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通訊

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《通訊》

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會晤導演系列

Meet the Director Series

導演雖然不若演員亮相率高，但肯定是一部戲的主角，靈魂之所在。

節目組在「英皇電影·成龍英皇影業捐贈藏品展」舉行期間，同時籌劃導演座談系列，出席的五位導演歷程有深有淺，作品路向取向有別，每個人分享他們在創作道路的這一個點上的看法和做法，聽來饒有意思。

馬偉豪是編、導、監製集於一身的傳人，是香港八、九十年代影業繁盛時期訓練出來的人才，除了自己創作，並在監製的崗位上「守護」新導演，鄭保瑞是其一。鄭保瑞亦在數年間走出自己拍攝驚悚片的風格。

大家都說愛情、人情，有趣的是，馬偉豪和葉錦鴻很明顯是兩樣的。一個讓演員發揮得大情大性，一個總愛帶點魔幻況味。馬偉豪由「青春片」開出的路純屬偶然，畢國智和馮德倫初執導筒，顯然對材料的烹調費煞思量。不成功以後開戲就難了。《海南雞飯》要味好賣相佳，本身是演員的馮德倫更開宗名義要「愛美麗」。

平日不會平白將他們扯在一起的話，藉着這個系列，會看到他們截然不同或異中有點同的氣質，所發放出的創意。創意又如何與工業周旋下去？尚有待下回分解。[clkwok@lcsd.gov.hk]

Although directors don't get as much media exposure as actors, they're definitely the soul of a film.

In concurrence with the exhibition of the donated collection from Emperor Motion Pictures – JCE Movies, the Programming Section organised the Meet the Director Seminar Series. The five participating directors, all with varying experience and artistic orientation, shared their creative insights and approaches with the audience.

Writer, director, producer all in one, Joe Ma's filmmaking talent was nurtured in the golden era of Hong Kong cinema in the 1980s and 90s. Besides directing, he also plays guardian angel to budding directors as a producer. One of them is Cheang Pou-soi who has developed his signature style in horror films within a few short years.

Romance and human relationships are common film topics, yet Joe Ma and Riley Ip have clearly different approaches. One lets his actors pour their hearts out while the other brings a touch of the fantastic. First-timers Kenneth Bi and Stephen Fung are intent on concocting the right flavours as their future as directors depends on it. Bi's *Rice Rhapsody* has to look as good as it tastes while Fung's 'Phoenix' has to make a grand entrance.

The series allows you to check out five directors whom you may find poles apart or similar in their dissimilarity. And how would creativity's relationship with the industry evolve? Well, it will be more for you to find out. [clkwok@lcsd.gov.hk]

鳴謝成龍英皇影業有限公司、英皇電影、盈科天馬動力有限公司、國泰—KERIS 影片私人有限公司、電影雙周刊、Anthony Ng、Kenbirli Films Ltd 及 Singapore Film Commission 授權刊載相片。

Photos courtesy of Anthony Ng, Cathay-Keris Films Pte Ltd, City Entertainment, Emperor Motion Pictures, JCE Movies Limited, Kenbirli Films Ltd, PCC Skyhorse Ltd and Singapore Film Commission.

封面：(上起) 馬偉豪、畢國智、馮德倫、葉錦鴻、鄭保瑞

Cover: (from top) Joe Ma, Kenneth Bi, Stephen Fung, Riley Ip, Cheang Pou-soi

馬偉豪



Joe Ma

集編導監製於一身的電影人，想到他，就想到少男少女情懷的青春片。
Writer/director/producer—an old hand at young love



現實的青春

主持：羅卡（資料館節目策劃）

羅：記得1994年看你的《記得香蕉成熟時II 初戀情人》，本來以為是無厘頭，孩子氣的東西，但原來很感動，令我回想自己十多歲時的情懷。為甚麼你特別喜歡拍這類青少年思春、初戀、失戀、戀完又戀的題材？

馬：我自己看趙良駿執導的第一集《記得香蕉成熟時》（1993），也很感動，但執導第二集完全不在自己計劃之中。碰巧電影公司很滿意第一集的成績，負責人陳可辛便構思續集，找我當編劇。我很珍惜這個機會，因為很想當導演，便努力去想。如果當初Peter（陳可辛）叫我拍的是《龍咁威》續集，就不會想到少男的初戀情懷，因此完全是機緣巧合。後來很多投資者就覺得這是我作為一個導演的定位，一想到青春片、少男少女情懷的電影，就覺得適合我拍，我也喜歡拍。

我的電影似乎很有青春氣息，或者是因為能表達年青人心態。拍《香蕉成熟時II》，我抓住一個可能一直影響我的重點：一般人以為青春意味着「無腦」、「對未來充滿幻想」、「不怕死」、「被父親欺壓」、「被同學取笑」等等，那是他們幻想中的青春世界。但我覺得青春不一定是這樣的，青春可以有很多恐懼，怕被朋友離棄，怕心愛的人不愛自己，總之無緣無故有很多恐懼，我很多部戲都是以這個意念為大前提去構思，可能因此令年青人在我的電影中看到現實的青春。

羅：數年前你將幾位歌星重新塑造得很成功。阿Sa（蔡卓妍）被你「用」到很有特色，《常在我心》（2001）是她第一部擔正的戲，為可會想到把她寫成一個絕症女孩？

馬：《常在我心》是先有劇本再找演員的，碰巧那時我看了《戀愛起義》（2001）中阿Sa的演出，驚為天人，她自然得好像在做回自己。不過我也要想辦法令她投入，我能夠做的是給她資料。如果我觀察到一個演員的個性，會對她充滿信心，然後根據他吸引我的元素去構思故事。阿Sa給我的感覺是很witty，圓滑、聰明，但不「蠢蠢」，我把這些抽出來放在《下一站...天后》（2003）裏。女主角不是有機心的女孩子，對每一個人都不錯，但她並不笨，她也有自己的夢想，雖然被壓逼，但有機會就盡量做到最好，這些基本上就是當時阿Sa給我的感覺。

羅：另一個經你「改造」後形象突出的是楊千嬅。楊千嬅本來只是歌星，拍了《玉女添丁》（2001）及《新紮師妹》（2002）後，「傻大姐」的形像深入人心：懵懵蠢蠢，但做事有heart，結果造就了一段姻緣，甚至改變了周圍的人。你是怎樣寫她的？

馬：都是由認識這個人開始。我與她在2000年底拍《百份百感覺II》（2001）時已認識，她是個無端發笑的人，笑聲令大家很鬆弛，每一個人都會喜歡這樣的人，很自然就想到了《玉女添丁》這部戲。

羅：你做監製時又如何跟年輕導演合作？

馬：我受惠於《香蕉成熟時II》。事後回想，有一個好的監製，對我幫助很大，所以自己也很想做一個好監製，或者做幾次監製可能幫助到我做導演。我學會了怎樣開明地跟導演相處，所以為葉偉信、黎妙雪、鄭保瑞、鄧凱光、麥兆輝等當監製，都頗為放任，因為應該尊重他們的創作。新藝城是倒模式的製作，導演沒有作者風格，每個人拍的都一樣，我很引以為戒。

摘自2005年7月3日對談，整理：馮嘉琪

Realistic Youth

Host: Law Kar (Programmer, HKFA)

Law: Why do you have a penchant for youthful crushes, first loves and heart breaks?

Ma: I was very moved by Samson Chiu's *Yesteryou, Yesterme, Yesterday* (1993), the first of the *Banana Ripening* series. The company was very happy with part one. Peter Chan was responsible for planning the sequel, and he asked me to write a script. I cherished the opportunity as I really wanted to direct, so I put on my thinking cap. The subject matter was pure coincidence. Later many investors saw me as a director of teen flicks. Whenever they think of adolescent love, they think of me, and I also happen to like the genre.

My films all seem to be full of youthful vitality. Perhaps it's because they're depicting youthful sentiments. On the set of *Over the Rainbow, Under the Skirt*, I gained an insight that was to influence my later works. Being young is often associated with 'brainlessness', 'wallowing in dreams about the future', and 'fearlessness in the face of death'. This is the youth of popular imagination. But reality is not necessarily like that. Adolescents can be haunted by all sorts of seemingly groundless fears—fear of being let down by friends, of unrequited love.... Many of my films are built around this idea. Perhaps that is why youngsters see a more realistic youth in my movies.

Law: Several years ago, you reinvented new images for several singers with great success. You brought out a unique side of Charlene Choi. *Funeral March* (2001) was her first film as leading lady. Why did you give her the role of a girl who's fatally ill?

Ma: *Funeral March* had a ready script before casting. I had watched *Heroes in Love* (2001) and was impressed by Charlene's performance. She was such a natural that she seemed to be playing herself. However I still had to find ways to put her in the mood and I did so by feeding her information. When I am attracted by certain qualities in an actor, I would have a lot of faith in him and I would construct a story based on these qualities. Charlene came across as very witty, diplomatic, and intelligent but not cunning. I extracted these attributes and put them in *Diva, Ah Hey* (2003).

Law: What is your experience collaborating with young directors as a producer?

Ma: I benefited a lot from *Over the Rainbow, Under the Skirt*. In hindsight, having a good producer, Peter, had been immensely helpful, so I too wanted to be a good producer. I also felt that producing experience could help me be a better director. When I was producing for Wilson Yip, Carol Lai, Cheang Pou-soi, Matt Chow, and Alan Mak, I gave them a lot of rope because I felt their creativity deserved respect.

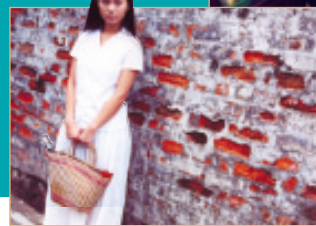
Extracted from a dialogue on 3rd July 2005.
Compiled by Kiki Fung; translated by Piera Chen

葉錦鴻



Riley Ip

用感覺去思考，嗅覺，比視覺更強烈、更持久。
Thinking with feelings. The sense of smell are stronger and more lasting than sight.



往返現實與超現實

主持：張潛（資深製片人）

張：《一碌蔗》(2002)是你對七十年代的回憶，是比較寫實的作品，但又有點魔幻文學的味道，你是否刻意營造這種感覺？

葉：我以寫實去表現超乎現實的東西。片中的成長過程，其中描寫愛情及父子情是寫實的，但片末的武打場面又超乎現實。同時電影中的兩個場景：戲院及庵堂，前者是供人發夢的地方，而後者則訴諸宗教，兩者均可啟發很多人。

張：你拍攝的每部影片均以愛情為中心，《一碌蔗》與《飛一般愛情小說》(1997)、《半支煙》(1999)、《薰衣草》(2000)相比，比較寫實。同時你的電影亦強調氣味，《薰衣草》更加在戲院放映時散發薰衣草的香味。

葉：一般人少用感覺去思考，作為導演我愛探討整個過程；同時愛情的發生亦是基於某種感覺。

張：在回憶裏，嗅覺比視覺更強烈嗎？

葉：資料搜集所得，嗅覺比視覺更持久。人看了東西後，很快就會把它忘記；可是當人嗅到氣味時，便可勾起回憶。

張：所以《半支煙》強調留住煙的氣味。你也創作幽默的對白。

葉：最要緊是留意身邊的人談話，以生活去帶出故事。我在《一碌蔗》及《半支煙》並不刻意寫父子情及愛情，但下意識做了；我也不希望拍男才女貌的愛情故事，那不太過癮。所以《半支煙》是單向的愛情故事，而《一碌蔗》也是著墨沒有結果的愛情。至於父子情，《一碌蔗》裏的余文樂盲目崇拜父親，老是覺得黃秋生是他的殺父仇人，這是愚昧但很可愛。但遺憾的是，你不能與你的父親在同一個時代出生，不知道父親在年青時是如何了得；當你長大後，父親已經老了，他在談「威水史」的時候，你只會覺得他自吹自擂。



觀眾：《一碌蔗》剪輯了不少七十年代的電影片段，手法很像《星光伴我心》(Cinema Paradiso, 1989)。

葉：我在八十年代剛剛入電影界，已經寫了《一碌蔗》的劇本，後來看到《星光伴我心》，與我想拍的竟那麼相同。

表面上看電影對人的影響不大，但看不到的影響其實很多，那是暗地裏影響了你；就像閱讀，看了很多書，說話未必就此文縷縷，但書內的东西其實影響了你。不要輕視入戲院看電影這個修為。

摘自2005年6月25日對談，整理：趙嘉薇

Between the Real and the Surreal

Host: Cheung Chin (veteran film producer)

Cheung: *Just One Look* (2002) is your tribute to the 1970s. It's a relatively realistic piece of work, yet it also has elements of literature of the fantastic. Was this your intention?

Ip: I use realism to represent the surreal. The parts on love and the father-son relationship are realistic but the martial arts combat at the end is surreal.

Cheung: All your films have romance as their central theme. Compared to *Love Is Not a Game But a Joke* (1997), *Metade Fumaca* (1999) and *Lavender* (2000), *Just One Look* is more realistic. Your films also have a thing for smell. Lavender scents are released in the cinema during screenings of *Lavender*.

Ip: People rarely think with feelings. As a director I love to explore this process. Romance also sprouts from certain feelings.

Cheung: Is the memory of smell stronger than that of perception?

Ip: Research shows that smell is more lasting than sight. People may quickly forget what they've seen but a certain smell can resurrect the memory.

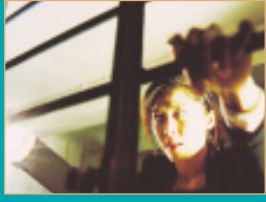
Cheung: Hence *Metade Fumaca* stresses holding on to the smell of a cigarette. Your dialogues are also humorous.

Ip: The important thing is to pay attention to the conversations going on around you and tell your story through daily life. *Just One Look* and *Metade Fumaca* were not meant to talk about the father-son relationship or romantic love but they ended up doing so unconsciously. Neither was it my intention to shoot a typical love story. That would have been no fun. *Metade Fumaca* is about unrequited love and the love affair in *Just One Look* is doomed. Also, in the latter, Shawn Yu blindly worships his father and believes that Anthony Wong murdered his father. It's naïve but endearing. It's too bad that you can never be born in the same era as your dad so you'll never know what he's like as a young man. When you're grown up, your dad is already old. When he reminisces his youthful achievements, you think that he's bragging.

Audience: The montage of 70s movie clips in *Just One Look* is reminiscent of *Cinema Paradiso* (1989).

Ip: I had already finished writing the script for *Just One Look* when I joined the film industry in the 1980s. Later I found out how similar *Cinema Paradiso* was to what I had in mind. Films may not seem to have much apparent effect on a person; their influence is imperceptible. It's like reading. Someone well read does not necessarily talk like a writer but the books you've read do definitely have an effect on you.

Extracted from a dialogue on 25th June 2005.
Compiled by Edith Chiu; translated by Piera Chen



Cheang Pou-soi

想到他，就想到驚悚片。
Signature style in horror film

鄭保瑞

純粹驚悚

主持：朗天（影評人）

朗：你在中大電影製作的電影及《恐怖熱線之大頭怪嬰》（2001），均混合不同的類型。

鄭：在中大拍電影的時候，甚麼類型都拍過，我發覺驚悚片比較可以發揮。其實香港電影很少有純粹的驚悚片，《異度空間》（2001）及《見鬼》（2002）是罕見的例子；一般鬼片都會如《陰陽路》（1997）等混合喜劇的元素。於是我也嘗試拍一部純粹的驚悚片，就拍了《大頭怪嬰》。

朗：氣氛的營造需要技術，你怎樣掌握技術？

鄭：《大頭怪嬰》的驚悚來自想像，觀眾期待見鬼的過程，較之他們真的見到鬼更驚恐。至於《熱血青年》（2002）卻側重安排鬼魅出現的時間；技巧方面，用環境及現場氣氛去捕捉驚嚇的感覺，如醫院裏的醫生對周麗淇不理不睬的反應，就仿似她進入了無人之境。同時亦集中火力去搞音效，營造緊張的感覺。

朗：《熱血青年》的構想有沒有參考《鬼眼》（*The Sixth Sense*, 1999）？

鄭：我也怕「撞橋」。我固然會看驚悚片，但亦喜歡參考戰爭片及愛情片，從而聯想恐怖和驚悚。我喜歡「怪雞」，用新方法拍驚悚片。

朗：荷里活電影往往以模稜兩可、幻覺及心理分析去解釋鬼怪，但不一定出現鬼怪。但香港電影如《目露凶光》（1999）縱使也有這種心理驚悚的元素，最終也必定有鬼出現，也許這是華南鬼片的傳統。

鄭：導演一定要相信有鬼，才知道如何拍鬼片。亞洲片是真的有鬼出現，這些魔鬼是由人產生，他們執着，也有感情；而外國人拍 Jason，卻只是個怪物、癲佬，沒有感情可言。就如同荷里活重拍日本片《鬼水凶靈》（2002），總不是味兒。

朗：華南驚悚片如《夜半歌聲》（1937）和《陰陽路》都有道德教化的傳統。可是你拍的驚悚片卻從不教化；而邪能勝正往往是西方驚悚片的思維。

鄭：我不想談教化，其實毋須將事情看得太美好，好心不一定有好報，世界的規律未必一定這樣走。所以《熱血青年》可以是邪勝正，執念可以大到粉碎正義。

朗：有人預言香港以後每年只能拍十部片。你有何看法？

鄭：即使如此，我是有心去做的，希望仍有機會吸引香港觀眾入場，但也希望各位可以尊重香港電影。

Imagination and Belief Make Fear

Host: Long Tin (Film critic)

Long: The movies you made at the B & S Films Production Ltd and *Horror Hotline: Big Head Monster* (2001) bring together different genres.

Cheang: I tried shooting all the different genres while at B & S and realised that horror films have more potential. There are very few pure horror films in Hong Kong, *Inner Senses* (2001) and *The Eye* (2002) being the rare exceptions. Most ghost films such as *Troublesome Night* (1997) have comic elements. I decided to make a pure horror film, hence *Big Head Monster*.

Long: How did you master the technological know-how needed for creating the right atmosphere?

Cheang: The horror of *Big Head Monster* comes from the imagination. Anticipating the ghost is more horrifying than actually seeing it. The focus in *New Blood* (2002), on the other hand, falls on the lead-up to the phantom's appearance. In terms of device, I used the surroundings and atmosphere to create horror. For instance, by having the doctors ignore Niki Chow in the hospital, the impression is given that she's trapped in a no man's land. At the same time, sound effects are used to build tension.

Long: Did *New Blood* use ideas from *The Sixth Sense* (1999) as reference?

Cheang: I'm eager to avoid coinciding with the plot mechanisms of other films. I watch thrillers of course but I also like war films and romance, deriving from them ideas for horror and fear. I have a penchant for the weird and whacky, and try to find new ways of making thrillers.

Long: Ambiguity, hallucination, and psychoanalysis are Hollywood's ways of explaining the supernatural but ghosts may not actually appear. In local films such as *The Victim* (1999), elements of a psychological thriller may exist but ghosts still have to make an appearance at the end. Maybe this is a tradition of South China ghost movies.

Cheang: A director must believe in ghosts to know how to make a ghost film. In Asian films, ghosts do appear. They come from people, they are stubborn and they have feelings. In Western cinema, by contrast, a character like Jason is a freak, a nutcase with no feelings. That's why Hollywood's remake of Japanese horror flick *Dark Water* (2002) has lost the flair of the original.

Long: South China horror films such as *Singing at Midnight* (1937) and *Troublesome Night* all carry a moral. But yours never do. In Western horror, evil prevails.

Cheang: I don't want to moralise. There's no need to romanticise as the good do not always end up well. The world does not necessarily work like that. In *New Blood*, evil wins. Personal obstinacy if strong enough can crush justice.

Long: It has been predicted that soon Hong Kong can only make 10 movies a year. What do you think?

Cheang: Even if it's true, I'll continue to make films. I hope that Hong Kong audiences will come to see them. I also hope that they will respect Hong Kong cinema.

華國智



Kenneth Bi

相信好的故事來自真實的生活。
Great stories come from real life.



《海南雞飯》的甜酸苦辣

主持：鄭子宏（資料館節目助理）

鄭：為甚麼《海南雞飯》這個故事選在新加坡發生？

畢：這與陳果有關。他在新加坡跟楊凡拍《妖街皇后》(1995)時，發覺那兒有很多男同性戀者，於是告訴我。新加坡這個地方中、英語並用，東方西方文化並存，對成長於加拿大的我來說很有親切感；而且有香港電影沒有的色彩，我很想拍出來。

鄭：你從加拿大回港後做電影幕後，曾做過很多不同的崗位呢！

畢：我在加拿大原本攻讀戲劇，但戲劇的發展空間很不明朗，所以我便決定回港向電影幕後發展，但我始終仍很喜歡舞台劇。我花了很多時間亦很樂意去學電影技術上每一方面的東西，幫助拍戲。我曾替泰迪羅賓做電腦剪接，與林華全拍music video，替陳果的電影當英文字幕翻譯、音樂與副導演等工作。

鄭：《海南雞飯》獲得了1999年台灣新聞局最佳劇本獎，是怎樣去參賽的？為甚麼得獎後四年多才開拍呢？

畢：多謝林華全一直的鼓勵和催促我才趕得及參賽。劇本得獎後，資金籌得很辛苦。這是一齣輕鬆倫理片，不是會受市場歡迎的種類，很多電影公司都不敢投資。那時，故事的靈魂人物珍，我早就屬意張艾嘉演出。她初時拒絕；我和太太Rosa（亦即此片監製）就帶着修改過的劇本再請求她演出，她給予了一些意見，終於答應下來。這時，張艾嘉剛好替成龍英皇當顧問，陳自強知道了這部片的事，終於成龍英皇就成了最大的投資機構。

鄭：片中的張艾嘉的Singlish（新加坡式英語）說得很好，她的戲是由心中出的。

畢：我特地安排她去新加坡學說Singlish，又在那兒排戲。香港商業電影拍攝以快見稱，這樣會令演員難以集中情緒。戲中三個兒子都是由土生土長的新加坡非職業演員飾演，我要求一眾主要演員在正式開拍前一起圍讀、排戲，從中建立互信，經過多日的遊戲與相處後，大家的演出十分自然。

鄭：片中法國女孩的角色疑幻疑真，好像不很真實。

畢：她是個天使，看不到神仙棒，是態度上幫上忙。Melanie Laurent是職業演員，她與張艾嘉的戲很實，很有張力。排戲時我發覺，與由非職業演員飾演的三個兒子相形之下，這部片的「顏色」變得很女性，顯出女性的堅強。

觀眾：為甚麼用海南雞飯？

畢：小時母親（凌波）常帶我去馬來餐廳吃海南雞飯。海南雞飯好吃，簡單而又包括很多東西，拍出來賣相不難看，是很傳統的東西。海南鴨飯則是後來想出來的，代表新的東西。

摘自2005年6月19日對談，整理：黃紅梅、郭靜寧

The Rich Flavours of *Rice Rhapsody*

Host: Bede Cheng (Programme Assistant, HKFA)

Cheng: Why did you choose Singapore as the setting for *Rice Rhapsody*?

Bi: Actually it kind of started with Fruit Chan, who went there with Yonfan to shoot *Bugis Street* (1995). From Chan, I learned that there are many gay men in Singapore. The city is a multilingual, multicultural hub, as a Chinese brought up in Canada, I could relate to that.

Cheng: Since your return from Canada, you had tried out many different roles in film production.

Bi: In Canada, I majored in drama, but the future in this field didn't look so bright, so I came back to Hong Kong to have a go in the film industry. I devoted a lot of time to master every technical aspect that would assist my filmmaking. I have helped Teddy Robin with computer editing, made music videos with Lam Wah-chuen, and helped Fruit Chan as Assistant Director as well as done English subtitles and sound for his films.

Cheng: *Rice Rhapsody* won the 1999 Best Script Award from the Government Information Office of Taiwan. How did that come about, and why did it take four whole years before you shot the film?

Bi: Thanks to Lam Wah-chuen's encouragement, I just made the submission deadline. However, many companies had reservations about investing because they thought a light-hearted family drama is not popular with the commercial market. Right from the word go, I wanted Sylvia Chang to play Jen, who is the life and soul of the film. The first time she read the script, she turned me down. We approached her again with a revised script. She suggested some amendments and finally agreed to play Jen. At that time, Sylvia happened to be consultant for JCE Movies Ltd, and when Willie Chan found out about my film, JCE Movies Ltd became the chief investor.

Cheng: Sylvia Chang's Singlish is brilliant. Her performance comes straight from the heart.

Bi: I purposely arranged for her to go to Singapore to pick up Singlish and do rehearsals there. The roles of the three brothers are all played by non-professional locals. Prior to shooting, I requested the entire cast to spend time studying the script and rehearsing together. In this way, they can build up trust.

Cheng: The French woman is a kind of fantasy figure, and not flesh-and-blood.

Bi: She is a fairy whose wand is invisible, an angelic figure pulling strings backstage. Melanie Laurent is a professional actor. Her scenes with Sylvia are solidly performed. I noticed during rehearsals that the film has taken on a feminine 'colour', highlighting the strength of women.

Audience: What have you learned from making your first feature?

Bi: I learned that sometimes, you cannot spot the problems until the editing stage. Next time, I'm definitely going to take notes during each shoot like Coppola does, to remind me of the essential points in each scene.

Extracted from a dialogue on 19th June 2005.

Compiled by Jess Wong and Kwok Ching-ling; translated by Maggie Lee



馮德倫

Stephen Fung

想故事總會想到好笑的角度，也希望戲中有動作。
Having my favourite comedic and action elements...

導與演之味

主持：葉念琛（影評人、編劇）

葉：初認識你時是演員，你和謝霆鋒合作導演《戀愛起義》（2001）的〈愛得鎗狂〉，由我編劇，那時我覺得你很有做導演的心。你做導演的心是由甚麼時候開始的？

馮：做演員時已開始有的了。回想起來，小時候我已喜歡將錄下的電視劇在家隨意剪輯。做演員時跟曾合作的導演學習，拍攝《特警新人類》（1999）時，陳木勝給我的啟發很大，讓我學到運用鏡頭、燈光，如何去拍大製作的技巧。

葉：很多導演拍自己首部作品時，會拍最想拍的題材。《大佬愛美麗》（2004）有黑社會、有動作，是否你最想拍的類型？

馮：故事構思了很久，我想黑社會頭子的兒子是「攀」的，由他做繼承人承繼衣鉢，這個處境會頗好笑。我把我最喜愛的笑片元素放到影片裏，同時加入想說的東西，當中又有我想表達的親情。對投資者來說，喜劇的回報率比較有保證，這是我第一齣執導的長片，失敗的話將來便無望。《大佬愛美麗》賣座，最大的幫助是讓我有更多資源去拍下一部片，《精武家庭》（2005）的製作費大些，才可以邀請「八爺」（即袁和平）擔任武術指導。

葉：動作在你的影片中又是否重要的元素？

馮：我成長於八十年代，正是英雄動作片的年代，我對吳宇森、林嶺東等導演十分欣賞。《英雄本色》（1986）我看了又看，更偷偷穿上父親的乾濕大衣、戴「黑超」、拿玩具槍扮演戲中人物！香港電影的成功某程度上依賴動作片，動作片是世界性的，所以我也希望我的戲中有動作。

葉：做導演時你喜歡兼任演員嗎？

馮：我原不想在《大佬愛美麗》中演出，我希望能專注導演工作，但那只是個戲份不多的配角，而且是我從未演過的反派角色，再加上市場因素，所以最終參演。至於演戲份較重的《精武家庭》，我希望能趁自己仍年輕、身手還可以的時候拍動作片，所以決定參演。

葉：由演員轉做導演有甚麼得着？

馮：最大利益者就是跟着找我當演員的導演，因為我對導演有了體諒，並能洞悉製片們的藉口。起初投資者對演員出身的導演也會抱懷疑態度，但最大的好處是較容易找演員，這亦是能吸引投資者的地方。

葉：對有關你的作品的影評有甚麼感覺？如何交流？

馮：我不一定全部接受，影評有專業的地方，我會注意，但仍會堅持自己，否則很難做導演，有太多因素可動搖一個導演，弄到拍出來不是你想要的。創作是主觀的，但我對製作很堅持。我亦是演員的好處，是不用一年導幾部戲，因為我有其他收入，不用為了環境而拍，可以待一切就緒，有資金支持才開拍。

摘自 2005 年 7 月 9 日對談，整理：黃紅梅、郭靜寧

A Taste of Being a Director and an Actor

Host: Ye Nianchen (Film critic and scriptwriter)

Ye: You were an actor when we first met, I was the scriptwriter of *My beloved*, the segment you co-directed with Nicolas Tse in *Heroes in Love* (2001). When did you start to have the desire to be a director?

Fung: Since I was an actor. Actually, when I was young, I liked to edit whatever television drama I have recorded. I learned from the directors whom I've worked with as an actor. When I filmed *Gen-X Cops* (1999), Benny Chan has inspired me tremendously. I learned the use of camera and lighting, as well as the techniques in filming a big budget production.

Ye: In their first films, many directors would choose topics that interest them the most. *Enter the Phoenix* (2004) was an action film about the triad, is that a genre you wish to?

Fung: I had thought of the storyline for quite some time. Imagine the son of a ganglord to be gay and he has to take over his father's triad, that would be an interesting scenario! I included my favourite comedic elements in it, along with something else that I wanted to say, as well as the love of a family, which I wanted to express. From the investors' point of view, making a comedy has more guarantees in making profits. As it was my first directed feature film, I wouldn't have another chance if it had failed. With the success of *Enter the Phoenix*, I was able to direct my next film on a bigger budget. With a bigger budget for *House of Fury* (2005), I was therefore able to invite Yuen Wo-ping to be my martial arts director.

Ye: Is action an important element in your films?

Fung: I grew up in the 1980s, which is the era of hero and action films. I admire directors such as John Woo and Ringo Lam. To a certain extent, the success of Hong Kong cinema depends on action films. Action films are universal, therefore I wish to include action in my films.

Ye: Do you like to direct and act at the same time?

Fung: I didn't want to act in *Enter the Phoenix*; I wanted to concentrate on the directorial side of work. However, it was a small role, plus some marketing concerns, so I decided to play the role in the end. As for *House of Fury*, I wanted to act in an action film when I am still young enough to do it.

Ye: What have you learned since you moved from being an actor to a director?

Fung: The best part is that I now understand more about the directors who invite me to act in their films and the excuses of the producers. The investors were skeptical about an actor-turned-director, however, it's easier for me to find actors, which is the draw for the investors.

Ye: How do you feel about reviews of your films?

Fung: I don't take in everything they say. Film critics are professionals. I'd pay attention to what they say, but I'd insist on my views, otherwise it'd be difficult to be a director. There are many factors that may influence a director, resulting in a film that isn't what you want. One good thing about being an actor-director is that I don't have to direct several films a year. I have other sources of income, I don't need to direct for money's sake. I can wait until everything is ready, including the budget.

Extracted from a dialogue on 9th July 2005.

Compiled by Jess Wong and Kwok Ching-ling; translated by Judy Ng

資料館與 香港電影文化

HKFA and Hong Kong's Film Culture

I. 從「餐餐開飯」到「核心推進」 —— 資料館節目策劃座談

幕開幕落，影片映了一齣又接下齣；展覽開幕閉幕，霎眼間下一個專題又登場。如果不是羅卡先生悠然榮休，我們趁着他交棒給何思穎先生（本館新任節目策劃）之際濟濟一談，又不知何年何月始能把一些雪泥鴻爪拼畫成一幅風景。

香港電影資料館在今天的本土電影文化地圖中，立於一個怎麼樣的位置？我們怎樣可以和其他電影文化機構相輔相承？總括開館數年的經驗，節目策劃們有甚麼體會？對將來有甚麼計劃和構思？

這天我們和館長唐詠詩、羅卡、何思穎、策劃展覽的傅慧儀，以及節目組的鄭子宏、王少芳等人叙首，破天荒不是開節目會議，而是赤足徜徉電影文化沙粒綿延的沙灘上，一任海水海風吹拂毛孔，暢所欲言。卡叔對資料館的優勢和局限的見解，一語破的，不禁想到如果不是懷着如許深摯的關愛——怎會有以下的觀察和冀望。

移居美國多年的何思穎自1993年初任香港國際電影節的英文編輯，即與他的出生地再續不解緣。多年來高空飛行於香港和休斯頓之間，他寫作、教學、策劃節目種種，既贏得友情、親情，又越發興致勃勃。記得有次在一個講座中聽到何思穎以五、六十年代的香港電影為例作出分析；這樣一位飽飲洋水的影評人，居然對香港早期電影有這樣濃厚的興趣和欣賞，當時感到實在難得。

孰優孰憂

何思穎覺得近年來香港電影文化蓬勃了，而且趨向多元化。政府對電影的支持、民間喜愛電影的人和文人都顯得更有組織，籌備更多相關的活動，這些現象反映了整個社會提高了對文化藝術的重視。這是香港社會漸趨成熟的現象——由以前艱苦努力的歲月，到豐盛至過度着重物質，發展到今時今日對文化注重，這是一個健康和必然的發展階段。加上時勢的變動——西九龍發展和推行通識教育等，都引發更多對文化發展的討論。

羅卡認為香港藝術中心和百老匯電影中心均以喜歡電影藝術的年青人為對象，然而前者電影節目萎縮，後者則搞得有聲有色，原因之一是資源的問題。至於今年的香港國際電影節大為躍進，正因宣傳充足，能引起大眾關注，而且在大眾趣味和分眾趣味上取得平衡。

唐詠詩有見百老匯電影中心的優勢是其聯營的餐廳及書店，讓觀眾有聚腳點，百老匯是商營機構，可以比較自由地舉辦活動。未能提供聚腳點是本館的局限，而資料館一直都希望跟不同機構或大學合作，從而擴大觀眾層面及集合資源，舉辦更具規模的活動。

說到資料館的定位，羅卡認為節目策劃的使命是讓大眾通過電影去認識香港本土的歷史、文化和地理。資料館不在於教導大眾欣賞或評論電影，而在於當中所產生的文化作用；希望青年人通過電影得以對香港有所反思，令知識得以傳承和發展。

至於資料館的優越性，其一是有大量五十至七十年代的舊片供大眾欣賞，香港的其他機構並沒有這種優勢；其二是有完善的場地設施如展覽、電影院和行政管理；其三是有一定的資源；其四是開發了新的觀眾層面，例如四十歲或以上的觀眾層。

核心推進

藉着優勢如何發揮，又可以如何補充不足？羅卡指出現時資料館舉辦的活動可分為兩類，一是「開飯式」的定期活動，這是有必要維持的；然而要令一個機構得以傳承和發展，那必要有第二類——「核心推進型」，即是要累積一批對電影有興趣的人，通過活動而經常交流、研討，增進認識，然後再推己及人，把影響力擴散開去，達致文化傳承的作用，這種模式也是一個機構成功的因素。六十年代的《中國學生周報》、大學生活電影會、七八十年代的香港電影文化中心就是成功的例子。^{〔按〕}資料館可以組織一些興趣小組，定期聚會，交流意見，互相砥礪，亦可交換及欣賞大家的藏品。他們可以是任何背景的人，有潛質的日後或有機會擔任展覽導賞員，甚至參與活動籌備工作。在未來的日子，資源中心可以肩負組織興趣小組、發表觀影心得、展覽個人珍藏，甚至採訪藝人之家等工作，這樣，在圖書館以外再發揮更大的文化作用。

傅慧儀亦嚮往「核心推進型」的模式，可是籌辦這類小組是有困難的。資料館曾經與大學生合作，但關係難以長久。不是因為他們沒有興趣，而是因為地點太遠，再者亦無空間聚集，因此難以凝聚一班人。她並計劃與業界拉近距離，希望藉着與他們的合作計劃，走近他們，亦希望他們來關心我們做的事。

何思穎相信，在文化發展上，資料館要有長遠的目光，縱然沒有即時的效果，並不



（左起）羅卡、何思穎、唐詠詩、王少芳、陳秀英及傅慧儀
(From left) Law Kar, Sam Ho, Angela Tong, Cass Wong, Daphne Chan and Winnie Fu

節目組職員攝於卡叔樂休派對：(前排左起) 葉慧芝、江穎盈、傅慧儀；(中排左起) 陳穎恆、王少芳、羅卡、鄭子宏、陳生昌；(後排左起) 陳秀英、吳月華
Programming staff at the farewell party for Uncle Kar: (Front row from left) Yip Wai-chi, Amy Kong, Winnie Fu; (Middle row from left) Chan Wing-hang, Cass Wong, Law Kar, Bede Cheng, Chan shag-cheong; (Back row from left) Daphne Chan and Stephanie Ng



要緊，因為政府發展文化就是要「蝕」得起，所以他也非常贊同「核心推進型」的模式。此外，唐詠詩認為如果報章或刊物能夠提供一個專欄給學生或喜愛電影的人發表文章，相信有助電影文化的發展。何思穎則補充資料館在未來的路向，亦應該在互聯網下功夫，例如設聊天室，開放一個平台，讓世界各地志同道合的人在網上自由交流電影心得，製造氣氛。（整理：黃詠琪、趙嘉薇）

（註）話說「開飯式」的定期活動，在香港電影文化萌芽時期的六十年代，恐怕是夢寐以求的；而大學生生活電影會、香港電影文化中心當年的「核心推進法」，現在回看也是一個夢想吧。《中國學生周報》的姊妹雜誌《大學生活》在1968年組織大學生生活電影會，有放映組、拍攝組、研究組及出版組，《周報》的一些編者、作者都有參加。香港電影文化中心則於1978年由蔡繼光發起成立，既有製作課程，也是電影會。同時邀得許鞍華、嚴浩、王晶及徐克等充任講師，學生林紀陶、陳果等後來也活躍電影界，中心成為影痴的聚腳點，培育人才。

II. 香港電影國際展影

談到香港電影文化，不可不提香港電影在本地以外的流播。遠方一個電郵、一個查詢，好多時就是開啟一個故事的匙鑰。無論從個人感情、電影教育或國際影展的角度出發，我們同時珍惜這些能夠在異地開出的奇花異卉，讓我們看得更廣更深更遠。

本館搜集組經理何美寶表示，自2001年香港電影資料館開館至去年，海外文化機構向我館借用影片的次數，由每年八次遞增至十二次，得見資料館與外地合作愈來愈頻繁。當中主要是大學、電影資料館及電影節，借用電影作專題放映及教學用途，常客包括意大利烏甸尼遠東電影節、美國UCLA電影及電視資料館，以及早前法國舉行的「中國文化年」等。這方面與我們提供影片予香港文化博物館放映的做法異曲同工，可讓更多觀眾欣賞到本館的藏片。為了進一步推廣香港電影文化，資料館渴望在不久將來可將藏片、出版刊物，以及曾舉辦的放映、展覽等資料，作整全的配套，方便在互聯網上供人瀏覽，務求促進與外地機構合作的機會。

資料館珍藏5,800多部影片的拷貝中，約二千部是在外國搜尋回港的，例如有在荷蘭電影博物館尋獲《西廂記》(1927)，在英國國家電影及電視資料館搜集到《國魂》(1948)。可見香港電影早受外國資料館重視。我們希望在未來日子裏，繼續與各國同業保持緊密的聯繫，將更多海外珍藏帶回香港。

由於文化差異，各地文化機構的制度、人力資源、管理的質素，以及對影片保存的態度都迥然不同，有時溝通上頗為費勁。香港社會事事講求制度與效率，作風跟英、美較為相似，與歐洲其他國家或東南亞地區差異較大，合作起來自然需要更多的溝通。然而，只要互相尊重，我們向彼此學習借鏡的地方正多，相信通過不斷的努力，對整體提高保存電影文化遺產的意識會有幫助。

III. 我心裏的香港電影——海外來信二則

雖然他們居住在海外，但都熱愛香港舊電影。這些舊電影教他們緬懷五、六十年代的老香港。細看他們的電郵，不僅湧現其對香港電影的熱情，還得悉香港電影文化在海外的一鱗半爪。他們和大家分享點滴，並期望香港電影資料館成為推廣香港電影文化的理想平台。

Bernard Yung

我在1964年出生。從香港的舊電影可以得知我出生時代的生活模樣，真是太棒了。我自少便看五、六十年代的電影，片中反映了當時香港的生活——那時工業起飛，生活水平亦迅速改善。出色的舊電影及演員，在在為香港當時的文化作出色的印記。

我的妻子與朋友都是英國人，和他們分享自己對香港電影的熱情不是易事。可是，當我瀏覽電影網頁 [yesasia.com](http://global.yesasia.com) (<http://global.yesasia.com>)，看到網民評論不同的港片，其中還包括粵語舊片，我才曉得海外有不少像我那樣熱愛港片的人。昔日的電影明星與導演付出的心血與貢獻，他們都極欣賞。

Delia Yu

我是在美國出生的華人，在五、六十年代居住在洛杉磯，香港粵語片對我的影響深遠，是我生命中極重要的一環；也是我接觸華語、華人文化及歷史的渠道之一。而且亦是我和父母之間的橋樑，我們可以就香港粵語片談天說地。（翻譯：衛靈）■

香港電影資料館歡迎各界朋友提供意見及建議，

請電郵至 hkfa@lcsd.gov.hk

We would like to have your comments on the
Hong Kong Film Archive, please email to hkfa@lcsd.gov.hk

HKFA and Hong Kong's Film Culture

Between curtains up and curtains down, between the opening and closing of exhibitions, another topic of discussion makes its entrance. Had it not been the opportunity of the handover of our Programming reins by the retiring Law Kar to Sam Ho, our new Programmer, we might not have reviewed our past so soon.

I. From Daily Meals to Core Expansion — Discussion on Archive Programming

What role does the Archive play in Hong Kong's film culture? How can we complement other film organisations? What have we learnt in terms of programming since our establishment? What plans do we have for the future?

We sat down with Angela Tong, Head of the Archive, Law Kar, Sam Ho, Winnie Fu, Exhibition Programmer, and Bede Cheng and Cass Wong of the Programming section. For a change, we convened not to go over programme logistics but to saunter over the landscape of film culture. Law Kar's comments on the Archive's strengths and limitations hit the nail on the head. These are views that only someone who cares could harbour.

Sam Ho, who had lived in the US for years, has reestablished a bond with his birth place since serving as English Editor for the Hong Kong International Film Festival in 1993. Since then, he has been shuttling between Hong Kong and Houston, making many friends along the way. We remember witnessing Sam discussing 1950s and 60s Hong Kong movies in a seminar, impressed by the remarkable appreciation of this Westernised film critic for the SAR's early cinema...

Strengths and Limitations

Ho observed that Hong Kong film culture is thriving and gaining diversity in recent years. Government support has become more organised, and so have the efforts of film lovers and cultural workers. More film-related activities are held, indicating that art and culture is increasingly being recognised. This is also a sign of gradual maturation of our society. From the struggling years of the post-war era to a prosperous era marked by materialistic indulgence to the present awakening towards culture—these are necessary stages of development. Recent developments such as debates on the West Kowloon Cultural District and the implementation of general education prompt even more public dialogue on art and culture.

Law Kar related the Archive to the diverging fortunes of the Hong Kong Art Centre's film programme and the Broadway Cinémathèque. While both are targeted at young viewers better resources partly explain why the Cinémathèque enjoys far more success than the Arts Centre. He also attributed the rise in ticket sales for this year's Hong Kong International Film Festival to good promotion and balance between mass and specialised tastes.

Angela Tong believes that having a café and a bookstore, Broadway Cinémathèque has become a gathering place for film-goers. A commercial entity, the Cinémathèque also enjoys greater flexibility in staging events. One of the Archive's major limitations is the absence of similar amenities at our building. The Archive has always sought to team up with different partners or universities, in order to broaden its audience base.

On the Archive's positioning, Law Kar believes that its mission is to familiarise the public with Hong Kong's history, culture and geography through cinema. Its goal is not instructing the public on how to appreciate or critique movies but in fulfilling the cultural functions of its various undertakings. He hoped that the Archive can encourage the young to reflect on Hong Kong and to enable the promulgation of knowledge.

Law believed that the Archive enjoys certain advantages. One is its possession of a huge volume of old films from the 1950s to 1970s that can

be offered for public viewing. This makes it unique in Hong Kong. Other strengths include effective administration; well-equipped facilities such as the exhibition hall and the theatre; and the availability of fundamental resources at its disposal. The Archive has also successfully established a core audience base, made up of viewers aged above 40.

Core Expansion

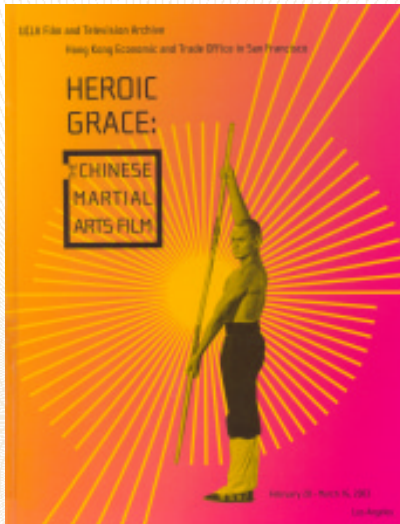
How should the Archive use its strengths to make up for its limitations? Law pointed out that the Archive's activities can be categorised into two types. The first are the 'daily meals', a steady diet of events that are held regularly. Yet for an organisation to pass on its culture and flourish, it ought to have what he called 'core expansion' activities. This involves bringing together a group of interested viewers who, through regular discussions, becoming more and more knowledgeable and devoted. They will, in turn, influence those around them or teach courses. This way, knowledge and culture can flourish. This also makes for success, reminiscent of *The Chinese Student Biweekly*, College Cine Club of the 1960s, and the Film Culture Centre of Hong Kong of the 1980s.^[Note] The Archive can establish interest groups whose members meet to exchange ideas or, in the case of collectors, share artefacts from their prized collections with each other. They can come from any background. Those with potential can be given the chance to act as docents or help to coordinate events. In the future, the Resource Centre can take up the organisation of interest groups, exhibitions of private collections, or visits to artists' homes. It will become more than a library and its functions will have more cultural implications.

Winnie Fu was supportive of the 'core expansion' concept but noted the challenges involved in running interest groups. Previous collaborations with universities had shown that such relationships are not easy to sustain. The problem was not lack of interest but the perceived remote location of the Archive building. This made it difficult to get people to cohere as a unit. She has plans to strengthen links with the film industry in the hope of involving them in Archive events through collaborative projects.

Ho believed the Archive should focus on the long term in cultural development. We should not be overly concerned with immediate results because the nurturing of culture takes time and the government should be prepared to sustain it with all necessary resources. He was also in favour of the 'core expansion' concept. Tong suggested that newspapers or other publications could help promote film culture by devoting columns to the writings of students or film lovers. Ho added that the Archive should exploit possibilities offered by the internet such as setting up interactive websites and promote the establishment of chatrooms that would serve as platforms for global exchange.

Compiled by Kiki Wong and Edith Chiu; translated by Piera Chen

[Note] Holding regular events was a remote dream in the 1960s when Hong Kong film as a cultural activity was just an idea. In hindsight, the 'core expansion' tactics of the CCC and FCC must too have been dreams. In 1968, *The Chinese Student Biweekly's* sister magazine *College Life* organised a College Cine Club that had screening, filming, research and publication teams. Some of the editors and writers of the *Biweekly* joined the club. Later, Clifford Choi took the lead in establishing the Film Culture Centre of Hong Kong in 1978. It offered production courses and also functioned as a film club. Lecturers included Ann Hui, Yim Ho, Wong Jing and Tsui Hark. Course students such as Lam Kee-to and Fruit Chan became important workers in the film industry and the centre became a favourite haunt of cinephiles.



意大利烏甸尼遠東電影節及美國UCLA電影及電視資料館借用本館珍藏的拷貝，籌辦以香港電影為題的節目，並出版場刊。

Catalogues released by the Udine Far East Film Festival and the UCLA Film and Television Archive, highlighting their respective programmes on Hong Kong movies.

II. Hong Kong Film Culture and its Overseas Connections

Regarding Hong Kong film culture, one cannot underestimate the importance of its overseas circulation. Even a single e-mail or a tentative inquiry from abroad often becomes the key to unlocking a treasure trove of stories, and opens doors to new screening opportunities. Our horizons are invaluablely broadened, both from a personal emotional standpoint, as well as from an international, educational perspective.

According to Mable Ho, Acquisition Manager of the HKFA, since its inception in 2001, the HKFA has seen the increase of films on loan to overseas cultural organisations from eight to twelve times a year—a sign that the HKFA is fostering closer and more regular international ties. Currently, organisations that have approached the HKFA most frequently are the Udine Far East Film Festival, UCLA Film and Television Archive and not so long ago, the organisers of the 'China in France' in France. In this respect, we complement our local efforts to bring the HKFA's collection to a wider audience by providing the Hong Kong Heritage Museum with films to screen. Our next step in promoting Hong Kong film culture is to create a comprehensive and coherent online database of archival works, publications and information on past screening events and exhibitions. If this materialises in the near future it will no doubt help us in audience outreach as well as open up more opportunities for collaboration with overseas organisations.

Out of the 5,800 copies in the HKFA's collection, around 2,000 were hunted down from overseas and brought back to Hong Kong. Fine examples include *Way Down West* (1927) from the Stichting Nederlands Filmmuseum and *The Soul of China* (1948) from the British Film Institute. This goes to show how Hong Kong cinema has been held in high regard by overseas film archives way back in time. We hope to strengthen our future ties with these partners and bring back more archival treasures to Hong Kong.

Due to differences in culture, systems, human resources and management standards, cultural organisations around the world do not maintain a uniform attitude or policy towards film preservation. It therefore requires much effort to facilitate efficient communication. The Hong Kong way of working is more in tune with the Anglo-American emphasis on systems and high efficiency, whereas collaboration with other European or Southeast Asian countries requires greater understanding and more dialogue to overcome differences. However, through mutual respect, we can learn from each other and work hand-in-hand to raise the level of consciousness in preservation of film heritage. (Translated by Maggie Lee)

III. Two Letters from Afar—Loving Hong Kong Movies Heart and Soul

They may live overseas but they love old Hong Kong movies no less than we do. Their passion for Hong Kong flicks—which makes them reminisce about Hong Kong of the 1950s and 60s—is evident in their e-mails which also allow us a glimpse of Hong Kong film culture overseas. They have shared their views with us and expressed the hope that the Archive will become an ideal platform for promoting Hong Kong film culture.

Bernard Yung

I was born in 1964. It is fascinating to see what life was like at or near the time I was born. I have been watching old Hong Kong movies for as long as I can remember. The films of the 1950s and 60s give a glimpse of life in Hong Kong at a time when industries seemed to be really taking off and the standard of living seemed to be improving rapidly. These films are excellent records of Hong Kong culture of that era. The wonderful quality of some of the films and the superb acting of some of the actors are crucial factors too.

My wife and friends are British, so it has not been easy to share my enthusiasm of Hong Kong movies with them! However, when I browse through the [yesasia.com](http://global.yesasia.com) (http://global.yesasia.com) movie page, the users' comments on various Hong Kong movies, including old Cantonese movies, made me realise that there are many Hong Kong movie lovers living overseas like myself, who highly appreciate the work and contribution of film stars and filmmakers of years past.

Delia Yu

Hong Kong Cantonese movies played a very important part in my life as an American born Chinese living in Los Angeles during the 1950s and 60s. It impacted my life in a very positive way. It was one of the few links I had with Chinese language, culture, and history. It also serves as a link with my parents since it was something common we could share together. ■

文化交流與國際合作

側寫第61屆國際電影資料館聯盟周年大會 Exchange and Collaborate Profile of the 61st FIAF Congress

何美寶 Mable Ho

拜王家衛所賜，跟國際電影資料館成員交流也多了話題；保存電影的人，沒有不愛電影，是以各地的代表人物或作品，總叫人特別關心。我何嘗不是傻呼呼地抓住台北電影資料館的同事，問候侯孝賢近況，或者唐突地問瑞典資料館館長到底怎樣才能得一個褒曼？大家都笑東京國立近代美術館國家電影中心推廣珍藏影片一定事半功倍，因那位推廣大員取了個有份量的名字，名叫Akira！（多叫人聯想到日本名導演黑澤明）

還有甚麼比電影更勝任我們的文化交流大使？它本來就是最能表現當代生活的藝術，每個地方的風土人情，通過電光幻影活現眼前，當中的文化差異亦自分明。今年研討會以民族電影為題，探討電影如何展現文化。我有機會看了大批來自世界各地不同時代的珍貴紀錄片，從東道主斯洛文尼亞電影先鋒卡路·高斯曼博士在1905年拍攝他的後花園，到1938年的最葡萄牙村落選舉，1948年榮獲威尼斯影展最佳紀錄片的法國短片《海草》，捷克劍舞，非洲風土人情，琳琅滿目，讓我在短短數天內體驗了一遍多元的世界文化，滿足極了。回頭看看自己，香港有民族電影嗎？我想了許久也只想到一些抗戰影像，大抵要到民族存亡關頭，我們對自家的身份、歷史、文化才會深入省思吧！不過若按彼得·庫貝卡的破格演繹，所有地方的電影都可作為當地人民的民族誌來看的話，香港人的發聲已比別的地方為多。中國大陸是個多民族的國家，少數民族電影不勝枚舉，沒能在是次國際大會上看到，是美中不足。台灣自2001年起舉辦台灣國際民族誌電影展，對這個課題又有另一番回應。

每年的國際電影資料館聯盟周年大會，都是我們跟國際同業聯誼與學習的良機。電影科技日新月異，保存電影文化的電影資料館既要迫新，又要為舊電影保種存文，當中涉及龐大繁瑣的知識、技術、文物以至器材等資源保育與人才培訓的工作，要是沒有國際電影資料館聯盟各個專業委員會在背後給大家整體的支援，提供最新資訊和專業意見，個別會員着實難以趕上世界潮流。今年技術委員會更促請各國合作，一起部署未來五年的應變行動，為迎接從模擬到數碼世紀帶來的挑戰而努力。在這憂感相關的地球村，每位會員手上的一份文化遺產，都是世界電影文化不可或缺的一部份，我們務須裝備自己，加強合作，為未來作好準備。■

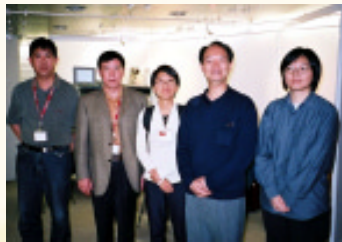
何美寶為香港電影資料館搜集組經理

Thanks to Wong Kar-wai, I never ran out of conversation topics with international film archive people. Archivists are cinephiles, hence the representative films and filmmakers of a certain place invariably attract attention. I am no exception. I found myself eagerly seeking updates on director Hou Hsiao-hsien from the staff of the Taipei Film Archive or enquiring the curator of Cinemateket-Svenska Filminstitutet about how a master like Ingmar Bergman can come about. We also joked that with a public relations officer named Akira, Tokyo's National Film Center of the National Museum of Modern Art, has an additional edge in promoting its valuable collection, as the name makes cinephiles recall the late Kurosawa by association.

What makes a better cultural ambassador than film? As an art that can most effectively capture contemporary life, film is a window into global cultures, illuminating their commonalities and differences. With ethnographic films as its theme, this year's seminar explored ways of representing culture. It gave me the opportunity to feast on rare documentaries from the world over—footage of his own backyard shot in 1905 by Dr Karol Grossmann, a trailblazer in Slovenia, our host country; a film showing the selection of the Most Portuguese Village in 1938; *Goémans*, a French short which won Best Documentary at the Venice Film Festival in 1948; Czechoslovakia's *Sword Dance*; and a work on Africa's landscape and customs. In just a few days, I experienced true cultural pluralism.

Does Hong Kong have ethnographic movies? Only a few anti-war images come to mind. Perhaps it is only when faced with our nation's possible demise that we would start reflecting seriously on our national

identity, history and culture. Then again, according to Peter Kubelka's unconventional interpretation that regards all films of a certain place as its ethnography, Hong Kong people do have a louder voice than many others. China is a multi-ethnic country. There are numerous films about ethnic minorities, though regrettably, none made it to this international congress. However, Taiwan's own interpretations of the topic can be found in the Taiwan International Ethnographic Film Festival which has been held since 2001.



(左起) 中國電影資料館劉東及館長陳景亮、何美寶、台北電影資料館館長李天儀及黃慧敏
(From left) Liu Dong and Director Chen Jingliang of the China Film Archive, Mable Ho, Director Winston Lee and Teresa Huang of the Taipei Film Archive



(左一及三) 東京國立近代美術館國家電影中心岡島尚志及棚本肇；(中) 何美寶
(1st and 3rd left) Okajima Hisashi and Tochigi Akira of National Film Center of The National Museum of Modern Art, Tokyo; (middle) Mable Ho

畫幅頻率

謝建輝 Edward Tse Frame Rate

The annual FIAF Congress is an excellent opportunity for networking and exchange among film archivists. With rapid development in film technology, archivists have to stay abreast of the times while rescuing old material from the tides of history. This involves extensive training of personnel as well as the preservation and maintenance of a large and complex amount of information, technologies, artefacts and equipment. FIAF's specialised commissions to provide up-to-date information and professional advice, individual FIAF members would have a hard time keeping up with global trends. This year, the Technical Committee calls upon all members to formulate a reaction plan to cope with the analogue-to-digital challenge. In an increasingly globalised world, each nation's cultural heritage is an essential part of world film culture. We should step up our exchange and collaboration for a better future.

(Translated by Piera Chen) ■

Mable Ho is the Acquisition Manager of HKFA



(左起) 美國國會圖書館吉列格求、國際電影資料館聯盟榮譽會員大衛法蘭西斯及雷愛密遜

(From left) Gregory Lukow, Chief, Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress; David Francis, FIAF Hon. Member; Ray Edmondson from Archive Associates Pty Ltd

電影的畫幅頻率是每秒放映的菲林格數，也是電影放映的基本技術資料。這個資料表面上微不足道，容易給我們忽略，但每次電影放映活動、放映機及電影攝影機之間歇輸片運動裝置，都有賴這個魔法。人類正常視覺系統的更新速度是48赫茲（頻率單位，即Hz），任何高於這個速度的視像轉變，都可愚弄我們的眼睛，產生影像活動的錯覺。早期電影基於技術限制，都以每秒16格的速度（簡稱秒格數，即fps）拍攝、三葉遮光器放映，於是總速率便可以達到48赫茲（ $16 \text{ fps} \times 3 = 48$ ）。電影電視工程師學會1規定的35毫米菲林標準規格是每呎16格，菲林呎數因此等於片長的秒數。

使用最起碼的畫幅頻率有個很大的缺點，就是觀眾會受放映影像閃爍干擾；觀賞光亮的畫面如日戲的天空，情況就更糟。因此，製作人員便將當時的畫幅頻率由16遞增至24。有了24秒格數，二葉遮光器便足以產生和過去一樣的更新速率（ $24 \text{ fps} \times 2 = 48 \text{ Hz}$ ），同時令影像更明亮，這樣，更可採用亮度較低的放映機燈膽。

1929年有聲片出現，默片時代告終。與此同時，光學還音規格限制畫幅頻率，正好設定為每秒24格。其他畫幅頻率，一律影響聲調與音質。自此，電影的畫幅頻率便劃一。其後人類發明電視，全球電視廣播發射站亦紛紛出現，有需要將電影菲林轉錄為錄像格式，以作電視節目，供家庭欣賞。錄像的畫幅頻率（PAL制式為25Hz，NTSC制式為30Hz）與電影菲林有別，有不少技術可以調整畫幅頻率，例如在轉換格式過程中的3:2 pull-down處理。有時為方便起見，會將菲林以25秒格數轉換為PAL信號，但各種問題便隨之出現，例如縮短片長，演員動作有時快得古怪，音質亦出現變化，最明顯莫如男角聲調變尖。

電影資料館內有專業工作守則，列明資料館人員為了保存原來的觀賞電影經驗，當盡力應用現有的最卓越科技，去確定及沿用原有技術規格去放映電影。因此，電影資料館不像商業影院，它必須裝置可調教畫幅頻率的放映機，以應付放映早期電影可能出現的各種畫幅頻率要求。儘管資料館會先掌握影片的技術細節，但每部影片最合適的畫幅頻率則必須在試映時才能決定。我們可利用文獻刊載的片長時間及量度菲林的長度，運用以下公式計算出可供參考的畫幅頻率：

$$\text{畫幅頻率 (秒格數)} = \frac{\text{菲林長度 (呎數)}}{\text{片長 (分鐘)} \times 3.75}$$

猶幸錯誤設定畫幅頻率的相關問題，大部份均可以解決，而不理想的效果亦可改善；不像錯誤縮印影片，則可以對影片的內容造成永久損失。本館近年新搜集得來的《野玫瑰之戀》(1960) 拷貝，是在膠轉磁過程中使用了錯誤的畫幅頻率，以致聲軌從錄影帶轉印回菲林後出現跟影像不同步的問題，香港電影資料館在2004年的最新修復工作，已將該問題糾正過來。（翻譯：衛靈）■

1. 即 Society of Motion Picture and Television Engineers，簡稱 SMPTE，為國際專業組織，頒佈電影及電視相關工程的標準。
2. 國際電影資料館聯盟 (FIAF) 守則第1.6條 (見 <http://www.fiafnet.org/uk/members/ethics.cfm>) 稱：「資料館以節目、放映或其他形式讓外界觀賞其館藏資料時，應設法提供與原來最接近的觀賞影片經驗，(譬如說) 尤應注意合適的畫幅頻率與正確的畫幅寬高比。」

謝建輝 為香港電影資料館一級助理館長 (修復)

Frame rate, in the context of motion pictures, refers to the number of film frames projected in a second. It is the fundamental technical information underlying each film projection. It is not easy to realise that this seemingly small piece of information is the magic behind the success of each motion picture —the intermittent mechanism of the projector and its equivalence in the movie camera. Since the refresh rate of normal human vision system is about 48 Hz, anything that changes itself faster than this may fool our eyes and give us an illusion of movement. Owing to technological limitations, many early motion picture films were taken with 16 frames per second (fps), and with a 3-blade shutter in projection, resulting in an overall rate of 48 Hz (16 fps x 3 = 48 Hz). The SMPTE¹ standard specification for 35mm format motion picture is 16 frames per foot, hence the footage count in feet would be the running time in seconds.

The main drawback of using the minimum frame rate was the annoying flickering effect which was worse in brightly lit scenes, such as that of the sky in bright daylight. Eventually the frame rate used by production people was increased from 16 to 24. With a frame rate as high as 24 fps, a 2-blade shutter was enough for attaining the same refresh rate (24 fps x 2 = 48 Hz) while keeping the image brighter, allowing a less powerful illumination lamp to be used in the projector.

The introduction of talkies (sound film) in 1929 marked the end of the silent era. The required use of the sound track reader restricted the frame rate to exactly 24 fps. Any frame rate other than this would have significant effects on the pitch and quality of the sound. From then on, the frame rate for motion pictures became virtually fixed and standardised. Later the invention of television and the emergence of broadcast stations worldwide boosted the need to transfer motion picture contents from film to video format in order that they could be viewed on television at home. The frame rate for video (25 Hz for PAL, 30 Hz for NTSC) is different from that for motion picture film and there are a number of techniques to make up for the difference, including 3:2 pull-down in the transfer process. Sometimes, films are merely transferred with 25 fps in PAL signals for convenience. This, however, gives rise to problems such as shortened total running time, speeding up of actors' movements and change in sound quality. The most noticeable is the heightened pitch in male dialogue.

It is the ethical requirement² for film archivists to strive for the best available technology in ascertaining and applying the original technical parameters in all film



新近修復的《野玫瑰之戀》(1960) 聲軌由錄影帶翻印成菲林，並將畫幅頻率由每秒 25 格調整為 24 格，達致聲畫同步的效果。

For the recently restored *The Wild Wild Rose* (1960) the soundtrack was printed from videotape and the frame rate was adjusted from 25 fps to 24 fps for synchronisation with the image.

projections so as to preserve the original cinematic experience for viewers. Therefore, unlike commercial cinema, film archives are equipped with adjustable frame rate projectors to cope with the possible variety of frame rates of early motion picture films. The most appropriate frame rate for each film is determined during test-screening although, very often, the technical details may have been published in literature. A reference frame rate for 35mm film can be calculated from the published running time and the measured footage count of the film using the following formula:

$$\text{Frame Rate (fps)} = \frac{\text{Footage Count (feet)}}{\text{Running Time (minute)} \times 3.75}$$

Fortunately most problems associated with wrong frame rate settings can be tackled and all undesirable effects are reversible, unlike in

reduction printing which could result in permanent loss to the film's information content. A recent restoration project of the Hong Kong Film Archive in 2004 was to correct the sound track synchronisation problem of *The Wild Wild Rose* (1960) which had been transferred with the wrong frame rate.

1. SMPTE is the acronym of the Society of Motion Picture and Television Engineers. It is an international professional body setting standards regarding the engineering aspects of motion picture and television.
2. The FIAF Code of Ethics stipulates in Clause 1.6: (see <http://www.fiafnet.org/uk/members/ethics.cfm>). When providing access to material by programming, projection or other means, archives will seek to achieve the closest possible approximation to the original viewing experience, paying particular attention (for example) to the appropriate speed and the correct aspect ratio.

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



聖雅各福群會於6月15日及7月13日分別邀得資深影人丁羽(左)和周驥(右)蒞臨本館，與一眾長者聊天及觀賞電影《人海孤鴻》(1960)。

St. James' Settlement invited veteran actors Ding Yue (left) and Chow Chung (right) to chat with a group of seniors and watch a screening of *The Orphan* (1960) at the HKFA on 15th June and 13th July.

教育統籌局資優教育組籌辦的「故事寫作與電影劇本創作」講座於7月5日在本館舉行，邀得編劇岸西與中學師生分享電影劇本的創作過程。



The seminar on 'Story and Script Writing' was organised by the Education and Manpower Bureau at the HKFA on 5th July to cultivate interest in creative writing in students. Scriptwriter Ivy Ho was invited to share her experience with teachers and students from secondary schools.

中樂現場伴奏中國抗戰時期的名曲，為7月2及22日放映的《八百壯士》(1938)增添了不少激情與悲情的感染力。

The screening of *The Eight Hundred Heroes* (1938) on 2nd and 22nd July was full of passion and pathos thanks to the live Chinese music accompaniments of celebrated patriotic songs.



9-10.2005

電影放映 Film Show

粵片魅力之男

Captivating Charmers of the Cantonese Cinema

[17 - 25.9.2005]

「粵片魅力之男」展覽由七月開展，魅力帶動到十月，本館特別接着選映九部由七位魅力之男主角，而又較少曝光的影片，包括張瑛主演的《山長水遠》(1954)、吳楚帆與張瑛合演的《啼笑姻緣》(1957)、鄧光榮的《學生王子》(1964)、謝賢和曾江合演的《紫色風雨夜》(1968)等，讓大家重拾那股「男人味」。

Audience response since the opening of this exhibition in July has been enthusiastic. If our exhibition leaves you thirsting for more from these men, here are some of their lesser-seen works to quench your craving. They include *Far Away* (dir: Chu Kea, 1954), *A Tale of Laughter and Tears* (dir: Lee Sun-fung, 1957), *The Student Prince* (dir: Mok Hong-see, 1964), and *Purple Night* (dir: Chor Yuen, 1968).



早期港、日電影交流展

Hong Kong and Japan: Early Co-productions

[23.9 - 9.10.2005]

選映寶田明與尤敏主演、千葉泰樹執導的跨國愛情三部曲——《香港之夜》(1961)、《香港之星》(1963)、《香港·東京·夏威夷》(1963)；以及《斷鴻零雁記》(李晨風，1955)及《蝴蝶夫人》(易文，1956)等。

A special feature on the 'Hong Kong-Japan trilogy', directed by Chiba Yasuki and starring Takarada Akira and Lucilla You Min: *A Night in Hong Kong* (1961), *Star of Hong Kong* (1963), and *Hong Kong, Tokyo, Honolulu* (1963). Also presenting *The Lone Swan* (dir: Lee Sun-fung, 1955) and *Madame Butterfly* (dir: Yi Wen, 1956), etc.

座談會 Seminar

香港又一夜

五、六十年代港、日電影交流

Another Night in Hong Kong

Hong Kong-Japan Film Exchange in the 1950s & 60s



香港電影資料館有幸邀請到寶田明先生蒞臨香江與觀眾見面，分享他當年參與港、日合拍電影，特別是與尤敏合演的「香港三部曲」的經驗。

講者：寶田明、羅卡

主持：黃淑嫻 (香港嶺南大學人文學科研究中心)

日期/時間：10月8日(星期六)下午4時30分

地點：香港電影資料館電影院

粵語、日語主講

The Hong Kong Film Archive is honoured by the presence of Takarada Akira to share his experience working on Hong Kong-Japan co-productions of the 1960s, especially the 'Hong Kong-Japan trilogy' which co-stars Lucilla You Min.

Guests: Takarada Akira, Law Kar

Host: Mary Wong (Centre for Humanities Research, Lingnan University)

Venue: Cinema, Hong Kong Film Archive

Date & Time: 8 October (Sat) 4:30pm

Conducted in Cantonese/Japanese

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。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 seminars is free. For enquiries, please call 2739 2139 (Programme) or 2734 9009 (Ticketing).

捐贈藏品展

Donor Showcase EMP • JCE Movies



本館為答謝英皇電影·成龍英皇影業慷慨捐贈影片《地久天長》(2000)、《一碌蔗》(2002)、《千機變》(2003)、《大佬愛美麗》(2004)及《精武家庭》(2005)的拷貝、道具、海報、劇照及戲服等數百項資料，特別於6月16日於本館大堂舉行捐贈藏品儀式。當日大堂鬧哄哄，首先由康樂及文化事務署助理署長(文博)曾柱昭致辭及致送紀念品予英皇電影有限公司代表利雅博與成龍英皇影業有限公司代表蘇志鴻；我們並邀得鬼馬風趣的林超榮擔任司儀，與演員梁洛施、關智斌及導演畢國智對談，妙語如珠，各人並肯定本館在保存香港電影文化遺產的貢獻。



(左起) 成龍英皇代表蘇志鴻、康文署助理署長(文博)曾柱昭、梁洛施、關智斌、畢國智、英皇代表利雅博、資料館館長唐詠詩及節目策劃羅卡

(From left) Solon So, JCE Movies representative; Gerard Tsang, Assistant Director (Heritage and Museums) of the LCSD; Isabella Leong; Kenny Kwan; Kenneth Bi; Albert Lee, EMP representative; Angela Tong, Head of HKFA; Law Kar, Programmer of HKFA



To thank Emperor Motion Pictures—JCE Movies for their generous donation of several hundred items of film copies, props, posters, stills and costumes from movies *Forever and Ever* (2000), *Just One Look* (2002), *The Twins Effect* (2003), *Enter the Phoenix* (2004), and *House of Fury* (2005), the HKFA held a donation ceremony on 16th June. On that day, Gerard Tsang, Assistant Director (Heritage and Museums) of the LCSD delivered a speech and presented souvenirs to EMP representative Albert Lee and JCE Movies representative Solon So in the packed lobby of the archive. The master of ceremony Lam Chiu-wing made witty exchanges with actors Isabella Leong and Kenny Kwan, and director Kenneth Bi.



捐贈者芳名 Donors 5-7.2005

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本館特此致謝! Thank you!

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