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節目組 何思穎
傅慧儀

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編輯組 郭靜寧
趙嘉薇
劉勤銳
英文翻譯 李詩才

香港西灣河鯉景道50號
電話：2739 2139
傳真：2311 5229
電郵：hkfa@lcsd.gov.hk
設計：TomSengaDesign
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Hong Kong Film Archive

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Programming Sam Ho
Winnie Fu

Newsletter

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Editorial Kwok Ching-ling
Edith Chiu
Elbe Lau
Translation Maggie Lee

50 Lei King Road,
Sai Wan Ho, Hong Kong
Tel: 2739 2139
Fax: 2311 5229
E-mail: hkfa@lcsd.gov.hk
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國際電影資料館聯盟成員
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編者的話 | Editorial@ChatRoom



惜別李元賢先生
Farewell to Mr Albert Lee



唐詠詩(左)與廖昭薰
Ms Angela Tong (left) and Ms Cynthia Liu

不經不覺，《通訊》季刊出版至今快十年——創刊那期是1997年8月，前館長廖昭薰女士在〈前言〉中說：「謹願透過這份《通訊》，讓大家一起見證資料館的成立！」三年多後，資料館館址於2001年1月啟用，《通訊》自此見證資料館的「成長」！完成繁重的開館重任後，廖館長調職協助西九計劃，繼任的是一直主責搜集工作的唐詠詩女士；今年二月，唐館長調任電影節目辦事處總監，負責管理電影資料館的康文署總經理（電影及文化交流）李元賢先生亦於此時榮休——他們的離任都叫我們萬分不捨……

話說起來，資料館現時的研究、出版、節目組的成員中，有半數曾於香港國際電影節工作，廖、唐、李三位亦然。過往電影節的香港電影回顧部分成績超著，資料館的成立把這個部分接棒過來，無怪乎資料館籌劃之初，亦多借鑒電影節。那天在唐館長最後的一個資料館的日子，跟她聊起相識於電影節——自此，於人、於事、於館，那是大家一起走過的歷史，交織著美好、興奮、共解困難的時光。

我們對在新的崗位繼續推動電影文化的前館長、對愛護我們多年的李元賢先生，萬千祝福、感銘於心。接任的林覺聲館長是最早參與籌劃電影資料館的主要工作人員之一，彭露薇總經理亦是著豐富經驗的文化工作者，「李翰祥電影回顧」的熱烈氣氛彷彿為他們的履新燃放聲聲祝賀，與大家一起推進香港電影保存和研究的工作。[\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

A whole decade has slipped by since the publication of HKFA's *Newsletter* in August, 1997. How time flies! 'We sincerely hope that through this *Newsletter*, we shall witness together the growth of the Hong Kong Film Archive', wrote HKFA former Head Cynthia Liu in the Foreword printed in the first issue. Three years later, the HKFA opened its doors at its present site in January, 2001. Upon successfully fulfilling her daunting mission to establish the Archive, Ms Liu was called upon to undertake the equally challenging West Kowloon Cultural District project. Since then, the duty of ensuring the HKFA's smooth operation and development has fallen on the shoulders of Angela Tong. She has been with us through thick and thin, until February this year, when she has been requested to take over the post of Head of LCSD's Film Programmes Office. Ms Tong's transfer coincided with the retirement of Mr Albert Lee, LCSD's Chief Manager (Film & Cultural Exchange). We will surely miss them in days to come.

All the staff of HKFA would like to extend sincere gratitude and best wishes to Ms Tong and Mr Lee. We wish Ms Tong continued success in her efforts to promote film culture, and we hope Mr Lee, who cared for us in all these years, to sit back and enjoy the golden years of retirement.

Ms Tong's successor Mr Richie Lam was one of the first staff members to engage in the planning and establishment of the HKFA. Chief Manager Ms Pang Lo-mei is also highly experienced and dedicated in the field of cultural development. The overwhelming response to this year's retrospective, 'Li Han-hsiang, Storyteller' serves as a welcoming gift to our new team leaders, with whom we vow to create and perfect the works on the preservation and study of Hong Kong cinema. [\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

封面：《愛殺》中的林青霞

Cover: Brigitte Lin in *Love Massacre*

鳴謝：李殿朗女士、李燕萍女士、阮紫瑩女士、譚倩紅女士、大輝投資及影業有限公司與國泰—KERIS影片私人有限公司授權刊載相片。

Photos courtesy of Ms Lee Yen-ping, Ms Margaret Li, Ms Tam Sin-hung, Ms Yuen Tsz-ying, Cathay-Keris Films Pte Ltd and David & David Ltd.

更多圖文（包括座談會內容摘要、文章英譯），見本期《通訊》網頁版。「九七前後——回歸十週年電影節目」及「銀禧鐵漢——曹達華」放映及展覽，詳情見節目小冊子《展影》及資料館網頁。

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

館長履新

Greetings from the New HKFA Head

林覺聲 Richie Lam

我與香港電影資料館緣起於1992年，那年有幸參與成立的籌劃工作。初時是只有三人的工作小組，不久，首任館長廖昭薰加入，一起聯絡世界各地的電影資料館及國際電影資料館聯盟 (FIAP) 取經及交流；與本地電影界以至海外機構商討捐贈或寄存香港電影菲林及資料等事情；同時尋找地方興建資料館及跟有關部門商議建築設計；並著手招賢納士，開展搜集、修復、研究、編目等各方面的主幹工作，為日後成立的電影資料館奠下基石。

我在92至96年間負責搜集電影拷貝及資料，後輾轉於藝術節辦事處、香港文化中心、電影節目辦事處及古物古蹟辦事處工作。相隔十一年，今年三月中，我再次回到電影資料館，感覺既親切亦陌生。雖曾參與早期電影資料館的籌備及搜集工作，跟一些同事也是多年友好，但今天的資料館，跟以往已改變不少。除了擁有自己的館址及貯存庫外，在同事們的努力下，資料館現時的藏品數目、修復項目、所提供的公眾服務、出版的刊物及研究書籍，以至放映及展覽節目，都日益豐富。與此同時，大家要面對的挑戰及壓力亦更多。希望在未來的日子，同事們在現有的成績及基礎上，能夠為香港電影文化的發展繼續作出貢獻，與更多本地以至海外機構合作去保存、修復、研究、展示及推廣香港的電影，這亦是我在電影資料館工作的期望，謹此與各同人互勉。 ■

My ties with the Hong Kong Film Archive date back to 1992, when I had the good fortune of engaging in the overall planning for the setting up of the Archive. Soon, our initial three-person unit was joined by our first Head, Cynthia Liu. We sent out missives to film archives all over the world, and approached the International Federation of Film Archives (FIAP) for consultation and exchange. We appealed to local film industry representatives and overseas organisations to donate or deposit prints and film-related materials. While hunting for the right location to accommodate the Archive, we also scouted for the best talent—those armed with technical, scholastic or creative expertise to handle different areas of archival work, from acquisition to restoration, from research to programming, etc. Thus, the foundations for the HKFA were laid.

From 1992 to 1996, I was responsible for acquisition for HKFA. Afterwards, I have been transferred to various posts, at the Festivals Office, Hong Kong Cultural Centre, Film Programmes Office and Antiquities and Monuments Office respectively. After an absence of 11 years, my return to the Archive as its new Head in March evokes feelings of both closeness and distance. Seeing my own friends and colleagues who had collaborated with me felt like a homecoming. Yet, the HKFA has undergone such changes and development as to be almost unrecognisable to a forerunner like me. Under the concerted efforts of the staff, the HKFA boasts not only its own site and storage facilities, the size of its collection, the list of ongoing restoration projects, the variety of public services, the depth and volume of its research and publications, but also its screening programmes and exhibitions which have all expanded beyond my early expectations. Needless to say, the pressures and challenges that come with such impressive development are also getting tougher.

Hopefully, the co-workers of HKFA can build on our solid foundations and achievements to make greater contributions to the development of Hong Kong film culture, through closer partnerships with more local and overseas organisations to preserve, restore, study, showcase and promote Hong Kong cinema. I vow to make this my mission during my office at the HKFA, and hope my colleagues and supporters of the Archive will all lend me a hand in my endeavours. ■



出席第六十三屆FIAP周年大會。(左起)本館館長林覺聲、亞洲電影資料館行政總監Tan Bee Thiam、韓國電影資料館館長Sunhee Cho、東京國立現代美術館國家電影中心館長岡島尚志、中國電影資料館館長傅紅星、台北電影資料館館長李天璠
Attending the 63rd FIAP Congress. (From left) Richie Lam, Head of HKFA; Tan Bee Thiam, Executive Director of Asian Film Archive; Sunhee Cho, Director of Korean Film Archive; Okajima Hisashi, Chief Curator of National Film Center, Tokyo; Fu Hongxing, Director of China Film Archive; Winston Lee, Director of Chinese Taipei Film Archive

探討歷史與開放知識

第六十三屆 FIAF 周年大會紀要

Exploring History and Reaching Out to the Public—The 63rd FIAF Congress

國際電影資料館聯盟 (FIAF) 在 2007 年 4 月 7 日至 12 日於東京國立現代美術館國家電影中心舉行第六十三屆周年大會，本館館長林覺聲和修復組洪源參與是次會議，與世界各地的資料館透過多項研討、講座等活動交流，經驗珍貴，從中獲益良多。

今年的討論重點為「探討影史上短暫出現的菲林格式」。世界各地有一些菲林格式，只使用一段短暫的時間便銷聲匿跡。例如日本最早期的手動魔幻燈箱和玩具放映機，以紙製的菲林放映不同類型的動畫、新聞片及宣傳片。

洪源則在研討會上講解香港在 1962 至 1964 年間一度出現的人工著色神怪武俠片。他援用《無敵鴛鴦劍》(1963) 及《吸血神鞭》(1963) 為例，兩片在黑白菲林上局部繪上鮮艷的顏色，配合一些特技聲效，營造片中一些特技的場面。這項以人手著色的工作費時費力，況且到了六十年代中後期彩色片已經大行其道，局部上色的黑白片在市場上實難與其競爭。

罕見的非林格式能夠得以保存，既可觀摩不同國家在不同時期的非林格式，反映時代面貌，作文化交流；同時亦看到技術發展與電影歷史千絲萬縷的關係。反觀 3D 立體電影卻歷史悠久，是次會議並有 3D 立體電影講座，簡介不同 3D 系統的歷史，由早期梅里耶及盧米埃的短片談至八十年代的 3D 立體電影。

另一討論重點為「電影版權及使用」。公平使用電影物料的條文少有在版權法申明。國際電影資料館聯盟訂立了公平使用及向公眾開放的宣言，與國際版權及知識產權法相輔相成，申明聯盟會員有搜集、保存電影及其相關的宣傳及史料的權利，並可修復及展示其藏品，提高向公眾開放的意識，藉此得以承傳民族的文化遺產。就公平使用的原則而言，聯盟會員應有權使用其藏品舉行展覽及節目，及用之於出版書籍，甚至商借給其他會員，而不須繳付任何費用。聯盟希望各會員國或地區政府都可在有關法例上更能配合電影資料館的使命及工作。明年在法國巴黎舉行的周年大會，亦會繼續就這題目進行深入的研究及探討。 ■



林覺聲(左)與洪源在國家電影中心留影
Richie Lam (left) and Hung Yuen posed before Tokyo's National Film Center.

國家電影中心的影片倉庫，每卷菲林獨立放置於一格，這樣可排除酸氣，同時令整個倉庫的溫度能調節得比較平均。

NFC's film storage: each reel is placed in its own individual slot to facilitate dissipation of acetic acid released from acetate film. It also helps create an even room temperature within the store.

The International Federation of Film Archives (FIAF) held its 63rd Congress from 7 to 12 April 2007 at the National Film Center, The National Museum of Modern Art in Tokyo. HKFA Head Richie Lam and Hung Yuen from our archive's conservation team attended the event, which included a symposium and forums with representatives from archives all over the world.

This year's focus subject was the exploration of short-lived film formats. Throughout the world, there have been many film formats which once invented, soon faded into obscurity. Examples include Japan's early handmade magic lantern and toy projector, as well as paper film, used mainly for animation, newsreels and propaganda films.

Hung Yuen gave a talk on the technique of hand-colouring over film, once commonly used in fantasy and martial arts films between 1962 and 1964. He cited as examples *The Matchless Pair Swords* (1963) and *The Magic Whip* (1963), which created special effects by manually applying colour dyes onto individual frames of black-and-white film, and enhancing them with appropriate sound effects. The process is very time-consuming and labour-intensive. By the time glorious colour burst upon the screen in the mid-1960s, this film format became redundant.

The conservation of rare film formats enables one to study and compare film formats of different eras in different countries. As products of specific times and cultures, they illustrate the inextricable relation of film history to technological advancement. One format that has survived the times and boasts a long history is 3D film. One of FIAF's events included a seminar on the history of different 3D systems in film, tracing its early rise in the shorts of Méliès and the Lumière Brothers all the way to its new developments in the 1980s.

Another key topic of the forum concerned film copyright. Statements on the fair use of works are seldom clearly stipulated in film copyright laws. FIAF presented its manifesto on fair use and public access, with the intention of complementing international copyright and intellectual property laws. FIAF claims the rights of its members to acquire, preserve, conserve and exhibit film and its ancillary promotional and historical materials. By doing so, the federation aims to raise consciousness in opening up to the public, thus passing on the national, cultural heritage. According to the principles of fair use, FIAF members are entitled to the right to use its collection for programming, exhibition and publication, even lease to fellow members, with no fee levied. FIAF appeals to its member countries and their regional governments to draft laws that accommodate and support their national archives in



their mission and duties. Next year, the annual congress will be held in Paris, and hopefully, the crucial issue will be further examined and discussed. ■

李翰祥電影回顧開幕禮

In Memory of Li Han-hsiang



舉杯憶翰祥。(前排左起) 潘冰嫦、邵音音、劉家輝、岳華、李殿馨；(中排左起) 谷峰、李殿朗、楚湘雲、靜婷、狄龍、汪萍、胡錦、盧燕、何夢華、關山、任潔、米雪、許敦樂、李殿音；(後排左起) 本館館長林覺聲、康文署助理署長(文物及博物館) 吳志華、天映娛樂有限公司行政總裁William Pfeiffer、康文署總經理(電影及文化交流) 彭露薇、本館節目策劃何思穎
A toast to the late director: (Front row from left) Helen Poon, Susan Shaw Yin-yin, Gordon Liu, Elliot Yueh Hua, Mary Lee. (2nd row from left) Kuk Fung, Margaret Li, Linda Chu Hsiang-yun, Tsin Ting, Ti Lung, Wang Ping, Hu Chin, Lisa Lu, Ho Meng-hua, Kwan Shan, Jen Chieh, Michelle Yim, Shu Don-lok, Merisa J. Lee. (Back row from left) Richie Lam, Head of HKFA; Dr Ng Chi-wa, Assistant Director (Heritage and Museums, LCSD); William Pfeiffer, CEO of Celestial Pictures Ltd; Pang Lo-mei, Chief Manager (Film & Cultural Exchange, LCSD) and HKFA Programmer Sam Ho.



本館配合香港國際電影節舉行的「江山多嬌 人物風流——李翰祥電影回顧」節目，於3月30日在館中的展覽廳舉行開幕禮。當晚熠熠生輝，嘉賓雲集，包括李翰祥的女兒殿朗、殿馨和殿音，以及曾與李翰祥共事的影星及合作伙伴，穿梭於似曾相識的場景，回溯幕幕影事，細看精緻的小腳鞋、肚兜、浴盆、屏風與后妃戲服，漫談李導演的逸事、品味、從影過程，以及其對電影的貢獻。■



To commemorate Hong Kong Film Archive's retrospective, 'Li Han-hsiang, Storyteller', in conjunction with the Hong Kong International Film Festival, an official opening ceremony was held at the HKFA Exhibition Hall on 30 March. A galaxy of stars descended upon the venue, all of whom have known and collaborated extensively with Li Han-hsiang. Also present were Li's daughters, Margaret, Mary and Merisa. The guests walked around looking at the recreation of some classic sets in Li's films. They also admired the exquisite memorabilia from Li's films, such as elaborately embroidered petite shoes for ladies' bound feet, seductive camisoles worn in Li's *fengyue* films (erotica), period bathtubs, painted screens and costumes for imperial consorts. The guests also shared their personal experiences of working with the director, and discussed his contribution to Hong Kong cinema. ■



當晚放映李翰祥執導的《金玉良緣紅樓夢》之前，(左起) 岳華、胡錦、米雪、張艾嘉與觀眾暢談演出這部電影的心得，憶述李翰祥如何啟發他們對演藝的興趣。

The screening of *The Dream of the Red Chamber* was preceded by a greet-the-audience session, with guests (from left) Elliot Yueh Hua, Hu Chin, Michelle Yim, and Sylvia Chang reminiscing about how Li Han-hsiang inspired them as actors.

傳記文化與歷史研究

從李翰祥的回憶錄談起

Thoughts on Li Han-hsiang's Memoir

何思穎 Sam Ho

研究李翰祥有一份特別的樂趣，而這份樂趣也是研究的工具。這件令我們產生樂趣的工具，是李翰祥的回憶文章。

李翰祥於七十年代後期受香港《東方日報》之邀，撰寫「三十年細說從頭」專欄，其後文章結集成書，分四冊出版。八十年代後期，專欄改稱為「天上人間」，一直撰寫到他逝世的1996年，後來也分四冊結集出版。雖然兩套書收集的俱為雜誌式的專欄，整體來說始終為李翰祥的創作生平提供了概括的回顧，姑且可稱為回憶錄。

基於多種原因，我們香港沒有一個像樣的傳記傳統，不像西方，稍有成就或名氣的人都會自己或請人代筆寫自傳。更重要的是，西方無論在學術研究或普及文化的領域，都有為人寫傳記的風氣，除訪問當事人外，還追訪家人、親戚、朋友、同事，並遍查資料及檔案，從不同角度入手，重塑目標人物的一生。很多人物的生平更經常有不同作者寫的版本，甚至會出現觀點各異、眾說紛紜的情況。這種多元化的重塑，對研究歷史及文化有很寶貴的價值。

可惜在香港，傳記的撰寫卻並不普遍。我們的歷史不乏有成就或有趣的人物，但無論自傳或傳記都很少人動筆書寫。有的，大部分皆以野史形式傳世，或一面倒地歌功頌德。另一方面，我們貧乏的傳記傳統偶爾又會往另一極端發展，動輒以陰謀論或人身攻擊的方式討論歷史人物，令真理的追尋倍形困難。電影資料館推行的口述歷史計劃，正可稍為填補這方面的缺失。但中國人大部分都很厚道，談論自己或他人喜歡隱惡揚善，歷史真相始終難以重現。

李翰祥的回憶錄，好處是肯講、也敢講。他在電影界浮沉差不多五十年，事業軌跡廣達中港台，對三地電影都有舉足輕重的影響，與業界各級人等都打過交道。他也有很好的記憶力，多年前發生的事都能夠鉅細無遺地重新描述。香港電影界很多重要的事件與人物，我們都能透過他的文章得到一些當事人的當代觀點。

李翰祥為直性子東北人，下筆之際經常頗為坦率，很多與他合作過或認識的人，他都能夠一反中國人隱惡揚善的習慣，說些不大恭維的話，因此透露了好些不為外人道的資料。但他在電影圈叱吒風雲數十年，熟知業界的權力架構，懂得人情世故的輕重，行文也不會過份刻薄。

當然，主觀的描述，箇中難免會有記錯、誇張、甚至渲染的



細說李翰祥從頭。李翰祥(後排左三)與北平藝專的同學合攝。

地方，而牽涉個人利害關係之際，更會有偏頗之處。但李翰祥以記憶雜誌方式書寫，從不隱瞞自己的主觀立場，明眼人都應該了解其為一面之辭，不會照單全收。

然而這些主觀回憶，卻對香港電影不同時代的發展提供了很多有趣的線索，很有研究價值。例如他談及影星嚴俊及美籍製片人歐德爾，為我們提供了一些新加坡國泰機構登陸香港的內情。歐德爾像李翰祥一樣，也是一個傳奇性人物，在國泰、永華、邵氏幾間公司的瓜葛中扮演了相當複雜的角色。年前香港電影資料館出版國泰機構專書《國泰故事》，曾與他進行口述歷史訪問。讀者以他的回憶與李翰祥的文章參詳，再對照製片人黃卓漢的回憶錄，可對當時的情況作出有趣的爬梳。

此外，以資料館近年已作初步研究的題材為例，還有邵逸夫從新加坡搬來香港重整邵氏公司業務的情況、光藝公司內陳雲與秦劍兩名大員之間的關係等，回憶錄都讓我們能以不同的角度來思考。

回憶錄當然也加深了我們對李翰祥電影的了解，例如他對中國民間風俗的喜愛、對個別歷史人物或事件的興趣、及對某些故事題材的關心等，都在文章中有迹可尋。

李翰祥以活潑的說書人口吻、生動的北方口語(間或又加插一兩句上海話或粵語)、幽默或諷刺的筆觸，娓娓道來，非常動聽。他偶爾又會以旁敲側擊、冷嘲熱諷的方式，揶揄一些與他有過節的人，不過大部分時間都能夠戲而不謔，不至過份尖酸。



電影資料館除搜集李翰祥的資料外，也與他的女兒進行口述歷史訪問，務求以更多面向重塑他傳奇的一生。

兩套回憶錄也有重要瑕疵，前無內容表、後無目錄。李翰祥寫的時候隨手拈來，無甚系統，一般讀者還可當消閑文章欣賞，做起研究便很費事。幸好資料館一位同事耐心地做了一個概括的目錄，讓我們尋找資料時不至茫無頭緒。

李翰祥能夠出版兩套回憶錄，主要因為《東方日報》編輯謝家孝及周石之邀。謝家孝在《三十年細說從頭》序言中透露，他當年需要多番遊說，還使出攻心戰略，動之以義：「我相信你寫出來的是這一階段中國電影的重要文獻」，李翰祥才同意在繁忙的拍片日程中抽空動筆，一寫便寫了十多年。兩位編輯的眼光，應記一功。 ■

何思穎為香港電影資料館節目策劃



(左起)狄龍、主持羅卡、胡錦、李殿朗出席3月31日於電影資料館舉行的座談會「李翰祥和他的演員」，憶述他們與李翰祥導演合作時的經驗及趣事；李殿朗並談及父親日常生活的點滴，讓觀眾從影片以外的角度，領略他率性與真情的一面。

'Li Han-hsiang and His Actors' seminar on 31 March: (From left) Ti Lung, host Law Kar, Hu Chin and Margaret Li recollecting their collaboration with Director Li. Other than his films, Margaret Li's reminiscences of her father offered a glimpse of the candid, free-spirited side of this big-name director unknown to the audience.



游靜、蒲鋒及本館節目策劃何思穎於4月7日出席「偷情偷窺、騙財騙色：李翰祥的類型電影」座談會，以不同的角度剖析李翰祥的類型電影；尤其是鑽研其騙術片及風月片，三位講者都別具心得，令觀眾大大增加欣賞李翰祥電影的興味。

(From left) Yau Ching, Po Fung and HKFA Programmer Sam Ho at 'The Genre Films of Li Han-hsiang' seminar on 7 April. The speakers raised their ideas from different angles, with special attention to Li's acclaimed fraud flicks and *fengyue* films (erotica). Their incisive observations made the viewing of Li's varied genre films a whole lot of fun.

修復珍本的來龍去脈

How Prints are Restored

香港電影資料館於四月份放映兩部電影的修復珍本，分別為《龍沐香》(1970)及《愛殺》(1981)。是次《龍沐香》得以修復一個完整的版本放映，全賴法國電影收藏者紀可梅提供拷貝；資料館並特別邀請她遠道而來，於4月5日在《龍沐香》放映之後，與本館一級助理館長(修復)謝建輝暢談保存和修復的心得。

紀可梅劈頭道出她只是儲存《龍沐香》的拷貝，真正收藏該片的是她認識的一位旅居法國的中國籍朋友。紀可梅在香港搜羅了一些粵語及國語片，並將之保存於法國國家電影中心電影資料館。七十年代初是中國的革命年代，不少法國學生對中國的文化都有濃厚的興趣，甚至去學習中文，所以紀可梅將搜羅到的中國電影在大學舉行欣賞會。有一些在香港或其他熱帶國家得來的中國電影，是在五十年代攝製的，可是在這些高溫及高濕度的地方存放，往往出現醋酸症候群，產生一種類似醋酸的氣味；同時導致菲林迅速收縮，畫面褪色，不再適宜放映或使用。所以保存這些中國電影的確困難重重。

謝建輝談到《龍沐香》的修復過程，起初是國泰機構將該片底片捐贈本館，但卻缺失了第六卷的聲軌負片。幸好峰迴路轉，由於國際電影資料館之間的聯繫，本館得知紀可梅可以提供一個拷貝，遂借來複印，並以此拷貝作配光時的參考。同時修復人員亦從拷貝抽取其聲軌影像，配在原先缺失聲音的第六卷，所以在已修復的版本，第六卷的聲音與其他卷數的聲音是稍為不同的。

至於《愛殺》，資料館最初保存了電影的毛片(無聲正片)、國語對白聲軌底片及英文字幕底片，聲片與字幕片可以同步處理，但卻發現毛片影像不能跟聲片和字幕片同步。結果從美國借得《愛殺》海外發行國語版的拷貝來翻印底片，但其片長較本館原先保存的版本為短。同時亦因為《愛殺》於1981年在香港上映的是粵語版，為了接近當年上映的原貌，修復組於是從鐳射光碟的粵語版提取的聲軌轉作聲軌底片，再跟以海外發行版翻印的底片同步處理；經配光後修復成是次放映的版本。■



The HKFA presented screenings of two rare copies after meticulous restoration work. They were Chor Yuen's *Cold Blade* (1970) and Patrick Tam's *Love Massacre* (1981). We are indebted to the French film collector Mme Marie-Claire Quiquemelle for lending us a copy of *Cold Blade*, thus enabling us to show a full-version, restored print. As an expression of our gratitude, we invited Mme Quiquemelle to Hong Kong to share thoughts on film conservation and preservation with HKFA's Edward Tse, Assistant Curator I (Conservation) after the film's screening on 5 April.

In addition to owning a copy of *Cold Blade*, Mme Quiquemelle also sought and acquired several other prints of Cantonese and Mandarin films in Hong Kong. Some of these Chinese films, shot in the 1950s, were found in Hong Kong or other tropical countries. As a result of the high temperature and humidity of these regions, most of them showed signs of Vinegar Syndrome—a condition which caused the film to shrink and the image to fade so that screening is no longer possible. Preservation of these prints is extremely difficult.

Tse traced the process of how *Cold Blade* was eventually restored. Initially, Cathay Organisation donated the negative print to HKFA, but unfortunately, one of the reels of track negative is missing. Thanks to the help of Mme Quiquemelle, we were able to use the print as a reference for colour grading and extract the soundtrack from it. A track negative for the missing part was made by duplicating the sound image of the print and matched with the rest of our track negative in our collection. As a result, there is a slight discrepancy in sound between this and the other reels of the film.

As for *Love Massacre*, the HKFA is in possession of a working positive, a track negative in Mandarin and an English subtitle negative. Though it was possible to synchronise the track negative with the subtitle negative, it was not possible to do the same with the working positive. So HKFA borrowed a print from the US to make a duplicate. However, as it was a Mandarin version intended for overseas distribution, it was shorter in length than the corresponding materials held by the HKFA, not to mention that the Hong Kong version released in 1981 was of course, in Cantonese. Eventually, a Cantonese soundtrack from a laser disc was extracted and transferred to sound negative, and synchronised with the duplicate negative made from the overseas Mandarin version, followed by the colour grading process. Now you know how much effort went behind the new print screening of *Love Massacre*. ■

(左起)謝建輝、紀可梅及本館節目策劃何思穎
(From left) Edward Tse, Mme Marie-Claire Quiquemelle and HKFA Programmer Sam Ho

譚家明談《愛殺》

Patrick Tam on *Love Massacre*

訪問及整理：趙嘉薇
Interviewer and collator: Edith Chiu

香港電影資料館於四月份放映《愛殺》(1981)的修復珍本，我們際此機緣於5月8日訪問《愛殺》導演譚家明，細談該片的製作過程及美學意念。

當年應唐書璇的哥哥唐書珉之邀，擔任《愛殺》的導演。他提議起用林青霞為女主角，因為林青霞那時正在美國，但她的檔期只有兩個月，相當緊迫，為了遷就她，我們於是往三藩市及洛杉磯拍攝。其實我在1975年曾在三藩市研修電影製作課程，很喜歡這個地方。那時陳韻文讀到一則美國的新聞，是一名變態殺手在護士宿舍殺人，而我們也正好到美國拍攝，於是決定以此為題材。



在外國拍攝，對視覺影像的構思有不少衝激。就景觀而言，在片首及片末，林青霞走過的Death Valley，就營造了一種感情的荒涼及張力。同時西方繪畫亦啟發我在影片裡運用空間和顏色。當時我頗受法國導演高達的影響，很喜歡使用原色，雖然我亦喜歡Piet Mondrian、Mark Rothko的抽象繪畫及以大大的色塊作畫，但沒有刻意以他們的畫風為鑑，只希望帶些實驗色彩，以顏色去表達情緒，而不純然以行為動作去表現。

《愛殺》是首部香港電影設「美術指導」一職，之所以羅致張叔平擔任，是因為他當時在唐書珉開設的製衣廠當製衣設計。由找景、陳設、海報設計，我和張叔平的看法都很接近，同時也為林青霞剪了一頭直髮，整潔清新，一改她過往參演台灣瓊瑤式電影的形像。我並指導她除了以面部表情去演戲之外，還可以手、腳的形體動作和速度去表演。

我與陳韻文都喜歡音樂，由於《愛殺》的經費不多，時間也趕急，並沒有聘請專人創作音樂，那我就與陳韻文以罐頭音樂配合影像；由於我也負責剪接，所以完全掌握到哪一場戲需要音樂，也清楚了解需要的是哪一類型的音樂。

如今再看《愛殺》，在劇本、人物、敘事方面均有不足之處，影片只著力形式方面的實驗，強調顏色及外在的形像，卻忽略了人物角色的性格及鋪敘，例如交待張國柱過往的瘋狂及刻劃林青霞的心理，那就更能流露真實及深邃的感情及人性。■

The HKFA screened a newly restored version of *Love Massacre* (1981) in April. We took this opportunity to ask Director Patrick Tam to talk about the making of this film and his aesthetic intentions.

I made *Love Massacre* at the behest of David Tong, brother of Tong Shu-shuen. He was the one who wanted to cast Brigitte Lin in the main role, because she happened to be staying in the US at the time. However, she was only available for shooting for two months, so to accommodate this tight schedule, we decided to shoot intensively in San Francisco and Los Angeles. Actually, I took a course in film production in San Francisco in 1975, and had good vibes about the city. At the film's planning stage, the scriptwriter Joyce Chan read a news article about a psychopath who killed someone in a nurse dormitory. Since we had already made up our minds to shoot in the US, we thought this could be the subject of our project.

Filming abroad brought exciting challenges that helped me view my concepts about visual images in a new light. Even the landscape alone offered new possibilities, such as the opening and closing scenes, when Brigitte Lin's character walked across the Death Valley, it evinced both tension, and the sense of an emotional wasteland. Western painting also inspired my use of space and how I formulated the colour scheme. I was still in my Godard phase, and loved to use primary colours. I also loved the abstract paintings and colour field paintings of Piet Mondrian, Mark Rothko. Although I did not self-consciously emulate their style, I tried to incorporate their experimental spirit into the film, to express emotional and psychological states through colour, rather than through actions.



Love Massacre was the first Hong Kong film to include the post of art director in the crew. We hired William Chang because he happened to work as a garment designer in a factory owned by David Tong. Whether regarding choice of location, set and poster design, Chang and I saw eye to eye with each other. We decided to give Brigitte Lin a makeover, with a straight, clean hairstyle that made her look like a different person from her usual screen image in soppy Taiwanese romances. We also encouraged her to transcend her stock acting traits, and taught her to use not only her facial expressions, but her whole figure and the rhythm and speed of her movements to act.

Both Joyce Chan and I loved music, but since we had a limited budget and even more limited time, we could not afford to hire someone to compose an original score. So the two of us made do with choosing canned music. Since I was responsible for editing, I had a clear idea of which scenes required music, and exactly what type of music.

On viewing the film after so many years, one can spot limitations in the screenplay, the characterisation, and the narrative technique. In an effort to be experimental, the film accentuated colour and form over character development, the buildup of the narrative. If I had delved deeper into the male protagonist Chang Kuo-chu's history of pathology, or the female protagonist's psychological condition, the feelings depicted would have been more convincing and the characters would have come across as more human and moving. ■

《龍沐香》

Cold Blade Enigmatic

蒲鋒 Po Fung

第一次覺得楚原愛李後主，是少年時看他的《魔劍俠情》(1981)，李尋歡重遇林詩音，二人竟然以原著所無的李後主詞對話，而且還是後主較偏的詞句「醉鄉路穩宜頻到」。到幾年前終於從光碟看到楚原第一部古龍武俠片《流星·蝴蝶·劍》(1976)，最記得的還是井莉演的小蝶邂逅宗華演的孟星魂，一面彈琴也是唸著「林花謝了春紅，太匆匆」，以為那是楚原第一次引李後主，今次得睹楚原的第一部武俠片《龍沐香》(1970)，才發現它已用了「春花秋月何時了」，場景還與《流星·蝴蝶·劍》極為類似，主角陳曼玲與高遠在唸詞的過程中達到了心意相通的情景，這種花間相遇，唸後主詞交心的場面竟一直貫穿楚原的武俠創作。

楚原拍《龍沐香》時，正值張徹標舉的陽剛武俠片大行其道之際，強調慷慨悲歌的男兒本色，重情義輕生死的任俠性格。但拍攝粵語文藝片出身的楚原，素來喜歡的都是較憂鬱的情調。即使後來拍喜劇、迷離片及女俠片，主角都是聰慧的年輕女性，男主角一般都只是陪襯，與張徹式陽剛武俠可說格格不入。更何況當時國泰公司唯一的武俠明星其實是女星陳曼玲，所以《龍沐香》中陳曼玲演的龍沐香，雖然從正邪角度來看是反派，但她卻又是影片真正的主角。《龍》片與當時流行的陽剛武俠片大不相類，顯出了楚原的一些個人風格，雖然未夠成熟，卻也自有它獨特的位置。

楚原並未與那個時代脫節。以一個粵語片出身的導演來說，他亦很成功地適應國語武俠片的慣例及技術，例如長樂居客棧一戰，便頗有當時《龍門客棧》(1967)後，武打離不開客棧的成規，而動作更是當時威也加彈床製造的超體能飛騰效果。但在依照成規之餘，他又有些獨特的想像，風雷雙劍開場前深山練武，二人踏著蒼松和梅花運用起配合無間的雙劍，那種對飄逸的想像便是他所獨有；更重要的，是影片從男主角高遠的角度，來看龍沐香這個人，然後被她反反覆覆的身份搞到撲索迷離，被她玩弄於鼓掌之上，那完全是《昨夜夢魂中》(1963)的雷夢娜與《黑玫瑰》(1965)中的黑玫瑰角色。楚原用了各種懸疑和隱瞞角色身份的導演手法，產生意想不到的結果，其中包括利用了陳曼玲深入民心的女俠形像，觀眾很可能都像戲中人一樣，對她的正派印象根深柢固，深信她最終應該是忠的，而被劇情所騙，到最後才知她還是站在反派的一面與男主角決戰，這無疑是一個大膽的手法，也是楚原在他的時裝女俠片中用過的手法。《龍沐香》可說是他由粵語女俠片到後來發展為古龍武俠片一部關鍵的過渡性作品。■

編按：有關楚原談其作品，可參閱本館出版的《香港影人口述歷史叢書之3：楚原》(2006)。

蒲鋒為影評人，曾任香港電影評論學會會長。編有《1997香港電影回顧》(1999)、《經典200—最佳華語電影二部》(2002)、及為《世紀回眸：中華電影經典展》(2001)中文編輯。



The first time I noticed Chor Yuen's personal fondness for Li Yu's verses [Ed: the dethroned poet-king of Southern Tang, 937–978] was in *Return of the Sentimental Swordsman* (1981), which I saw in my youth. When the hero Li Xunhuan meets his long-lost love Lin Shiyin, the two express their feelings through Li's more obscure verses: 'The road to inebriation is smooth, and therefore worth frequenting.' (*Zuixiang lu wen yi pin dao*) A few years ago, I finally got a chance to see *Killer Clans* (1976), Chor Yuen's first *wuxia* (swordplay) film adapted from Gu Long's serials, on DVD. The most memorable scene occurs when the heroine (Ching Li) first encounters the hero (Tsung Hua). As she plays the lute, she recites Li Yu's famous verses: 'The forest blossoms have shed their red petals of spring too soon. Too soon.' (*Linhua xiele chunhong, tai congcong*)

It was only after my recent viewing of Chor Yuen's first ever martial arts film, *Cold Blade* (1970), that I realised he'd already quoted Poet Li's all-time classic verse: 'Is there ever an end to spring flowers and the autumn moon?' (*Chunhua qiuyue heshi liao?*) Even the set bears an uncanny resemblance to that of *Killer Clans*. The scene in which the heroine (Melinda Chen Manling) has a rendezvous in a flower-strewn setting, and finds rapport with her beloved (Gao Yuan) through poetry seems to be a recurrent theme in Chor Yuen's *wuxia* films.

The filming of *Cold Blade* coincided with the zenith of Chang Cheh's career, when the martial arts genre ruled the market with an iron fist. Chang's spirit of *yang gang* (male prowess) forged staunch, tragic or maverick heroes who place male bonding above life and death. Chor Yuen, however, made a name for himself as a director of Cantonese *wenyi* films (romantic melodrama), with a penchant for ethereal and melancholic moods. Even after he made the crossover to other genres like comedy, suspense and *nüxia* (action heroine) films, smart, young and vibrant female leads always take centre stage, eclipsing the male leads who are usually relegated to a secondary role. This was totally at odds with the *machismo* heralded by Chang Cheh. Chor Yuen's female slant was

also in keeping with practical conditions—Cathay, the producer of *Cold Blade*, only had one martial arts actress in its stable. Consequently, her character Long Muxiang, despite being a villainess, is in effect the leading role. Though Chor Yuen's art had yet to mature at this stage, he already revealed a hint of individualistic style, and carved his own niche by distinguishing himself from the overriding macho tone dominating the genre at the time.

This does not mean that he was out of touch with cinema trends of that period. For a director who worked his way up making Cantonese films, he had done himself proud, adapting well to the conventions and techniques of Mandarin *wuxia* genre. The fight scene at the Changleju Inn is a good example that follows the conventions of devising swordplay within the confines of an inn, in emulation of King Hu's *Dragon Inn* (1967). The action choreography utilised wires and trampolines to create a superhuman flying effect—ubiquitous on screen at the time. Yet, while paying attention to popular taste, he also had some original ideas. In the opening scene, where the 'wind and thunder' twin-sword wielders cross blades among the aged pines and plum blossoms deep in the mountains, he conjured up an aesthetic that no other filmmaker can imitate.

More importantly, the character of Long Muxiang is represented through the eyes of the hero, who is constantly being confused and deceived by her enigmatic identity and shifting loyalties. The female protagonist is drawn along the same lines as the sister heroines of *Black Rose* (1965) and Lui Mung-na in *A Private Affair* (1963). Chor Yuen deliberately concealed Long Muxiang's identity through suspense techniques, and even played on the audience's ingrained perception of Melinda Chen as the archetypal righteous action heroine to lead them up the garden path, until the final showdown, when it revealed that she is a villain all along. This is indeed a bold endeavour, though Chor Yuen had employed this device in his earlier contemporary action films. Thus, *Cold Blade* can be seen as an exemplary transitional work between the director's Cantonese modern action heroine genre and his later phase of Gu Long swordplay adaptations. ■

Editor's note: For the director's recollection of his works and filmmaking career, please refer to *Oral History Series 3: Director Chor Yuen* (HKFA, 2006).

Po Fung is film critic and former chairman of Hong Kong Film Critics Society. Editor of 1997 *Xianggang Dianying Huigu* (Retrospective of Hong Kong Cinema 1997) (1999), *Jingdian 200: Zuijia Huayu Dianying Erbai Bu* (The Best 200 Chinese Classics) (2002), and the Chinese section of *A Century of Chinese Cinema: Look Back in Glory* (2001).



香港國際影視展2007

Hong Kong International Film and TV Market 2007

香港國際影視展2007於本年3月20至23日在香港會議展覽中心舉行，旨在推廣香港作為亞太區影視及娛樂產品的生產及分銷中心，促進跨媒體、跨行業的商貿合作。(左一、三、五、七)本館搜集組經理何美寶、本館館長林覺聲、康文署總經理(電影及文化交流)彭露薇、電影節目辦事處總監唐詠詩，與上海電影資料館人員(右三：館長陳曉萌)在影視展內本館之攤位前留影。

The Filmart took place from 20 to 23 March 2007 at Hong Kong Convention and Exhibition Centre. The event is conceived as an impetus to promote Hong Kong as a production and distribution centre for entertainment products in the Asia Pacific region. It also aims to facilitate cross-media and cross-disciplinary cooperation. (1st, 3rd, 5th & 7th from left) Mable Ho, Acquisition Manager of HKFA; Richie Lam, Head of HKFA; Pang Lo-mei, Chief Manager (Film & Cultural Exchange, LCSD); Angela Tong, Head of Film Programmes Office; Chen Xiaomeng, Director of Shanghai Film Archive (3rd from right) and his staff posed before the HKFA booth at the Filmart.



第十三屆香港電影評論學會大獎

The 13th Hong Kong Film Critics Awards Ceremony

大獎頒獎典禮於3月6日在本館舉行，由頒獎嘉賓張同祖頒發十三個獎項。得獎者及電影機構負責人留影：(前排左起)朗天、阮世生、麥子善、陳子聰；(前排右一)連凱；(後排左起)邱禮濤、丁雲山、羅守耀、王晶、吳彥祖、張同祖、尹子維、方平；(後排右一、二)鄧特希、莊澄。

The ceremony was held at HKFA on 6 March. All award recipients and industry representatives gathered for a photo session afterwards. (Front row from left) Long Tin, James Yuen, Marco Mak, Convoy Chan; (Front row, 1st right) Andrew Lin; (Back row from left) Herman Yau, Ding Yui-shan, Dennis Law, Wong Jing, Daniel Wu, Cheung Tung-joe, Terence Yin, Henry Fong; (Back row, 1st and 2nd right) Gary Tang, John Chong

彩色電影技術：加色法

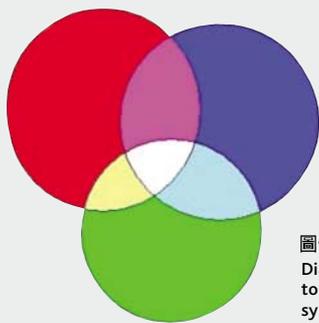
Colour Film Technology : Additive Process

謝建輝 Edward Tse

單一顏色的電影從來不是大家所追求的視覺效果。在早期的電影中，人們已致力於為黑白的菲林影像添加色彩，供觀眾欣賞。手繪色彩、板模印刷及其他染色、調色等技術早被廣泛地應用，但仍未能準確地記錄真實世界的色彩。不過，想要完整（或是接近完整）地複製自然的色彩，卻一直是攝影及電影技術發展過程的重大挑戰。

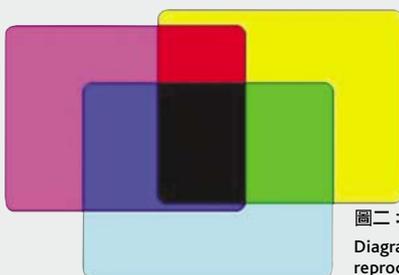
攝影及電影開始出現之時，傳統用以複製色彩的物料和上色方法也是從繪畫及染色工藝而來，卻不適用於電影製作，故此有必要發掘新方法。麥斯威爾於1861年發明的加色法，就是將紅、綠和藍這三原色光組合，重組出全彩影像。理論上，可以有兩種方法去產生彩色影像：一是同時投射已調整至合適強度的三原色光；二是從白光中去除不需要的色光，然後將過濾後的色光投射到銀幕上。一般而言，前者稱為「加色法」；後者為「減色法」。

要理解加色法的原理，須要用到一個我們常見的混色圖來展示（圖一）。其實原理非常簡單，紅光和綠光以等比例混合得到黃光；同樣地，綠光和藍光混合就得到青光；混合紅光和藍光則得到品紅光，若紅、綠、藍三原色光以等比例混合便可得到白光。我們只要以不同比例去混合三原色光，便可如麥斯威爾般去展示全彩的影像。這種生成彩色的系統正是多種顯示器的主要運作原理，例如有以陰極射線管運作的彩色電視、電腦顯示屏和錄像放映機，等離子電視，以及利用數碼光處理(DLP)技術的投影機。



圖一：加色法—混合三原色光以產生色彩
Diagram 1: Combination of three primaries to reproduce various colours in additive synthesis

減色法（圖二）則是利用濾色片去吸收白光中的原色光。品紅濾色片吸收了（減去）綠光，而將剩下的紅光和藍光透射出來，從而呈現了品紅色。黃濾色片和青濾色片分別吸收了藍光和紅光。以不同比例去組合這些濾色片，從白光中減去不需要的，便可得出我們需要的色光。現時大部分菲林（包括相片及電影）皆運用減色法去展現色彩，例如幻燈片。



圖二：減色法—組合三種濾色片以重組色彩
Diagram 2: Combination of three filters to reproduce various colours in subtractive synthesis

在電影史上，加色法較減色法首先被應用於電影製作上。一般來說，拍攝運用加色法的早期彩色電影時，須將透過紅、綠和藍濾色片的影像，分別記錄在經增感技術處理的黑白膠片上。放映時，這些黑白影像亦會透過相應的濾色片，同時投射於銀幕上，在相同的位置重疊。除了作同步放映以外，亦可將這些分別記錄了三原色影像的黑白膠片交替放映，當然，亦須透過相應的濾色片，利用視覺暫留的原理令觀眾產生彩色影像的錯覺。

運用加色法來拍攝及放映電影，須連續以三塊原色濾色片去拍攝及放映活動影像，並須極準確地重疊以重組出清晰的影像，這過程遠比以同樣地運用加色法去拍攝相片困難。在精密的反光鏡及三稜鏡系統未發展以前，要在攝影機內從成像光束中分出三原色影像，便要利用一枚濾色片旋轉盤。而且，活動影像的時差令投影出來的彩色影像變得模糊不清，若影像快速變化，這問題就更嚴重了。當加色法攝影崛起時，曾經為製作及放映設備帶來徹底的改變，但不久之後便告失敗，因為其他要求較少改動的系統隨之而來，並得到業界廣泛的支持。

另外，加色法電影亦帶來不少問題。加色法彩色電影將彩色影像分為兩個至三個原色影像（有些時候，甚至是四個影像），影片的耗用量便是兩至三倍，成本自然相應大增。同樣地，拍攝及放映時利用濾色片吸光，以及比慣常設定加倍的畫幅頻率，皆會增加成本。由於濾色片會減低影像的光度，拍攝便只能在有充足日光情況下進行，放映時亦需要使用更強的光源去補足，高耗電量令電影院的經營成本上升。再加上任何少於三種濾色片設備的系統均不能完整地重組這些色彩，因為這樣會導致偏色或「色盲」的現象。再者，以一千英尺的膠片為例，原本最長可攝製約十六分鐘的影片；若以加色法拍攝，一般最長只有八分鐘，因此，放映師亦須不厭其煩地加密換片及過機的次數。

加色法電影技術的例子有：Kinemacolor (2-colour), Douglass Color No. 1 (2-colour), Technicolor No. 1 process (2-colour), Chronochrome (3-colour), Warner-Powrie Color (3-colour), Kodacolor (雙凸透鏡狀片基, 用於業餘市場), Dufaycolor (3-colour, 用於業餘市場) 和 Panchromotion (4-colour)。有興趣的讀者可參考下列書目。由於沿用減色法系統，解決了加色法的限制及問題，所以加色法電影系統已經大致上給淘汰了。可是，縱使加色法有著上述種種缺點，其運作原理本身卻是現今公認保存彩色影像的最好方法。下一期，我們會繼續探討減色法。（翻譯：曾綺文）■

謝建輝為香港電影資料館一級助理館長(修復)

Motion picture film has never been meant to be monochromatic. Since the early days, people had tried to put colour onto the black-and-white film image for audience enjoyment. Hand-colouring, stencilling, and other tinting and toning techniques were employed, only that early attempts to accurately record what is like in the colourful real world were not very successful, especially in motion pictures. Nevertheless, the dream of a true (or close-to-true) reproduction of the natural world has long been a challenge throughout the history of photography and film.

The traditional colour reproduction materials and methods available at the dawn of photography and motion picture were solely inherited from painting and dyeing, far from suitable for the presentation paradigm of motion picture film. New methods had to be found. Thanks to the discovery by James Clerk Maxwell in 1861, full colour image can be reproduced by the combination of three basic colour primaries, namely red, green and blue lights. Theoretically there are two possible ways to reproduce colour image of real-life objects. One approach is to project light of pure primary colours and register them in suitable intensities to form the desired full colour image. The other way is to remove unwanted colours from the white light to allow only the desired colours to pass through and project the light onto the screen after 'filtering'. Generally speaking, the former is called the additive synthesis of colour while the latter is, by nature, a subtractive process.

To better understand the additive process, one may refer to the familiar diagram showing the interactions of the primary colours. (Diagram 1, see p12) The idea is simple. The mixing of red and green light produces yellow; likewise the result of mixing blue and green is cyan and that of red and blue is magenta. If red, green and blue lights are equally mixed together, the resultant light would be white. By combining these primaries in different proportions, a whole range of visible colours can be reproduced as first demonstrated by Maxwell. This system of colour reproduction is the main working principle behind cathode ray tube (CRT) type of colour television, computer display (monitor) and video projector, plasma TV and digital light processing (DLP) type of video projector.

Unlike the additive synthesis of colour, the subtractive system (Diagram 2, see p12) uses filters to remove primary colours from the white light. Magenta filter serves to remove (or subtract) green light and leaves only red and blue light to pass through. Yellow and cyan filters remove blue and red light respectively. By combining these filters in various proportions, unwanted colours in white light can be removed after passing through the filters, thus reproducing the desired colour. Most colour films today (both still and motion picture) employ the subtractive synthesis of colour and this is also how the colours are reproduced in projecting transparencies or slides.

Additive system of colour synthesis was introduced earlier than the subtractive method in motion picture history. In general, all early film processes working with the principle of additive synthesis would involve recording the red, green and blue images through respective filters with appropriately sensitised black-and-white film stock in the camera. To bring back the original colour image on the cinema screen, each black-and-white image would be projected through its respective filter and superimposed onto the same area with registration mechanism. Other than simultaneous projection, primary colour images could appear in sequence which saved the need for more than one projector.

Successive images for all the primary colours must be recorded and

rendering a clear and sharp image by accurate registration was rather difficult. Application of additive synthesis principle in colour image capture and reproduction was therefore far easier in still photography than in motion picture. Moreover, before the sophisticated optical technology of the mirror and prism system which simultaneously split the light into primary colour images, records of the primary colours had to be captured with the aid of a rotating filter disc. There was always time lag between successive images and the resulting colour image after projection appeared inevitably blurred. The situation was worse in fast moving images. When the additive approach was first introduced, there were systems that required radical changes to both the existing production and exhibition equipment, some even re-invented the wheel by completely new standard and design. However, most of them were discarded very soon to give way to systems that called for only modification to existing equipment, which were favoured by both the industry and cinema owners that can be thought as an upgrade, in our modern terminology.

Nevertheless, the additive process entailed problems of economical and technical nature. The separation of a single colour image into two to three (sometimes even four) images consumed two to three times more film stock, thus raising the production cost significantly. Meanwhile, the absorption of light by filters during the production and exhibition of the film, coupled with the high frame rate in multiples of the usual rate, created further cost pressure. Production was only possible under favourable daylight conditions; higher power consumption was necessary for a brighter light source in order to compensate for the luminosity loss in colour filters—all added substantially to the operating cost of cinemas. Any system operating with fewer than three colour filters could not render genuine colour reproduction, thus causing 'blindness' in certain part of the visible spectrum. A typical 1,000-foot reel ran 16 minutes maximum in those days, whereas the same reel, if filmed with the additive colour process, could run no longer than 8 minutes before changing over to the next reel. The projectionist therefore had to change the reels much more frequently.

Examples of additive processes are Kinemacolor (2-colour), Douglass Color No. 1 (2-colour), Technicolor No. 1 process (2-colour), Chronochrome (3-colour), Warner-Powrie Color (3-colour), Kodacolor (lenticular film base, amateur market), Dufaycolor (3-colour, essentially amateur market) and Panchromotion (4-colour). Interested readers are encouraged to pursue further in the references given below. These additive colour processes have been abandoned partly due to their fundamental drawbacks, and partly the introduction of subtractive processes which addressed effectively their limitations and problems. Regardless, this approach of additive synthesis is still being used as the standard conservation practice in the preservation of both colour still and motion picture images nowadays. In the next issue, we will talk more about the subtractive colour process. ■

Extended Reading 參考資料

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Edward Tse is Assistant Curator I (Conservation) of the HKFA.

資源中心新猷：活用「視聽室」

Bigger Room, Better Viewing: Revamped Audiovisual Room

資源中心去年的翻新計劃中，特別擴大視聽室，全面提高室內的設備，為學界提供一個舒適的、可供小組欣賞和討論的地方。現已啟用的視聽室除了可舉行放映活動，電視屏幕亦可連接電腦及互聯網，方便小組欣賞電影及討論時使用。

資料館館藏影像及文字資料逾數十萬，尤其歡迎作教育及研究之用。資源中心為培育小、中或大專學生對電影的興趣，特設學生專場，相信視聽室能讓學生在課堂之外，透過電影，以生動有趣、富啟發性的方式，探討時事、社會、文化及歷史等方面的課題。中心職員亦樂於提供協助，讓師生透過本館書刊、劇本、宣傳單張、雜誌等各式物料去學習，編寫通識教材及完成作業。除了香港電影，中心購置了一系列電影教學影帶，內容包括電影特技、製作技巧、導演風格及評論等等，可供各團體及電影會觀摩鑽研。

視聽室可容納二十人，十人以上可租用。學生專場每位港幣十元，公眾人士則需為中心的日證或年證持有人。如有任何查詢，請致電2119 7360。 ■



Since the commencement of its renovation plan last year, the Resource Centre has enlarged the Audiovisual Room and upgraded its facilities to provide greater comfort and convenience of small groups. The newly revamped Audiovisual Room offers a TV monitor that can be connected to computers and the Internet, enabling small groups to view films and hold discussions.

The HKFA boasts a collection of audiovisual and text materials that have reached several hundred thousand items, and welcomes the public to use those items for educational and research purposes. To cultivate greater interest in cinema among primary, secondary and university students, student film shows can be offered so that they can enrich their knowledge of current affairs, society, culture and history through the enjoyable and inspirational medium of film.

Our staff members are always at hand to help students and teachers find books, catalogues, screenplays, synopses and journals that would facilitate their learning or provide the reference for academic research and assignments. In addition to well-stocked data on Hong Kong cinema, the Centre also targets study groups and film associations by purchasing a series of film educational audiovisual materials that cover a breadth of topics, from special effects to production techniques, from auteur styles to schools of film criticism.

The new Audiovisual Room seats up to 20 viewers, and is available for rental to a minimum of 10 persons for each session. The special rate for students is HK\$10 per head. Members of public wishing to make use of our rental service must sign up for a daily or yearly membership. For enquiries, please call 2119 7360. ■

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本館特此致謝! Thank you!

「九大姐」結義開先河 四十五載姊妹情深

Sisterhood is Powerful 'The Nine Sisters' of Cantonese Cinema

阮紫瑩 Yuen Tsz-ying

2007年2月25日，在西灣河地鐵站看到李香琴率領一群雍容華貴的女士，浩浩蕩蕩的前往香港電影資料館。她們(除李香琴外還有梁素琴、任冰兒、朱日紅、金影蓮和後來才到的譚倩紅)應邀出席電影資料館舉辦的「綠葉流光——群喜群戲」的電影放映。她們六位專誠到來，於「九大姐」斥資拍攝和主演的《香城九鳳》(1964)放映後與觀眾會面。在李香琴的一呼百應下，姊妹們果然齊心，只有黎坤蓮臨時缺席，而許卿卿和英麗梨則在外地，未能出席。

《香城九鳳》是一部瘋狂大喜劇，片中「九大姐」各具魅力，更請來多位紅星客串助陣，席間傳來不少笑聲和掌聲。放映後「九大姐」到台前與觀眾見面，她們介紹自己後，便與觀眾閒聊，分享了結拜的經過、拍攝《香》片的過程和各人的近況等等。熱情的影迷亦把握機會，不斷發問問題，並拍照和簽名留念，場面非常溫馨和熱鬧。

九大姐成立因由

適逢今年是「九大姐」義結金蘭的四十五周年，很值得重溫她們結拜的往事。話說「九大姐」的成員本是粵劇和電影的二幫花旦，二十世紀六十年代初，李少芸和余麗珍的「麗士影業公司」拍攝了不少古裝歌唱片，其中的《八美審狀元》(1961)和《金鳳斬蛟龍》(1961)等片，聘請了多位二幫協助演出，由於她們常在片場碰面，彼此志同道合，十分投契，漸漸「日久生情」，拍罷後若有所失，為了維繫友誼，便組織一個姊妹團，既能互相團結，患難扶持，有空又可結伴遊樂，大家聚首一堂。最初她們一行十人每月相聚，記者們便慫恿她們結拜，還戲稱她們為「十大姐」——她們是梁素琴、李香琴、譚倩紅、任冰兒、英麗梨、許卿卿、黎坤蓮、朱日紅、金影蓮和紅荳子。不久黎坤蓮在1962年6月1日舉行婚禮，九姊妹全體出動陪嫁，她們穿著同款同色的服裝，表示姊妹同心，並指定每月的九號作聚會的日子。不久紅荳子與林家聲結婚，她為了專心作聲哥的賢內助退出，最終「十大姐」變為「九大姐」。

掀起了結義風氣

「九大姐」成立後，每有甚麼喜慶宴會，皆見她們九人形影不離。胡鵬著的《我與黃飛鴻》一書載，「九大姐」不但催生了「十兄弟」的成立，還掀起影壇一片結義的風氣。1963年6月1日，十位著名的導演，依次為黃岱、莫康時、龍圖、胡鵬、馮志剛、



2月25日放映《香城九鳳》，六大姐與觀眾會面
(左起)朱日紅、任冰兒、金影蓮、李香琴、梁素琴、譚倩紅

李鐵、吳回、黃鶴聲、盧雨岐和珠璣組成「十兄弟」。同年的7月27日，八位當家花旦亦不甘後人成立了「八牡丹」，以牡丹花的顏色分為：鳳凰女(紅)、林鳳(黃)、鄧碧雲(藍)、吳君麗(白)、于素秋(黑)、羅艷卿(銀)、余麗珍(紫)、和南紅(綠)。繼而在1965年1月9日，十二位甘草女演員也成立了「十二金釵」，成員計有：黎灼灼、陳皮梅、黃曼梨、馬笑英、容玉意、李月清、黎雯、李倩嫻、高偉蘭、甘露、徐意和鄭文霞。同年的2月9日，七位童星出身的青春玉女，亦湊熱鬧成立了「七公主」，她們按年齡依次為馮素波、沈芝華、陳寶珠、蕭芳芳、薛家燕、王愛明和馮寶寶。及至後來相繼有劇務成員組成的「十一斧頭」、粵劇界的「七兄弟」、「銀壇鼠隊」和「九龍女」等等。

群策群力拍電影

令人感到惋惜的是「十兄弟」的名導已全作古人，「八牡丹」的花旦只餘下四人，「十二金釵」的甘草演員只剩下三人，幸而「九大姐」和「七公主」等成員仍健在。還好他們因結義之便合夥拍攝電影，留下吉光片羽讓觀眾懷緬一番。如「十兄弟」組織了十兄弟電影企業公司自任編導拍攝了《錦繡天堂》(1964)，「九大姐」合辦香城影業公司攝製了《香城九鳳》，馮峰主理的寶峰影業公司也開拍了《七公主》(上集及大結局，1967)一片。數年後「九大姐」又把《香城九鳳》的故事重新撰寫粵曲，除她們外還邀請梁醒波和鄭君綿灌錄唱片發行。其實這「九大姐」在粵劇和電影界享負盛名，她們一生貢獻給藝術，九位多年來拍攝電影合計超過一千三百多部，她們各擅所長，每人有其獨特的風格。



1964年《香城九鳳》開鏡禮
(前排左起)任冰兒、梁素琴、李香琴、譚倩紅、金影蓮
(後排左起)英麗梨、許卿卿、黎坤蓮、朱日紅

黎坤蓮，姊妹們稱她「蓮姐」。曾師事鄒潔雲，在不少劇團演出。1954年從影，拍攝電影共七十多部。後專注配音工作，1960年起是于素秋的獨家配音員，她在現場聲演于素秋而馳名，故有人說笑于姐姐來港到星光大道打手印，應也有黎坤蓮的份兒，因為她們是二為一體的。現定居溫哥華。

朱日紅，有「場記王」之稱，姊妹們稱她「八妹」。一門三傑，兄長朱超和珠璣是演員及名導演，自幼在片場打滾。「九大姐」中惟獨她不是戲班花旦。1952年從影，拍攝電影達三百多部，後擢升為副導演。曾在新藝城擔任重要職位，是眾人「媽咪」。一度參與舞台劇的幕後工作，現享受退休生活，常到教會作義工。

金影蓮，姊妹們稱她「七妹」。早期在廣州受過戲劇訓練，來港後伶影雙棲。1961年從影，拍攝電影七十多部，飾演刁蠻任性的富家千金最為稱職。特別要提的是，她的名字「蓮」常被人誤寫為「憐」。婚後退出藝壇作少奶奶至今。

「六大姐」現時仍每月聚會，姊妹們輪流作召集人，先飲茶後竹戰到晚飯直落，盡興而歸。她們眾姊妹本無分彼此，但往往李香琴是領導人，她們又推舉她為會長。

流金歲月，眨眼數十年，在這裡謹祝「九大姐」全人身體健康，友誼永固。■

阮紫瑩，從事電影資料搜集及為自由撰稿人。

九大姐各擅所長

梁素琴，曲藝名家，姊妹們稱她「大琴姐」。長在藝術世家，是名音樂家梁以忠、名唱家瓊仙(張玉京)伉儷的掌珠，家學淵源，獨創「琴腔」，所灌唱片甚多。曾拜薛覺先為師，參與不少劇團演出粵劇。1949年從影，拍攝電影五十多部，是有名的性格演員。退出藝壇後設帳授徒至今，專門教習唱腔，培育不少菊部新晉。

李香琴，有「西宮娘娘」之稱，姊妹們稱她「細琴姐」。師承譚秀珍和盧海天，隨之赴粵、南洋、星馬等地演出，奠下了舞台基礎。1956年從影，拍攝電影四百七十多部，她的反派角色家傳戶曉無人能出其右。曾以正印花旦演出粵劇，除伶影雙棲外，更活躍於螢光幕和舞台劇，並積極推動粵劇不遺餘力。

譚倩紅，有「梅香王」之雅號，姊妹們稱她「麗荷姐」。開山師父任劍輝，以童角出身，自任二幫後，與無數當時得令的文武生及花旦合作演出不少粵劇，曾任芳艷芬的副車。1953年從影，拍攝電影一百四十多部，演出的角色多元化。一度息影，復出後影視兼顧。近轉唱平喉，協助不少慈善機構籌款演唱。

任冰兒，有「二幫王」之稱，姊妹們稱她「細女姐」。自幼隨二姊任劍輝在戲班長大，在紅氍毹上渡過了六十多個寒暑，永不言休。1948年從影，拍攝電影二百多部，演丫環角色堪稱一絕，尤其在《紫釵記》一劇中飾演浣紗一角，由始至今，五十年來演出超過千次。對後輩常加以提攜和悉心指導，是當今粵劇界之寶。

英麗梨，姊妹們稱她「十姐」。與姊姊英麗明同是紅褲子出身，在不少巨型班中擔任幫花。1950年從影，拍攝電影三十多部，她最喜歡的電影是《情僧偷到瀟湘館》(1956)，認為是自己的代表作。移居加拿大多年。

許卿卿，姊妹們稱她「卿姐」。是余麗珍的愛徒，在其師領導的劇團和拍攝的電影中擔綱重要角色，後期一度反串擔演丑生。以唱家身份灌錄不少唱片。1953年從影，拍攝電影共七部。婚後即告息影。近因養病而居於內地。



六大姐聚會及其多年好友
(前排左起)梁葆貞、譚倩紅、任冰兒、朱日紅、梁素琴、黎坤蓮、李香琴
(後排左起)阮紫瑩、姚綺雲、余慕蓮、林木、黃文慧、靳太、黃老太、黃小雲