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百年樹林

Our Stories on
One Hundred Years of Cinema

際此中國電影誕生百年，數數1905年的《定軍山》、上世紀二十年代的上海明星影片公司、香港民新公司、三十年代的聯華影業公司……所代表的時代意義真箇擲地有聲。式式大事記所記的茲事體大，在今年這股狂流中，細味涓涓細流，倍感可親可貴，段段小插曲自有動人之處。

本館中國電影百年專題之一的「電影詩人孫瑜」，讓我們重遇導的和演的那片純真天然。（頁3-5）

攝影師西本正跟香港的半生緣，在色彩的明明滅滅進退間，顯影。（頁12-14）

欣賞電影劇照本來也就是欣賞電影的一環，定格的那一刻讓我們以為幾乎抓着隨着放映機一閃即逝的影像，更何況劇照師往往連隨拍下電影攝影機鏡頭以外的現場實況。憑着影劇照闖出名堂的本星，今回闖到意大利去——賞心悅目的情事教人雀躍。（頁8-9）

縱使聽過十回百回聲光如何伴我心，由戲院伴着跑過來的童年，特別沿途風光旖旎。（頁15-16）

大抵我們心裏的電影樹林，經過百年的春夏秋冬，愛梭巡其間的人，但覺翠綠無邊，風景不絕。[clkwok@lcsd.gov.hk]

A sweeping glance at the Centennial of Chinese Cinema finds *Dingjun Mountain* of 1905, Star Film Company (Mingxing) and China Sun Motion Picture Co Ltd of the 1920s, United Photoplay Service of the 1930s...all valuable testimonies to eras past. These extensive accounts of major events in history have trickled their ways through the times amid the mad currents of this special year, savouring the details is especially precious, as even the smallest of passages are packed with the power to move us deeply.

One of the special topics of the Centennial of Chinese Cinema, 'Sun Yu—Poet of Cinema' reacquaints us with the director's natural innocence. (pp 3-5)

Cinematographer Nishimoto Tadashi's romance of half a lifetime with Hong Kong is reincarnated amidst fade-ins and fade-outs in black and white and colour. (pp 12-14)

Movie stills offer a fresh angle to film appreciation. Still shots of fleeting images keep frozen people and moments we thought have passed us by. What's more, still photographers often capture life beyond the frame. Jupiter Wong, who rose to fame shooting stills, went to Italy for an exhibition of his stylistic works. (pp 8-9)

The message in 'Cinema Paradiso' may be old but a childhood accompanied by the reels of imagination is always happier. (pp 15-16)

Chinese cinema has come a long way, but for true lovers of the silver screen, the journey is breathtaking as always. [clkwok@lcsd.gov.hk]

鳴謝西本夫人、吳志宏先生、吳寶琦先生、黃奇智先生、關志剛先生、羅斌先生、天映娛樂有限公司、天聲唱片有限公司、光藝製片公司、志聯影業有限公司、香港榮譽出版有限公司、國泰—KERIS影片私人有限公司、港僑影業公司、CANAL+IMAGE UK 及 Hollywood Classics 授權轉載相片。

Photos courtesy of Madam Teruko, Mr Kwan Chee-kong, Mr Ng Bo-ki, Mr Ng Chi-wang, Mr Law K.P. Bun, Mr Wong Kee-chee, CANAL+IMAGE UK, Cathay-Keris Films Pte Ltd, Celestial Pictures Ltd, Chi Leun Film Company Limited, Hollywood Classics, Hong Kong Honour Publishing Co., Ltd, Kong Chiao Film Co., Kong Ngee Company, Tien Shing Records Co., Ltd.

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詩人氣質 浪漫風格

孫瑜的電影風格與個性

講者：饒曙光、舒琪、陳梅
主持：羅卡
整理：馮嘉琪

孫瑜的電影刻劃社會大眾，兼具寫實風格和夢幻色彩，被冠以「詩人」稱號，他的背景及成長經歷直接影響作品風格。3月26日假本館舉行的「孫瑜的電影風格與個性」座談會上，中國電影資料館研究員饒曙光、陳梅及影評人舒琪結合孫瑜的經歷與作品，論述其獨特風格。

孫瑜出身書香世家，父親是進士，母親則是大戶小姐，堪稱中產階級。他於1919年考進清華大學，清華當時是一所留美預備學校，有着「一派洋氣」。畢業後，孫瑜赴美留學，在威斯康辛大學主修文學。他的文學修養深厚，而且涉獵中外，曾翻譯傑克倫敦（Jack London）及湯馬士哈代（Thomas Hardy）的小說，畢業論文則以〈論英譯李白詩歌〉為題。大學畢業後，他又於紐約攝影學院（New York Institute of Photography）修讀電影攝影，並在哥倫比亞大學夜校唸編劇及導演，是首位受過正規電影訓練的中國導演。

寫實與浪漫的結合

回國後，孫瑜分別為上海長城畫片公司和民新影片公司拍攝了《漁叉怪俠》（原名《瀟湘淚》，1928）和《風流劍客》（1929）兩部影片，但他自己認為1930年加入聯華影業公司才是他電影生涯的正式開始。¹ 饒曙光指出三十年代的中國影壇是武俠、神怪片的天下，知識份子都不上電影院，聯華以「復興國片」為己任，孫瑜為聯華拍攝的《故都春夢》（1930）和《野草閒花》（1930）等片，以社會現實為題材，並着意探索角色內心世界，一洗武俠片的烏煙瘴氣，賣座甚佳，甚至把知識份子也引進了電影院。

三十年代亦是「左翼」思想活躍的時期，文藝界受馬克思主義影

響，強調電影的「進步」思想與「社會任務」。饒曙光認為孫瑜一方面參與左翼陣營，期望自己影片的意識型態能符合「黨」的要求，例如《小玩意》（1933）、《大路》（1934）都有明顯的「愛國」、「反帝」主調。另一方面，他又偏離主流，相比左翼電影的沉重與壓抑，他的作品充滿浪漫色彩和明朗活力，其中特別流露一種純真，對青春及肉體的純潔頌讚，《野玫瑰》（1932）、《體育皇后》（1934）等的肉體場面，絲毫不涉猥瑣色情，讓人感受到的是青春活力。

孫瑜的浪漫主義色彩在當時是不多見的，他把破敗鄉村描繪為世外桃源，殘酷戰爭中有輕鬆，作品亦有着輕快活潑的調子，往往在主線人物旁邊安排喜劇性人物，而且着意表達年青人的活力、健美、希望，在寫實之餘寄寓自己浪漫化與理想化的個性，使他有別於同儕，成為電影作者。



（左起）陳梅、羅卡、饒曙光及舒琪
（From left）Chen Mei, Law Kar, Rao Shuguang, Shu Qi

豐富的詩意及想像力

「我多麼懷念夏日匯泉海濱浴場那頭上噴着白沫的碧綠大波！……在那所謂『平等自由』的海灘上，來自異邦的人們，穿着各色的游泳衣，暫時忘掉了貧富和陽光曝曬成金黃色皮膚下的不同膚色的區別，彼此笑語無拘、友好相處，過着一種恢復了青春純潔的、詩一般漂渺的幻景。」²

舒琪引述孫瑜自傳《銀海泛舟》（台版書名《大路之歌》）內的一段描寫，從中揭示孫瑜富浪漫精神、崇尚健康活力的思想底蘊，並以《野玫瑰》為例，總結出孫瑜電影的一些風格特色。

孫瑜的影像包含豐富的詩意及想像力。王人美將青菜豆芽想像為佳餚美食，突出人物用想像力突破貧困的心態，詩意躍然；而四人同步踏過一段佈滿水窪、石頭與泥濘道路的一幕，暗喻他們越過崎嶇的人生路，充滿象徵意味。

當時的攝影器材沉重，影片裏的鏡頭一般比較平穩、呆滯，孫瑜影片中的攝影機和鏡頭運用卻靈動跳脫。《野玫瑰》中出現了中國電影史上第一個升降鏡頭（crane shot），升降機是孫瑜為了拍攝該片而特製的。片中尚有豐富的影機運動，包括長鏡頭、大特寫，走過崎嶇道路一段，更運用了一個長達36秒的後推移鏡頭（follow track shot）。

在演員方面，孫瑜擅於處理「本色」演員，特別是女演員，按其人的個性編寫劇本，讓他們發揮自己的本色。「野玫瑰」王人美正是他在構思電影前跟着歌舞團觀察的過程中發掘出來的，按照她的性格氣質創造出度身訂造般的角色。

孫瑜喜愛格里菲斯（D.W. Griffith），可能因為受其影響，喜歡以小動作突出人物性格，如《小玩意》中黎莉莉為阮玲玉彈淚的一下，又如《天明》（1933）中表姐夫扮豬逗妻子開心，動作雖小，卻刻記下人物的靈魂，如同點睛之筆。

孫瑜電影瀟灑對童年時期的眷戀、對青春純潔、健美體魄、年青友誼的讚頌。舒琪認為戲中展現的肉體是純潔無邪的，因為孫瑜對肉體表現的青春活力有純潔的崇拜，甚至通過肉體表示對當時歪曲眼光及腐朽制度的抗議：王人美穿上絲襪出席宴會，因為不懂使用吊襪帶致絲襪脫落，她不感到狼狽，反而揭開別人的裙子研究吊襪帶的用法，滿滿



聯華時期的孫瑜（中）與
史東山（左）、蔡楚生（右）
Sun Yu with UPS directors
Shi Dongshan (left) and Cai
Chusheng (right)



活潑膽大的茉莉（黎莉莉）
與嬌羞的丁香（陳燕燕）
Bold and shy. Li Lili (left)
and Chen Yanyan (right) in
Big Road (1935).



「野草開花」阮玲玉
'Wild Flower' Ruan Lingyu

天真之餘諷刺了上流社會的卑污眼光，不涉肉慾色情。而孫瑜在影片中突出的城鄉對比，對鄉間純樸自然的嚮往，則與茂瑙（F.W. Murnau）的《日出》（*Sunrise*, 1927）遙遙呼應。

舒琪並綜合孫瑜自傳的記述，勾勒出這位詩人導演的個性。自傳中的孫瑜是一個善良、熱愛生命、追求浪漫、不懂弄虛作假的藝術家，可以看出他一直保持天真的創作心靈和工作熱誠。無奈當時的電影界波濤洶湧，充滿明爭暗鬥和政治角力，孫瑜亦被捲入其中，成為被拉攏、鬥爭的對象，最後不幸成為犧牲者。舒琪提出，政治

對孫瑜的作品作出越來越嚴重的干擾時，也就是他的創作生涯開始走下坡的時候。孫瑜的默片時代是他最輝煌的時期（1930-35），從他拍攝第一部有聲片《到自然去》（1936）開始，就進入衰退期，默片裏自由奔放的浪漫風格處處受制，被刻意突顯的政治主題與作者傾向浪漫和理想化的憧憬越來越無法協調。最終《武訓傳》（1950）被批，政治用最暴力的方式摧毀了藝術家的下半生。

然而孫瑜後期作品的風采不能就此忽略。在座的黃愛玲補充對《乘風破浪》（1957）及《魯班的傳說》（1958）的觀感。《乘風破浪》是《武訓傳》被批後的作品，演員不再是金

燄、黎莉莉，自是無法彌補的遺憾，但黃愛玲認為影片是在那種環境下拍得很好的一部作品，孫瑜把一個本來很「樣板」的戲拍得充滿「人」的味道，而且細節處與他的作者印記是貫穿的，例如那個流淚小娃娃，與《小玩意》經典的彈淚場面一脈相承，而片中的男女感情、對身體的禮贊，都貫徹孫瑜作品的個性。《魯班的傳說》則與他早期作品很不一樣，風格純淨，以往的開朗、浪漫與童真都不見了，變得純粹、內斂，可能是他經歷「武訓傳事件」及一連串反右風波後猶有餘悸的一種反映。

海外回響

孫瑜的作品年來在國際亦備受重視。中國電影資料館的陳梅就多年交流經驗，介紹孫瑜電影在海外引起的回響。八十年代初，日本電影資料館館長大場正敏到中國選片，看到孫瑜的影片後驚嘆不已，隨即舉辦了包括孫瑜作品在內的早期中國電影回顧展。去年為中法文化年，法國電影資料館舉辦的一百部中國影片回顧展，更以《野玫瑰》作為開幕電影。■

1. 孫瑜著，舒琪、李焯桃編校：《大路之歌》，台北，遠流出版公司，1990，頁86。
2. 同上，頁107。

A Master and a Visionary

Sam Ho

It was fun! And inspiring.

Watching the 'Sun Yu: Poet of Cinema' programme organised by the Hong Kong Film Archive during the 29th Hong Kong International Film Festival, it was hard not to get caught up with the great director's work. The films of Sun Yu are marked by an exuberance seldom found in Chinese cinema. His characters are almost always young and energetic, finding joy in their otherwise ordinary existence by frolicking in humble daily routines. The title character in *Wild Rose* (1932), for example, runs around nature with her pants rolled up and puts children in lineups of pretend soldiers, dressing them in standard-issue rag-tag and arming them with nailed-together guns and sabres. The family in *The Little One* (1933) goes through lengths not to disturb the mother's sleep, to the extent of putting mufflers on the feet of the family pet. The crew in *Big Road* (1935) relaxes after work by skinny-dipping in the river, followed by a hearty sharing of melons.

Sun's men and women are often dirt poor, devoid of material trappings that characterise the consumer culture emerging in certain sectors of 1930s China. Yet they never fail to enjoy their lives, often amusing themselves with resourceful inventiveness. They love to pull good-natured pranks on each other, triggering jovial and uproarious laughter that perks up everyone's spirit. As filmmaker and critic Shu Kei points out in the Hong Kong Film Archive seminar 'Sun Yu: Filmic and Personal Style' (March 26, 2004, at the Archive cinema), Sun's characters are fond of sharing small gestures with each other, which at once cheer them up and cement the bond between them, such as the thumb-and-pinky trick in *Wild Rose* or the fist-under-the-chin move in *Big Road*. So much pleasure is milked from so modest of acts it makes one year for the idealised simplicity of pastoral or even impoverished living.

Yes, Sun Yu is a romantic. His characters are so charismatic and his cinema so infectious that viewers are driven to indulge in primal searches for fun, like wreaking havoc on a haute society party, as the title character in *Wild Rose* has so innocently done, or climbing up the smoke stack of an ocean liner, as the title character has performed so delightfully at the beginning of *The Queen of Sport* (1934).

But Sun's cinema is not just fun and games. It is also loaded with the gravity of his times. Sun rose to prominence in the early 1930s, when China was saddled with extraordinary hardship. His work not only captures that

difficult situation but also engages it. They do not shy away from portraying the perils of a nation under siege, both from without, in the form of foreign invasion (referred to obliquely as 'enemies' because of political reasons), and from within, in the form of severe social injustice and brutal political turmoil. Characters often have to endure much pain and suffering, sometimes meeting tragic ends. Yet their spirits are never broken. Instead, they look onto the future with hope and aspirations, determined to offer their best for their cause. The famous ending of *Big Road*, in which major characters rise from their death with big smiles on their faces to carry on their mission, is a remarkable demonstration of Sun's profound spirit.

Sun studied filmmaking in America and his style is heavily influenced by Hollywood. His films are marked by a pictorial dynamism that highlights the vivacity of his characters and an animated mise-en-scène that draws emotional power from his drama. He lovingly emphasises the physical attributes of his characters, at the same time establishing strong attitudes towards their environment. In *Big Road*, for example, the Chinese landscape becomes a wholistic one with the men and women who people the film. It is at once an unformed mass of riches waiting to be sculpted into service and a nourishing fountain from where replenishing energy is derived.

Typical of his generation of Chinese writers and artists, Sun embraces the beauty and providence of nature but abhors the corruption and depravity of the city. In such films as *Wild Rose* and *The Little One*, characters are forced from idyllic village settings into tough urban milieus, on which various elements that feed the turbulence of the times are distilled. In another work, *The Queen of Sport*, athletic abilities are developed in the country, then taken in turn to the city to revitalise its sluggish dwellers. Sun's cinema is a wonderful balance between characters, environment and the times.

That balance is still evident in *Brave the Wind and Waves* (1957), made at a time when Sun was suffering a decline in both

output and creativity. After his *The Life of Wu Xun* (1950) was publicly and savagely attacked on ideological grounds, he was obliged to make films that sing praise to the government's achievements. Yet Sun managed to skilfully avoid the boy-meets-tractor clichés of communist propaganda. With brilliantly orchestrated mise-en-scène, he incorporates the hardware so often used as gratuitous testaments to New China into the living fabric of his characters, a group of vibrant young women breaking into the male-dominated world of seafaring, coming to terms with gender prejudices and emerging womanhood. The impulses that drive the film may be politically motivated, but Sun's romantic idealism rises above them.

Sun Yu is at once a master filmmaker and a visionary in China's national agenda. In many regards, his patriotic optimism and advocacy for youthful spirit had not been close to finding fulfillment in China until the recent days, some 70 years after his best films were made. Which only makes watching his films today all the more poignant and inspiring. ■

Sam Ho is film critic who splits his time between Hong Kong and Houston, Texas. He teaches at the Chinese University of Hong Kong. Editor of *The Swordsman* and *His Jiang Hu*: Tsui Hark and Hong Kong Film (co-edited with Ho Wai-leng).



孫瑜「幻思的兒女」：(左起)韓蘭根、金傑、「野玫瑰」王人美、鄭君里
Sun Yu's 'children': (from left) Han Langen, Jin Yan, 'Wild Rose' Wang Renmei and Zheng Junli

魅力之男展覽

'Captivating Charmers of the Cantonese Cinema' Exhibition



香港電影資料館將於今年七月舉行「粵片魅力之男」展覽，展出眾男星吳楚帆、張瑛、謝賢、胡楓、曾江、鄧光榮、呂奇之劇照及電影片段。

吳楚帆三十多年來形象千變萬化，不論老少忠奸，都是讓人嘆為觀止的演技示範。「官仔骨骨」的文藝片王子張瑛，一笑讓女影迷失魂落魄。四哥謝賢在1950年代已是深情王子萬人迷，型足半世紀。胡楓當年穿西裝皮鞋跳查查，現在駁髮跳勁舞，「舞王修」地位屹立不倒。曾江演遍武林高手、反叛青年，演戲功夫越久越爐火純青。鄧光榮是公認當代成熟型男，在「學生王子」時代卻別有稚嫩清新的可愛。玉面小生呂奇，在那花樣的年華，是寶珠、芳芳，還有龐大珠迷芳迷心中的白馬王子……

Male charms are like wine, they grow with the years. Throughout the years, our Cantonese cinema has recorded the faces of many captivating charmers. The Hong Kong Film Archive will dedicate the next exhibition to seven charmers in our Cantonese film history. We have Ng Cho-fan and Cheung Ying, the two classic actors that reigned in our cinema for over 30 years; male fatale Patrick Tse Yin and dancing star Wu Fung are still attractive to young women after so many years; and Tsang Kong, Lui Kay and Alan Tang Kwong-wing have all been 'princes on white horses' at one time or another. Let's revisit the years when their youth shined and their love stories touched the hearts of many.

電影資料文物自傳式片段摘錄：

吳楚帆

我是在福建出生，在北方長大的廣東人。……我記得十五歲的那一年，已經開始在昭信公司裏做事。起初是做打雜，很快就改充賣貨員……十八歲的夏天，我轉到皇后職造廠去做管理員……我常常搔摸着自己的臉孔，對着鏡子自瞧，不，這副相貌不適宜做富翁；適宜做甚麼呢？自己想不出。但是有個朋友說我身段、面型都適宜於演戲，做老倌。

那是默片的時代，新演員的要求不多，好些朋友都勸我不妨試試，終於有一天，我跑進名園去試鏡了。這是我有生以來第一次站到水銀燈下……我的初進名園，也許和劉姥姥初進大觀園一樣，事事都覺得新奇和陌生。這是鏡箱，這是鏡頭，這是隔光片，這是反光板，這是弧光燈，這是水銀燈……，一下子眼花繚亂……

《夜半槍聲》(1932)是我正正式式登上銀幕的處女作。……我參加有聲影片工作，是以主演關文清導演的《生命線》(1935)開始的。……有聲電影在香港的製作陣營一天比一天壯



大，除了大觀、天一、全球、南粵幾家攝影棚之外，另一新的出產基地啟明片場又在筲箕灣建立起來。……我繼拍檔陳雲裳合演其處女作《新青年》(1936)之後，又拍檔白燕，合演其處女作《錦繡河山》(1937)。……

《吳楚帆自傳》，香港偉青書店，1956年初版

張瑛

那時拍《斷鴻零雁記》(1939)，我演一個闊少爺，女主角叫林麗萍。我想引誘她，斟了酒遞過去說：「來一杯嘛，這樣也不給面子？」應該是柔聲說的。導演說：「喂，機器收不到音，大聲點！」我只得說：「來一杯嘛，這樣也不給面子！」好像要揍她似的。

我喜歡看跑馬，每次入場都帶上幾千元。以前一年跑廿多卅次；我輸比贏多，錢很容易就花掉。

從事電影，成名要經過很艱辛很困難的道路；但成名以後要持久，也是很困難的。所以，我覺得入了行卻沒有定力，難矣。

香港電台《電光幻影》第2輯第5集

謝賢

我在1936年於廣州番禺出生。本名叫謝家鈺，入行之後覺得「家鈺」這名字不太好，改了叫謝賢。我入行是很偶然的，嶺光影業公司招考演員，我的姐姐替我報了名，但嶺光的老闆黃卓漢不錄用我。那時秦劍與潘炳權卻找我加入迪華電影企業公司，一起簽約的新演員當中還有嘉玲；秦劍一手栽培我，是我的恩師。

我在迪華拍了兩部戲之後，秦劍又組織了一家光藝製片公司，這家公司是跟新加坡何家一起成立的，走的是小市民寫實生活的路線。加入光藝之後的第一部戲是秦劍執導的《九九九命案》(1956)，這部片的票房很好，我便開始走紅。我在光藝一留便十四年，拍了超過一百部戲；我演過很多角色如有錢少爺啦、花花公子啦，甚至是喜劇及奸角。

香港電影資料館「口述歷史計劃」，2000年4月26日

6-7.2005

電影放映 Film Show [7.2005]

抗戰影像：歷史與記憶

The War Against Japanese Aggression ~ History & Memories

2005年正好是中國抗日戰爭勝利六十周年，香港電影資料館謹以館藏的一些珍貴紀錄片、劇情片和借回來的一些抗戰題材的影片組成專題，以喚起我們對這段慘痛歷史的反思與記憶。放映節目分成「保衛中華」、「戰火浮生」及「天亮前後」三個部份。

The year of 2005 marks the 60th anniversary to victory of the war against Japanese aggression. Hong Kong Film Archive will showcase features and documentaries from our collection and loan from outside to refresh our memories of those days of hardship. This programme is presented in three parts, namely 'Protecting China', 'Life Under Fire' and 'The Morning After'.

展覽及座談會 Exhibition & Seminar [19.6 - 9.7.2005]

捐贈藏品展：會晤英皇 / 成龍英皇

Donor's Showcase ~ Meeting EMP/JCE

今年，英皇集團旗下的英皇電影及其合作伙伴成龍英皇電影公司慨允捐贈其多年來拍製的一批影片予香港電影資料館作永久收藏。為答謝英皇的支持，資料館特別於本館一樓大堂展出其捐贈的服裝及道具，並舉行「觀賞座談系列」，同場放映電影片段。這一系列以新進編導、演員為重心的座談會，希望關心本土電影的朋友能藉此增進對香港電影工業運作的興趣和了解，拉近電影愛好者和電影創作者的距離。

For the past several years, Emperor Motion Pictures has emerged as a major production house in the local film industry, fostering many young performing artists and filmmaking talents. This year, EMP and their partner JCE Entertainment have donated their library as a permanent collection of the Hong Kong Film Archive, and is also assisting with a series of seminars focusing on the filmmakers and performers. It is an opportunity for audiences to come face to face with the talents behind these productions and to promote a better understanding of the local film industry. As a token of thanks, the HKFA will also stage an exhibition of costumes and props donated by EMP in the 1/F Foyer.

19/6 (Sun), 7pm	會晤畢國智 Meeting Kenneth Bi
25/6 (Sat), 4.30pm	會晤葉錦鴻 Meeting Ip Kam-hung
26/6 (Sun), 4.30pm	會晤鄭保瑞 Meeting Cheang Pou-Soi
3/7 (Sun), 4.30pm	會晤馬偉豪 Meeting Joe Ma
9/7 (Sat), 4.30pm	會晤馮德倫 Meeting Stephen Fung

粵語主講。最後嘉賓名單待確定後另行公佈。座位有限，額滿即止。

Conducted in Cantonese. Appearance of guest is subjected to change and final confirmation. Seats are limited.

展覽 Exhibition [7 - 10.2005]

粵片魅力之男

Captivating Charmers of the Cantonese Cinema

以精彩照片及多媒體裝置，展現七位魅力之男：吳楚帆、張瑛、謝賢、胡楓、曾江、鄧光榮、呂奇的風采。

Stills and multimedia installations highlight the appeal of seven heart-throbs of Cantonese Cinema: Ng Cho-fan, Cheung Ying, Patrick Tse Yin, Wu Fung, Kenneth Tsang Kwong, Alan Tang and Lui Kay.

本館展覽廳

To be held at the Exhibition Hall, Hong Kong Film Archive

上述各項節目詳情及最新消息，請參閱本館出版的《展影》、宣傳單張及資料館網頁。展覽及座談會免費入場。查詢請電2739 2139 (節目) 或2734 9009 (票務)。

Please refer to the HKFA's programme leaflet, *ProFolio* and our website for details. Admission to exhibitions and seminars is free. For enquiries, please call 2739 2139 (Programme) or 2734 9009 (Ticketing).



木星相展

★ 遠征意大利

Fame, Flame, Frame gained fame in Italy

傅慧儀 Winnie Fu

專程到意大利看遠東影展的觀眾，並未因冷空氣和天雨而減退熱情。在意大利北部的烏甸尼市，第七屆遠東影展以馮小剛的《天下無賊》(2004) 揭開序幕，千多座位的劇院座無虛席，我跟木星置身應邀到場的八百多位參展者之中。其他被邀請的嘉賓還有香港導演彭浩翔、鄭保瑞，來自中國的導演馮小剛、顧長衛、徐靜蕾，南韓導演朴哲洙等。

除了放映超過六十部中國、香港、日本、東南亞各地的電影外，吸引在場觀眾的還有會場中特別設計的一道鮮紅奪目的長廊——橫跨會場的大堂，滿佈來自香港的電影相片——正是木星相展的「裝置設計」。

香港電影資料館籌劃的木星個人攝影展，是資料館首次被邀請越洋舉行的展覽，把香港電影的獨特色彩，透過電影劇照，接觸到歐洲觀眾。烏甸尼

每年雲集不少來自世界各地喜歡亞洲電影的人士，在場觀眾大多喜愛在放映前後的空檔，花些時間穿越長廊和大堂，細心欣賞超過二百張裝裱好的大相，及千多張貼於長廊上的小照片。

木星的照片在意大利備受關注，引起很多傳媒採訪，接受訪問時他強調拍攝幕後照片的重要性，不單能留下幕後小員工的面貌，更有作為資料文物的意義。木星對他的作品在外國備受重視頗感意外，並非常樂意講述他在拍攝現場的難忘經歷，和他最喜愛的劇照。■

傅慧儀為香港電影資料館節目策劃(文化交流)

Rain and cold weather did not hamper the spirits of thousands of film fans that visited a cosy Far East Film Festival in Italy last month, which opened with Feng Xiaogang's *A World Without Thieves* (2004) in the beautiful northern town Udine.

An added surprise for film bugs was an eye-catching red tunnel set up in the foyer of the Teatro Nuovo Giovanni da Udine, displaying over a thousand of Jupiter Wong's small photos. This was the first time the Hong Kong Film Archive succeeded in bringing one of our exhibitions abroad, extending our audienceship to the European region. Asian film lovers did take their time between screenings to linger upon 200 framed pictures by Jupiter that were displayed at two levels of the theatre hallway, appreciating stylistic film images from over 50 Hong Kong film productions in the past eight years.



鮮紅奪目的長廊張貼千多張木星拍攝的小相片
A red tunnel was built inside the foyer, displaying over 1,000 of Jupiter's smaller photos.

Jupiter and I were among some 800 guests being invited worldwide that attended the festival, together with Hong Kong film director Pang Ho-cheung (*Beyond Our Ken*, 2004 and *AV*, 2005) and Soi Cheang (*Hidden Heroes*, 2004 and *Love Battlefield*, 2004), Chinese director Feng Xiaogang, Gu Changwei (*Peacock*, 2005), Chen Daming (*Manhole*, 2002), Xu Jinglei (*Letter from an Unknown Woman*, 2004), South Korean director Park Chul-soo (*Green Chair*, 2005), Philippines director Joyce Bernal (*Mr Suave*, 2003) etc. Other guests invited included prominent critics, scholars and festival heads like Kim Dong-hu (Pusan International Film Festival), Shelly Kraicer, Mark Shilling, Hana Lee, Tim Youngs, Roger Garcia, etc.

During the many interviews and a meet-the-audience session, Jupiter stressed the importance of making behind-the-scene photos, which to him, carried important archival value. Jupiter is definitely surprised by the overwhelming interests in his photos expressed by foreign audience and discussed freely with press people about the way he made his photos, about what he thought as the most attractive moments on a film location, and highlighting some of his favourite pieces.

A special retrospective programme of this year's Udine Far East Film Festival was the Japanese Nikkatsu action films from the 1960s and 70s, titled 'No Borders, No Limits: The World of Nikkatsu Action'. A representative veteran director of this film genre, Masuda Toshio, was invited and greeted the audience with his 'gangster' actor colleague Shishido Jo.

Founded in 1999, the Far East Film Festival has never ceased interest in the Hong Kong cinema. Into its 7th year, Festival president Sabrina Baracetti and her enthusiastic colleagues have been keen on introducing prominent directors from different regions of the Far East. ■

Winnie Fu is the Programmer (Cultural Exchange) of HKFA.



烏甸尼遠東電影節會場入口
Theatre entrance of the Udine
Far East Film Festival



會場大堂的書攤及展覽會人潮擠擁
Busy traffic inside the theatre foyer with selling of books and exhibition



烏甸尼遠東電影節主席薩畢蓮娜·芭勒察蒂與木星
Jupiter with Festival President Sabrina Baracetti in front of the exhibition



(左起) 添楊斯、曾國祥與彭浩翔
(From left) Tim Youngs, Derek Tsang and Pang Ho-cheung



木星與傅慧儀出席座談會
Jupiter and Winnie Fu representing HK Film Archive at the seminar

香港國際博物館日 International Museum Day Hong Kong

香港電影資料館為響應香港國際博物館日，在5月14日特設導賞暢遊資料館設施及專題展覽；同時由香港專業教育學院的「電影專業培訓



計劃」學員，在資料館地下大堂示範電影拍攝及燈光技術，讓公眾了解電影攝製的過程。

As one of the participating museums, Hong Kong Film Archive organised guided tours to introduce our facilities and programmes to the general public on 14 May. Students of the Hong Kong Institute of Vocational

Education Film Training Programme also gave demonstrations about filming and lighting techniques at the Archive foyer, giving a clear picture of the filmmaking process to the audience.

珠三角專題講座 Pearl River Delta Seminars

4月16日的「粵港電影與流行文化的互動發展」講座，(右起)羅卡、吳昊、鄭子宏、歐寧(廣州評論/策展人)。

'Pearl River Delta: Popular Culture & Film' seminar on 16 April. (From right) Law Kar, Ng Ho, Bede Cheng and Ou Ning.



(左起)中山大學的馮原、楊小彥，與羅卡、古儒郎(理大)、林海華(港大)於5月15日的講座探討「珠三角：人文景觀與社會學想像」。

'Pearl River Delta: Humanities & Sociological Perspective'

seminar on 15 May. (From left) Feng Yuan and Yang Xiaoyan (Sun Yat-sen University), Law Kar, Laurent Gutierrez (HKPU) and Valerie Portefaix (HKU).

「特技慢慢遊」移師數碼港 'Tricky Wonderland' Moved to Cyberport

資料館籌劃的「特技慢慢遊」在本館展覽完畢後，於2005年4月1日至9月30日移師數碼港展出，讓更多市民親身體驗電影特技的魔力。



After having been staged at its home venue, the 'Tricky Wonderland' exhibition organised by the HKFA was moved to Cyberport where more members of the public had a chance to experience the magic of special effects from 1 April to 30 September, 2005.

第九屆東南亞 / 太平洋 影音資料館協會週年大會 The 9th SEAPAVAA Annual Conference & General Assembly

本館的修復組主管謝建輝於2005年5月到汶萊出席是次週年大會，並與各國代表分享香港電影資料館進行館藏劇照及海報數碼化計劃的經驗。(左起)詹連納(紐約Media Matters)、大衛波頓(坎培拉國家電影及音響資料館)及謝建輝。



The Assembly was held in Brunei in May 2005. Edward Tse, head of our conservation team, shared his experience with other delegates about the digitization of the stills and posters collected by the Hong Kong Film Archive. (Top photo, from left) Jim Lindner, Media Matters, New York; David Boden, National film and Sound Archive, Canberra; and Edward Tse.

當代彙檔：記存亞洲藝術的 今天、昨日與明天 Archiving the Contemporary: Documenting Asian Art Today, Yesterday and Tomorrow



來自世界各地參加由亞洲藝術文獻庫舉辦的工作坊的專業人士，於4月18日參觀本館，並分享搜集、記錄及保存工作心得。(左起)娜諾姬安芭華蒂(印尼Cemeti Art Foundation)、米雪艾莉哥特(美國紐約現代美術館)、謝建輝(香港電影資料館)及茱迪根寧(澳洲昆士蘭美術館)。

Professionals from the world over were invited to Hong Kong to attend the workshop 'Archiving the Contemporary', organised by the Asia Art Archive. (From left) Nunuk Ambarwati, Cemeti Art Foundation, Indonesia; Michelle Elligott, Museum of Modern Art, New York; Edward Tse; and Judy Gunning, Queensland Art Gallery attended a seminar at HKFA on 18 April 2005.



電影技術發展史上，35 毫米是最通用的畫幅，而且亦被視為專業的電影規格。可是，我們亦有所謂「非專業」規格，供業餘、教育，甚至紀錄片所採用。這些規格從 8 毫米至 32 毫米不等，它們的好處是菲林及攝製器材都較便宜，攝影機及放映設備亦較輕巧及便於攜帶，但最大的好處，則是儲存所需的空間較小。以非專業規格的菲林攝製電影，可減輕成本，但在一般電影院放映這些影片，卻是個頭痛的問題。

放大印片，意思就是將規格在 35 毫米以下的影像，放大至 35 毫米，以方便放映，或可與專業規格的菲林一同做剪接。另一種常見的放大印片，是將 35 毫米放大至 70 毫米。我們看戲時，偶然看到一場跟上一場的影像清晰度與解像度有異，也就是影片可能源自不同菲林規格的緣故。

反之，縮小印片就是將 35 毫米的影像縮小規格，往往都是縮小至 16 毫米。這樣做的目的，是便於攜帶及節省運費，但卻會降低影像質素。因此，我們在東南亞甚至歐洲及北美的唐人街，偶然也會找到 35 毫米港產片的 16 毫米版本。縮小印片的另一用途，是作電視播放。不少電視台寧可保存規格較小的拷貝，因為電視或錄像的解像度，不及電影院放映所要求的那麼高，16 毫米拷貝已可應付得來，而且將菲林轉成錄像的成本亦可大減，更何況可大大減省儲存空間。

如今電影資料館若搜集到經縮小處理的拷貝，便陷入兩難局面。因為原則上，必須將影片還原為 35 毫米規格；然而，所得縮小拷貝已喪失原有的解像度，根本無法還原。如將之放大印成 35 毫米，在影院放映時影像會模糊不清，反差亦太大，整體質素也較差。若將之複印成新的 16 毫米拷貝，原規格的模樣會隨着時間而湮沒。謹慎的做法，是將 16 毫米及 35 毫米兩個規格都印製並保存下來，35 毫米的版本則供放映之用。（翻譯：衛靈） ■

謝建輝為香港電影資料館一級助理館長（修復）

In the history of motion pictures technology, 35mm is the most common and widely used format. It is also regarded as the professional choice of format. However, there are also other so-called 'non-professional' formats available for use in amateur, educational or even documentary filming. Their gauges range from 8mm to 32mm and they have obvious advantages, such as lower cost of film material and filming equipment, handy and portable camera and projection equipment, and most importantly, they take up far less storage space. Shooting in these non-professional formats may meet the requirements of a smaller production budget but showing the finished product in conventional cinema can be a challenge.

Blow-up printing enlarges the image of smaller formats to 35mm films so that they can be shown or edited using ordinary professional film during production. Another common practice is enlarging conventionally filmed 35mm material to 70mm. The discrepancy in image clarity and definition between consecutive scenes is sometimes a tell-tale sign that materials of different origins have been mixed.

Reduction printing, on the other hand, is the process of shrinking the image of 35mm to films of smaller gauges, mostly 16mm. The aim is to reduce film size to a more portable package in order to save shipping cost, albeit at the expense of image quality. Hence 16mm versions of 35mm Hong Kong feature films can be found in Southeast Asian countries and even in the Chinatowns of Europe and North America. Another main use of reduction printing is to make the print accessible to television. Many television stations like to keep films in smaller gauges as the resolution of television or video is far inferior to that of cinema. 16mm is adequate for their purposes. It also reduces significantly the cost of transferring image from film to video and, needless to say, much storage space is saved in the long run.

Nowadays acquiring prints that have undergone reduction printing poses a dilemma to film archives. If a work was originally made in 35mm, archivists, in principle, have to convert it to its original state. This, however, compromises the resolution of the reduced print irrevocably. If the print is blown up to 35mm, the image quality when projected on the big screen is unsatisfactory. Usually the image is blurry and the contrast too high. On the other hand, if the film is duplicated on 16mm, information relating to the original format may be lost. The most prudent conservative approach is to use both 16mm and 35mm materials to preserve the film while making it accessible by printing on 35mm stock. ■

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

放大與縮印

Blow-up and Reduction Printing

謝建輝 Edward Tse

半生緣

日籍攝影師西本正與香港

Japanese Cinematographer
Nishimoto Tadashi's
Hong Kong Romance

韓燕麗 Han Yanli

1921年出生於日本九州、1997年故世於香港的西本正，在他七十六年的人生路中，有一半時間、即三十八年的歲月都生活在香港。雖然自1975年以後他自組主營電視廣告製作的東港公司，不再擔當電影的拍攝工作，但他擔任攝影的香港電影仍達五十部之多。如果說以上的幾個數字已經足以令人感嘆，再細看由他擔任攝影的電影片目就更加令人「驚艷」。《楊貴妃》(李翰祥，1962)、《梁山伯與祝英台》(李翰祥，1963)、《大醉俠》(胡金銓，1966)、《藍與黑》(陶秦，1966)、《猛龍過江》(李小龍，1972)、《鬼馬雙星》(許冠文，1974)，試問哪一部不是香港電影史上紀念碑式的巨作？又試問與如此眾多的大師級導演合作過的攝影師能有幾人？

然而，攝影師自然不及閃耀的電影明星和導演們搶眼，近年出版的眾多有關香港電影的中文專著中，賀蘭山(西本正的中文名，早期曾名為倪夢東)的名字只是偶有提及。¹ 為了進一步了解這位日籍攝影師與香港電影的半生緣，我在2003年末拜訪了西本太太。乘坐火車穿越大雪初霽的本州島來到位於東京郊外她獨居的公寓，年愈八旬的照子夫人看起來和普通安祥謙和的日本老太太似乎沒有任何不同，但她搬出來的大本相冊裏同時有着和李香蘭(山口淑子)、胡金銓和李小龍的合影，她娓娓道來的當年故事又是如此引人入勝。五個小時轉瞬即逝，我既興奮能了解到更多當時的情況，卻不禁又有些遺憾沒有機會傾聽西本正本人的當年談。幸而這一遺憾很快便被填補。原來兩位日本的電影評論家曾在1987至1990年期間為西本正做過詳細的採訪，採訪錄的一部份曾經刊載在日本的《Lumière》雜誌上，而完整的版本終於去年得以結集出版。² 參考以上資料和照子夫人的回憶，正好讓我們再次回顧西本正波瀾起伏的電影生涯。

西本正進入電影圈時正處身中日戰爭期間的中國東北(舊滿洲)。由於養父的工作關係，他在那裏渡過了青少年時期。1941年二十歲時考入滿洲映畫協會，翌年由公司派遣回國進入東京的日本映畫學校攝影科。1944年學成回到長春，卻已是日本即將戰敗前夕，結果在滿映的幾年期間西本正一直未能有正式擔當攝影師的機會。西本正正式參與影片的攝制獲得實戰經驗，是在回到日本進入新東寶映畫製作所以後。1957年拍攝的《明治天皇與日俄大戰爭》

(渡邊邦男，1957)是由他擔任攝影的第一部彩色電影，以此為契機被新東寶的社長「外借」到當時急於製作彩色片的邵氏，拍攝了他在邵氏的第一部伊士曼彩色片《異國情鴛》(1958)。

這一次的短期赴港完全是被動地執行公司指令，西本正很快便返回日本，其後與日本名導演中川信夫合作拍攝的八部影片，創造了他攝影生涯的第一個高峰。其中《東海道四谷怪談》(1959)一片改編自歌舞伎的傳統劇目，影片開場一段長達近十分鐘的橫移鏡頭出色地營造出昏暗中詭秘的氣氛。這場僅由主人公手中一盞照亮夜路的燈籠照明，對於光亮要求嚴格的彩色電影菲林來說，自然是十分考驗攝影師的技術。而本片亦成為日本電影史上的名作。

兩年後邵氏再次個人聯繫西本正，邀請他長期來港。當時新東寶已瀕臨破產，西本正就此下定決心脫離新東寶，與邵氏簽約，成為常駐香港的攝影師。自此，他開始與岳楓、李翰祥、胡金銓等大導演合作，整個六十年代前半期，可以說是西本正攝影生涯的黃金時期。西本正第二次赴港時，順便帶來了邵氏向東寶購買的闊銀幕攝影機，並拍攝了邵氏最早開拍的彩色闊銀幕電影《武則天》(李翰祥，1963)³。由于西本正在日本參與攝影的影片多是「時代劇」(即古裝片)，所以到邵氏後拍攝「四大美人」系列等古裝片時，也能夠很快把握影片氣氛，準確傳達導演的意圖。李翰祥稱讚他畫面構圖好，尤其是緩慢的移動攝影更見功力。兩人合作的《楊貴妃》在第十五屆康城電影節獲得優秀技術獎(Grand Prix de la Commission Supérieure Technique du Cinéma Français，當時本地報導為最佳彩色獎)，哄動港台的黃梅調電影《梁山伯與祝英台》也在第十屆亞洲電影節獲得最佳彩色攝影獎。

六十年代中期以後，邵氏開始改變戰略，在拍攝新派武俠片的同時，從日本邀請了一批戰後出道的導演拍攝以現代都會為背景的動作片和歌舞片。當時李翰祥和胡金銓已先後離開邵氏，1966至1970年期間，西本正轉為主要與這些日本導演合作。但已經習慣了大師們「慢工出細活」拍攝方式的西本正，反而與本國導演的合作未見愉快。特別是在邵氏拍片最多的井上梅次，由於兩人意見不和以致於西本正明言拒絕與井上梅次合作。造成意見分歧的主要原因便是西本正不滿井上梅次一味迎合邵氏減低成本和多拍片的要求，為追求「多快省」，劇本尚未完成便開拍、且不與相關劇組人員研



1. 西本正(右)與李香蘭
Nishimoto Tadashi and Li Xianglan
2. 西本正(右)與胡金銓
Nishimoto Tadashi and King Hu
3. (前排左起) 西本正、中平康及方盈
(Front row, from left) Nishimoto Tadashi, Nakahira Ko and Fang Ying

究劇本。作為一名攝影師，西本正有着自己的原則與作風，並未對導演性命是從。而曾經希望日本導演為香港帶來一套認真拍攝方法的西本正，始終是期待着香港能拍出更好的電影作品。

憑着熟練的技術和認真的作風，西本正在1970年退出邵氏後，仍舊是香港首屈一指的攝影師之一。1972年李小龍指名邀請他拍攝《猛龍過江》，1974年他又親自出馬為許冠文的《鬼馬雙星》擔任攝影。這兩部引起世界注目並極具香港本土色彩的影片，終促使港產片以「香港電影」之名獨立於世界影壇。

西本正不僅為香港帶來了彩色和闊銀幕電影的攝影技術，從1957年首次來港，到1975年最後擔當《中國超人》的攝影，西本正活躍於香港影壇的這二十年間，正是戰後香港電影逐漸形成本土特色的時期。可以說，與眾多大師合作過的西本正，是一位眼看著戰後的香港電影由「國片」逐步成長為「港產片」的歷史見證人。

去年十一月，日本第十九屆國民文化節舉行了西本正的回顧特輯。除了放映一批今日已難得有機會在大銀幕上一見的香港六、七十年代的珍貴影片之外，文化節還特意從香港請來曾擔任邵氏駐日代表的蔡瀾先生和香港電影資料館的羅卡先生，與日本影評家山根貞真先生舉行了一場公開對談。港日兩地的影評家這一次能有機會坐在一起探討港日兩地的一段跨越國境的電影史，不能不說是拜西本正的香港半生緣所賜。而兩地的電影事業，無論是在製作還是學術研究方面，今後都應該能有更深更廣的交流。相信這也一定是西本正的遺願吧。■

1. 1984年的香港國際電影節回顧特刊上載有一篇以技術問題為中心的西本正專訪。劉成漢、李才良、李焯桃訪問，李才良整理：〈訪日籍攝影師賀蘭山〉，《七十年代香港電影研究》(第八屆香港國際電影節回顧特刊)，香港，市政局，1984，頁118-119。
2. 山田宏一、山根貞真：《通往香港之路——從中川信夫到李小龍》，東京，筑摩書房，2004年10月。
3. 西本正回憶，邵氏最早開拍的彩色闊銀幕電影是《武則天》，但攝製時間用了一年以上，是以較同樣是由他攝影的《白蛇傳》、《花團錦簇》和《梁山伯與祝英台》遲公映。

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Nishimoto Tadashi—born 1921 in Kyushu, Japan, and deceased 1997 in Hong Kong—spent 38 years of his 76-year life in Hong Kong. Although he had given up cinematography since 1975 when he set up East Central Company to produce television commercials, he had worked on over 50 Hong Kong films. If you find these figures impressive, you'd be overwhelmed by the titles that materialised under his lens: *Yang Kwei-fei (The Magnificent Concubine)* (Li Han-hsiang, 1962), *The Love Eterne* (Li Han-hsiang, 1963), *Come Drink with Me* (King Hu, 1966), *The Blue and the Black* (Doe Ching, 1966), *Enter the Dragon* (Bruce Lee, 1972), and *Games Gamblers Play* (Michael Hui, 1974). All are gems in the history of Hong Kong cinema. How many cinematographers have collaborated with so many directors of such calibre?

Cinematographers naturally enjoy less publicity than stars and directors. Despite the many books on Hong Kong cinema published in recent years, the name 'He Lanshan' (Nishimoto Tadashi's Chinese name) is rarely mentioned.¹ To gain a better understanding of this Japanese cinematographer and his career in Hong Kong, I paid a visit to Mrs Nishimoto at the end of 2003. Honshu had just cleared up after heavy snow as my train made its way through the island to his widow's apartment in a Tokyo suburb. Madam Nishimoto looked no different from all kindly and modest Japanese old ladies. But gracing the pages of her huge photo albums were, beside hers, the faces of Li Xianglan (Yamaguchi Yoshiko, Shirley), King Hu and Bruce Lee. And her stories were captivating. Five hours had passed before I even realised it. I was excited to have learnt more about the past yet I also regretted not having had the chance to listen to Nishimoto Tadashi's own reminiscences. But this regret was soon mitigated when I discovered that two Japanese film critics had done detailed interviews of Nishimoto between 1987 and 1990. Part of the interviews was carried in the Japanese magazine *Lumière* and their entirety was compiled and published last year.² The interviews and Madam Nishimoto's accounts allow us to review yet again Nishimoto's tumultuous cinematic career.

It was in China's Northeast (the former Manchuria) during the Sino-Japanese War when Nishimoto Tadashi first joined the movie industry. His youth was spent in the Northeast where his adopted father was working. In 1941 the 20-year-old Nishimoto was accepted by Manchurian Film Cooperative and, in the following year, was relocated to study photography at Tokyo's Japan Film School. When he returned after graduation to Changchun in 1944, it coincided with the eve of Japan's surrender. During his subsequent years at Manchurian Film Cooperative, Nishimoto was not given any formal cinematographic work. It was only later

when he returned to Japan and joined Shin Toho (New Toho) Film Company that he managed to gain practical experience as a cinematographer. His first colour film was *Emperor Meiji and the Great Russo-Japanese War* (Watanabe Kunio, 1957). After that, the chairman of Shin Toho sent him to Shaw Studio—then urgently in need of expertise in colour shooting. There, he made his first Eastman colour film *Love with an Alien* (1958) for Shaw.

The main purpose of this trip to Hong Kong was to carry out company orders and Nishimoto soon returned home. The eight films he went on to make with famous Japanese director Nakagawa Nobuo culminated in his first career peak. Among the eight was *Ghost Story of Yotsuya* (1959), an adaptation of a traditional Kabuki play. The 10-minute horizontal pan in the film's opening was extremely effective in building a dim, mysterious atmosphere. A lantern held by the protagonist was the sole light source. Given the great photo-sensitivity of colour film, the scene was no doubt a test of true cinematographic skill. The film became a celebrated work in the history of Japanese cinema.

Two years later, Shaw personally invited Nishimoto to come to Hong Kong. At the time Shin Toho was on the brink of bankruptcy. Nishimoto signed to Shaw and became a house cinematographer. This marked the beginning of his collaboration with great directors such as Griffin Yue Feng, Li Han-hsiang and King Hu. The entire first half of the 1960s was arguably the golden era of Nishimoto's filmic career. On his second trip to Hong Kong, he brought with him the wide-screen camera that Shaw Brothers had bought from Toho. This was used to make Shaw's first wide-screen colour film *Empress Wu Tse-tien* (Li Han-hsiang, 1963)³. As most of the films he had worked on in Japan were period dramas, he could grasp directors' intentions with great accuracy and master the ambience of Shaw's period works such as the *Beauties of Beauties* series. Li Han-hsiang praised him for his frame composition, especially in slow mobile photography. The duo's collaborative effort *Yang Kwei Fei* won the Grand Prix de la Commission Supérieure Technique de Cinéma Français at the 15th Cannes Film Festival. The *Huangmei Diao* film *The Love Eterne*, which took Hong Kong and Taiwan by storm, also won Best Colour Photography at the 10th Asian Film Festival.

Shaw Brothers began changing business tactics after the mid 1960s. Side by side the production of modern swordsman movies, they invited Japanese directors who had emerged after the war to make action and musical films set in the modern metropolis. By then Li Han-hsiang and King Hu had left Shaw. From 1966 to 1970, Nishimoto's main collaborators were these Japanese directors. But having been used to the masters' painstaking style of filming, working with his compatriots left him less than happy. His partnership with Shaw's most prolific Japanese director Inoue Umetsugu, moreover, ended with Nishimoto declaring that he would never work with the man again. What triggered the conflict was Inoue's eagerness to comply with Shaw's demand to lower cost and raise output. Inoue would shoot with



西本正以闊銀幕攝影機拍攝《武則天》(1963)
Wide-screen camera was used by Nishimoto Tadashi
to make *Empress Wu Tse-tien* (1963)

an unfinished script and without going through the script with crew members involved. As a cinematographer, Nishimoto stuck to his own principles and style at the expense of the director's orders. He, who had once hoped that Japanese directors would introduce a meticulous filming culture to Hong Kong, still hoped to see films of higher quality being produced by the local industry.

With his consummate skill and work ethic, Nishimoto remained one of Hong Kong's top cinematographers even after he left Shaw in 1970. In 1972, Bruce Lee specially invited him to work on *Enter the Dragon* and in 1974, Michael Hui's *Games Gamblers Play* was made with him wielding the camera. The films, both rich in local colour, attracted worldwide attention and eventually enabled local productions to take a place in the international arena under the banner 'Hong Kong cinema'.

Nishimoto Tadashi not only brought colour and wide-screen filming technology to Hong Kong. The two decades from 1957 when he first set foot in the territory, to 1975 when he shot his final film *The Super Inframan* was the era in which post-war Hong Kong cinema assumed local characteristics. His experience working with numerous stellar filmmakers makes Nishimoto a true witness to Hong Kong cinema's historical evolution from 'national' to 'local'.

At the 19th All Japan Cultural Festival held last November, there was a Nishimoto Tadashi Retrospective. Besides showing rarely screened Hong Kong movies of the 1960s and 1970s, the organisers invited Mr Chua Lam, Shaw's former representative in Japan, and Mr Law Kar of the Hong Kong Film Archive to hold an open dialogue with Japanese film critic Mr Yamane Sadao. If it wasn't for Nishimoto's Hong Kong romance, film experts from both places might not have been able to sit together and explore this period of border-crossing filmmaking. There should also be deeper and wider exchange between the industries of the two regions in terms of both production and academic research. This, too, must have been Nishimoto's wish. (Translated by Piera Chen) ■

1. The Retrospective Catalogue of the 1984 Hong Kong International Film Festival carried an interview with Nishimoto Tadashi focusing on technical issues. Interviewed by Lau Shing-hon, Silas Lee and Li Cheuk-to, compiled by Silas Lee, 'An Interview with He Lanshan', *A Study of Hong Kong Cinema in the Seventies*, The 8th Hong Kong International Film Festival Catalogue, Hong Kong: Urban Council, 1984, pp 120-122.
2. Yamada Koichi, Yamane Sadao, *The Road to Hong Kong: From Nakagawa Nobuo to Bruce Lee*, Tokyo: Chikumashobo, October 2004.
3. According to Nishimoto, *Empress Wu Tse-tien* was the earliest wide-screen colour film made by Shaw Studio. But as filming had taken over a year, it was screened later than *Madam White Snake*, *Love Parade*, and *The Love Eterne*, films which also had Nishimoto as cinematographer.

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(左起) 本館節目策劃羅卡、西本夫人及韓燕麗
(From left) Law Kar, Madam Nishimoto and Han Yanli

Special Art Seven Colour

黃奇智 Wong Kee-chee



在出版社編輯部工作時，同事中有一位從國內出來的中年先生，人很固執，而且話多，牢騷也多；發起牢騷來，不管你有多忙，他都扯着你說過不休。終於，想出了一個方法把他打發掉：「你到隔壁找 Andrew 去，問他甚麼叫 Special Art Seven Colour，保證你大開眼界！」

隔壁就是英文編輯部，同事全是外國人；其中有個英國男孩，人挺和氣。中年先生聽了，真箇煞有介事的走了過去，用帶着濃重北方口音的英語問：「甚麼叫 Special Art Seven Colour？」

結果是發問的和被問的都走來求教：Special Art Seven Colour 者，Technicolor，特藝七彩是也。小時候人們說彩色都不叫彩色，而是依當時廣府話的習慣，叫七彩。彩色電影中有一種叫特藝彩色的，一上了電影廣告，就都變成特藝七彩了。

想起來，小時候看電影那彩色的名堂實在多。除特藝七彩外，還有甚麼瑰麗七彩 (De Luxe Colour)、翡翠七彩和伊士曼七彩 (Eastman Colour)。本地電影還多一種花樣，叫「局部七彩」；那是本錢不夠，不能全部彩色拍攝，權宜之計想出來的折衷辦法。遇上電影中有那麼丁點兒彩色部份的，那怕是只有一分鐘，報上的廣告總得要大字標題。記得有部叫《蟹美人大鬧水晶宮》(1957) 的粵劇電影，那電影廣告裏的「局部七彩」四個字，回想起來似乎比「蟹美人大鬧水晶宮」八個字都要大。

電影種類，也是十分地「七彩」的。那時不像現在，到那家影院去，放映的幾乎都是同樣的兩三部電影。那時候的所謂院線，香港一家影院，九龍一家影院，就連成一條線。這條線放映牛仔片，那條便放映歌舞片；那條院線放映文藝片，這條便放映戰爭片。還有偵探片、恐怖片、歷史宮闈片、喜劇、悲劇；不喜歡這一類，總有另一類任你挑選。要還嫌選擇不夠多，首輪院線之外還有二輪的，更有正午早場和五點半公餘場可供選擇，要看電影是不愁沒有不中意的。

那倒真是個「七彩」的年代，就如著名的荷里活歌舞片《萬花嬉春》(Singin' in the Rain, 1952, 譯名也很「七彩」)¹裏那位不可一世的電影女明星說的：「讓我們使你的生活沒那樣乏味

吧」，看電影倒真是很刺激的一項節目。那怕電影院就在你家隔壁，跑進去就是五光十色的另一個世界，實實在在的是大片的黑和白當中掉下了一團彩色，教你歡喜得手舞足蹈。

那時候家對面的是一家專門放映首輪西片的電影院²；小孩子整天往大堂裏跑，三天兩天就跟電影院裏的人混熟了，一些「閒人免進」的角落也讓進去，看一些「不足為外人道」的隱秘。那年代有的不是「片上中文字幕」，而是「片下中文字幕」，投射在大銀幕下一塊長方形的小銀幕上。字幕都先用火把砂玻璃片燻黑，再在上邊刮出來，一塊塊像幻燈片般的放映。放字幕片的那位叔叔坐在他的小房間裏，小小的一個窗洞居高臨下，俯瞰着放映大堂。

字幕要出現時，那位叔叔就把玻璃片插到投影機裏去，一邊還可以說話，甚至吃飯。可他準不會出錯，因為投影機旁邊有一塊裝在長桿子上的小鏡，就像汽車的望後鏡，只要用眼睛一瞥，就可以看見銀幕上的劇情演到那裏。那時候一有空，就往這小放映間裏跑，看放字幕，連帶一部叫《十二哩尋寶記》(Beneath the 12-Mile Reef, 1953) 的電影，一口氣看了不下六、七次，主演的演員名字到今天也忘不了：羅拔韋納 (Robert Wagner)、泰莉摩亞 (Terri Moore)、基路拔羅蘭 (Gilbert Roland)……

還有一位叫尊德勒 (John Derek) 的 B 級演員，那家戲院好像專門喜歡放映他的電影。他長得很俊，只是人家阿里巴巴他卻來個哈支巴巴，穿上閃亮絲綢做的寬褲子，頭上還戴着插了羽毛、閃亮的絲緞頭巾，怪裏怪氣的。可是小朋友對他彷彿特別好感，因為有他演出的電影，務必大打特打，熱鬧非常，而且都是「七彩」的，打將起來，就份外的好看了。

電影開場那一幕，是全世界最奇妙的景像。那時的電影院都像大劇院，舞台上垂着厚厚的、絳紅的絲絨幕。電影影像一出現，整塊幕忽然都變透明了。這時候燈光慢慢暗下去，絲絨幕也慢慢分開，露出也變透明了的白紗幕。白紗幕也徐徐分開，玲瓏剔透的影像便毫無阻擋地活動起來：先是廣告片，再來預告片、新聞片，有時候還加映短片和卡通片，這才放映正片。總之，絲絨幕一變透明，往後去甚麼都好看。就連毫不「七彩」的新聞片，



銀幕上的明星竟也走到了銀幕下；有一趟，在淺水灣酒店的走廊裏飛跑，砰的一下碰在一個穿毛皮大衣的洋女人懷裏——那是阿娃嘉娜……



看上去也很有趣，因為那裏邊也有飛機坦克。不過也有不好看的新聞片，特別是一家標誌上有澳洲航空公司那隻飛袋鼠，怪嚴肅地用「新世界交響曲」做開頭音樂的通訊社拍的，老是莫名其妙地跑馬賽車，一看就要皺眉頭。

可是電影終究是好看的，只是不能每天都去看。於是只有找一塊紙板來，在中心開一個方形的洞，再把四邊的框框塗黑，那就是銀幕了。拿着紙板到處跑，框裏所有的景物，都變成了電影。母親和傭人向框框走來，都從中鏡變成特寫。跑到窗前把框框從左移往右，又從右移往左，那就是搖鏡了。還要運用一下想像，看過的電影都可以一齣齣的在框裏重現：《脂粉七雄》(Seven Brides for Seven Brothers, 1954)、《原野奇俠》(Shane, 1953)、《圓桌武士》(Knights of the Round Table, 1953)、《暴君焚城錄》(Quo Vadis, 1951)……愛看那齣就那齣。看得多了，銀幕上的明星竟也走到了銀幕下；有一趟，在淺水灣酒店的走廊裏飛跑，砰的一下碰在一個穿毛皮大衣的洋女人懷裏，仰頭看看，低下頭來微笑着的那張臉十分的熟悉。聽旁邊的人說，那是阿娃嘉娜(Ava Gardner)，到香港來隨片登台，宣傳她的新電影《赤足天使》(The Barefoot Contessa, 1954)。

偏這麼巧，上映她這部影片的就是家對面的那家電影院。

然而，也不是所有的電影都好看的。從來家裏看的都是西片；可有一趟，母親忽然想看李麗華的電影，原因是，她覺得李麗華很高貴，有些氣派。對國語電影向來是不大好感的；頭一，這些影片絕對不「七彩」，而且演員們都扭扭捏捏的，有些古怪的腔腔。尤其是跟母親看的那一部，講不了幾句話，李麗華便在游泳池邊坐下，雙腳踢着水，唱起歌來。看不到一半，便吵着要回家了。

跟母親看電影還有一樣可怕的地方，就是她永遠都只看那兩三部片子：《亂世佳人》(Gone with the Wind, 1940)、《魂斷藍橋》(Waterloo Bridge, 1940)……頭一趟還好，看上第二趟便開始厭煩了。惟一一次的例外，就是母親竟帶我去看奧芬巴赫(Offenbach)的歌劇，《霍夫曼的故事》(The Tales of Hoffmann, 1951)的電影。年久日遠，只記得影片的開頭是一個箭靶的特寫，一枝箭正中紅心。往後去便是彩色繽紛，混混沌沌的一片離奇魔幻。近年來有心發掘，才知道是英國的Michael Powell和

Emeric Pressburger拍的電影。這兩位先生用色獨到，華麗而不落俗。奇怪的是，也許當年連小孩子也被他們的「魔幻七彩」迷惑得魂兒出竅，要到這許多年後重看，才把印象找回來。

搬了兩次家，附近都沒有電影院，漸漸的，彷彿跟電影疏遠了。尤其是第二次搬家，一搬就搬到市區邊緣，簡直是近郊，跟電影院的距離就更遠了。

而電影都通行片上中文字幕，把字幕都直接印到影片上，大銀幕下面，再沒有小銀幕了。人們也漸漸不提「七彩」，改說「彩色」了。奇怪的是，一改叫「彩色」，似乎就沒甚麼教人興奮的電影了。

以前家對面的那家戲院，改放了一陣子本地出品的國語片，之後又繼續放映西片。這之後，在這影院裏看的電影，有印象的只有三部：積葵大地(Jacques Tati)的《我的舅舅》(Mon Oncle, 1958)、安東尼昆(Anthony Quinn)主演的《古城春夢》(Zorba the Greek, 1964)和維斯康提(Luchino Visconti)著名的《豹》(Il Gattopardo, 1963, 當時譯做《氣蓋山河》)。

在彷彿只有special effect而沒有special art, 彩色電影見怪不怪，甚至是獨沽一味的今天，想起一件小事，竟勾起了一串回憶。眼前好像又見到銀幕上打出「劇終」(The End)的字樣，影院裏奏起英國國歌，透明的幕慢慢拉上，英女皇在上邊騎着馬。大堂的燈光慢慢的亮起來，絲絨幕再不透明了，銀幕後改播起雄壯的音樂：那是美國的進行曲，「在雙鷹徽下」(Under the Double Eagle)。

當年在這家影院裏，看過一部音樂短片；那該算是當年的MTV了，唱的歌是葡萄牙原文的「葡萄牙的四月」(April in Portugal)。銀幕上是一個嘴唇塗得很紅，穿着白上衣、花裙子的，豐滿的黑髮洋女人，站在藍得帶紫的天空下一簇紅艷的九重葛前，快樂的唱着：

*Coimbra do Choupal,
Ainda és capital
Do amor em Portugal...*

非常的七彩，也非常的special…… ■

編按

1. 五十年代在香港上映的西片，好些在本國放映三數年後不等始在港首映。
2. 指位於銅鑼灣的樂聲戲院。

黃奇智，藝術工作者，並從事翻譯及寫作。曾任電視台編導及香港浸會大學傳理學院講師，為香港電台普通話台西洋古典音樂節目《沉醉西風》的主持。著有《梅梢月》(1982)及《時代曲的流光歲月——1930-1970》(2000)等書。



……我找來一塊紙板，在中心開一個方形的洞，再把四邊的框框塗黑，那就是銀幕了。拿着紙板到處跑，框裏所有的景物，都變成了電影。運用一下想像，《脂粉七雄》、《原野奇俠》……愛看那齣就那齣。

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