brothers formed the foundation of Feng Huang.

Later on, with many 'progressive' filmmakers working for Feng Huang, the mainland began to provide funding for us to make two films a year. But we were still short of money. So we sold the film rights to Runde Shaw through Yam Pang-nin. Father and his partners fought an uphill battle and Feng Huang gradually became a success.

'Zhu Shilin' was a bankable name. In those days, it cost over HK\$100,000 to make a film. His film could be sold at HK\$60,000. Mother said that in the 1950s Shaws tried to persuade Father to leave Feng Huang and join them. Their offer was extremely generous: a house, company car, chauffeur and an annual salary of HK\$450,000. Father was well acquainted with Runde and Runme Shaw. But he didn't take the offer. Feng Huang was like his own child; he couldn't desert it. After the Cultural Revolution began, someone suggested that he should retire in Shanghai. We young ones thought it was a good idea. But Father said that if he died, he would die in Feng Huang. He never left it.

With decades of experience, Father was familiar with all aspects of film production. From camera positioning to framing to depth of field, he knew it all. He could immediately tell if an actor was out of the frame just from being next to the camera. I doubted him once and checked the viewfinder—it was exactly as he described. Father had difficulty moving about freely and couldn't check the viewfinder often. He compensated by working hard to master the lens.

People often grow tired of their profession, but I've never once heard Father complain. He was still working on scripts and synopses to his final days. Because Father was not a leftist and his thinking was considered outmoded, the post-1949 film history publications in the mainland seldom mentioned about him. Recently I visited Shanghai and went through some old magazines and made a startling discovery. During his tenure at Huaying (i.e. China United Film Holdings Company Limited), his films were often voted the Best Pictures in public opinion polls and he the Best Director. But according to film historians, he made no significant contributions. Film history studies in the mainland have always favoured leftist filmmakers. It isn't right; many non-leftist filmmakers have also produced excellent films. I think Father's achievements should be mentioned properly. Therefore some years ago, we published the book *Zhu Shilin and Cinema* (1999).

(Translated by Sandy Ng) ■

The entire interview will appear in *Zhu Shilin: A Filmmaker of His Times*.

四個劇本

藍天雲

朱石麟的女兒朱楓，翻檢整理父親的遺物後，贈給香港電影資料館一批極有研究價值的文獻，包括劇本、手稿、書信、拍戲記錄、剪報和劇照等，還有朱石麟當年用來寫劇本的墊板，先人遺澤，倍感珍貴。整批文物，不但記錄了朱石麟的電影成就，也反映了他作為製作人的認真、仔細和善用資源，一代電影大師，身兼藝術家與製片人的角色，為我們留下了豐厚的文化遺產。在此先談談其中的四個劇本。

《楊貴妃》

這是一個意外驚喜。朱楓將劇本給我們看時說，這是父親寫好了但沒有拍成的故事。劇本結尾有「王大可抄畢1949中秋前」字樣，但無法確定是在上海還是香港完成的，也不清楚為何最後沒有拍成電影。到目前為止，關於朱石麟的資料也未見有提及這個劇本，可說是極難得的補充。

劇本相當整齊，封面有朱石麟親筆題字，內容完整，故事講楊貴妃得寵，楊氏一族亦得皇帝寵信，氣燄囂張。另一方面，失寵的梅妃冷落後宮，與楊氏的繁華熱鬧相互對照，加上明皇終日歌舞昇平，百姓生活艱辛，讓楊國忠、安祿山等有機可乘，終至馬嵬坡下被迫賜死楊貴妃。劇本上最初幾場有修改的痕跡，可見騰清後又再修訂，大概並未放棄，還是預備拍電影的。

《香妃》（1940）

孤島時期的朱石麟作品，現在得知尚有影片保留的，只剩《返魂香》（1941），因此那個時期留下的劇本，格外珍貴。從現存資料看，這是當年的大製作，除了中文戲橋外，還有一份英文宣傳資料，可見受重視的程度。內容是乾隆納回族香妃，香妃不從殉節的故事，也就是後來在《書劍恩仇錄》裡香公主那一段的前身。

劇本寫在一本黑色封面硬皮簿內，有別於常見的油印本，而且場數並不按次序，仔細再看，似是每次臨場拍攝時，朱石麟才親手寫下來的「飛紙仔」劇本，對白也是一改再改，



有些場口往後又再修改重拍……總之這是個邊寫邊拍，與電影同步創作的劇本，跟後來夏夢所說的一樣，朱石麟喜歡在現場改劇本，將創作一直帶到攝影棚裡。

《龍潭虎穴》（1941）

這也是孤島時期的作品，影片也同樣是看不到了。劇本有兩份大綱，從其中一份得知最初本片的工作片名是《老虎岩》，大綱清楚列出主題、人物、矛盾、意圖、內容、形式等，一目瞭然。故事以一群鄉民因懼虎患，被神棍利用迷信心理訛詐，最後被太守的女兒揭破騙局，為村民除害。與費



穆的《狼山喋血記》（1936）類似，也是藉著一個隱喻來呼籲國民團結抗日，以鄉野傳奇的形式，拍一部委婉的國防電影。

劇本還附有拍戲記錄表，詳列佈景、拍攝時間、鏡頭數目、用片呎數等資料，非常仔細，一方面可見朱石麟的認真，另一方面是當年資源短絀，人力物力都必須好好運用。

《生與死》（1953）

戲是1948年拍好的，可是底片被燒燬，延至1953年才公映，已經夠坎坷了，豈料還不免散失的命運，目前尚未發現留存的拷貝。剩下來的劇本，成了唯一的參考。故事以自殺為題材，勸人愛惜生命，回應當年香港自殺成風的現象。主題積極但沒有說教的味，很多場面都不落俗套，可以想像電影雖然主題嚴肅，但也有相當的趣味性。

劇本由岑範執筆，據岑範自述，朱石麟覺得故事意念不錯，親自為他修改，但後來電影上編劇只掛了岑範的名字。岑範認為這是朱石麟對他的栽培與扶持，多年後提起這件事來，言談間依然洋溢著對老師的感激。■



藍天雲為香港電影資料館項目研究員

上述四個劇本，將收錄於《故園春夢——朱石麟的電影人生》一書中。

Four Screenplays

Grace Ng

After going over her father's personal items, Zhu Shilin's daughter Chu Fung donated some memorabilia of significant research value to the HKFA. Among these are screenplays, manuscripts, letters, shooting notes, newspaper clippings, film stills, and even the writing board on which Zhu penned his scripts. These items, all the more cherished because of their historical value, not only record Zhu's filmic achievements, but are also solid proof that he was a serious and meticulous filmmaker who put resources to good use. A cinema virtuoso who doubled as artist and producer, Zhu left behind a rich cultural legacy. Let us begin by going through four of his screenplays.

The Imperial Concubine Yang Yuhuan

What a pleasant surprise. When Chu Fung showed us the script, she said her father had finished it but could not bring it to the screen. The note 'Copied by Wang Dake, eve of the Mid-autumn Festival, 1949' appears at the end. But we can't tell whether it was written in Shanghai or Hong Kong, nor why it had not been shot. To date, no mention of this screenplay has been made in materials on Zhu Shilin. This is a rare find indeed.

The screenplay is neat with Zhu's inscription gracing the cover, and the contents also survive intact. In the story, the Yang clan basks in the glow of Yang Yuhuan, the emperor's favourite concubine—their happiness and prosperity stands in stark contrast to the spurned and neglected Concubine Mei. The emperor's debauchery at the expense of the masses gives Yang Guozhong and An Lushan ample chance to revolt. In the end, the emperor is forced to sentence Yang to death while fleeing the rebellion. The first few scenes show some clear touch-ups. This means further revisions had been made to the fair copy—perhaps an indication that Zhu had not given up on his plan of shooting.

Fragrant Princess (1940)

Among Zhu Shilin's works of the Orphan Island period, *Incense of Reincarnation* (1941) is the only title with a surviving print. Hence the screenplays of that era are particularly valuable. Existing information shows that the film was a large production. Besides a handbill in Chinese, there is also some promotional material written in English—a sign of the film's importance. The story is essentially the forerunner of a segment in Louis Cha's *The Book and the Sword*—Emperor Qianlong desires a Uyghur girl as his concubine, but she rejects him and commits suicide to guard her chastity.

The screenplay was written in a black, hardcover notebook, as opposed to the stencilled form more common at the time, and the scenes show no sequence. Upon closer inspection, it seems to comprise makeshift scripts that Zhu had written right before the scenes were shot. Some scenes were subsequently revised and reshot. Apparently, Zhu kept amending the script during the shoot, which concurs with what Hsia Moon describes—Zhu liked to make revisions on the spot to carry his creative process over to the studio.

Dangerous Mission (1941)

This is another work of the Orphan Island period with no surviving print. There are two synopses in the screenplay. One shows that the original working title was *Tiger Rock*, and spells out such details as the theme, characters, conflict, creative motive, content, form, etc. The tale revolves around a group of superstitious, tiger-fearing villagers who fall prey to swindlers but are finally saved by the governor's daughter. Similar to Fei Mu's *Blood on Wolf Mountain* (1936), the story uses a metaphor to call for unity against Japanese invasion. It is essentially a 'national defence' film taking the guise of a rural legend.

The screenplay also contains shooting notes listing the sets, shooting time, number of shots, length of film, and other fine details. All these gather to prove that Zhu Shilin made a painstaking effort to practise economy to make the best use of his hard-earned resources.

Life and Death (1953)

Filming had wrapped in 1948 but a fire destroyed the negative and put theatrical release off until 1953. Worse still, all screening copies were lost and none have been recovered to this day, leaving the screenplay as the only source of reference. A story about suicide, it urges people to treasure their lives—a response to the high suicide rates in Hong Kong at the time. It delivers a positive message without being didactic, and many scenes are quite original. The story remains interesting despite its heavy theme.

The screenplay was penned by Cen Fan. He said Zhu Shilin liked the concept and polished the script for him, but it turned out that he was credited as the sole screenwriter. Cen took this as Zhu's effort to nurture him, and his gratitude towards his mentor had remained the same all over the years. (Translated by Piera Chen) ■

Grace Ng is Project Researcher of the HKFA.

The four screenplays above will appear in *Zhu Shilin: A Filmmaker of His Times* (Chinese edition only).



畫外音：陳可辛 2008年1月25日，名導演陳可辛（左）與資深影評人登徒對談，分享他多年來的創作經驗，並分析香港電影工業的前景。

The Voice Off-Screen: An Evening with Peter Chan On 25 January 2008, famed director Peter Chan (left) talked with film critic Thomas Shin about his hands-on experience in filmmaking and the future prospects of Hong Kong cinema.

座談會 「珍姐邦」電影由女性施展「殺著」，在六十年代風靡萬千影迷。本館節目策劃何思穎（中）特別邀請香港浸會大學電影電視系的吳昊（左）及資深影評人朗天（右），在2008年1月26日舉行的座談會中，分別從歷史源頭、電影類型、性別研究和心理角度去分析其獨特性。

Seminar Featuring women as the primary dispenser of violence, the Jane Bond films took Hong Kong by storm in the 1960s. On 26 January 2008, (from left) Ng Ho, Associate Professor of Department of Cinema and Television at Hong Kong Baptist University, HKFA Programmer Sam Ho and film critic Long Tin analysed this uniquely Hong Kong phenomenon from various angles.



履新 本館一級助理館長（修復）謝建輝（中）升任政府檔案處檔案保存及修復主任，勞啟明（左）於今年一月接任其主管修復組一職，與洪源（右）及一眾修復人員繼續致力保存及修復香港電影文物。

New appointments (Middle) Edward Tse, HKFA Assistant Curator I (Conservation) was recently promoted to Curator (Preservation Service) of the Government Records Service. Koven Lo (left) took the helm in January 2008 to join Hung Yuen (right) and other conservators in their endeavour to preserve Hong Kong's film heritage.

新增藏品

關山於1958年憑《阿Q正傳》於瑞士第十二屆羅迦諾國際電影節獲最佳男演員銀帆獎，是香港首位於國際影展中獲殊榮的男演員；狄龍於2007年第十二屆香港電影金紫荊獎榮獲「卓越成就獎」，表揚其出色演藝生涯。難得兩位於去年先後慷慨捐出獎座及獎狀予資料館作永久保存，為本館增添深具價值及意義的館藏。

New Acquisitions

Kwan Shan garnered the Best Actor (Silver Sail) Award at the 12th Locarno International Film Festival of Switzerland for *The True Story of Ah Q* (1958). It is the first international award ever won by a Hong Kong actor. Ti Lung was accorded the Outstanding Achievement Award at the 12th Golden Bauhinia Awards in 2007 for his massive contributions to the film industry. They have kindly donated the trophies and certificate of commendation to the HKFA for permanent preservation.



關山的「銀帆獎」獎狀及獎座。
Certificate and trophy of the Silver Sail Award from Kwan Shan.



狄龍的「卓越成就獎」獎座。
The Outstanding Achievement Award from Ti Lung.



「國泰」

故事新一章？

鍾寶賢

2007年將盡之際，香港影圈跑出了幾則頗受華語世界關注的頭條新聞，同時也惹來各方傳媒猜測：例如在歷史悠久的「邵氏」陣營內，邵逸夫在妻子方逸華陪伴下回訪新加坡，與兒子邵維銘、邵維鍾及各家人慶賀他的百歲大壽，惹來不少傳媒猜測邵氏未來的權力將如何繼承；在另邊廂，邵氏當年的勁敵嘉禾也經歷巨變，掌舵人鄒文懷面對近年影業起伏後，決定把經營多年的嘉禾江山賣盤，把股權轉讓到中國國內的財團手上，不少傳媒追訪鄒文懷父女之餘，也嘗試為讀者掀開這位嘉禾新主人的面紗。

在彼岸的新加坡，邵氏的宿敵（也是為創業年代的嘉禾提供片廠和發行渠道的）「國泰」機構也在經歷蛻變，希望進一步開拓戲院業以外的消費市場，連國泰的標誌性歷史建築物「國泰大樓」（Cathay Building）也在易容變臉。如在股權結構方面，在陸運濤的姨甥女朱美蓮（Meileen Choo）掌舵下，自公元1999年其股份可在新加坡股票市場買賣的國泰機構，已於2006年自動把它在新加坡的上市地位撤銷，成為一家由私人擁有的公司。國泰管理層曾向傳媒解釋道，此舉主要是因為國泰機構的股份在股票市場內的交投和買賣並不活躍所致，言猶在耳，國泰便已推出多項新策略。

The Cathay: 一所有靈魂的商場

除改變了股權結構外，國泰機構也在嘗試擦亮舊品牌，希望把墾荒人陸運濤留下的品牌資本循環再造，注入新元素後，把旗下的商場和地產業務重新包裝和定位。其中，國泰的標誌性歷史建築物——1939年揭幕、挨近星洲鬧市地段的國泰大樓已被改建，成為一家名為「The Cathay」的大型商場。據國泰的廣告聲稱，The Cathay是一所擁有「靈魂」的商場，以下一段宣傳用語，正好反映出國泰的包裝策略：

「The Cathay」位於1939年開幕的地標式建築「國泰大樓」原址，是一所擁有「靈魂」的商場。商場的設計保留了大樓原有的外貌，包括其立體派裝飾（Art Deco）、滬式建築的石膏外層、頂篷及飛簷，融合了過去與現在，風格獨特，讓品味非凡的顧客留下深刻印象。¹

究竟在舊國泰大樓Art Deco門面背後，這家The Cathay包藏了何許內涵呢？

在The Cathay之內，除找到了多家年輕人時尚衣飾店外，也有國泰戲院和國泰酒樓，商場內所採用的粉飾主題正是當年國泰明星尤敏、葛蘭的漂亮面孔，就連國泰酒樓出品的月餅也是以尤敏、葛蘭等明星面孔來作包裝盒的招紙。此外，商場內更闢有一處長廊形的小展覽館「The Cathay Gallery」，展現出國泰機構各階段的發展歷史，當中的珍貴資料，除涵蓋了陸氏

家族的族譜、陸氏成員較鮮為人知的生平逸事外（其中便提及主演電影《蘇絲黃的世界》（1960）的演員關南施，為陸佑的外曾孫女，關氏的祖母在陸佑11名子女中，排行第六），更展示了國泰機構管理層的內部會議紀錄，各有旨趣，意趣盎然。筆者嘗試把展品和文字咀嚼後，整理出有關陸佑和妻子林淑佳的條目，與讀者分享。

陸佑故事

陸佑（1845 - 1917）²，本名黃如佑，生於廣東新會，為家中獨子，另有三位姐妹，早年以務農為生，為了擺脫貧困生活，在13歲時漂洋到馬來亞，望能改變命運。他抵達新加坡後，便把名字改為陸佑，希望藉此增強運勢。他透過親戚介紹，落戶在一家名為「Kwong Man」的雜貨店內工作，月薪約20元，省吃儉用下，他在四年後儲得積蓄99元，以此開辦自己的雜貨店「興隆號」。業務穩定後，陸佑把小店交託給可靠的夥計代管，自己則隻身北上馬來亞拓展採礦業。墾荒初期，雖然入不敷支，更在首四年虧蝕掉六萬元，但他仍堅持下去，最終在霹靂州（Perak）內尋獲一處藏量龐大的錫礦，陸佑的命運可說由此改變，陸氏業務不斷擴張，陸佑更成為多個錫礦、橡膠園及椰子園的主人。除在戰爭中為英國軍隊供應糧食補給外，他也向英殖民政府取得煙酒、賭博等專利權；他開設當舖店，並在新加坡、馬來亞購下數百頃土地、房產和物業。陸佑有四名妻子，其中第四任妻子林淑佳為他誕下三名子女：長子運濤及女兒婉平、婉婷。陸佑於1917年2月24日因瘧疾逝世，享年72歲。他逝世時，陸運濤才年僅兩歲，母親林淑佳對陸運濤的人格塑造可謂影響極深。這位林淑佳女士的背景究竟是怎樣的呢？





林淑佳故事

1895年農曆5月5日，陸運濤的母親林淑佳（1895 - 1981）在馬來亞檳榔嶼（Penang）出生。這時，林氏的先祖輩已在馬來半島定居了數代之久，林父原在雪蘭莪（Selangor）地區內經營錫礦，後因病而被迫退休，由妻子孫氏（Soon Kuisim）接掌家業。儘管孫氏自小未有入學又不諳書寫，她卻為自己設計了一套外人難以辨識的文字和記帳方法，用來管理這盤龐大帳目。林淑佳為家中長女，受母親孫氏的影響至深。為了不讓淑佳成為文盲，孫氏打破了當年傳統，決定送女兒進學校；淑佳便每天長途跋涉，乘火車到吉隆坡上學。

來到1914年，陸佑的第三任妻子林氏（Lim Shuk-kwei）逝世，這位林氏正是林淑佳的遠親，在親人引線下，陸佑與林淑佳成婚，婚後數年間，林氏誕下三名子女。陸佑辭世後，為改善兒子陸運濤的體魄，她在1929年攜同子女千里迢迢，移居到空氣清新、山明水秀的瑞士，培養出兒女對大自然景物的鍾愛，並讓他們在當地接受歐式教育，而兒子陸運濤更成了校內的體育健將，孕育出將來他對攀山探險、觀鳥攝影的興趣；另婉婷也在日後成為星馬有名的大自然保育倡導者，一生熱衷自然景物攝影。待兒女稍年長，林淑佳又回到馬來亞執掌陸佑遺下的龐大家業，在1936年組織起一家「聯營戲院集團有限公司」，並把當時仍在英國劍橋大學讀書的陸運濤登記為股東之一。稍後，她便在吉隆坡興建陸氏旗下首家聯營戲院——光藝戲院（Pavilion Theatre）。步進1937年，林氏在新加坡多美歌（Dhoby Ghaut）買下一地段，興建摩登時尚的國泰大樓，發展影院、酒店和食肆業務。這幢多層大樓在1939年落成，是戰前星洲最高的樓宇，一直是國泰機構的標誌性建築物。日佔時期，林氏被迫逃離淪陷了的新加坡。就算在印度避難的日子，她仍於邦加羅爾（Bangalore）興建了一家中國餐廳，她的幹練精明，對陸運濤可說影響至深。

美高梅事件

The Cathay Gallery這處長廊形的小展覽館內，除展現了陸氏成員較鮮為人知的生平逸事和相片，幫助我們理順國泰故事外，會場入口的展覽箱內，更展出了一冊國泰機構管理層的內部會議紀錄，冊頁上還清晰記載了1958年4月9日的會議內容，討論的題旨為「美高梅事件」（The M-G-M Incident），透露了邵氏與國泰之間的一次爭逐：

1958年4月9日「美高梅事件」

臨近去年第四季度，我們開始聽到「美高梅」要離開我們的傳聞。據陸氏猜測，如果美高梅要與邵氏合作，應該會等到邵氏的新影院「麗都」開幕之後才簽約。我們當時認為麗都不會在1959年初前開幕。由於傳言甚囂塵上，加上美高梅的駐星經理韋利·杜（Willy Dow）行跡可疑，我們決定逼使美高梅攤牌。我們要求和美高梅簽訂長期合約，並指出「20世紀霍士」和「哥倫比亞」早已與我們簽下長約。我們認為如果美高梅想利用我們直至麗都開幕，這項要求會令他們陷於窘境。杜費了一番唇舌跟山里·勞奧（Sanade Rao）談判，幾經爭議後終於達成共識，杜答應會將談妥的條款推薦給紐約公司的主事人……。³

看來，這正是邵氏與國泰之間一場漫長爭逐之始。若要延續國泰故事新篇章，The Cathay Gallery提供的線索或許正是很好的起點。 ■

註

1. 英文原文見頁14。
2. 現存較廣為應用的中文文獻稱陸氏生於1846年，但在The Cathay Gallery內舉行的這次展覽中，展板上的文字稱陸氏生於1845年。
3. 英文原文見頁15。

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A New Chapter in the Cathay Story ?

Stephanie Chung Po-yin

With 2007 drawing to a close, Hong Kong's film circle made headlines with a handful of developments that attracted attention in the Chinese-speaking world and caused speculation in the media. For example, accompanied by wife Mona Fong, head of the long-standing Shaw empire, Run Run Shaw, returned to Singapore to celebrate his 100th birthday with sons Shaw Vee-ming, Harold Shaw and others, sparking off speculation about the handover of power at Shaws. Meantime, Shaws' former nemesis Golden Harvest also underwent a sea change. Helmsman Raymond Chow, confronted with the industry's turmoils in recent years, decided to sell his stake in Golden Harvest to a mainland Chinese consortium. The move had the media hot on the heels of Chow and his daughter. Attempts were also made to reveal more about the new owner of Golden Harvest for the benefit of readers.

In Singapore, Cathay Organisation, Shaws' arch rival of old plus provider of studio and distribution channels to Golden Harvest in its founding days, is developing business areas outside cinema. Even its signature building, the historic Cathay Building, gets a facelift. Under the leadership of Loke Wan-tho's niece Meileen Choo, Cathay had been a listed entity on the Singaporean stock exchange since 1999, but withdrew its listing in 2006 and became a privately-owned company. Its management explained to the media that the move was due to inactive trading of its stocks. That said, Cathay is seen launching a series of new strategies shortly afterwards.

The Cathay: Shopping Mall with Soul

Besides changing the ownership structure, Cathay Organisation is also revamping its brand, recycling brand capital left by founder Loke Wan-tho with the introduction of fresh elements, and the repackaging and repositioning of its shopping mall and real estate businesses. Located near downtown Singaporean, the landmark Cathay Building, first opened in 1939, has been converted into a large shopping mall named 'The Cathay', touted as 'a shopping mall with soul'. The following promotional copy captures Cathay's packaging tactic:

The Cathay is a shopping mall with soul. The Cathay is situated at the site of the landmark Cathay Building which first opened in 1939. The Cathay retains the original historical façade with Art Deco features, Shanghai plaster finish, canopy and cornices. It is a unique synergy of past and present, offering the discerning shopper a memorable experience.

What exactly does The Cathay hold behind its Art Deco façade? Inside the mall, besides clothing and accessory shops catering to young and trendy consumers, there are also the Cathay Cinema and Cathay

Restaurant. The mall's main decorative themes are the winning visages of Cathay stars Lucilla You Min and Grace Chang. Even the mooncakes made by Cathay Restaurant come in boxes embellished with the faces of the pair and other stars. The Cathay Gallery, a corridor-like mini-exhibition hall, showcases the history of Cathay Organisation, including information such as the Loke genealogy, little-known anecdotes about the Loke family (for instance, Nancy Kwan, leading actress in *The World of Suzie Wong* (1960), was Loke Yew's great-granddaughter; her paternal grandmother was the sixth of Loke Yew's 11 children), and even meeting minutes of the Cathay management. Here are the stories of Loke Yew and his spouse Lim Cheng-kim I have compiled after going through the exhibits and texts.

The Loke Yew Story

Wong Loke-yew (1845–1917)¹ was born in Xinhui, Guangdong Province, the only son of a family of four children. He started out as a farm hand. Then at 13, he set sail for Malaya in the hope of finding better fortunes. He changed his name to the more auspicious-sounding 'Loke Yew' upon arrival in Singapore. He was referred by relatives to work in Kwong Man general store at a monthly wage of \$20. Practising the virtue of economy, he saved \$99 after four years, which he used to set up his own general store Tong Hing Loong. When business became stable, Loke Yew handed the shop over to reliable staff so he could go north to Malaya to explore the mining business. It was tough staying afloat in the beginning—he lost \$60,000 in the first four years. But he persisted and finally chanced upon a rich tin deposit in Perak. This changed his life and set his business on a path of continuous expansion. He went on to own many tin mines, as well as rubber and coconut plantations. He also supplied provisions to British troops in the war, and obtained a monopoly for liquor sales, gambling licences and other privileges from the colonial government. He managed a pawnbroking establishment and bought several hundred hectares of land, real estate and property in Singapore and Malaya. Loke Yew had four wives and the fourth wife, Lim Cheng-kim bore him three children—Wan-tho, Yuen-peng and Yuen-theng. He died on 24 February 1917 from malaria at the age of 72. As Loke Wan-tho was only two at the time, his character formation was influenced to a much greater extent by his mother Lim Cheng-kim. What was the background of this lady?

The Lim Cheng-kim Story

Loke Wan-tho's mother Lim Cheng-kim (1895–1981) was born in Penang, Malaya, on 5 May 1895 according to the Chinese calendar. The

Lim family had established themselves on the Malay Peninsula for generations. Lim's father had operated tin mines in Selangor before illness made him retire, leaving his wife Soon Kui-sim in charge of the family business. Soon had never been to school and was illiterate, but she devised her own system of seemingly indecipherable hieroglyphics and bookkeeping to manage the family's massive accounts. She was a great influence on her eldest daughter Lim Cheng-kim whom she was determined to send to school against the tradition of the time. The young girl was thus able to receive education in Kuala Lumpur despite the long train journey she had to take every day.



In 1914, Loke Yew's third wife Lim Shuk-kwei, a distant relative of Cheng-kim, passed away. Thanks to the matchmaking efforts of other relatives, Lim Cheng-kim married Loke Yew and, within a few years, gave birth to three children. After the death of Loke Yew, she was spurred by concern for the health of son Loke Wan-tho to take all her children to Switzerland. Amidst pure air and peaceful scenery, her children developed a love of nature and received European-style education. Wan-tho excelled in sports at school and this helped to nurture an interest in mountain climbing, adventure, birdwatching and photography later in his life. Yuen-theng also went on to become a renowned nature conservationist in Singapore and Malaya who devoted her life to nature photography. With her children growing up, Lim returned to Malaya to oversee the family business left by Loke Yew. In 1936, she incorporated Associated Theatres Limited and registered Loke Wan-tho, then a student at the University of Cambridge, as one of the owners. Later she built the first multiplex cinema of the Loke family in Kuala Lumpur—Pavilion Theatre. In 1937, she purchased a site at Dhoby Ghaut in Singapore where she constructed the modern Cathay Building and developed cinema, hotel and restaurant businesses. Completed in 1939, the skyscraper was the tallest building in Singapore before the war and the signature building of Cathay Organisation. During the Japanese Occupation, Lim was forced to evacuate to India at

the fall of Singapore. Even while taking refuge in another country, she started a Chinese restaurant in Bangalore. Her shrewdness and determination had been a great influence on the life of her son Loke Wan-tho.

The MGM Incident

Inside the corridor-like space of the Cathay Gallery are featured the photographs and rarely-known anecdotes about the Lokes that helped us compile the Cathay story. Also

displayed inside the entrance showcase is a collection of the internal meeting minutes of the Cathay management. The minutes of a meeting held on 9 April 1958 to discuss 'The MGM Incident' reveal the rivalry between Shaws and Cathay:

Toward the last quarter of last year, we began to hear rumours that Metro Goldwyn Mayer (MGM) were going to leave us. As Loke guessed that if they were going to sign up with the Shaws, their plan would be to wait for the opening of the new Shaw cinema, Lido which we thought then would not be opened until the beginning of 1959. The rumours became so strong and the behaviour of Willy Dow (MGM's local manager) so suspicious that we decided to force Metro into the open. We therefore pressed for a long term deal, using the argument that both 20th Century Fox and Columbia had signed such a deal with us. Our feeling was that if Metro were hoping to make use of us until they could move over to Lido, our request would put them on the spot. Dow spent a good deal of time negotiating with Sanade Rao, and after much argument he reached the point when he said that he would be recommending the terms we had agreed upon to his New York Office...

This seemingly marked the beginning of the long battle between Shaws and Cathay. To write a new chapter for the Cathay story, the clues found at the Cathay Gallery may be a good starting point.

(Translated by Piera Chen) ■

Note

1. Loke's year of birth is mostly noted as 1846 in Chinese resources, but the display at The Cathay Gallery exhibition indicates the year as 1845.

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本館特此致謝！ Thank You!

佩慈·約克

多采的攝影人生

The Film World of Pat York

傅慧儀 Winnie Fu



擅長捕捉人物真性情的名女攝影師佩慈·約克，在數十年間奔走天涯，既拍下無數珍貴的肖像，同時也領悟出「腦、眼、心、手」與攝影機運動配合得宜的至善境界。2007年底，資料館得美國電影藝術科學學院協助，借出佩慈·約克一百張珍貴攝影作品展出；我們亦非常榮幸佩慈與米高·約克

伉儷能親臨香港，分享他們的創作心得。

一口氣來了兩位荷里活「猛人」，令資料館熱鬧了好幾天。佩慈·約克典雅大方，卻意想不到的隨和及充滿活力；至於米高·約克，更是魅力非凡、英偉不減三十多年前演《歌廳》（1972）的年代。兩位「老而彌堅」的藝術家，不厭其煩地為資料館的展覽接受多個傳媒機構的訪問，期間佩慈更興致勃勃地談及她近年來的美術攝影創作，包括「裸體」系列和「屍體」系列，都是嘗試從肖像以外探討人體的攝影作品。

佩慈對自己的巡迴展覽非常關心，抵港後便造訪了展廳，很細心地看每幅作品，更和米高一起憶述多年前邂逅的情景。在短短數天的行程中，我們安排了一個參觀香港藝術館的行程，在日落將臨的落地玻璃前，遇上正為「香港製造——當代藝術展」作最後衝刺的「蛙王」郭孟浩。大家識英雄重英雄般聊起來，「蛙王」更即席為佩慈「擺甫士」任由她拍攝，好一個即興創作空間。米高·約克似乎也對香港藝術家的作品很感興趣，在周俊輝多媒體展的周潤發巨畫前「與星共舞」。

這次題為「光之幻——佩慈·約克與星同行四十年」的展覽，將展至2008年3月3日，有興趣了解多些佩慈·約克



米高對香港藝術館「香港製造」展覽中周俊輝繪畫周潤發的作品大感興趣。
Michael is drawn to a Chow Yun-fat painting at the 'Made in Hong Kong' exhibition.

佩慈·約克於1971年攝於《歌廳》拍攝場地的作品。

A work by Pat taken at the Bavaria Studio during the filming of *Cabaret* in 1971.



With a talent for capturing the true self of her subjects under the skin, celebrated female photographer Pat York has been travelling all over the world in the past decades. In the course of her rewarding creative life, she has come to realise the magic moment of merging camera movements with her brain, eyes, heart and hands, an achievement clearly reflected in her works. In December 2007, thanks to a loan from The Academy of Motion Picture Arts and Sciences of the US, the HKFA put on an exhibition of a hundred photographic works by Pat York. She and her husband Michael York also honoured us with a visit to talk about their creative journey.

The presence of the two Hollywood heavyweights threw the HKFA into a state of exhilaration over a couple of days. Pat is elegant, gracious and unexpectedly easy-going and lively, while Michael is no less charming and suave than his screen image in *Cabaret* (1972) some thirty years ago. The 'evergreen' artist couple showed an immense amount of patience in answering questions on the exhibition from the press. During the interviews, an excited Pat raved about her recent photographic works, including the *Nudes* and *Cadavers* series, which are essentially attempts to explore the human body by means other than portraits.

Pat cares a lot about her tour exhibition. After arriving in Hong Kong, she paid a visit to our exhibition hall and pored over every work. She also shared with us her romantic encounter with Michael years ago. On a visit to the Hong Kong Museum of Art we had arranged during their brief stay in Hong Kong, we ran into artist Frog King who was in the frenzied final stretch of preparation for the 'Made in Hong Kong: Contemporary Art Exhibition'. It takes a great artist to know one. The Yorks chatted with King, and in a spurt of improvisation, Pat had King pose for her. Works by Hong Kong artists interested Michael very much who revelled at the Chow Yun-fat painting in Chow Chun-fai's multimedia installation.

The 'Imaging and Imagining: the Film World of Pat York' exhibition will run until 3 March 2008. Seize the opportunity to explore Pat York's dazzling photographic world and the stories of her equally dazzling subjects. (Translated by Piera Chen) ■

傅慧儀為香港電影資料館節目策劃（文化交流）

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