

尋存與啟迪 Early Cinematic Treasures

《瘋狂月老》：床和賭桌上的故事

Tales from the Boudoir and the Gambling Table

漁光點點——從《烽火漁村》到《南海漁歌》

From *Fishing Village in the War* to

Fishermen's Song of the South Sea

新出版書籍 New Publication

《迷走四方——翁維銓的電影與攝影》

The Films & Photography of Peter Yung

通訊

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Newsletter
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封面：「尋存與啟迪②」之《情慾》(1946)：情尋猜，戀事多兜轉
左起：鄭孟霞、吳楚帆、「香港小姐」李蘭、黎灼灼

Cover: *Flames of Lust* (1946) of 'Early Cinematic Treasures Rediscovered 2': the twists and turns in matters of love and passion
From left: Cheang Mang-ha, Ng Cho-fan, 'Miss Hong Kong' Lee Lan and Lai Cheuk-cheuk

將於明年一月推出的「尋存與啟迪——香港早期聲影遺珍」第二輯，繼續放映散佚逾半世紀的三、四十年代影片的同時，選映參考電影和舉行座談會。來到第二輯，這個模式更見透過一部電影去看那個時代的意義和旨趣，羅卡先生和黃愛玲女士的文章論析影片，兼而精闢指出有關脈絡，對這個時期的研究深具啟發。期待日後將種種見微知著再集合貫通起來，百川匯流。

將於今年十二月出版的《迷走四方——翁維銓的電影與攝影》，源自去年「影談系列」活動，將座談談話結合翁維銓導演捐贈予本館的《行規》(1979)劇本等文獻整理而成書。異常有趣的是，文獻和經歷是緊緊相連的，例如翁導演說「分鏡圖讓工作人員更清楚自己要做甚麼，對控制製作費有幫助……有些人在融資階段已畫分鏡圖來吸引投資者，你準備得越多東西，做得越多工夫，獲投資的機會就越大。」翁導演一直身兼創作和監製，對製作鏈有全盤的構想，在九十年代中投身教學，傳授多年得來的經驗。時代縱使一直在變，技術甚至一日千里，前輩影人在實踐過程中透過得和失的領略，堪為有志一代的借鏡。[\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

Next January, the Archive will present 'Early Cinematic Treasures Rediscovered 2', a series that will continue to screen previously lost films from the 1930s and 40s. This time, the programme will also feature specific reference films and seminars, in the hopes of further highlighting the wider historical and interpretive contexts of these films. Besides, Law Kar and Wong Ain-ling's analytic essays will effectively draw out the films' themes and connections. We look forward to seeing how these subtle and disparate threads of film and historical analysis come together to form a bigger picture of early Hong Kong cinema.

The Dream of a Lost Traveller: The Films & Photography of Peter Yung, to be published this December, originated from last year's 'Movie Talk' programme. The book is a compilation of the event's seminar discussions, as well as the screenplay of the film *The System* (1979), which was kindly donated to the Archive by director Peter Yung. The intricate relationship between documentation and real-life experience is fascinatingly accentuated in this book. For example, Yung believes that 'storyboards help the crew to better understand what they need to do, and help with controlling the budget.... The better prepared you are, the bigger the chance someone will invest in your project.' As both a creative mastermind and producer, Yung is thoroughly familiar with the production process. In the mid-1990s, he shared his knowledge and experience with film students as a teacher. Despite the ever-changing nature of the film industry, the insights of a veteran filmmaker, hard-won through experiencing numerous successes and failures, prove invaluable for the next generation of film professionals. [\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

鳴謝：港僑影業公司、方劍傑先生、孔詠妍女士、吳月華女士、翁維銓先生、黃愛玲女士、羅卡先生

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更多內容見本期《通訊》網頁版，「尋存與啟迪——香港早期聲影遺珍②」、「粵劇女英豪」、「修復珍藏」、「百部不可不看的香港電影」、「特別早場」等節目詳情見《展影》及資料館網頁。

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

仲夏夢影——夏夢從藝六十五載誌慶

Hsia Moon - Princess of an Era



「長城大公主」夏夢天賦絕色，氣質非凡，芳齡17即被發掘當女主角，一舉成名；息影多年後，她創立青鳥電影製片有限公司，為獨具慧眼的監製。今年適逢夏夢從藝65周年，本館於8、9月間選映她的作品，同時在電影院大堂舉行展覽。8月23日的開幕電影《三看御妹劉金定》(1962)放映後她翩然現身與觀眾見面，全場影迷不禁驚喜歡呼。

當日下午由資深影評人羅卡及本館研究主任吳君玉主講的「夏夢銀幕形象」座談會，就與觀眾分享這位深受影迷愛戴的大公主的韻味。羅卡先描述夏夢的生平、性格與銀幕上多元化的現代造型；又展示當年雜誌所載她的種種生活照，指她在初登銀幕時未及二十歲，便常擔演楚楚可憐的少婦角色，私底下卻是名念英文書院的少女，活潑好動。吳君玉則集中討論夏夢在古裝電影的演出與造型；並講述夏夢受父母薰陶而愛上戲曲，她為演出越劇電影而親赴上海越劇院實習，練就出英氣十足的功架，及揮灑自若的水袖身段，才華洋溢。羅卡最後補充夏夢是一位判斷力強的老閱兼監製，所出品的電影都很成功而又富中國情懷。



Hsia Moon, aptly dubbed the 'Peerless Beauty', was thrust into stardom when she became a leading lady at the age of 17. After she quitted acting, she founded Bluebird Movie Enterprises Limited and became a producer with a keen eye. In celebration of the 65th anniversary of Hsia's debut in the cinematic arts, the Archive held a screening series of her most representative works from August to September. After the screening of *The Princess Falls in Love* (1962) on 23 August, Hsia made a surprise appearance and was welcomed by rounds of rapturous applause.

That afternoon, renowned film critic Law Kar and HKFA Research Officer May Ng chaired the seminar 'Hsia Moon's Images on the Silver Screen'. Law began by describing Hsia's life, personality and her modern onscreen image. He also shared photos of Hsia's daily life from magazines back then, pointing out the fact that she was yet to be 20 when she started acting, but was already playing sympathetic young wives on a regular basis. Ng described Hsia's period roles and her love for Chinese opera due to her parents' influence. In preparation for a Yue opera movie, she studied briefly at the Shanghai Yue Opera Theatre, where she attained her gallant stage presence and fluid stage maneuvers. Finally, Law added that Hsia was a decisive boss and producer whose films were highly successful and rich in Chinese sensibilities. (Translated by Rachel Ng)

- 1 與華南電影工作者聯合會及銀都機構有限公司人員：(左起)余慕蓮、華南影聯理事長張康達伉儷、夏夢、李玉萍、李謙才、謝柏強、林雲華
With the staff of South China Film Industry Workers' Union (SCFIWU) and Sil-Metropole Organisation Ltd: (from left) Yu Mo-lin, Director of SCFIWU Cheung Hong-tat and wife, Hsia Moon, Li Yuk-ping, Li Him-choi, Tse Pak-keung and Catherine Lam
- 2 (左起)張康達、夏夢、本館館長楊可欣
(From left) Cheung Hong-tat, Hsia Moon and HKFA Head Janet Young
- 3 (左起)夏夢、著名作家董橋及夫人梁康藍
(From left) Hsia Moon, renowned author Tung Chiao and wife
- 4 夏夢(左)與鄭佩佩
Hsia Moon (left) and Cheng Pei-pei
- 5 羅卡(左)與吳君玉
Law Kar (left) and May Ng

《瘋狂月老》：床和賭桌上的故事

The Crazy Matchmaker: Tales from the Boudoir and the Gambling Table

羅卡 Law Kar



《瘋狂月老》廣告
(工商晚報, 1948年11月1日)
Advertisement of *The Crazy Matchmaker*
(*The Kung Sheung Evening News*,
1 November 1948)

錯亂時代、黑色電影

1941年日敵逼近，香港戰雲密布，電影業由前三幾年的旺盛迅速下滑，盧敦和他的一群富有民族使命感的友人依然留守電影崗位，拍出有寫實意義的《天上人間》(1941)，寫照了社會基層不同文化背景的人面對困境的徬徨抉擇，為時代留下見證。抗戰勝利，香港在百物蕭條中漸次復原，社會仍窮困混亂，不久國內又爆發內戰，大量內地人逃港，滋生更多問題。但人們經歷多年戰亂的苦楚，如今稍可歇息，富人自是花天酒地，窮人也要苦中作樂，因此娛樂事業大呈興旺。就說粵語片，1946年完全沒有完成拍攝公映的影片，1947年出產了72部，到1948年飆升至123部，迅即進入旺盛期，但粗製濫造的投機之風亦大盛。1947至49年間，暴露人性醜惡、社會陰暗的影片，即所謂「黑色電影」，無論是荷里活的、上海的、香港的製作都大行其道。風氣所及，連家庭倫理片、愛情片也加入懸疑、恐怖、畸情、凶殺、犯罪等「黑色」成分，形成所謂血腥通俗劇(bloody melodrama)。《瘋狂月老》(1948)正是如此潮流下的產物。影片公映廣告大字標榜：「揭破老千大騙局、暴露社會黑暗面」，「盧敦瘋狂連姦三個女人」，「勾三納四、朝秦暮楚」，「戀愛瘋狂、財色瘋狂」；似是惟恐天下不亂。

盧敦也瘋狂？

盧敦在戰前已受著五四新文藝戲劇的薰陶，率先在廣州和香港從事影劇的改良革新，亦演亦編亦導。受到歐陽予倩、蔡楚生、司徒慧敏等師友

的影響，創作上重視時代感、社會意識和「進步性」。但處於當時那急功近利、投機取巧的環境，要找到老闆投資拍嚴肅的寫實片談何容易；走潮流路數就容易得多。怡紅生在《成報》連載的艷情小說《瘋狂月老》(1948年6月1日至30日，共30期)寫二男三女的愛與慾，情節曲折，場面煽情香艷火辣兼而有之，因而大受歡迎。有報道說立刻被盧敦看中、購下版權，即行改編開拍，同年11月3日公映，距刊完後僅四個月。這敢情是趕潮流吧。

但細看之下，盧敦並非全身投入俗流，他有他的一套觀點和手法。改編艷情小說不重寫情和愛，把床第之私的描繪由「三級」減至「一級」、或用暗場交代；卻著重揭露男權以強橫私慾加害女性，和妻妾制度的不合理，頗有意借流行小說去宣揚進步信息。同年他正在籌拍一部嚴肅寫實的《此恨綿綿無絕期》而苦無足夠資金，最後卒能拍成，也是大觀片場代攝發行的(1948年11月6日首映)。他趕拍《瘋狂月老》是否有「以片養片」的苦衷？



風塵伴侶：盧敦(左)與陳若何
Partners in carnality: Lo Duen (left) and Chan Yeuk-ho



黑色月老

怡紅生即余寄萍，三十年代已是名作家、編劇，曾為女導演伍錦霞編寫了《民族女英雄》(1937)、《十萬情人》(1938)，之後又為汪福慶編寫了《女鬼洞房》(1939)。有報道說他在1938年寫了劇本《荒唐月老》，內定給伍錦霞導演，但她未及開拍就因戰事逼近返回美國。至於九年後刊出的《瘋狂月老》是否將同一故事改寫就不得而知。但知怡紅生很懂得迎合潮流，把畸情、恐怖、犯罪等流行趣味，乃至荷里活電影的橋段場面加進他的言情小說中，增強感官刺激，因此大受歡迎；單是1948年就有六部連載小說給改編為粵語片。本片之外，尚有《銷魂賊》、《蕩婦魂歸》、《神秘婦人心》、《曲終魂斷》、《生死纏綿》。本片宣傳上亦以「怡紅生原著」為賣點，字體比演員、導演還要大，可見怡紅生之「紅」。

小說展露混亂失序的男女關係，雖多巧合，卻是有現實基礎的。戰後貧富懸殊，女性過剩，更少工作機會，一般只能當婢女、侍女、舞女、歌女以至妓女。更有大量富商攜資金來港投機炒作，因此老干和交際花、妓女乘時而興。小說無意宣揚甚麼主題思想，只對現象加以渲染，對人的痴迷、利慾、專橫、奸險作出暴露和諷刺，慨嘆月老的錯亂安排，頗有黑色荒誕意味。電影採用了主要的人物關係，卻沒有發展其黑色格調，反而一本正經把重點放在女性受男性迫害的主題上。

情人、妻子、妾侍

作為流行小說，《瘋狂月老》特別有趣的是三個女人都為勢所逼輪流

當了兩個男人的情人、妻子、妾侍。改編後婢女墮落風塵的經歷成為主線，其他兩女人的經歷都給簡化了，變成不再是寫女性在情海翻騰的女人戲，而是帶有教誨意味的社會倫理片。

盧敦的立意本是好的，只是著重表現「意識」多於「情感」，未有寫出女性受壓迫下那複雜的情感變化就匆匆作結，以致流於概念化。原著結局是大老干被捕，三個被損害的女人並未完全覺醒，反而和富家子共商怎樣訂定妻妾名分，相當荒誕。影片改為風塵女飄然遠引；婢女飽歷滄桑後不再信任富家子，決定留下來追隨暗戀她的德哥投身工人教育，走新生的道路；良家婦則不堪刺激羞愧自盡。這樣的結局無疑較合理，但之前缺少鋪排醞釀，不免生硬。當年的粵語片對人性的陰暗面如邪惡、利慾、痴狂都不敢深入描寫，誠恐「導人向善」。黑色電影其實也可以起到「教化」作用，但要帶領人穿越黑暗隧道的盡頭走向光明，需要很強的編導功力。

床、賭桌、鎗

話說回來，《瘋狂月老》的製作在當年尚算嚴謹。大觀片場的設備比較好，攝影(王劍寒)和錄音(李學華)都在水準以上，錄音清晰，一些夜景佈光亦見心思。盧敦(老干)、紫羅蓮(婢女)、陳若何(風塵女)的造型都相當好。其中最好看的正是三人在床上、床邊的幾場戲。原著有不少綺艷的描述，影片加以改寫，頗能精簡地點出男女間的剝削和權力關係。富家子(黃超武飾)、婢女私奔來港，歡樂和哀愁的戲都圍繞著床發展；蕩女勾引富家子的床戲則點到

即止。另一個重要場景是賭局，卻是男人間的角力場，女人或從旁助興，並成了男性「逢場作戲」的玩物，但隨之而來的以美色作餌的騙局，片中只以暗場交代。盧敦這男人在床和賭桌上都佔上風，正由於他有計謀又有鎗；這都是男權把持的倚仗。結局時鎗在情婦之手，老千奸計亦不得逞。可惜的是她的鎗不用作反抗，而是飲彈自盡！

舞台化調度

全片的主戲都在房間、床和賭桌之間發生，其他只二三個散景，活像一齣舞台劇。盧敦的調度也依舞台寫實美學：愛用全景、中景單向定點拍攝，不用推拉移動，人物進出場都有交代。敘事是順時序，全無倒敘，喜用暗場，卻從不用蒙太奇分頭敘事，以加快節奏。這舞台寫實手法用於處理人物情節複雜的戲往往需要較長的戲劇時間，如今把它壓縮到兩小時內，顧得交代就顧不得描寫。這正是本片編導上最大的問題。

《瘋狂月老》原可以處理得更黑色荒誕，暴露人性和社會的弊端就更有力量，卻囿於形勢規限和教化意識未有深入描寫。翌年大陸解放，盧敦導演的《羊城恨史》(1951)寫家仇國恨和男女之愛就強烈許多，結尾也以鎗殺作結，卻是對專制父權的決絕。■

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

鳴謝美國三藩市華宮戲院方創傑先生



Era of Turmoil, Film Noir

In 1941, the Japanese invasion was approaching and Hong Kong was on the brink of war. The local film industry was in a slump after just peaking a few years earlier. Against this backdrop, Lo Duen and his patriotic colleagues were determined to complete the realist drama *Follow Your Dream* (1941), which depicts grassroots characters from various cultural backgrounds facing difficult decisions in times of crisis. After the war, Hong Kong was slowly recovering from the physical destruction while poverty and chaos persisted. When civil war erupted once again in China, the influx of mainland refugees flooding into Hong Kong further exasperated the situation. Despite all that, after suffering through many years of war, people were desperate for relief. While the affluent indulged in booze and partying, the poor turned to movies for distraction. The result was a sudden boom in the entertainment industry.

In the Cantonese film industry, no films were completed and released in 1946, but 72 films were released in 1947. By 1948, the number of Cantonese productions soared to 123. Needless to say, the rapid boom also gave rise to slipshod and opportunistic productions. Between 1947 and 1949, film noir (French for 'black film'), a genre that exposes the ugliness of human nature and dark side of society, became immensely popular in Hollywood,

Shanghai and Hong Kong. Capitalising on this trend, even family dramas and romantic films were laced with film noir elements such as suspense, horror, illicit relationship, murder and crime. A wave of 'bloody melodramas' then spawned. *The Crazy Matchmaker* (1948) was one such product. The film's advertising campaign included tag lines such as 'an exposé of corruption, gambling and the dark side of society', 'Lo Duen rapes three women in a row', 'polygamy and infidelity', 'love, lust and greed'—all calculated to provoke shock and scandal.

Lo Duen Must Be Crazy?

Heavily influenced by the May Fourth New Culture Movement, Lo was a trailblazer in the reformation of the theatre and cinema of Guangzhou and Hong Kong, as an actor, screenwriter and director. Influenced by friends and mentors such as Ouyang Yuqian, Cai Chusheng and Situ Huimin, Lo's work often highlighted contemporary social issues and reflected progressive political thinking. But at a time when opportunism and quick profits reigned, social realist dramas held little hope of securing financing. Pandering to audiences on the other hand, was a much easier proposition. Published in the local newspaper *Sing Pao*, Yi Hung-sang's serialised novel *The Crazy Matchmaker* (in 30 installments, from 1 to 30 June 1948) was an instant sensation. Revolving around

the loves and desires of two men and three women, the narrative features convoluted plots and numerous love scenes. Lo was reported to have snapped up the film rights, and quickly adapted the serial into a screenplay set for production. The film was released on 3 November of the same year, just four months after the final installment of the serial—striking while the iron was still hot.

A closer examination of the film reveals that Lo did not sell out completely as he maintained his own point of view and approach. His adaptation of the steamy novel puts little emphasis on the romance and downplays the depiction of the love scenes. Instead, the focus is on exposing the patriarchal oppression of women and criticising the injustice of the male-centred polygamous tradition. He managed to subvert the questionable politics of the popular novel in service of presenting a progressive message. In the same year, Lo was struggling to secure funding for his production of serious social drama *Everlasting Regret*. Also filmed and distributed by Grandview Studio, *Everlasting Regret* was released on 6 November 1948. Did Lo race to complete *The Crazy Matchmaker* for a chance at his passion project?

Matchmaker Noir

Yi Hung-sang, aka Yu Kei-ping, was already an established author



脱胎换骨：紫羅蓮從天真婢女、誤墮為交際花，到毅然投身工人教育

Rebirth: Tsi Lo Lin goes from an innocent maid who has fallen from grace to a dedicated educator for workers.

and screenwriter by the 1930s. His screenplays from the period included Esther Eng's *National Heroine* (1937) and *Ten Thousand Lovers* (1938), as well as Wong Fook-hing's *The She-Ghost Gets Married* (1939). Reports suggest that Yi wrote a screenplay entitled *The Absurd Matchmaker* in 1938 for Esther Eng to direct. But she dropped out of the project and returned to the United States in 1939. No conclusions could be drawn on whether or not the serialised novel published nine years later was based on the same story. What is certain is that Yi knew what would be popular with readers. He incorporated horror and crime elements, narratives involving illicit relationships and even borrowed plots from Hollywood films to spice up his racy fiction. His novels were immensely popular. In 1948 alone, six of his serials were adapted into Cantonese films. Besides *The Crazy Matchmaker*, there were *The Sexy Thief*, *Return of the Lascivious Woman's Soul*, *Mysterious Mind of a Woman*, *End to the Song*, *Death to the Soul* and *Romance Forever*. The advertisements for *The Crazy Matchmaker* proclaimed 'Original Story by Yi Hung-sang' as a selling point, with his name more prominently featured than those of the actors and director.

The serial which the film is based on features chaotic and wanton relationships between men and women. Despite Yi's reliance on coincidence,

the narrative is still rooted in reality. After the war, the disparity between rich and poor kept growing while females had significantly outnumbered males. With much fewer employment prospects, most women often ended up working as maids, waitresses, club hostesses, songstresses or even prostitutes. During this period, rich merchants flocked to Hong Kong in search of profiteering opportunities. As a result, con artists, escorts and prostitutes became quite common. The author's intention was not to advocate any thematic motifs. Instead, he was more interested in explicating and embellishing upon the social milieu of the period. Exposing and satirising the underbelly of humanity, his characters were obsessed with lust, greed, and power as they blamed fate for their misfortune in love—echoing the cynicism and absurdity of film noir. In the film adaptation, only the relationships between the main characters remained intact while the film noir style was excised in favour of a more serious attempt to represent the oppression of women within the patriarchal society.

Lover, Wife, Concubine

As a popular novel, *The Crazy Matchmaker* is particularly interesting because its three female leads are forced by circumstance, in turn, to take on the role of lover, wife and concubine for the two male protagonists. In

the film adaptation, the main plot follows the maid's downfall while the narratives of the other two female characters are simplified. Rather than dramatising the romantic struggles of the three characters, the film adaptation offers a strong moral message through its social critique.

Despite Lo's good intentions, he focused on portraying the consciousness rather than the emotional state of his characters. He failed to convincingly present the complex emotional struggles of the oppressed women before the narrative reaches its conclusion. In the original novel, the con man is arrested in the end, but the three women remain oblivious to the source of their suffering. As absurd as it may seem, they focus on negotiating their position in the hierarchy as wives and concubines with the rich heir, the very man who has exploited them. The film offers a completely different resolution. The escort moves away. After undergoing many trials and tribulations, the maid no longer trusts the rich heir; she starts a new life by joining a workers education movement with Brother Tak, her secret admirer. As for the housewife, she is overwhelmed by shame and commits suicide. Although the ending to the film adaptation would appear more reasonable, it has a tacked-on quality because the groundwork for this plot development has not been fully elaborated earlier



寫實的《此恨綿綿無絕期》(1948)
充滿社會批評和諷刺
Everlasting Regret (1948) fills its social
commentary and satire with realism.



on. At the time, Cantonese cinema was still very cautious about depicting evil, lust and greed, for fear of setting a bad example for audiences. The truth is that one can still inspire and educate with film noir, but forceful scripting and directing would be essential in leading audiences through the dark tunnel towards enlightenment.

Bed, Gambling Table, Gun

On the other hand, *The Crazy Matchmaker* was comparatively refined by the production standards of those days. Grandview Studio had superior equipment and facilities. The photography (by Wang Chien-han) and recording (by Lee Hok-wah) were both above par. The sound quality was crisp and elaborated lighting was employed for the night scenes. The art direction and wardrobe for Lo Duen (the con man), Tsi Lo Lin (the maid) and Chan Yeuk-ho (the escort) were equally impressive. The best scenes involve the three of them either in or around the bed. Shifting focus away from the erotic content of the original novel, the film adaptation instead underlines the exploitative nature and power dynamics of their relationships. The rich heir (played by Wong Chiu-mo) and his maid elope to Hong Kong. The ups and downs of their relationship all revolve around the bed. On the other hand, the

bed scene where the escort seduces the rich heir was mild and short.

The gambling party is another key scene that highlights yet another male dominated arena where men compete. The women serve as playthings without agency, cheering by the sidelines. The part of the con that makes use of the seductress is merely implied. Lo's character (the con man) always has the upper hand, whether it's in the bedroom or the gambling den. He has a scheming mind and a gun—tools that upholds the stranglehold of patriarchy. The film ends with his ruse being exposed and his gun in the hands of his mistress. Unfortunately, rather than directing the gun at her corrupt lover, the mistress uses it to commit suicide.

Theatrical Staging

The key scenes in the film take place behind closed doors, either in the bedroom or gambling dens. The few settings evoke the feeling of a stage play. Drawing from his background in theatre, Lo's mise-en-scène adopted the realist aesthetics of the stage; he preferred to use full or medium shots, fixed-angle with no camera movement and with characters acting out the whole scene. In a story told in chronological order, he advanced the narrative with ellipsis rather than using montage or flashbacks. In

dealing with complicated plots and character relationships, this sort of theatrical realism demands longer exposition. When squeezed into a two hours framework, the film still relies on exposition to relay the many plot points rather than presenting them cinematically. Unfortunately, this is the film's biggest weakness in terms of scripting and directing.

The Crazy Matchmaker could have been a more effective vehicle for exposing the corruption in humanity and society if the director adopted a more noir-esque approach that would be undeterred by the social constraints and conservative mentality of the period. A year after the film's release, the People's Republic of China was founded. In his 1951 directorial effort, *Old Memories of Canton* (aka *Step-Mother*), Lo was much bolder in his depiction of wartime ordeals, patriotic spirit and romantic love. The film also ends with a death by gunshot, but this time as an act of defiance against the autocratic authority of patriarchy.

(Translated by Sandy Ng) ■

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漁光點點——從《烽火漁村》到《南海漁歌》

Lore of the Fishery: From *Fishing Village in the War* to *Fishermen's Song of the South Sea*

黃愛玲 Wong Ain-ling



《烽火漁村》(1948) 拍得樸素而紮實，顯出四十年代地道的香港風味來。

The unembellished and solid *Fishing Village in the War* (1948) captures the essence of 1940s Hong Kong.

胡鵬導演的《烽火漁村》，攝於1948年，寫戰時香港漁民的故事，拍得樸素而紮實，又一次說明了四十年代的粵語電影，無論敘事或技術，都有了相當的基礎。順著此片往前往後探溯，可以發見一條羊腸小徑，曲折有趣，有讓人意想不到的風景。

影片公映時，報紙上刊登的廣告強調「情節精警，媲美巨片《漁光曲》」。¹《漁光曲》(1934)是上海聯華公司的作品，編導蔡楚生，當年賣座評價俱佳，一直被官修中國電影史視為左翼電影的代表作之一。胡鵬的影片尤其是黃飛鴻系列，洋溢著濃烈的嶺南風味，他是廣東順德人，卻原來生於上海，在那裡讀書工作，1938年才到香港執導。在其回憶錄裡，他提到兩個上海影人，啟蒙了他日後從事導演，一個是卜萬蒼，一個是蔡楚生。前者建議他無論看甚麼電影，都要做筆記，像學生做功課一樣；後者拍《都會的早晨》(1933)和《漁光曲》時，他常去聯華一廠，參觀為名，偷師為實。到了他有機會拍一部以漁民為題材的影片時，《漁光曲》很自然就成為了參考。《烽火漁村》中有傻小弟一角，原型應該就是當年經典裡的韓蘭根。

很多南來影人，是人在香港心在滬，卜萬蒼便是如此，1955年他為新

華拍攝《漁歌》(1956)，基本是重拍敵偽華影時期的《漁家女》(1943)，故事還是發生在江南和上海，跟香港沾不上邊。但是胡鵬的《烽火漁村》，卻拍出了四十年代地道的香港風味來。全片不少外景戲，都在長洲沿海一帶的漁村實地拍攝，影片開端介紹漁村生活風貌的一段，便頗具紀實的味道。那段時期，香港影人有沒有機會接觸到意大利新寫實主義的電影，我不知道，但中國電影早在三十年代已做過非常大膽的嘗試，如《春蠶》(1933)，以浙江養蠶農家破產實況為題材，為了求真，導演程步高便從浙江農村請來育蠶的老農做顧問，在片場搭起育蠶房，整部作品幾乎是一部關於養蠶工作的紀錄片，胡鵬很可能看過。²

提起胡鵬這位影壇前輩，一般人都把他和「黃飛鴻」綑綁在一起。不是嗎？打從《黃飛鴻傳》(1949)開始，一直到《黃飛鴻虎爪會群英》(1967)，他拍了超過六十部黃飛鴻

電影，他的五十年電影導演生涯回憶錄，就以《我與黃飛鴻》為書名。《烽火漁村》的男主角是關德興，片中他飾演一名正直勇猛的漁民子弟，片中也安排了兩三場打鬥的場面，但基本上是一部倫理文藝片，主要以兩個漁民家庭和漁霸一家的故事交叉而成，戲劇性濃厚而不流於俗套，人物個性鮮明而各有發展。就拿關德興飾演的福哥為例吧，他生性「牛精」，凡事好出頭，經過戰爭的苦難，卻變得優柔寡斷，軟弱怕事。相對而言，白燕飾演的漁家女阿帶，剛烈世故中見柔情，生活雖然折騰人，卻沒有磨掉她的志氣，遇事越加沉著。就此片而言，胡鵬的導技可說流暢有度，如八叔(黃楚山飾)進賭館一段，便運用了前後景和左右空間，襯托出人物之間的張力，而戶外的說書人聲容並茂地講著關雲長和張飛的故事，兩組鏡頭對剪，一方面強調了這個段落的戲劇性，也預示了接下來阿福賭館救弟的一幕；日本軍隊登陸後，影片以幾

《烽火漁村》：漁家女阿帶（白燕）剛烈世故中見柔情
Fishing Village in the War: Fisherman's daughter Dai (Pak Yin) is strong-willed yet tender.



漁民家庭福哥（左二：關德興）一家母慈子孝
Fisherman Brother Fuk (2nd left: Kwan Tak-hing) and his family in harmony



組沒有對白的鏡頭，把村民和兩個漁民家庭的共同命運串連起來，也簡單而有效。

◆ ◆ ◆

《烽火漁村》的編劇是尚未踏上導演路的秦劍，影片的成功，劇本居功不少。兩年後，即1950，香港影壇出現了另一部同樣以漁民為題材的粵語片——萬年公司的《南海漁歌》，導演正是秦劍，也在長洲取景。此作的編劇是司馬文森，他早於三十年代加入中國共產黨，一直做著團結港澳和南洋進步文藝青年的工作，1952年1月10日跟另外七名電影工作者被香港政府遞解出境，五、六十年代從事外交，同時創作不綴；但他和蔡楚生一樣，都沒逃過文化大革命的劫難，同於1968年含冤而歿。另一個值得一提的人物是此片監製袁耀鴻，在香港左翼電影的脈絡裡，他相當重要，很值得研究。二十年代開始他在廣州經營戲院，後來到了香港，被殷商利家聘為利舞台戲院的總經理。他與盧敦、李晨風等早在羊城已相識，跟南下的左翼文化人也早有淵源，1938年投資司徒慧敏和蔡楚生的《游擊進行曲》（1941年以片名《正氣歌》上映）和《血濺寶山城》（1938），1948年拉攏

利家和上海崑崙公司合作創辦南國，先後拍了《珠江淚》（1950，王為一導演）、《海外尋夫》（1950，譚友六導演）、《冬去春來》（1950，章泯導演）和《羊城恨史》（1951，盧敦導演）等幾部影片。據盧敦憶述，崑崙根本沒錢，一直由袁墊支，到最後也回不了本³，折射出中共建國之初香港那錯綜複雜的社會政治氛圍。

將這兩部電影放在一起來看，可以看到個別電影人的創作歷程，也可以看到歷史的軌跡。胡鵬和秦劍兩位，從日後的發展看來，一武一文，似乎對政治都沒多大興趣。《烽火漁村》的故事背景放在記憶猶新的香港淪陷前後，說的雖然是漁霸欺壓漁民的故事，但最頑強的對抗力量還是用來對付侵略者的。男主角關德興是第二次演胡鵬的電影，他倆大概氣味相投，其後合作無間，成就了香港電影裡的黃飛鴻神話。《南海漁歌》也寫漁霸欺壓漁民的題材，但時代已放到了當下的香港。當年殖民政府的電檢嚴厲，往往刀下不留情，片中的殖民官員只能以極為模糊的面貌出現。階級矛盾是整部作品的基調，但強調下一代的視野與志氣。張瑛飾演新一代漁民子弟阿根，受過現代教育，卻選擇回到漁村工作，組織合作社，改革

漁業；面對仇家，他說：「我不會報私仇，你倆仔爺的仇，留作大家一起報。」片末，畫外傳來漁民的歌聲：「我們漁家要翻身」，「只要團結一條心。」時為1950年末，中共建國剛一年，韓戰已爆發。

秦劍擅長倫理言情而不喜慷慨激昂，與左翼的關係若即若離，循著他的電影之路走一趟，從中聯、光藝到邵氏，只見他跟左派的關係漸行漸遠。在秦劍的電影生涯裡，這部作品可算一個怪胎，意識形態的話語肯定來自司馬文森，但戲劇的處理和人物的塑造則明顯看到秦劍的觸覺；男主角吳楚帆，軒昂的身軀，委屈的內心，更隱藏了日後粵語倫理片裡「容易受傷」的弱男形象。1969年，司馬文森和蔡楚生死後一年，秦劍在邵氏宿舍自殺身亡，年僅43。■

註釋

- 1 《華僑日報》，香港，1948年11月19日。
- 2 筆者曾在〈試論三十年代中國電影單鏡頭的性質〉一文，討論過這部作品的美學風格，文章收錄於香港中國電影學會編：《中國電影研究（第一輯）》，香港，香港中國電影學會，1983年12月，頁36-39。
- 3 袁耀鴻這段故事，見於〈盧敦：我那時代的影戲〉，郭靜寧編：《香港影人口述歷史叢書之一：南來香港》，香港，香港電影資料館，2000，頁129。關於《珠江淚》與左翼電影的討論，也可參考易以聞的〈回溯：從《珠江淚》（1950）看左翼電影與粵語片〉，文章見 <https://yickemen.wordpress.com/2014/08/15/>；收錄於易以聞：《寫實與抒情：從粵語片到新浪潮（1949-1979）》，香港，三聯書店（香港）有限公司，2015，頁120-166。

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

鳴謝美國三藩市華宮戲院方創傑先生

Filmed in 1948, Wu Pang's *Fishing Village in the War* offers a rustic and solid portrayal of the fishing folks during wartime, another testament to the sound foundation on which Cantonese cinema of the 1940s was built, both in storytelling and technique. If one traces its roots further back in filmmaking, one will discover a winding path with scenic vistas at every turn.

The newspaper advertisement published during its release highlights the film's 'sharp-witted plot that rivals that of the blockbuster, *Song of the Fisherman*'¹. A production of Shanghai United Photoplay Service Limited (Lianhua), *Song of the Fisherman* (1934), directed and written by Cai Chusheng, was a critical and commercial success that was hailed an exemplary work of left-wing cinema according to China's official film history. Wu's films—particular his Wong Fei-hung series—are steeped in the flavours of the Lingnan region. A native of Shunde, Guangdong, Wu was born in Shanghai where he studied and worked before making his directorial debut in Hong Kong in 1938. In Wu's memoir, he cited two Shanghaiese filmmakers—Bu Wancang and Cai Chusheng—as inspiration for his career choice. The former advised him to take copious notes like a diligent student of whatever film he watched. While the latter was shooting *Dawn over the Metropolis* (1933) and *Song of the Fisherman* at United Photoplay's first studio, Wu would follow him to the studio and learn the trade clandestinely under the pretence of visiting. So when Wu was to take up the directorial reins of a film based on the everyday life of the fishing community, he naturally took *Song of the Fisherman* as a reference. The slow-witted little brother in *Fishing Village in the War* was perhaps drawn from Han Langen's character in Cai's classic.

Though many southward-bound filmmakers settled in Hong Kong,

their hearts were still close to their homeland. Bu was no exception. When he directed *The Fisherman's Daughter* (1956) for Hsin Hwa Motion Picture Company in 1955, a remake of *Daughter of the Fisherman* (1943) released by China United Film Holdings Company Ltd (Huaying, established during the Japanese occupation period), he chose to set the story in the Jiangnan region and Shanghai, both of which are nowhere near Hong Kong. Wu's *Fishing Village in the War*, in comparison, exudes an authentic 1940s Hong Kong flavour. It features numerous exterior locations shot in the fishing villages nestled along the coastline of Cheung Chau. The opening sequence, which introduces life in the fishermen's village, possesses qualities akin to a documentary. While I cannot say with certainty whether Hong Kong filmmakers at the time had access to Italian neorealism, Chinese cinema had made some bold attempts as early as the 1930s, such as *Spring Silkworms* (1933), which focuses on a

silkworm farming family in the Zhejiang province falling into destitution. Director Cheng Bugao went to great lengths to make the setting as realistic as possible, hiring an old silkworm farmer from Zhejiang as a consultant to the construction of a silkworm nursery on set. In doing so, the film is almost a documentary about silk farming. It's quite likely that Wu Pang had watched the film.²

Mention the name Wu Pang and the character 'Wong Fei-hung' immediately comes to mind. Beginning from the first instalment, *The Story of Wong Fei-hung* (1949), to the swansong, *Wong Fei-hung Meeting the Heroes with the Tiger Paw* (1967), Wu had churned out over 60 Wong Fei-hung titles and named his memoir of 50 years in filmmaking *Wong Fei-hung and I*. Kwan Tak-hing, the male lead in *Fishing Village in the War*, played an upright and gallant fisherman. Apart from the odd fighting scene or two, the film is essentially a family melodrama featuring two fishing families embroiled in a conflict with the local tyrants. Their lives are woven together to create a compelling storyline free of clichés, while the characters have distinct personalities with their own stories to tell. Take Kwan's character, Brother Fuk, as an example. Born hot-tempered



《烽火漁村》(左圖)與《南海漁歌》(1950)(右圖): 同題異調的漁霸欺壓漁民故事
Fishing Village in the War (left) and *Fishermen's Song of the South Sea* (1950): a similar topic in a different tone
 telling stories of fishermen under oppression



《南海漁歌》以階級矛盾為基調，強調下一代的視野與志氣。

Fishermen's Song of the South Sea takes on class conflict and emphasises on the vision and aspirations of the next generation.

and stubborn, the confrontational 'brute' had turned into an indecisive and timid man after experiencing war. In stark contrast to Fuk, Dai—the fisherman's daughter played by Pak Yin—is strong-willed yet tender. The endless barrage of hardships may have taken a toll on her life, but not her spirit. If anything, she becomes more considerate in her actions. In the film, Wu's direction is adequately smooth. For example, in the scene where Eighth Uncle (played by Wong Cho-shan) enters a gambling den, the camera aptly utilizes the foreground and background, in addition to the space on the left and right, to reinforce the tension between the characters. Outside the den, a storyteller narrates the popular story of generals Guan Yu and Zhang Fei's brotherly loyalty. By intercutting between two scenes, the dramatic intensity of this sequence is heightened, as it also foreshadows Fuk's rescue of his brother from the den later in the film.



Fishing Village in the War's screenwriter Chun Kim was a budding talent who had yet to rise through the ranks to become a director. Still, much of the

film's success should be credited to his script. Two years later, in 1950, Hong Kong cinema released another film about the fishing folks, Wannian Film Company's *Fishermen's Song of the South Sea*, directed by none other than Chun and also shot on location in Cheung Chau. The screenwriter was Sima Man-sum, a communist member who joined the party back in the 1930s and was an active figure in the work of uniting progressive young people in the arts and cultural circle across Hong Kong, Macau and Southeast Asia. After he and seven other film workers were deported by the Hong Kong government on 10 January 1952, he pursued a career in diplomacy while remaining prolific on the creative front. However, like Cai Chusheng, he was unable to escape the catastrophic Cultural Revolution and died a tragic death in 1968.

Another noteworthy figure was the film's executive producer, Yuen Yiu-hung, who was a key figure in Hong Kong's left-wing cinema. Yuen ran a cinema in Guangzhou back in the early 1920s and was appointed general manager of the Lee Theatre by the wealthy Lee family when he moved south to Hong Kong. While he was already acquainted with Lo Duen and Lee Sun-fung back in Guangzhou, he had also developed ties with southward-bound left-wing literati, investing in Situ Huimin and Cai Chusheng's *March of the Guerrillas* (released in 1941 under the title *Song of Retribution*) and *The Blood-stained Baoshan Fortress* (1938). In 1948, with Yuen pulling the strings, the Lee family and Shanghai's Kunlun Company co-founded the Nanguo Film Company and produced a few films, including *Dawn Must Come* (1950; dir: Wong Wai-yat), *A Forgotten Wife* (1950; dir: Tan Youliu), *Wintry Journey* (1950;

dir: Zhang Min) and *Old Memories of Canton* (aka *Step-Mother*, 1951; dir: Lo Duen). According to Lo Duen's recollections, Kunlun was cash-strapped from day one and was kept afloat by Yuen, whose initial investment was never recovered.³ It was a reflection of the complicated socio-political atmosphere looming over Hong Kong during the founding years of the People's Republic of China.

Watching these two films back-to-back shed light on the creative paths of individual film workers as well as the historical trajectory of Hong Kong cinema. Like chalk and cheese, Wu Pang and Chun Kim went on separate ways, one focusing on martial arts, the other melodrama. But neither showed much interest in politics. *Fishing Village in the War* is set before and after the Japanese occupation of Hong Kong, which was still fresh in the minds of audiences at the time. Though the story centres on the tyranny of town bullies against the fishermen in the community, the most resilient and strongest force of resistance is saved for their foreign invaders. This was the second collaboration between director Wu Pang and his leading man, Kwan Tak-hing. Their terrific rapport led to a lasting and seamless partnership that gave rise to Hong Kong's iconic Wong Fei-hung series. Despite taking on the same topic of fishing folks under oppression, *Fishermen's Song of the South Sea* was set in then-contemporary Hong Kong. The colonial government at the time was relentless in film censorship. That is why the faces of colonial officials are severely obscured in the film. Class conflicts set the tone of the film but visions and aspirations of the younger generation capture its essence. Cheung Ying's character Ah Ken is a new-generation fisherman who chooses to return to

「尋存與啟迪——香港早期聲影遺珍 ②」 其他選映影片

Other selected titles from
'Early Cinematic Treasures Rediscovered ②'

his home village despite having received a modern education. He organises a cooperative and hopes to reform the fishing industry. When confronting his foes, Ken says, 'I am not looking for personal revenge. The revenge against you and your father is for all of us to seek.' In the end, we hear the voices of fishermen from outside the frame, singing, 'We shall bounce back', 'Only when we are united as one'. It was near the end of 1950, when the new communist China was barely one year of age and the Korean War had just broken out.

Chun Kim eschewed emotional and sensational outpourings in favour of subtle family and romantic melodrama. He always had an ambivalent relationship with the left-wing camp, an affiliation that had grown increasingly distant over the course of his filmmaking career, which saw him depart The Union Film Enterprise Ltd for Kong Ngee Co and later Shaws Film Company. This film is an oddity that blends ideological resonances—undoubtedly the brainchild of Sima Mansum—with the plot development and characterisation that is unmistakably Chun Kim's. Cast in the leading role, Ng Cho-fan played a man with an imposing figure and an anguished heart, foreshadowing the kind of sensitive males that would be a staple later on in Cantonese family dramas. In 1969, just a year after the deaths of Sima and Cai, Chun Kim took his life at Shaws' employee housing quarters. He was only 43. (Translated by Agnes Lam) ■

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

Notes

- 1 *Wah Kiu Yat Po*, Hong Kong, 19 November 1948.
- 2 The writer's original discussion on the aesthetics of the film can be read in 'The Nature of Plan-séquence in the Chinese Films of the Thirties', collected in Hong Kong Chinese Film Association (ed): *An Interdisciplinary Journal of Chinese Film Studies (Volume 1)*, Hong Kong: Hong Kong Chinese Film Association, December 1983, pp 36–39 (in Chinese).
- 3 Details of the anecdote on Yuen Yiu-hung can be found in 'Lo Dun [Duen]: The Films of My Era', Kwok Ching-ling (ed): *Oral History Series (1): Hong Kong Here I Come*, Hong Kong: Hong Kong Film Archive, 2000, p 129 of Chinese edition. For discussions on *Dawn Must Come* and left-wing cinema, see Jack Ng's 'Tracing the Origins: Viewing Left-wing Cinema and Cantonese Films from the Perspective of *Dawn Must Come* (1950)' on the website 'https://yickemen.wordpress.com/2014/08/15/', also collected in Jack Ng's *Realism and Lyricism: From Cantonese Classics to the New Wave (1949–1979)*, Hong Kong: Joint Publishing (H.K.) Co., Ltd, 2015, pp 120–166 (in Chinese).;



《銷魂大姐》(1938):
「雲」整容,「裳」想衣,
兩個雲裳

Pretty Lady (1938): Nancy Chan dolling up in front of a mirror



《鍾馗捉鬼》(1939):
大袖盡收天下鬼子鬼孫
The Ghost Catcher (1939):
the magical sleeve that catches all demons and spirits



《情燄》(1946): 醋兄
醋弟假戲真做, 片場中
大打出手

Flames of Lust (1946):
two jealous men who turn
play-fighting into the real
thing on the studio lot



《何處是儂家》(1947):
寒梅傲雪, 飄零佳人唱
出人間悵惘

Where is the Lady's Home? (1947): a lonesome chanteuse belting out the wistfulness of the world

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楊工良的想像世界

Yeung Kung-leong's World of Imagination

吳月華 Stephanie Ng

當楊工良離開他出生和成長之地上海，往香港發展電影事業前，他問熟知廣東情況的母親意見，母親囑咐他要入鄉隨俗，拍合乎當地觀眾口味的電影，即使失敗也不會太嚴峻，並提出兩個在廣東十分受歡迎的故事：「梁天來告御狀」和「沙三少」。楊工良來港與竺清賢和王鵬翼合組南粵影片公司，參與的首兩齣作品正是《梁天來告御狀》（1935）和《沙三少》（1935），均大受歡迎¹，奠定了南粵在港的地位，也令楊工良正式踏上導演之路。

從楊工良的作品所見，他沒有走大部分南來影人極為推崇的文以載道傳統路線，而緊遵母親的教誨，拍攝迎合觀眾口味的電影。他能在云云多才多藝的粵語片導演中上被稱「鬼才」，不只因為他是少數酷愛拍攝懸疑驚悚電影的導演，還有他在粵語片開創時期已引入各種西方電影技巧，進行電影語言的探索和拓展，尤善於以各種手法為他想像的電影世界營造恰切的氣氛和增添趣味。

人間鬼魅

楊工良對詭異題材甚鍾情，選擇粵語恐怖片²《午夜殭屍》（1936）為其正式執導的處女作³，報上宣傳稱「恐怖程度駕凌西片『殭屍』之上」⁴。從劇照所見，影片風格深受德國表現主義電影特別是《吸血殭屍》（*Nosferatu*, 1922）的影響，如劇照內中世紀的服飾、扭曲面容的殭屍、主角誇張的驚恐表情、暗調燈光（*low-key lighting*）、閨房內躺在床上的女主角，均是表現主義和《吸血殭屍》的重要元素。⁵影片於1936年7月30日上映⁶，至9月8日又再重映⁷，可見影片的票房應不俗，而《午夜殭屍》重映的時間，正是緊接楊工良執導的另一齣粵語恐怖片《科學罪人》（1936）上映之時。楊工良在這

齣「令《科學怪人》失色」⁸的影片中大玩特技，有「人變獸形、獸變六丈高之巨人、與六寸高之矮人」⁹的場面。拍罷此兩片後，楊工良便轉拍其他類型的電影，筆者估計，這可能受當時國民政府禁映方言電影的影響，令電影公司不敢開拍這類當時被認為「意識不良」的影片。楊工良要到接近淪陷，才以自編自導自演的《歌場魅影》（1940）再續粵語恐怖片緣。可惜楊工良這三齣片現已沒有影片可供參考，否則可與1937年馬徐維邦的《夜半歌聲》作一比較，但從他戰後的恐怖片所見，他對電影語言的運用在香港影壇確實與別不同。

楊工良不獨透過影像或人物造型為他的作品增添鬼魅氣氛，他還運用較抽象的方式，以非劇情空間音樂（*non-diegetic music*）配合剪接和視覺特效的綜合效果來描寫主角疑神疑鬼、神經兮兮的心理狀態。如在《天網恢恢》（1947）中，描寫主角司馬明（呂玉堃飾）動殺妻之念時，以火爐疊影其妻（陳娟娟飾）的謾罵開始，然後〈山大王之宮殿〉（*In the Hall of the Mountain King*）的非劇情時空音樂徐徐響起，隨著越來越快和響亮的音樂，最後剪接至一個漩渦圖案，藉以營造人物荒亂的心理失衡狀況。在《海底沉枯骨》（1951）中，楊工良更

進一步借用漩渦圖案建構他的敘事框架。萬靈（吳楚帆飾）出現在村莊，引起死者的舅仔卓信（黃超武飾）的注意，尾隨萬靈到一餐廳。萬靈悶悶不樂地喝酒，隨著非劇情時空音樂〈沉思〉（*Meditation*）和漩渦圖案，影片回溯到萬靈與案件有關、不能告人的過去往事，這條倒敘故事線亦由〈沉思〉和漩渦圖案返回餐廳的劇情時空作結。這種以抽象的漩渦圖案作為敘事工具，可跟《迷魂記》（*Vertigo*, 1958）中偵探史考提（*Scottie*）的經典夢境相比。其實，早於1952年已有報章稱楊工良「善於製造『蒙太奇』，有佛烈喜治閣的作風」¹⁰，但他的導技又豈止用於人物心理描寫。

五十年代初，歌唱片冒起，影片必加插幾支歌曲。楊工良順應這個潮流，將歌曲變為他一項重要的敘事工具，將之與戲劇情節緊緊相扣。在他自編自導自演的《萬里行屍》（1954）中，末段情節是雲兒（鄭碧影飾）潛入閩將軍（陳錦棠飾）府內，與假扮道士的狄子明（伊秋水飾）、裝成行屍的宋丹萍（楊工良飾）和革命志士黃強（華倫飾）等人裡應外合，希望成功刺殺閩將軍。楊工良以在將軍府內雲兒唱〈幾家歡笑幾家愁〉娛樂左擁右抱的閩將軍作為開端，透過平行剪接，在一片悠悠的歌聲中，狄子明與一眾「行屍」趕往將軍府，隨著歌聲的結束，宋丹萍等人已抵達將軍府，雲兒往開後門。整段歌曲的片段，雲兒哀怨的歌聲既呼應了之前宋丹萍憶述往事的悲痛，同時兩段片段一緩一急的對比，亦為宋丹萍復仇前夕鋪墊緊張的氣氛。在楊工良的作品中，歌曲不只是敘事工具，還是一種十分重要的娛樂元素。



楊工良，原籍廣東番禺，於上海成長時已涉足影圈。及至粵語片興起，與竺清賢、王鵬翼等人從滬來港創辦南粵公司。1936年正式執導筒，首兩作《午夜殭屍》和《科學罪人》皆為恐怖片。他勇於嘗試各種電影語言技巧，影片題材和類型幾乎涵蓋當時流行的各種電影元素：從恐怖片到喜劇，從摩登歌唱片到才子佳人戲曲片，從武俠片到間諜片，充滿多元化的技藝，贏得「鬼才導演」之稱。

Yeung Kung-leong was a native of Panyu, Guangdong and began his first foray into filmmaking while studying in Shanghai. Due to the popular trend of Cantonese cinema, he founded Nanyue Film Company in Hong Kong with southward-bound filmmakers Chuk Ching-yin and Wong Pang-yik. Both of his official directorial debuts *Midnight Vampire* (1936) and *The Evil Scientist* (1936) were horror films. Never shied from experimenting with film language and technique, Yeung's Cantonese films cover nearly all the popular genres—from horrors to comedies, from singing films to Chinese operas, from *wuxia* films to spy films. He was fittingly dubbed 'The Maverick'.



探索各種手法營造恰切氣氛
圖左起：《天網恢恢》
(1947)、《千鈞一髮》
(1949)、《白骨離魂針》
(上集) (1964)
Exploring various methods in
creating the fitting atmosphere
From left: *The Net of Divine
Retribution* (1947), *The Razor's
Edge* (1949), *The Devil and Her
Magic Needles, Part One* (1964)

趣味樂中尋

當歌唱片流行數載後，大量生產的歌曲變得千篇一律，觀眾開始感到乏味。¹¹ 鄧寄塵和楊工良在創作《兩傻遊地獄》(1958)這個瘋狂喜劇時，感歌曲來來去去也只唱二黃滾花小曲，希望找點新的刺激，嘗試以歐西流行曲填上粵語歌詞創作新的電影歌曲，二人往找有此創作經驗的撰曲人胡文森為電影撰曲¹²，於是便有了以流行曲〈Three Coins in the Fountain〉為旋律的〈飛哥跌落坑渠〉。影片和插曲皆大受歡迎，促成了由新馬師曾和鄧寄塵兩位「學生哥」加上「飛哥」鄭君綿主演的「兩傻」系列電影，1967年更有以「飛哥跌落坑渠」為片名的電影出現。風趣抵死的曲詞令中詞西曲的諧曲成為粵語片標誌性的元素，楊工良作品中《兩傻遊天堂》(1958)的〈一身蟻〉、《分期付款娶老婆》(1961)的〈詐肚痛〉至今仍為人津津樂道，〈詐肚痛〉更一度成為成藥廣告歌，可見中詞西曲諧曲的影響性。不過，楊工良對外來元素和技巧運用得度，並不代表他沒有中國美學的觸覺。

虛幻武俠世界

1958年起，由新派武俠小說改編的電影成為粵語片的新趨勢¹³，楊工良也趕上這潮流，拍了一些集動作、特技、機關元素而極具奇幻色彩的武俠片，然而他對武俠世界最與別不同的構想，卻是為這世界建立了如入仙境的飄逸感。不難發現楊工良對武俠片的打鬥場面不太講究，而好以遠鏡拍攝滿佈雲霧的山野，並讓演員於其中遊走，這正好乎合「虛實相生」意境營造和「游」動態佈局的中國古典美學。¹⁴《仙笛神龍》(1961)便在悠揚的笛聲中以雲霧山野作為開場，而玉簫仙子(羅艷卿飾)以笛聲令周遭樹林猛烈搖晃，便是楊工良運用「虛」、「實」製造美學和戲劇效果的一例。

雖然楊工良的各種技藝不一定完美，但在香港電影有限的製作資源下，他各種的嘗試卻為電影界特別是資源緊絀的粵語片，尋找更多敘事方式的可能性，也為觀眾提供豐富的娛樂。■

註釋

- 1 鄭孟霞主持的電台節目《戲劇生涯：楊工良》。
- 2 當時的報刊均稱此片和《科學罪人》(1936)為粵語恐怖片。
- 3 楊工良在《戲劇生涯：楊工良》稱，他早年不具名替楊小仲導演了十多部電影，同註1。
- 4 《午夜殭屍》廣告，《華僑日報》，香港，1936年7月29日。
- 5 見刊於《優游雜誌》(第21期，廣州，1936年7月28日)的五幀《午夜殭屍》劇照。
- 6 同註4。
- 7 〈高陞映《午夜殭屍》〉，《華字日報》，香港，1936年9月8日。
- 8 在《科學罪人》公映了中，稱影片「光怪陸離、《科學怪人》亦為之失色」(《華字日報》，香港，1936年9月3日)。《科學罪人》即《Frankenstein》(1931)。
- 9 《科學罪人》將公映，《華字日報》，香港，1936年8月23日。
- 10 流：《驚魂花燭夜》，《星洲日報》，新加坡，1952年8月17日。
- 11 黃志華：《曲詞雙絕——胡文森作品研究》，香港，三聯書店(香港)有限公司，2008，頁80。
- 12 鄧寄塵：〈談談拍攝《兩傻遊地獄》的經過〉，《新生晚報》，香港，1958年9月5日；黃志華：《曲詞雙絕——胡文森作品研究》，同註12，頁80。
- 13 蒲鋒：《電光影裡斬春風——剖析武俠片的肌理脈絡》，香港，香港電影評論學會，2010，頁65。
- 14 關於「虛實」和「游」的美學可參看林年同：《中國電影美學》，台北，允晨文化實業股份有限公司，1991，頁41-55。

吳月華，香港電影研究者及影評人，香港浸會大學電影學院博士，編著作品刊於中港台電影書刊、期刊和網頁。為本館「喜見鬼才楊工良」節目客席策劃。

特別早場 「喜見鬼才楊工良」電影放映節目於
2015年11月6日至12月25日舉行；12月12日(星
期日)下午四時半特備由吳月華主講的座談會「鬼
才·奇趣·無厘頭——楊工良導技淺析」。

《午夜殭屍》廣告，
《華僑日報》，1936
年7月29日。

An advertisement for
Midnight Vampire in
Wah Kiu Yat Po, 29
July 1936



When Yeung Kung-leong left his hometown Shanghai to pursue his film career in Hong Kong, he asked his mother for advice since she was familiar with the Cantonese cultural practices. She advised him to blend in and make movies that would suit local tastes, so that even if he failed, it would not be quite disastrous. She also told him about two stories that were very popular in Guangdong—‘The Imperial Appeal of Leung Tin-loi’ and ‘The Fop’. After arriving in Hong Kong, Yeung formed the Nanyue Film Company with Chuk Ching-yin and Wong Pang-yik. The first two movies they made were indeed *The Imperial Appeal* (1935) and *The Fop* (1935), which were both highly successful¹ and secured Nanyue’s status as a promising Hong Kong movie studio as well as Yeung’s career as a young director.

As we can see from his filmography, Yeung did not follow the typical path of his fellow southward-bound filmmakers—many of whom were making films with moralizing messages. Instead, Yeung stayed true to his mother’s advice and focused on creating works that appealed to popular taste. Among the many talented directors in Cantonese cinema, he was the one they called ‘The Maverick’, not only because he was one of the few local filmmakers who loved to make thrillers and horrors, but also because he was one of the first to introduce many Western film techniques to Hong Kong’s then-newly established Cantonese film industry. He explored and pushed the boundaries of film language. In particular, he was skilled at using various techniques to stimulate audience interest and enhance the atmosphere of the worlds he created for his films.

Of Ghosts and Men

Yeung was fond of horror and mystery stories and the Cantonese horror film² *Midnight Vampire* (1936) was his official directorial debut.³ The papers proclaimed it as ‘even more horrifying

than the Western film *Nosferatu*’.⁴ From the production stills, one can tell that the film was deeply influenced by German expressionist films, especially *Nosferatu* (1922), featuring similar elements such as the medieval-style costumes, the misshapen face of the vampire, exaggerated facial expressions, low-key lighting, and a female protagonist lying down in her bedroom.⁵ The movie was released on 30 July 1936⁶ and had a second run on 8 September that year⁷, suggesting that it did well at the box office. The re-release date was immediately following the premiere of another Yeung horror film, *The Evil Scientist* (1936). In this production, which was said to ‘eclipse *Frankenstein*’⁸, Yeung made use of many special effects, with scenes of ‘man turning into beast, beast turning into giant and six-inch tall dwarf’.⁹ After making these two movies, Yeung moved on to other genres. This was perhaps due to the influence of the Nationalist Government’s ban on dialect films, as movie companies became wary of making films that were perceived as ‘bad influence’ on society. Yeung would have to wait until almost the Japanese occupation of Hong

Kong before making another horror film—*The Phantom of the Theatre* (1940), which he wrote, directed and starred in. Unfortunately, these three titles are lost. Otherwise they could serve as interesting comparisons to Ma Xu Weibang’s *Song at Midnight* (1937). However, if Yeung’s post-war body of work was any indication, his mastery of film language in the horror genre indeed set him apart from his contemporaries in the Hong Kong film industry.

Not only was Yeung adept at creating eeriness onscreen through images and character design, he also skillfully combined non-diegetic music, editing and visual effects to evoke the sense of mystery and psychological instability that so characterised his protagonists. For example, in *The Net of Divine Retribution* (1947), when protagonist Sima Ming’s (Lü Yukun) thinks of murdering his wife (Chen Chuan-chuan), her relentless shouting is superimposed on the image of a roaring fireplace. It is then followed by the introduction of ‘In the Hall of the Mountain King’, which is used as part of the non-diegetic soundtrack. The music gradually becomes louder and faster as the sequence ends with a



swirling image that indicates the turmoil of a psychologically unbalanced mind. In *Confession* (1951), the swirling image is used again as a narrative motif. Man Ling (Ng Cho-fan) appears at the village, arousing the attention of the victim's brother-in-law Cheuk Hsin (Wong Chiu-mo), who follows Man to a restaurant. As Man drinks sorrowfully, the non-diegetic music ('Meditation') and the swirling image usher in flashbacks of his secret past and his connection to the case. The flashback sequence also ends with the same music and swirling image. The technique of using an abstract swirling shape as a narrative tool can be compared to Scottie's classic dream sequence in *Vertigo* (1958). In fact, a 1952 newspaper article praised Yeung for 'his gift in creating montage sequences is reminiscent of Alfred Hitchcock's style'.¹⁰ Yet his directorial talent extended far beyond the ability to create effective psychological portraits.

Due to the popular trend of sing-song films in the early 1950s, songs were incorporated as part of almost every movie. Yeung picked up this trend quickly and turned songs into one of his most essential narrative tools that were often tightly linked to his plotlines. In the final act of *The Voyage of the Dead* (1954), which Yeung wrote, directed and acted in, Wan (Cheng Bik-ying) sneaks into the mansion of Warlord General Yim (Chan Kam-tong) in order to assassinate him with the help of her companions—Ti Tsz-Ming, a fake Taoist priest (Yee Chau-shui); Sung Dan-ping, a fake

walking corpse (Yeung Kung-leong); and Wong Keung, a revolutionary (Wah Lun). As Wan performs a song to entertain Yim, Yeung cuts to the scene of Ti and his 'walking dead' travelling to the warlord's abode while the song continues to play in the background. As Wan completes her song, Sung and the others have arrived at the mansion and Wan opens the back door to let them in. Throughout this sequence, Wan's mournful song echoes an earlier scene where Sung reveals his grief as he narrates his tragic past. Furthermore, the juxtaposition of the two scenes—one slow-paced and the other fast-moving—helps build up an atmosphere of anticipation and suspense before Sung's act of vengeance. In Yeung's work, music is not merely a narrative tool, but also an important source of entertainment.

Finding Fun in the Music

Musicals and songs were popular for a couple of years, but audiences began to grow tired of the formulaic, mass-produced numbers.¹¹ When working on the madcap comedy *Two Fools in Hell* (1958), Yeung and Tang Kei-chen felt that the songs were too restricted to the styles of Cantonese opera. In the attempt to find something new and exciting, they began trying to fit Cantonese lyrics to Western pop melodies for the film's songs. They sought the help of Wu Man-sum, an experienced composer, to write and arrange music with western tunes for the movie.¹² Thus the classic 'Teddy Boy Falling into the Gutter'—adapted from the melody of pop song 'Three Coins in the Fountain'—was born. Both the film and the song were hugely popular, spawning an entire *Two Fools Series*, starring Sun Ma Si-tsang and Tang as students and Cheng Kwan-min as a teddy boy. In 1967, *Teddy Boy Falling into the Gutter* was made as a standalone movie. Western-style pop songs with witty, tongue-in-cheek Chinese lyrics became an iconic characteristic of Cantonese cinema. Among songs in Yeung's films, 'Ants in Your Pants' from *Two Fools in Paradise* (1958) and 'Faking a Tummy Ache'



《兩傻遊天堂》(1958): 中詞西曲的諧曲風趣抵死
Two Fools in Paradise (1958): the witty combination of Cantonese lyrics and Western tunes was a knee-slapping success.

from *Instalment on Marriage* (1961) are still beloved to this day. 'Faking a Tummy Ache' was at one point even used as a jingle for a medicinal product, a testament to the cultural influence of these comedic ditties. Yeung was skilled at utilizing foreign techniques and elements in his films, yet he was also attuned to Chinese aesthetics.

A Fantastical Wuxia World

Beginning in 1958, adaptations of new-style *wuxia* novels emerged as the hot new trend in Cantonese cinema.¹³ Yeung, too, kept up with the trend and made several *wuxia* pictures that were highly fantastical in style, incorporating elements of action, special effects and mechanical sets. Yet what made his movies distinct from other *wuxia* flicks was Yeung's ability to create fantasy worlds of ethereal beauty. The filmmaker was not particularly drawn to the fight scenes in *wuxia* films. Instead, he was fond of wide shots that captured the wilderness enshrouded in mist, where his actors could move and wander freely. Scenes like these very much adhere to classical Chinese aesthetics of juxtaposing emptiness with solidness while highlighting the sense of movement in visual compositions.¹⁴ Under the harmonious tune of the flute, *Ingenious Fluter* (1961) opens with shots of the mountains amongst the mist and clouds. As Law Yim-hing's character starts playing her magical flute, the music causes

《蘇小妹三難新郎》(1958): 古典優雅的才子佳人
Su Siu-mui Thrice Tricks the Groom (1958): the classical elegance of the scholar and the beauty



《仙笛神龍》(1961): 運用「虛」、「實」製造美學和戲劇效果
Ingenious Fluter (1961): applying the concepts of 'emptiness' and 'solidness' for aesthetic and dramatic effects



Morning Matinee 'Delightful and Thrilling Genres of Yeung Kung-leong' screenings are being held from 6 November to 25 December 2015. A seminar 'Horror, Fantasy and Cult Films of Yeung Kung-leong', hosted by Stephanie Ng, will be held at 4:30pm, 12 December (Sunday).

shaking and tremors among the forest trees. The beautiful scene is another prime example of Yeung's application of the 'emptiness' and 'solidness' for aesthetic purposes and dramatic effect.

Although many aspects of Yeung's filmmaking were not technically perfect, he was keen to experiment and explore different forms of storytelling in the film industry—particularly in the cash-strapped Cantonese cinema—while providing audiences with an abundance of entertainment. (Translated by Rachel Ng) ■

Notes

- 1 *A Life in Film: Yeung Kung-leong*, a radio programme hosted by Cheng Man-ha.
- 2 The media reported that this film and *The Evil Scientist* (1936) as Cantonese-language horror films.
- 3 In *A Life in Film* (see note 1) Yeung claimed that he helped direct some dozen films for Yang Xiaozhong, but they were all credited under Yang's name.
- 4 Advertisement for *Midnight Vampire* in *Wah Kiu Yat Po*, Hong Kong, 29 July 1936 (in Chinese).
- 5 Five movie stills from *Midnight Vampire* published in *Youyou Zazhi (Leisure Magazine)*, Issue 21, Guangzhou, 28 July 1936 (in Chinese).
- 6 See note 4.
- 7 '*Midnight Vampire* Playing at Ko Shing Theatre', *Chinese Mail*, Hong Kong, 8 September 1936 (in Chinese).
- 8 *Frankenstein*, 1931. The film was praised for being 'weird and strange, eclipsing *Frankenstein*' in the article '*The Evil Scientist* released in theatres', *Chinese Mail*, Hong Kong, 3 September, 1936 (in Chinese).
- 9 '*The Evil Scientist* Coming Soon', *Chinese Mail*, Hong Kong, 23 August 1936 (in Chinese).
- 10 Liu, '*Terror on Wedding Eve*', *Sin Chew Jit Poh*, Singapore, 17 August 1952 (in Chinese).

- 11 Huang, Zhihua, *Master of Music and Lyrics – The Works of Wu Man-sum*, Hong Kong: Joint Publishing (H.K.) Co., Ltd, 2008, p 80 (in Chinese).
- 12 Tang Kei-chan, 'Filming *Two Fools in Hell*', *New Life Evening Post*, Hong Kong, 5 September 1958 (in Chinese); Huang, Zhihua, *Master of Song and Lyrics – The Works of Wu Man-sum*, see note 12, p 80 (in Chinese).
- 13 Po Fung, *An Analysis of Martial Arts Film and Its Context*, Hong Kong: Hong Kong Film Critics Society, 2010, p 65 (in Chinese).
- 14 For discussions on emptiness, solidness and movement, see Lin Nien-tung, *Zhongguo Dianying Meixue (Chinese Cinema Aesthetics)*, Taipei: Asian Culture Co., 1991, pp 41–55 (in Chinese).

Stephanie Ng is a Hong Kong film researcher and critic. She received her PhD in the Academy of Film of Hong Kong Baptist University. She is also the guest curator of HKFA film programme 'Delightful and Thrilling Genres of Yeung Kung-leong'.

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本館特此致謝！
 Thank You!

電影修復之路

Saving Film: Road to Film Conservation



座談一：本館二級助理館長（電影修復）馮漢鏞講解菲林的類型

First seminar: HKFA Assistant Curator II (Film) Stephen Fung explained the different types of film.



本館影片修復員吳宏雄（站立者）及葉嘉謙示範檢查菲林的工序

HKFA film technicians Ng Wang-hung (standing) and Ip Ka-him demonstrated the process of examining film.



座談二：現任本館修復組主管勞啟明（右）聯同前任主管謝建輝談電影修復的觀念和實踐

Second seminar: Current and former HKFA heads of Conservation Unit Koven Lo (right) and Edward Tse discussed the concepts and practises of film restoration.

本館在「電影修復之路」展覽（21/8-22/11/2015）舉行期間，特備兩場座談會，與大眾分享有關電影修復的工作。在首場座談會「電影修復的第一步：一切從菲林開始」（26/9/2015）上，本館二級助理館長（電影修復）馮漢鏞先介紹菲林規格、菲林片邊的記號及片基的物料種類。影片修復員以肉眼逐格仔細檢查菲林是否有收縮、變形及刮花，及記下影片的資料如菲林物料、規格、片邊標記、生產年代及來源地，有助釐定日後修復電影的策略。

接著，本館影片修復員吳宏雄及葉嘉謙示範檢查菲林的工序，介紹檢查菲林及修復工具的使用方法。他們即場使用展覽廳中展示的菲林檢查工作枱，枱上放置了不同的檢查及修復工具，例如量片尺及收縮尺，分別用作量度菲林的長度及收縮程度；四軸菲林同步器用作同步處理底片、聲片、字幕片及拷貝；膠紙接片機則用作修補殘舊的菲林駁口、損壞的片邊、齒孔和崩片等。

第二場座談會「電影修復今與昔：從光影到數字」（24/10/2015）上，本館修復組主管勞啟明（一級助理館長）從修復是甚麼說起，談到將損壞的影片回復原貌，正是修復的最大目標，修復對於保存電影文化遺產尤其重要。曾任本館修復組主管的謝建輝（現任政府檔案處檔案保存及修復主任），認為電影記錄了人類的科技進程，修復時要理解拍攝其時的技術與設備，但亦難免不能達至完美。

勞啟明詳細說明修復的種類、參與修復的機構、修復人員須遵從的守則等，並以《彩色青春》（1966）及《苦兒流浪記》（1960）為例介紹本館的修復作品及細節。由於在不同年代或可發現更多的電影資料或甚佚失的電影片段，所以修復的過程，或許永不會完結的呢！

During the exhibition 'Saving Film: Road to Film Conservation' (21/8-22/11/2015), the Archive held two seminars to raise public awareness on the work of film conservation. At the first seminar, titled 'Film Conservation 101: Inspecting the Film Stock' (26/9/2015), HKFA Assistant Curator II (Film) Stephen Fung first introduced some basic concepts concerning film gauge, edge codes and types of film stock material. He then went on to describe how a film technician would have to use their naked eye to examine each frame for shrinkage, deformation or scratches. They would then have to record details about the film, such as the film material, film gauge, edge codes, year and origin of production, so as to help formulate film restoration strategies.

Next, the Archive's film technicians Ng Wang-hung and Ip Ka-him demonstrated the process of inspecting film, as well as how to use the various repairing tools. They gave a live demonstration on the film inspection table at the exhibition, where a variety of tools for inspecting and repairing film were placed. For example, there were rulers for measuring film length and degree of shrinkage; a 4-gang film synchroniser that is used for working with the picture negative, soundtrack negative, subtitle film and print simultaneously; and a tape splicer that is used to repair any old and worn-out splices, edges, perforations and damaged films, among others.

The second seminar, titled 'Conserving Film Now and Then: From Optical to Digital' (24/10/2015), featured a talk by HKFA heads of Conservation Unit Koven Lo (Assistant Curator I). He began by first discussing what restoration is, pointing out that the main aim of restoration is to restore damaged film to their original condition, thereby highlighting its importance in the preservation of film culture. Edward Tse, former HKFA head of Conservation Unit (now Curator [Preservation Service] at Government Records Service), also explained that because the art of cinema is at the same time a record of technological advancement, film restoration requires a thorough understanding of the technology and equipment of the time. He further added, however, that perfect results can understandably be difficult to achieve in this field.

Lo also gave an overview regarding types of restoration, organisations that are involved in restoration work, and rules film restorers have to abide by, etc. Using *Colourful Youth* (1966) and *Nobody's Child* (1960) as examples, he gave a detailed introduction to the Archive's restoration work. Since it is possible to continue discovering additional information and lost scenes/sequences later on, the process of restoration may well be never-ending! (Translated by Rachel Ng)

勘誤 上期《通訊》（第73期）刊於第8頁的聯邦公司集體相片圖片說明中，誤寫「沙榮峰夫人曹雪娥」為「張陶然夫人」。特此更正及致歉。

Erratum In the previous issue (No. 73), 'Sha Yung-fong's wife' was misidentified as 'Chang Tao-jan's wife' in the Union Film Company's group picture on page 8. We hereby apologise for the mistake.

「影談系列」叢書結合座談、文獻搜集和整理出版，貫徹本館徵集及保存第一手資料的使命，同時與大眾分享箇中作品。第一冊蒙翁維銓導演慷慨捐贈導演分鏡劇本、分鏡圖等多項文獻，本書始能出版，希望接續能得到更多影人的支持，讓大家透過製作過程中留下的軌跡，進一步了解當中歷程，擴闊對電影、電影業以至文化傳承上的認知。

Our 'Movie Talk' book series combines materials collated from seminars and information gathered from various documents, staying true to the Archive's mission in regards to acquiring and preserving first-hand information while sharing these works with the public. We hope that the continuous support from more filmmakers will lead us to a better understanding of their creative process and expand our knowledge of film and cultural heritage through tracing back their footsteps.

影談系列 ①

《迷走四方——翁維銓的電影與攝影》

Movie Talk Series ①

The Dream of a Lost Traveller: The Films & Photography of Peter Yung

身兼導演、攝影家、製片人的翁維銓，自小喜好浪遊，從事攝影和追蹤調查式紀錄片拍攝多年，繼而拍攝劇情片，首作《行規》(1979)刻劃警察、線人、毒販互為依靠又互相出賣的循環關係，是香港電影新浪潮重要作品之一。七、八十年代他在影視行業力圖自闢新路，以自己的專業知識、人事網絡為資本，製作有社會、文化、歷史考察意義的作品，更是八十年代內地改革開放之初即往新疆拍片的先行者。

本書「影談」部分為翁維銓導演的自我回顧，有譽滿、有落差，細說其創作生涯中的複雜性。書中並特別收錄《行規》(1979)的導演分鏡劇本、《行規》主角白鷹先生和編劇之一李茜博士的訪問，並有分場咭、分鏡圖等第一手資料，具見該片創作背後的諸般縝密構思。至於攝影，一直在翁導演手中與電影並駕齊驅，是以亦選載其攝影作品，俾能較全面地去看一個創作者如何透過不同的影像媒介去實踐溝通文化、探求知識、批評現象的理想。

攝影：翁維銓 Photography: Peter Yung



選自《秋水圖意》(1989)
Selected from *Photographic Interpretation of 'Autumn Floods'* (1989)

Director, photographer and producer Peter Yung, who developed a knack for adventure at a young age, photographed and shot investigative documentaries for years before his first foray into dramatic filmmaking. *The System* (1979), his feature film debut, is one of the most important films of the Hong Kong New Wave. In the 1970s and 80s, he forged a new path in the film business with his professional knowledge and personal network as he produced works of societal, cultural and historical value.

The 'Movie Talk' part of this book includes Yung's reminiscence of the complexity of his creative career. This book also features storyboards, screenplay and interviews, thus revealing the meticulous planning and preparation behind the film. As for photography, a selection from his vast oeuvre is presented to demonstrate the artist's use of another medium to fulfill his ambition in communicating, exploring and commenting on various cultural and intellectual topics.

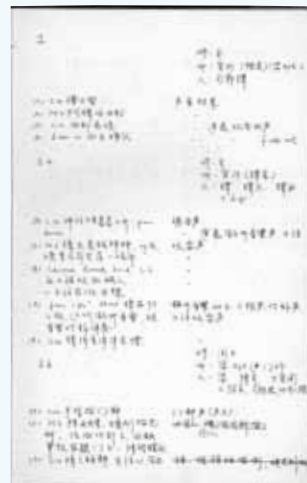
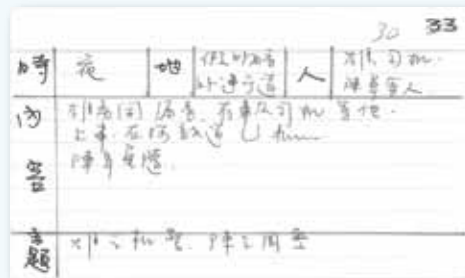


衝刺，九龍(1975)
Sprint, Kowloon (1975)



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書中收錄《行規》(1979)導演分鏡劇本，並有多部電影的分鏡圖等文獻

The book features the director's screenplay with storyboards of *The System* (1979), as well as storyboards and other documents from various films.

翁維銓訪談

Conversations with Peter Yung

翁維銓攝於
2014年7月影談
Peter Yung,
photographed
during a talk in
July 2014



整理：杜蘊思、世怡
Collated by Vinci To and Sai Yee

內容整理自以下訪談
1998年10月30日（訪問：卓伯棠、朱順慈）
2014年4月20日（映後談主持：傅慧儀）
2014年7月26日（影談主持：羅卡）
2014年12月3日（訪問：郭靜寧）

翁維銓（左）與恩師美國華裔電影攝影大師黃宗霽
Peter Yung (left) and his mentor James Wong Howe, the legendary Chinese American cinematographer



少年時
The early years



翁維銓導演擅長同時用電影和攝影「左右互搏」，兩者有時綻放兩生花，他的兩本有關新疆的攝影集，就與《荒漠人》（1982）／《迷城之旅》（1989）互為表裡地、透過不同的視覺和傳播媒介去展現人和大地、文化的接觸間產生的流動，生生不息。鏡頭是眼睛的話，大家大可透過作品去感受鏡頭後那顆心的話語。翁導演還是探險家、收藏家和巧匠，他熱愛考古，對美和真的追求，至今依然。

少年遊 師承黃宗霽

我是1949年7月在香港出生的，家人1949年由潮州潮安來香港。八兄弟姊妹中，我排行第六，爸爸是開工廠的。我小時候唸過很多間學校，就是不喜歡讀書。我很早期便開始喜歡攝影，沒有人教的，14歲自己坐貨船到台灣遊玩，因為在旅程中要拍照，就開始了攝影，那是1963年。

1968年去美國讀書，我拿著 portfolio（攝影作品集）去了當時首屈一指的藝術學校 Art Center College of Design（藝術中心設計學院）。他們說我不會講英文，介紹我到 USC（University of Southern California，南加州大學）讀了一年英文課程，之後便開始了我的大學課程。我用了兩年零三個月便讀完四年的課程。我那時已開始工作，做攝影黑房沖曬、拍 photo commercial illustration（攝影插圖）、替 Tower Records（淘兒唱片）做封面、為雜誌工作之類，靠這些收入維持，整個大學課程都是自己支持自己的。

剛到美國初期，我在洛杉磯中國城一家很小的餐廳看見美國華裔電影攝影大師黃宗霽（James Wong Howe）。一段時間後我知道他常去那裡吃乾炒牛河，就去等他，拿著我的攝影作品集給他看。他很喜歡，我們很談得來，他拿了我拍的作品回家給太太看，她很喜歡和欣賞，接著他們允許我隨時可以去他的家。那時我差不多是大學最後一年，學校知道我跟他認識，便給我一個 special programme（特別課程），讓我跟隨他學習。有些時候是不用上課的，而我患上了一個很麻煩的抑鬱症，學校讓我放假，中間還讓我去亞洲，在越南那邊拍攝戰爭硬照，做戰地記者，拍了兩個月。



《洛城的一天》（1971）：翁維銓首部紀錄片
One Day in Locke (1971): Peter Yung's first documentary film



翁維銓1979年往北京，圓恩師的《駱駝祥子》夢
Peter Yung travelled to Beijing in 1979 to fulfill his mentor's dream of *Rickshaw Boy*.

翁維銓(左)1971年首次踏足金三角。之後因緣際會，投入拍攝《白粉歌劇》(1976)和《金三角鴉片軍閥揭秘》(1987)。



Peter Yung (left) first set foot in the Golden Triangle in 1971. Later, as fate would have it, he participated in making *The White Powder Opera* (1976) and *Warlords of the Golden Triangle* (1987).

因為 Jimmy (黃宗霽) 的影響，我看事情的方法改變了。至於他教我的攝影絕技，就是要完美。他常常考我技術上的東西，他會講一個故事，然後說故事裡有這樣的一個問題，你作為攝影師或者導演，會怎樣去解決呢？例如要在《老人與海》(*The Old Man and the Sea*, 1958) 中讓小鳥講話怎麼辦？他說把口香糖放在小鳥嘴巴下面，牠不停張嘴，就變成講話了，配上音就變成會唱歌了，這也想得出來。每一次都有不同的「怪雞」(古怪) 事要解決。

Jimmy 一直想拍部關於美國第一條唐人街的紀錄片，那裡名叫 Locke (洛克鎮)，位於加州省會 Sacramento (沙加緬度) 的 Delta area (三角洲地區)，整條村都是中國人，是最早期做鐵路的中國人住的地方。1969年，Jimmy 帶我去做拍攝前的準備工作，介紹老人家 and 第二代給我認識，又提供一些關係給我。打好關係之後，我便在那裡逗留了三個月，自己當攝影師和導演，進行拍攝。他將所需的設備全給了我，回來剪輯好之後，他幫忙看看剪接效果，全片共花了六個月來完成，供電視台播映，這就是我的第一部紀錄片作品《洛城的一天》(*One Day in Locke*, 1971)。

當時我的履歷也很適合讓我留在美國發展，而我完全不知道香港電影業的情況是怎樣的，因為所有的東西都是在美國那邊學的。我在洛杉磯讀完大學之後，Jimmy 說「你留在這裡我一定可以幫你找到事情做，但還是回去中國較好，回到自己的地方才可以將你自己的東西發揮出來。」

我很喜歡回歸東方，我覺得應該回來運用自己的知識與經驗，在我所屬的國家或者地方去貢獻一點甚麼。於是，我1972年回來香港發展事業，一回來便開始做一些實驗性的節目，又在香港浸會學院(今香港浸會大學)、香港中文大學校外課程部

等地方兼職教學，1974年跟金炳興、George (陳樂儀) 等辦了一個兩年的電影文憑課程，教 Super 8 (超八) 製作。

愛拍紀錄片

我有兩個理想，一是文化和民族性的東西，另外就是要做這種無厘頭的紀錄片。當年這是非常難辦的事情，我就從攝影師開始做，因為去越南那次建立的人脈，1973年就有機會替 Time Life (時代-生活) 去了印度尼西亞十個月，拍 Brian Blake (白賴仁比歷克) 導演的紀錄片。那時我們只有四個人，分兩個小隊，就在蘇拉威西、婆羅洲、爪哇、新畿內亞等地拍攝。後來我們要求有自己的飛機、直升機，因為印尼有很多島，我還試過兩次從直升機掉下海灘。

建立了人際網絡後，1974年英國電視台來香港拍攝關於毒品調查科、金三角、昆沙、羅星漢的紀錄片，就找上我，我有幸擔任副製片兼攝影師。那時英國毒品調查科要用 concealed camera (隱蔽攝影機) 去拍毒品買賣、大亨等，所以要請中國人。狗仔調查隊有六隊，我就加入他們，拍了18個月，過程之中認識了兩個很有名的電影人 Adrian Cowell (艾頓格華) 和 Chris Menges (基斯曼捷士)。

我們在高街租了一個店舖，認識了一位在九龍城寨做傳道士的女士，專門幫助這班吸毒的人，得到她的幫助，我們在那裡住下來，與幾位主角成為朋友。二十年後，我們再拍同一班人的情況，就是因為與他們建立了關係，可以觀察他們過去與二十年後的生活。那個年代的九龍城寨，吸毒者隨處都是，他們覺得沒有甚麼問題，就算是出了鏡，你用甚麼罪名拘捕他呢？吸毒就有心理準備會入獄，開門關門進出監獄，個個都是這樣的，完全無所謂。他們是沒有收錢

的，大家一起吃飯，一起住了大半年，要用真心與他們溝通和解釋，與他們不熟稔是拍不到的，他們一定要很信任你。這18個月拍攝到的片段就用來完成了《白粉歌劇》(1976)。

初拍劇情片 《行規》的誕生

之後，我在1978年開始籌備製作我的第一部劇情片《行規》(1979)。拍《白粉歌劇》期間有幾宗大案件，我幸運地有這個機會，接觸毒品調查科辦案的過程、知道人物關係，尤其是當時一宗大案的主要證人，那就是片中的「華哥」，而主角白鷹就是負責查案的。

至於劇本，實際上是由李茜和金爺(即金炳興)重新創作每個人物，為故事在真實與虛構中加添了許多戲劇性，但發生的場景及特別是細節方面都是我從工作經驗中取得的。開首第一部分，十多頁的 outline (大綱) 與人物，然後我們就討論細緻的場口，造分場咭片，寫上人物、發生事情、時間、主題，然後分析三個主要角色每場戲的心理反應，放在桌上，以撲克牌的形式將結構排出來。撲克牌的意思就是咭片(即分場及人物性格等)放在一邊，若哪一場戲有變動，都可以決定當中角色的心理變化，交換咭片位置或加減咭片。雖然他們兩人都不熟悉走私、查案的事情，但幫助掌握人物心理性格轉變、分場效果等。最後我把對白唸出來，李茜負責動筆寫稿，因為包含很多 slang (俚語)，寫完我再修改，劇本就完成了。

《行規》之所以拍出實感，是因為做過很多資料搜集，當牽涉警察，就會有許多案例，特別是一些問話、口供、他們(毒販)的生活背景，有了警方的口供就有實感，我們就知道這個人是怎樣的，錄口供的過程又是如何。狗仔隊是重要的一環，當時的狗仔隊非常原始，因為沒有錢，完全



《迷城之旅》

中國改革開放之初勇闖新疆拍電影，又出版攝影集
He was a trailblazer who filmed in Xinjiang at the start of the Chinese economic reform, in addition to publishing photobooks about his travels.

沒有裝備，只有 walkie-talkie (對講機)，電影中那些用來「過相」(偷拍下毒販及與其接觸的人的容貌)的攝影機全是我設計的。

創作製作集於一身

1978年鄧小平說中國要開放。我那時得知，於是拍完《行規》後，1979年1月進入內地，1980年去替英國電視台拍紀錄片《駱駝祥子》(The Rickshaw Boy, 1981)，是個一小時特輯。內地的領導人很支持，也支持我拍故事片。黃宗霽逝世之前留下了一大批片段，是他1948年在北京拍下的一些拉洋車的人的生活，為拍老舍那部《駱駝祥子》的電影預備參考和作為背景資料。因為當時大陸變色之後，荷里活那邊是不會投資的，那批片於是便留了在庫裡面。他逝世之後將那批片遺贈給我，我往北京時，希望找到那些當時曾真正在街上拉洋車的人。終於讓我找到一個以前替領事館拉車的，能說英語，於是在那裡觀察了一年，跟他們一起生活，看看他們的第二代、第三代的情況。我將1948年以前的舊片段，跟1980年洋車夫的看法加在一起，拍成了這部紀錄片。同時，我開始考慮跟大陸合拍劇情片，去了新疆做研究及資料搜集。

我當年太急著要拍《荒漠人》(1982)，很傻。那時內地才剛開放，要由中央特別部門叫東北著名的長春



《再生人》(1981)工作照
Production still from *Life After Life* (1981)

製片廠、八一製片廠、上海製片廠和軍隊過去幫忙才成事。事前的準備工夫全是我做，考古是我的興趣。那時資金很有限，只能拍21日，地方又偏僻，拍得成是奇蹟。

《再生人》(1981)則是全香港第一部以 Golden Panaflex 攝影機拍攝的 sync-sound film (同步收音電影)，想做到接近真實性。這部片本來是由兩位女性去導演和編劇的，李碧華原著，故事寫好了，那位女導演忽然沒有膽子不願意拍了，因為故事與一些迷信的東西有關。大老闆之一伍兆燦和一些新藝城的負責人看過《行規》之後，希望我能夠接手這個聖誕節及新年的期，但只有三個月的時間去拍。那時新藝城大多在拍笑片，誰拍這樣的片呢？我接手之後，劇本裡頭的東西全部都改了，只用了其中幾個基本人物。我一邊拍一邊寫，將自己熟悉的東西全部放進去，用電腦控制幻燈片、時裝表演、迷信及特技的場口加進去，因為要交貨，不熟悉的東西我拍不了，就這樣形成了這部三不像的《再生人》，一部瘋瘋癲癲但也是我最賺錢的戲。

《荒漠人》、《駱駝祥子》紀錄片、《再生人》算是賺到些錢。因為我不喜歡受聘，到1987年開始經濟情況不是太好，尤其《三文治》(1984)虧蝕很大，於是只能去掙錢，然後拍了《金三角鴉片軍閥揭秘》。拍《白粉歌劇》時我與 Adrian 和 Chris 建立了深厚的關係，Adrian 給我人脈去金三角，因為他認識緬甸的昆沙和羅星漢，可以去金三角見他們。十幾年間，我不斷去金三角拍攝，到八、九十年代進入第二階段拍攝，要自己找資金，人脈則是一下子累積下來，這題材是我自己的興趣。去拍這些敏感題材，一定要信任他們，那些人又要信任你，必須一開始便真誠地讓他們知道你是來做事的。在那個環境中 survive (存活)是很特別的，我也說不來。

在我自己的作品中，如果要選一個代表作，基本上我還是會再選《行

規》。我覺得從《行規》到《迷城之旅》，自己開始知道取向應該是怎樣的，縱使結果不是很理想。十數年來我一直也有拍攝關於金三角和當地軍閥的資料，也做了一部約有三分之一是戲劇的作品(《金三角鴉片軍閥揭秘》)。有時戲劇性比現實重要，有時紀錄片又好像比較重要，都是一個混合體來的。

做過監製、導演、攝影，其實我只是貪玩，又不想替人家打工，有甚麼便做甚麼，有時掙掙錢，有時花花錢。有時畫廊或有人替我搞攝影展，就當替別人達成他們的夢想，他們看過有喜歡的就購下作品，那我就有錢拍下一部作品，我同一時間邊做邊想，很多搞作。

投身教學

1996年，香港演藝學院有教書的職位，我便接受邀請回來面試，糊里糊塗的便來了教書，直至2009年退休。那時，我想也該將這些知識組織一下，傳授開去，因為大陸開始成熟，我知道一定要 joint venture (合資企業)，要知道融資是怎樣的、合同怎麼簽，細則要清楚。所以我教書時的課題就是 producing，即是題材有否回報、演員是否受歡迎，以及最重要的融資、法律文件和發行三項，即是製作的三個步驟。

我覺得一直以來香港人的求知慾都很強，尤其電影是一種很有魅力的資產。隨著教育水平一直提高，電影的水準也一直提高，於是學生和普通市民都對電影有所追求。他們很想「知」，很想「學」，也很能把握自己身處的時代脈搏，加上有訓練，我覺得我從他們那裡學到的東西，比他們從我這裡學到的還要多。■

本文為摘錄，全文載於《迷走四方——翁維銓的電影與攝影》一書。

English version in e-Newsletter

Title	Reincarnation	Producer	蕭芳芳	Director	Peter Yung
Date	21 Sept 1981, by David Chan	Studio Location Setting	大埔	No.	1



SCENE I. NITE-
WS of a Village. So
People are gathering
for the Puppet show.



Cut to
MS of Puppet show
Stage. "武松大鬧衙
門案"



Track to:
Backstage MCU
Puppet Player +
Musicians.



Cut to:
Backstage MCU
Puppet Player
P5 九 + old man.
P5's Puppet in irregular
movement.

old man:
"又黎享:搭
咁播呀:不和
呢呢由手休
息咁,等好境
唔係!"



陳子慧所畫的《再生人》(導演:翁維鈺, 1981)分鏡圖
Storyboards for *Life After Life* (dir. Peter Yung, 1981), drawn by David Chan