

通訊

35
Newsletter
02.2006



館長 唐詠詩

部門主管

館務組 林詠秀
 資訊系統組 許錦全
 搜集組 何美資
 修復組 謝建輝
 資源中心 周宇首
 研究組 黃愛玲
 編輯組 郭靜寧
 節目組 何思穎
 傅慧儀

《通訊》

編者 郭靜寧
 趙嘉薇

香港西灣河鯉景道50號
 電話：2739 2139
 傳真：2311 5229
 電郵：hkfa@lcsd.gov.hk
 設計：TomSenga Design
 印刷：特佳印刷有限公司

www.filmarchive.gov.hk

Hong Kong Film Archive

Head Angela Tong

Section Heads

Venue Mgt Rebecca Lam
 IT Systems Lawrence Hui
 Acquisition Mable Ho
 Conservation Edward Tse
 Resource Centre Chau Yu-ching
 Research Wong Ain-ling
 Editorial Kwok Ching-ling
 Programming Sam Ho
 Winnie Fu

Newsletter

Editors Kwok Ching-ling
 Edith Chiu

50 Lei King Road,
 Sai Wan Ho, Hong Kong
 Tel: 2739 2139
 Fax: 2311 5229
 E-mail: hkfa@lcsd.gov.hk
 Design: TomSenga Design
 Printing: Quality Printing Limited

- 3 光藝的都市風華
The Glorious Modernity of Kong Ngee
- 6 香港電影的南洋淵源
The Nanyang Connection
- 9 拍攝現場文化地圖
The Cultural Map of Locations
- 12 美國取經二三事
Our Pilgrimage to the US
- 14 電影修復小百科
Film Conservation Jargons

《現代萬歲——光藝的都市風華》
The Glorious Modernity of Kong Ngee
 2006年4月出版
 Published in April 2006



又屆電影節

每年香港電影資料館都會配合四月舉行的香港國際電影節，策劃香港電影回顧節目及出版專題研究書籍。今年電影節已屆第三十屆，過往二十多年間出版的香港電影回顧特刊，一直是香港電影研究者的必備參考書，而資料館接棒接辦這部份轉眼五載，先後探討國泰、邵氏、粵港電影發展及脈絡，今年的焦點則將光藝與星港電影因緣交織，把研究香港電影的視野，進一步放在香港與星馬間的互動上去求索。

書名《現代萬歲——光藝的都市風華》，黃愛玲開宗名義為光藝電影的現代都市風姿喝采；何思穎一行人踏足新加坡，特別為拜會光藝何建業先生，又添走出香港研究香港電影妙筆(見第3-8頁)。

同時，二至六月在本館舉行的「動·感·現場」展覽，包羅電影中的取景、攝影、美術，涉及文化、歷史、城市面相變遷，刻骨銘心的故事、驚心動魄的場面，紛紛展現(見第9-11頁)。[clkwok@lcsd.gov.hk]

It's Film Festival Time Again

Every year, the Hong Kong Film Archive organises the Hong Kong retrospective programme and produces a book on the topic to complement the Hong Kong International Film Festival in April. The Film Festival celebrates its 30th anniversary this year. Retrospective catalogues published in the past two decades have become indispensable reference materials for researchers of Hong Kong cinema. Since the HKFA took over the reins of the retrospective five years ago, we have explored Cathay and Shaw Studios, as well as the development of the film industry and network between Hong Kong and Guangdong. The latest topic—Kong Ngee and its relationship with Hong Kong and Singapore cinema—finetunes the limelight of Hong Kong film studies on interactions between Hong Kong and Singapore/Malaysia.

The book's title *The Glorious Modernity of Kong Ngee* is editor Wong Ain-ling's open appreciation for Kong Ngee's urban modernity, while Sam Ho and his colleagues' special visit to Mr Ho Kian-ngiap in Singapore adds different angles to the study of Hong Kong cinema (see pp 3-8).

Also, the exhibition '@location', to be held from February to June, portrays changes in the cultural, historical and urban landscape, heartrending stories and teeth-grinding scenes associated with location, cinematography and art direction in cinema (see pp 9-11). [clkwok@lcsd.gov.hk]

編謝何建業先生、吳寶琦先生、謝賢先生、羅禮賢先生、中國星香港發行有限公司、英皇電影(香港)有限公司、香港電影美術學會、國泰—KERIS 影片私人有限公司、電影服務統籌科——影視及娛樂事務管理處及寰亞電影有限公司授權轉載相片。

Photos courtesy of Mr Ho Kian-ngiap, Mr Bruce Law, Mr Ng Bo-ki, Mr Patrick Tse Yin, Cathay-Keris Films Pte Ltd, China Star Distribution Ltd, Emperor Movie Group Co. Ltd, Film Services Office, Hong Kong Film Arts Association, Media Asia Distribution Ltd.



國際電影資料館聯盟成員
 A member of the
 International Federation of
 Film Archives

光藝 的都市風華

黃愛玲



日前見到一位影劇界前輩，聊起她的童年往事。五十年代末、六十年代初，她在聖士提反女子中學唸書。那時候正是光藝製片公司的黃金歲月，出品都排在太環院線上映。每逢有謝賢和嘉玲這一對銀幕情侶的影片，她都跟同學去太平戲院看戲。番書女也愛看光藝電影？「梗係，佢地當年好紅㗎！」她說，好一副理直氣壯的神態。

光藝電影有趣的地方，正正在於它那充滿現代味道的都市風采。跟朋友閒談起來，都覺得它是粵語片中的電懣；只是，它比後者幸運。電懣的主持人陸運濤及公司要員於1964年死於空難，令本來活潑豐盛的電影事業兵敗如山倒，光藝卻在1955年創立之後，雖然也經歷過人事上的變遷，如秦劍於1965年轉投邵氏，但發展基本上相對穩定。光藝開創初期，以中聯一輩的資深影人帶領新一代的年青演員（如創業作《胭脂虎》（1955），其後的《遺腹子》（上、下集，1956）和《手足情深》（1956）等），進而遠赴星馬取景，拍了「南洋三部曲」——《血染相思谷》（1957）、《椰林月》（1957）和《唐山阿嫂》（1957），捧紅了謝賢、南紅、嘉玲等新人，並漸漸建立起有別於同期其他粵語電影的片廠風格。

去年我們在新加坡訪問光藝公司的何建業先生時，曾問到何以光藝只拍攝黑白時裝片，他說：「光藝一直以拍時裝片為主，皆因當時大老倌的檔期很難爭取，我們本身有片場，不可能搭好佈景等人來拍，故當年我們絕少拍古裝片。那時我們和其他幾間子公司都以拍黑白粵語片為主，我們自己有片場，又有沖印間，一切都可在控制之內。當年彩色片要寄往日本沖印，一來一回往往會花上一個月時間，寄回來的片又需要一個月時間剪接，前後加起來製作時間會延長很多，因此很少拍彩色片。」而「光藝的製作偏向小康至中產味道，可能是因為當時社會環境漸漸富裕起來。看時裝片的通常是後生的一群，特別是戀愛中的一批觀眾，他們經常會拍拖來看電影。反觀看戲曲片的，通常都是上了年紀的，他們愛看「婆婆媽媽」的戲。你必須要了解市場的發展，然後製作，那個觀眾層的消費能力較高，我們便向這批觀眾打主意。」就在這樣的製作背景和鮮明的市場考慮底下，香港電影便出現了光藝一批富有中產味道的都市電影。

在何建業先生家裏翻箱倒櫃看他的藏書，當中自然少不了當年流行的三毫子小說，此外也有中譯小說如《縱橫天下》（即Cameron Hawley的*Executive Suite*，1954年曾由Robert Wise拍成電影），荷里活對光藝作品的影響，也就不能忽視，比如《橫刀奪愛》（1958）頗有四、五十年代心理懸疑片的風味，夜總會裏會有一隊big band，入型入格；《神童捉賊記》（1958）既有中聯電影守



望相助的人文精神，又明顯有希治閣《後窗》（1954）裏偷窺的變態趣味；《瓊樓魔影》（1962）中嘉玲飾演的善妒表姐與荷里活厲害女子比堤·戴維斯血脈相通；而《花花公子》（1964）中謝賢的風流抵死，也不輸蝕於《夜半無人私語時》（1959）裏頭的洛赫遜。要是你深宵在家中的小小熒幕上看過秦劍導演的《追妻記》（1961），你肯定會感到驚訝——影片刻意拿嘉玲的明星身份和光藝的片廠形象來開玩笑，這份自我戲謔不但在本地電影裏找不到，在歐美也罕見。

光藝以描寫現代男女情愛的文藝言情片起家，其中有悲有喜。悲的如《鮮花殘淚》（1958）、《五月雨中花》（上、下集，1960）、《恨海情花》（1964），都是寫愛情的脆弱與婚姻的妥協；《春怨》（1965）、《原來我負卿》（1965）寫女性情慾的壓抑與物慾的渲泄；《恩怨情天》（1963）、《幸福新娘》（1963）描繪男性心理的扭曲與變態。這些影片雖然還是脫不了煽情劇的格局，卻嘗試處理現代男女感情世界的複雜，避免陷入傳統粵語片非黑即白的道德判斷。喜的有浪漫輕鬆劇《追妻記》、《招狼入舍》（1963）、《小姐的丈夫》（1965）、《結婚的秘密》（1965）等，拍的都是白領小夫妻的茶杯風波，對現代社會日漸蛻變的兩性關係，有相當敏銳的描寫。相對後來陳寶珠、蕭芳芳的青春片，光藝作品自然欠缺了一種蹦跳的青春活力，卻難得地多了一份屬於現代都市的sophistication。

從類型的角度來看，光藝的「難兄難弟」片很值得注意，由早期「中聯」式寫實文藝的《七重天》（1956），發展至《歡喜冤家》（1959）、《難兄難弟》（1960）、《春到人間》（1963）等的追女仔喜劇，再演變為《鐵膽》（1966）和《英雄本色》（1967）的寫實動作片，可說是為往後的八、九十年代港產電影提供了原型。回顧光藝走過的歷程，起步時風調雨順，結束時意興闌珊；它從中聯的傳統出發，輕鬆走出五四文化的氛圍，日漸發展出屬於現代都市的中產觸覺，卻於六十年代中後期被躁動的時代脈搏打亂了步伐，最終沒能趕得上去，而我們曾經有過的都市文藝電影，直到今天還沒有能夠重建起來。■

黃愛玲為香港電影資料館研究主任

The Glorious Modernity of Kong Ngee

Wong Ain-ling

Recently, I chatted with a veteran film person. She reminisced about the late 50s and early 60s when she was a student at St. Stephen's Girls' College. That happened to be the golden age of Kong Ngee Company, whose films were all released at the Tai Wan theatre circuit. Whenever there was a film starring celebrated silver screen lovers Patrick Tse Yin and Patsy Kar Ling, she would flock to Tai Ping Theatre with her classmates. So Kong Ngee's productions even appealed to a girl with an Anglophone education! 'Of course,' she was quick to justify her taste: 'The screen couple was very hot at the time!'

What made Kong Ngee productions fascinating was its urban touch. Whenever this topic came up in conversation among friends, everyone concurred that Kong Ngee was the MP & GI of Cantonese cinema. However as a film company, the former fared better than the latter. After MP & GI's President Loke Wan-tho and senior executives died in a plane crash in 1964, the once active company tumbled from its summit. Kong Ngee, on the other hand, enjoyed relatively stable development, chugging along smoothly despite some internal shake-ups like Chun Kim's defection to Shaw Brothers in 1965. The company was initially formed through the tutelage of The Union Film Enterprise Limited veterans, who acted as mentors for a new generation of actors, such as in works like the company's founding film *The Rouge Tigress* (1955), *Mother's Boy* aka *A Posthumous Child, Parts One and Two* (1956) etc. The company then proceeded to make films on location in Malaysia and Singapore, which led to the 'Nanyang Trilogy' — *Blood Stains the Valley of Love* (1957), *Moon over Malaya* aka *The Whispering Palms* (1957), *She Married an Overseas Chinese* aka *China Wife* (1957). These films turned newcomers Patrick Tse Yin, Nam Hung and Patsy Kar Ling into stars, and gradually fashioned a studio style that set Kong



Ngee apart from other Cantonese productions of the time.

Last year, during an interview with Kong Ngee's Executive Producer Ho Kian-ngiap in Singapore, we asked why the company only made black-and-white films. He answered: 'Kong Ngee concentrated on making contemporary features because back then, the shooting schedules of Cantonese opera stars were so hard to book. As we had our own studio, it didn't make any sense to build the set only to wait around for the stars to turn up, so we hardly ever made period films. At that time, our company and several of our subsidiaries were mainly making black and white Cantonese films, because we owned a studio as well as printing laboratory so we could keep everything under control. In those days, colour prints had to be processed in Japan, and including shipping time, took a whole month. Plus another month to do editing, so production time would be seriously prolonged. For this reason, we avoided making colour pictures.'

'As for Kong Ngee's tendency to appeal to bourgeois taste, perhaps it was a reflection of society's increasing affluence. Contemporary films usually attracted the younger crowd, especially couples who came to watch date movies. On the other hand, the audience base for Cantonese opera films consisted mainly of seniors who were crying out for weepies and melodramas. Having a clear perception of market trends was imperative before embarking on production. We tried to target the section of audience with the highest consumption power,' said Mr Ho. It was under clear and unequivocal market considerations and the abovementioned production environment that urban films with a distinctly middle class flavour made its mark on Hong Kong cinema.

Rummaging through Mr Ho's book collection, I found some 'three-dime novels' popular in those days, as well as the Chinese translation

of Cameron Hawley's *Executive Suite* (adapted for the screen by Robert Wise in 1954). One must not overlook Hollywood's influence on Kong Ngee. For instance, a nightclub scene with a cool Big Band ensemble in *Sisters in Crime* (1958) had shades of the 40s and 50s psychological thriller; *To Catch the Thief* (1958) retained the humane spirit of the Union while openly sporting the voyeuristic interest of Hitchcock's *Rear Window* (1954). Whereas the jealous cousin played by Patsy Kar Ling in *The Shadow Strikes Again* (1962) is a screen sister of Hollywood's iron butterfly Bette Davis, Patrick Tse Yin's dandy in *The Beau* (1964) is every bit as irresistible as Rock Hudson in *Pillow Talk* (1959). If you ever came across *Chase* (1961) on late night TV, you'd be surprised by the way director Chun Kim plays with Patsy Kar Ling's star status and Kong Ngee's studio image. This type of self-parody was unheard of in Hong Kong cinema, and rarely found even elsewhere.

Kong Ngee made its name with modern romance, both tragic and comic. Tragedies like *Madame Dao* (1958), *Suddenly in May* aka *Blossom in Rainy May* (1960) and *Of Love and Hate* (1964) revealed the fragility of love and the compromise involved in marriage. *Spring Obsession* (1965) and *Ungratefulness* aka *Remorse* (1965) depicted repressed female desire and its release through materialism. *Between Hate and Love* (1963) and *The Happy Bride* (1963) portrayed the warped and twisted male psyche. Although these films fail to transcend their sentimental framework, at least they attempt to handle the emotional complexity of modern men and women, avoiding the pitfalls of black-and-white moral judgement traditional to Cantonese films. As for romantic comedies like *Chase*, *Leading the Wolf into the House* (1963), *Lady's Husband* (1965) and *The Secret of Marriage* (1965), their subject is young white-collar married couples. Plot-wise, they are storms-in-a-teacup but their observations on gender relations in a transforming society are unusually acute. Compared to the later youth films starring Connie Chan Po-chu or Josephine Siao, Kong Ngee's works inevitably appear to lack that vivacious youthful energy. Nevertheless, they make up for it with an exquisite contemporary urban sophistication.

Genre-wise, Kong Ngee's 'odd couple' series are worthy of note. From the Union-influenced realist



drama *The Seventh Heaven* (1956) to *Let's Be Happy* (1959), followed by romantic courtship comedies like *My Intimate Partners* (1960), *Spring Appears* (1963), and then the shift to realist action films like *The Dreadnaught* (1966) and *Story of a Discharged Prisoner* (1967), one could fairly say that the company cast prototypes for 80s and 90s Hong Kong cinema.

Reviewing the history of Kong Ngee, from its smooth beginning to its disappointing end, the company started out in the footsteps of the Union tradition but effortlessly moved on from the cultural milieu of the May Fourth Movement to cultivate a modern urban bourgeois sensibility. Regrettably, by the mid-1960s, it was thrown off course by the restless pulse of that era and had since fallen on the wayside. To this day, we have not been able to revive this urbane cosmopolitan drama that what was once part of Hong Kong cinema. (Translated by Maggie Lee) ■

Wong Ain-ling is Research Officer of HKFA.



香港電影的南洋淵源

The Nanyang Connection

何思穎 Sam Ho

香港電影業與東南亞地區的關係淵源深厚，要全面了解香港電影的發展，就不得不探索兩者之間的關係。最近的新加坡之旅，越發加強了我這個想法。

大量聚居東南亞的華人，自然成為香港電影的忠實觀眾，當地電影院商和發行商扮演的角色日形重要，其中更有躋身電影製作者，特具雄心壯志的如邵氏的邵逸夫和電懋的陸運濤，更在香港成立製片廠，開展一條龍的事業。此外，在影業全盛時期，亦有為數不少不見經傳的投資者。假如沒有「南洋」的聯繫，香港電影的局面肯定不會有當年的蓬勃。

光藝何氏

光藝製片公司是南洋淵源的重要一環。光藝原先是新加坡的電影院商和發行公司，五十年代中在香港成立公司製作影片。光藝與拍攝國語片為主的邵氏、電懋的不同之處，是全力生產粵語片。在1955至1969年間，光藝產量穩定，出品風格獨特，為粵語片最後的黃金歲月作出很大的貢獻。

香港電影資料館今年配合香港國際電影節推出的專題以光藝公司為焦點，於四月舉辦電影回顧展及出版《現代萬歲——光藝的都市風華》專題研究書籍。我和鄭子宏為了籌備這個節目，在去年八月至十一月期間，聯同研究組的黃愛玲、藍天雲、盛安琪，兩度前往新加坡訪問光藝要員及搜集資料。

新加坡之行的主要目的是造訪光藝創辦人何啟榮之子何建業，進行口述歷史訪問。何建業繼承父親的電影事業，主理光藝大部份時期的業務。他妥善存放光藝的檔案和文件，在公司結束多年之後，仍保存許多珍貴的資料。資料館致力保存香港電影遺產，可是往往遇上機構結束後資料和紀錄散失的情況。何建業能仔細保存資料，實在非常難得，讓我們憑第一手資料得睹光藝的營運情況，以至五、六十年代的香港電影工業面貌。

何建業娓娓憶述往事，儘管健康欠佳，在數小時的訪問中，詳盡回答我們的問題，思路清晰，幽默睿智；偶爾有甚麼記不起來，便翻查經過細心編排的文件，以求準確。我們實在感謝他的親切款待，本擬邀請他來港出席光藝電影展，可惜他長期與病魔搏鬥，剛於一月與世長辭。他的音容，我們將永誌不忘。

粵語片式微始末

在訪問中，何建業談及一件涉及香港電影史上粵語片式微的重要事件，很有啟發性，值得深思。七十年代初粵語片式微，一般認為粵語片粗製濫造，每下愈況，令觀眾流失。近年已發現這個看法偏頗。顯然，粵語片衰落原因複雜，既有美學上的，也有經濟和政治上的。前資料館節目策劃羅卡和澳洲研究員法蘭賓認為，



何建業展示精心整理的光藝資料
Ho Kian-ngiap showing carefully compiled information on Kong Ngee

六十年代末電影製作之所以衰落，影片粗製濫造之外，更重要的是發行方式的轉變。他們指出邵氏雄據南洋市場，試圖以國語片取代粵語片院線；邵氏並終止了「片花」制度，而不少粵語片公司正正依賴這種方式獲取資金，結果令粵語片陷入嚴重的融資危機。¹以為粵語片的式微純粹是質素粗劣，實在是狹隘地以香港為中心，忽略了海外對香港電影工業的重大影響。

何建業的訪談進一步印證了過份香港中心的看法。他憶述六十年代末，新加坡政府推行華語政策，強制以普通話為官方華語，結果其他方言的華語電影都要配上普通話。換言之，當地的粵語片市場幾乎全面崩潰。光藝素來擅拍粵語片，也嘗試調整方針，實行分散經營，然而也無法回復舊觀。光藝的衰落凋零，雖然也涉及其他因素，然而這個政策對粵語片工業的衝擊可想而知。再加上邵氏取消「片花」制，南洋資金雖然促成戰後香港電影的蓬勃發展，可是對粵語片的衰落顯然亦有舉足輕重的影響。

新加坡之行在許多方面讓我們更加明白在資料館工作的意義。新加坡的政策對於粵語片所造成的衝擊，令我們確信，應從種種不同的角度鑽研香港電影的歷史。何建業先生在接受我們訪問之後不久辭世，更突顯了蒐集資料和保存記憶的急切性。我們十分榮幸能有機會與這位溫藹的長者面談，從中理解影史的來龍去脈。（翻譯：曾憲冠）■

1. Law Kar and Frank Bren, *Hong Kong Cinema: A Cross-Cultural View*, USA: Scarecrow Press, Inc., 2004, p177.

(左起) 容世誠教授、
麥欣恩、鄭子宏、何運業
仇儼、黃翠玲及吳詠恩

(From left) Professor
Yung Sai-shing, Mak Yan-
yan, Bede Cheng, Mr and
Mrs Ho, Wong Ain-ling
and Grace Ng



It is impossible to have a full understanding of Hong Kong cinema without considering its relationship with Southeast Asia. This notion was emphatically reinforced in me recently in trips I took to Singapore.

Ties with Southeast Asia were vital to the development of Hong Kong's film industry. The large ethnic Chinese population there provided a loyal audience base, in turn giving rise to exhibitors and distributors whose roles became increasingly important. Some eventually branched into production, the more ambitious among them—Run Run Shaw and Loke Wan-tho, for example—setting up shop in Hong Kong to run their vertically integrated operations. In addition to high-profile moguls, there were also low-key investors, who bankrolled many projects during the boom years. Hong Kong cinema would not be the same without the *nanyang* connection.

Ho Family and Kong Ngee

One important link of that connection was the studio Kong Ngee. Initially a Singapore-based exhibition and distribution company, Kong Ngee established a production arm in Hong Kong in the early 1950s. Unlike Shaw Brothers and Loke's MP&GI, it concentrated solely on Cantonese films (including works in the Chaozhou dialect). Between 1955 and 1969, the studio turned out a steady clip of films with a unique house style, contributing greatly to the final glory days of the Cantonese cinema.

The Hong Kong Film Archive is shining a spotlight on Kong Ngee this year, staging a screening programme and launching a book in the spring. To prepare for this endeavour, members of the Archive's Programming team and Research team went on a couple of trips to Singapore in August and November 2005 to conduct research and interview key company personnel. Included in the trips were Wong Ain-ling, Grace Ng, Angel Shing, Bede Cheng and myself.

One highlight of the trips was a two-part Oral History interview with Ho Kian-ngiap, son of Kong Ngee founder Ho Khee-yong, who took over the reign from his father and ran the company for much of its tenure. Ho kept excellent files of company and personal documents, preserving many precious items years after the company had closed. This is extremely rare. In HKFA's effort to preserve our film heritage, we were frequently frustrated by the serious loss of important material after organisations went out of business and records were either discarded or destroyed. Ho's immaculate record-keeping allowed us to gain wonderful insights into the operation of Kong Ngee and, ultimately, of the Hong Kong film industry in the 1950s and 60s.

He was also generous in sharing memories. Despite suffering from ill health, he sat down with us in both of our trips for long interviews, answering our questions in great detail, with amazing lucidity and sometimes wit. On occasions that memory failed him, he would consult his carefully organised documents to check for accuracy. We were very thankful for Ho's graciousness and invited him to attend our Kong Ngee programme activities in April. Sadly, he passed away in January after a long and determined fight against his illness. He will be dearly missed and fondly remembered.

Collapse of the Cantonese Cinema

In his interview, Ho also shed light on one of the most important happenings in Hong Kong film. The collapse of the Cantonese cinema in the early 1970s was a major event that changed the course of film history. Conventional wisdom has it that Cantonese films were simply too shoddily made, their increasingly poor quality resulted in the audience's forsaking. This view has in recent years been found to be inadequate. The Cantonese cinema's demise was actually a highly complicated matter, involving a myriad of forces by turns aesthetic, economic and political. Former HKFA Programmer Law Kar and his co-author Frank Bren, for example, maintain in their book *Hong Kong Cinema: A Cross-Cultural View* that the decline in production in the late 1960s was caused by a weeding out of poorly produced films and, more importantly, changes in distribution practices.

That shift involved Southeast Asia. Law and Bren point out that Shaw Brothers, which enjoyed great control over the *nanyang* market, was trying to replace the theatre chains that showed Cantonese film with circuits that showed Mandarin films. Shaws stopped the practice of 'presales', which many producers of Cantonese films relied on for start-up money.





香港電影資料館節目

HKFA Programmes

2 - 6/2006

人文精神的承傳：巴金與電影 The Legacy of Humanism: Ba Jin and Film

電影放映 Film Show 8/2 - 26/3/2006

精選九部根據巴金原著改編的影片，其中包括香港版本《寒夜》(1955)和內地拍攝的《寒夜》(1984)、由《德園》改編的粵語片《人倫》(1959)和國語片《故園春夢》(1964)等。

Nine silver screen adaptations of Ba Jin's works have been selected for screening. These include Hong Kong's *It Was a Cold Winter Night* (1955) and the mainland's *Cold Night* (1984); Cantonese film *Human Relationships* (1959) and Mandarin film *Garden of Repose* (1964), both based on Ba Jin's *Spring Dream in Old Garden*.

座談會 Seminar

講者：丁亞平博士(中國藝術研究院電影電視研究所所長)、黃愛玲(資料館副主任)

2006年2月25日(星期六)下午4時30分在本館電影院舉行，普通話主講。

Speakers: Dr Ding Yaping (The Academy of Arts of China), Wong Ain-ling (Research Officer, HKFA)

To be held at 4:30pm on Saturday, 25 February 2006 at the Archive Cinema. Conducted in Putonghua.

動·感·現場 @location

展覽 Exhibition 18/2 - 4/6/2006

自從電影拍攝由片場轉移到都市之後，空間和地域成為很多電影製作人的挑戰。是次的展覽會從「動」和「感」出發，聚焦多個拍攝現場背後的人物及故事。本館展覽廳舉行。

Ever since filming moved from the studio to the city, space and locale have become a challenge to many filmmakers. This exhibition shines the limelight on people and anecdotes behind much of the 'action' and 'location' of shooting. Held at the Exhibition Hall, HKFA.

畫外音——與李我傾一晚 An Evening with Li Ngaw

廣播劇前輩李我的天空小說曾被改編成電影《蕭月白》(上集及下集大結局, 1949)及《冷落斷陽花》(1950)等。本館誠邀李我蒞臨資料館「講古」, 細說他在廣播界及電影界的逸事。

2006年3月25日(星期六)晚上8時在本館電影院舉行, 粵語主講。

Veteran of radio drama Li Ngaw's airwave novels had been made into numerous films, including the hugely popular *Crime Doesn't Pay* (Parts One and Two, 1949) and *Sorrows of a Neglected Wife* (1950). HKFA has invited the renowned raconteur to share his stories of his years in radio and film.

To be held at 8pm on Saturday, 25 March 2006 at the Archive Cinema. Conducted in Cantonese.

現代萬歲——光藝的都市風華 The Glorious Modernity of Kong Ngee

香港電影資料館配合第30屆香港國際電影節籌辦之節目

Organised by HKFA as a contribution programme to the 30th Hong Kong International Film Festival

電影放映 Film Show 4/4 - 11/6/2006

光藝可說是片廠風格最強烈的粵語片公司。是次選映光藝不同類型的佳作, 包括偵探片《99廿四小時奇案》(1961)、文藝愛情片《恨海情花》(1964)、浪漫喜劇《結婚的秘密》(1965)、寫實動作片《英雄本色》(1967)等。

Kong Ngee is the Cantonese film studio with the most distinct style. Kong Ngee titles of different genres are screened including detective thriller *24 Hours* (1961), melodrama *Of Love and Hate* (1964), romantic comedy *The Secret of Marriage* (1965), realist action film *Story of a Discharged Prisoner* (1967).

展覽 Exhibition 4 - 6/2006

本館一樓大堂 To be held at 1st Floor Foyer, Hong Kong Film Archive

座談會 Seminar

1 光藝風華再現 The Kong Ngee Star Shines Again

光藝公司的影星及影人暢談當年光藝拍攝電影的往事。

Stars and filmmakers will recall their days at Kong Ngee with the audience.

嘉賓: 謝賢、嘉玲、南紅及周聰等

Guests: Patrick Tse Yin, Patsy Kar Ling, Nam Hung, Chow Chung, etc.

主持: 鄭子宏(資料館節目助理)

Host: Bede Cheng (Programme Assistant, HKFA)

2006年4月9日(星期日)下午4時30分在本館電影院舉行, 粵語主講。

To be held at 4:30pm on Sunday, 9 April 2006 at the Archive Cinema. Conducted in Cantonese.

2 光藝電影縱橫談 Courting Mod — the Films of Kong Ngee

講者: 容世誠(新加坡國立大學副教授)

Speaker: Yung Sai-shing (Associate Professor, National University of Singapore)

主持: 何思穎(資料館節目策劃)

Host: Sam Ho (Programmer, HKFA)

2006年4月14日(星期五)下午4時30分在本館電影院舉行, 粵語主講。

To be held at 4:30pm on Friday, 14 April 2006 at the Archive Cinema. Conducted in Cantonese.

上述各項節目詳情, 請參閱本館出版的《展影》、宣傳單張及資料館網頁。展覽及講座/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 website for details. Admission to exhibitions and seminars is free. For enquiries, please call 2739 2139 (Programme) or 2734 9009 (Ticketing).

As a result, the Cantonese cinema was confronted with a serious crisis in financing¹. The view that the Cantonese cinema collapsed simply because of its poor production quality was in fact narrow-mindedly Hong Kong-centric, neglecting the overseas dynamics that greatly influenced our film industry.

Ho's interview further illustrates this point. He remembered that Kong Ngee suffered setbacks in its business in the late 1960s, when the Singapore government implemented a Mandarin policy, enforcing the use of *putonghua* as the official Chinese dialect of the island nation. Films made with dialects other than Mandarin had to be dubbed. In other words, an entire market was all but lost to Cantonese cinema. Kong Ngee, which specialised in Cantonese films, tried to adjust by diversifying its operation but never fully recovered. If a major studio like Kong Ngee could be so devastated, the impact of this policy on the entire Cantonese film industry can be easily imagined. Considering also Shaws's efforts to eliminate 'presales', the *nanyang* connection, a key factor in the post-war prosperity of Hong Kong film, obviously figured prominently in the collapse of the Cantonese cinema.

In many ways, our Singapore experience reminded us of why we are involved with the Hong Kong Film Archive. The discovery of the impact on the Cantonese cinema by Singapore's official policy reaffirmed our belief that the history of Hong Kong cinema should be approached from many different angles. The passing away of Ho Kian-ngiap soon after our interview underscores the urgency of our efforts to collect information and preserve memories. And the meeting with the gentle soul that was Ho made us realise how fortunate we are to have learned so much from our past. ■

1. Law Kar and Frank Bren, *Hong Kong Cinema: A Cross-Cultural View*, USA: Scarecrow Press, Inc., 2004, p177.

拍攝現場文化地圖

The Cultural Map of Locations

傅慧儀 Winnie Fu

《郎如春日風》的維港配戀人
Lovers and Victoria Harbour in *Her Tender Love*

若要把香港的電影拍攝現場繪畫成文化地圖，那末，紙上談的兵當必疑幻疑真，有實實在在的，亦有的靠天馬來行行空。

很奇怪，越古老的電影，保存實實在在的城市面相越多，反而越近代的電影越傾向改造都會的面貌，所以觀眾愛從老電影找尋失去了的都市回憶，說聲「我當年也在這個現場……」「……你看，當年的中央郵政總局還叫書信館呢！」。有興趣的話，從電影去看看維港的轉變，也可寫成一本專書，繪成另一張以時間為緯的文化地圖，地標會有中環大會堂、尖沙咀的火車站鐘樓、情人約會勝地雅雅山房、容龍別墅，還有山頂纜車、高街、荔園、余東璇別墅、虎豹別墅等。看老電影見到遊香港或遊車河的場面特別高興，也是因為後面所展示的昔日香江。例如《窗》(1968)中的謝四哥，帶着扮盲的蕭芳芳到處遊玩，其中不少山頂看維港的片段；《紅燈·綠燈》(1969)的導演羅馬利用獅子山下的九龍塘和繁華的中環對比潦倒失業的鄧光榮。

遺憾的是，大多當年的拍攝現場都已不再存在，你只可眷戀那黑白膠卷上留下的活動影像，慶幸這媒體給你載下的鮮紅色的雙層巴士和有圓拱式長廊的殖民地建築，電影的假附隨着歷史的真。

說到實景，原來很多電影製作人真的刻意地選取一些他們想記下的景點來拍攝，例如許鞍華拍《瘋劫》(1979)的西灣唐樓、陳果選油尖旺為《細路祥》(1999)的童年世界、爾冬陞擺明車馬要拍龍蛇混雜的「旺角黑夜」、林嶺東利用一系列的飛車場面去拍攝1997的灣仔和中灣、陳嘉上堅持要他的一群「飛虎隊」在上環鬧市捉「大賊」。如此的例子不計其數。

香港電影製作在「新浪潮電影」出現之後，在攝影、美術、佈景和選景方面都大大的改觀，謀求突破的導演會考慮棄用廠棚而改用實景，甚至採自然光，走寫實的路向，還清楚記得《第一類型危險》(徐克，1980)中一開場便是公共屋村的天井，然後從高層掉下一個血袋爆開，還有《廟街皇后》(劉國昌，1990)晚上的街檔、《父子情》(1981)的木屋區和徙置區等等。

根據美術指導雷楚雄的觀察，到八、九十年代，香港的電影美指在仿真之餘，開始亦會考慮多些視覺上或藝術上的強化，於是我們在電影裏見到更多不同角度的尖沙咀、不同感覺的維港、不同色彩的茶餐廳、不同景觀的天台。



《紅燈·綠燈》電影中的中環實景，仍可見到舊中央郵政總局的一角（現在的環球大廈）。
The old Central Post Office (now Worldwide House) makes an appearance in *Red Light · Green Light*



《窗》的談賢，帶瞎眼的蕭芳芳遊遍港、九、山頂。
Patrick Tse Yin takes the blind Josephine Siao to Hong Kong, Kowloon and the Peak in *The Window*



《動·感·現場》展覽特刊
@location catalogue

馬龍 Dragon Squad

製作人思考實景時亦更會天馬行空，比如在《急凍奇俠》(1989)中，元彪真的嘗試騎着馬飛越跑馬地，聽聞是偷拍，現場同時動用了十部攝影機，馬照跑時，警方的鐵騎亦追至。

這種去到現場與實景玩jam的製作方式充分表現到香港的拍攝特色和應變奇才。我們走訪了不少製片和導演，都談到借景的各式困難和偷拍的艱鉅。《新不了情》(1993)那所舊宅原來位於九龍城，那單位原有一老婆婆居住，從來沒租過給人拍片，甚至不想讓人進入。製片每天探望，買水果、陪她聊天，花了一個月時間才成功。攝影師潘恆生憶述《重案組》(1993)在九龍城寨拍的大爆炸場面，說道動用了二十部攝影機，在短短二十分鐘內拍好並撤離，真有打仗的感覺。

陳嘉上導演說近年電影服務統籌科在借景拍攝方面的確幫了很多忙，但他仍非常懷念偷拍的日子。他說，那種隨時準備逃跑的緊張氣氛，令攝影機不穩定，所以鏡頭有點快速和混亂，質感特強，他的「飛虎」系列，是「動感」場面的表表者。

在香港這密麻麻的都會，原來很難才會找到半邊天，於是形成要往上爬的習慣，很多導演和製片都會貪方便而跑到天台上去尋找他們需要的、沒甚麼阻擋的半邊天。所以《無間道》(2002)會選北角政府合署天台，來給黃秋生跟梁朝偉交換情報，這個有無敵海景的「無間天台」，的確令觀眾留下深刻印象。

綜合了很多製片、導演、美指和攝影師對景的不同要求和看法，資料館特別設計了名為《動·感·現場》的展覽，由2月18日起，展至6月初，並會出版專書，揭開一些拍攝現場的真面目。■

傅慧儀為香港電影資料館節目策劃(文化交流)



雷楚雄
Bill Lui

近年的電影多考慮強化視覺效果，所以會出現不同色調的中環或尖沙咀。圖為《薰衣草》中浪漫化了的中環。

The focus on visual effects in recent years has recreated Tsim Sha Tsui and Central in different colour tones. Seen here is a romanticised Central in *Lavender*.



天星碼頭雖在，但這些可愛的紅頂黑身的士都屬過去式了。

'Extinct' black, red-roofed taxis at the Star Ferry Pier



昔日的紅色雙層巴士，都已成為歷史。
Red double-decker buses are now the stuff of nostalgia

If one is to trace a cultural map of Hong Kong's film locations, it would include both the real and the imaginary.

Strangely the older the film, the more likely it is to show the cityscape as it is, and the more contemporary the film, the greater the tendency to reshape the metropolis. It is no surprise that viewers love to rummage in old movies for the objects of our collective memory. 'Oh, I've been there...' '...Look! The Central Post Office had a different name back then!' A whole book can be written on the changes of the Victoria Harbour as represented in movies. With time as latitude, the landmarks on this cultural map would include the City Hall, the clock tower of the Tsim Sha Tsui train station, lovers' favourite hangout Yucca de Lac, Dragon Inn, as well as the Peak Tram, High Street, Lai Chi Kok Amusement Park, Eu Tong Sen Villa, and Haw Par Mansion. Watching old movies, we can't wait for the characters to go on a tour or for a drive because we are eager for the scenery of Hong Kong that would unfold behind them. For example, in *The Window* (1968) we encounter many scenes of the Peak overlooking Victoria Harbour when Patrick Tse Yin takes the blind Josephine Siao on an outing; in *Red Light • Green Light* (1969), director John Lo Ma uses Kowloon Tong under the Lion's Rock and a busy Central to provide contrast with the jobless and desolate Alan Tang.

Regrettably many of these locations no longer exist so we can only satiate our nostalgia with the moving images imprinted on black-and-white film. We are lucky that movies have recorded our bright red double-decker buses and colonial buildings with long arched corridors—historical reality given permanence by the fiction of cinema.

In fact many filmmakers choose to shoot on locations they want to keep on record. For example, Ann Hui's old Western district tenement buildings in *The Secret* (1979), Fruit Chan's childhood world of Tsim Sha Tsui, Yau Ma Tei and Mong Kok in *Little Cheung* (1999), Derek Yee intended to capture a conglomeration of undesirables in *One Nite in Mongkok* (2004), Ringo Lam's portrait of 1997 Wan Chai and Central in his series of staged car races, Gordon Chan's 'Special Duty Unit' catching a famed bandit in a bustling Sheung Wan. The examples are infinite.



動感的現場包括成龍大哥在摩天大樓的玻璃幕牆外游繩而下——《新警察故事》一幕。

This action location finds Jacky Chan sliding down the glass wall of a skyscraper in *New Police Story*.



陳嘉上(左)與羅禮賢對談
Gordon Chan (left) and Bruce Law



動作指導羅禮賢在
《烈火戰車》的拍攝現場
Action choreographer
Bruce Law on the set of
Full Throttle



羅禮賢導演的《B計劃》曾在中環太子大廈外拍下「五車齊飛」的爆破場面
Bruce Law staged the explosion scene of a five-car stunt outside Prince's Building in *Extreme Crisis*

紅燈綠燈 Red Light, Green Light

New Wave Cinema marked a complete reorientation of filmmaking in Hong Kong in terms of photography, art direction, sets and choice of location. Realism was the way to go. Directors seeking breakthroughs would forgo the studio in favour of real locations or even natural light. I still remember the opening scene in *Dangerous Encounter—1st Kind* (Tsui Hark, 1980) which features the open yard of a public housing estate into which a bag of blood falls and bursts open, the night stalls in *Queen of Temple Street* (Lawrence Ah Mon, 1990), and the squatter and resettlement areas in *Father and Son* (Allen Fong, 1981).

Art director Bill Lui observed that in the 1980s and 90s, art direction in Hong Kong films went beyond imitating reality to strengthen visual and artistic elements. Hence we would see different angles of Tsim Sha Tsui, different interpretations of Victoria Harbour, tea restaurants in different colours, and rooftops commanding different views.

Even actual locations were given touches of the imaginary. For instance in *Iceman Cometh* (1989), Yuen Biao tried to traverse Happy Valley on horseback with 10 cameras rolling. But when the hoofs started kicking, police sirens started wailing.



《無間道》利用天台來擴闊視野
A broader horizon in *Infernal Affairs*

This kind of jamming with reality is a unique characteristic of Hong Kong filmmaking and one that points to the versatility of our filmmakers. All the producers and directors we interviewed talked about the difficulty of renting locations and filming without permission. The old flat in *C'est la vie mon cheri* (1993) is located in Kowloon City and occupied by an old lady who had never hired her home out for filming and who, in fact, did not welcome visitors. Every day for a whole month, the producer went to chat with her with gifts of fruit, before she finally gave the green light. Recalling the explosion scene in Kowloon Walled City in *Crime Story* (1993), cinematographer Poon Hang-seng said that 20 cameras were used and the scene was shot in not more than 20 minutes—it felt like a real war.

Director Gordon Chan noted that in recent years, the Government Film Services Office has been a great help in renting locations, but he still misses the days of filming without permission. The intensity of fight and flight made the camera unstable, giving a feeling of speed and chaos, and creating a uniquely rugged texture. His 'Final Option' series are representatives of such 'action' scenes.

In a crowded metropolis like Hong Kong, there isn't much sky above our heads. Therefore filmmakers have made it a habit of ascending to rooftops to find their unobstructed piece of sky. In *Infernal Affairs* (2002), Anthony Wong and Tony Leung exchange intelligence on the rooftop of the North Point Government Offices. This 'infernal rooftop' commanding a magnificent view of the sea has been etched in the memory of the audience.

The Archive has incorporated the views and needs expressed by many producers, directors, art directors and cinematographers into a special exhibition entitled '@location' which will run from 18th February to early June 2006. The event will be accompanied by the publication of a book revealing interesting facts about location shooting. (Translated by Piera Chen) ■

Winnie Fu is Programmer (Cultural Exchange) of HKFA.

美國取經 二三事

Our Pilgrimage to the US

陳彩玉、黃敏聰

Priscilla Chan, Valerie Wong

國會圖書館與現代美術博物館

美國華盛頓及紐約的九月天，沒有天氣預測的寒冷，這次十天的「取經」之旅也沒有想像中的容易，我們先要經過「苦其心志、勞其筋骨、餓其體膚」的煎熬，旅程才真正展開。經歷過艱苦，我們更加珍惜當中的每個片段。

坐落於美國華盛頓的國會圖書館，館藏豐富，當中專責收藏影片與音像資料的部門，就是我們「取經」的第一站。影片、廣播及聲音部門位於麥迪遜樓三樓。在拜訪的短短數天裏，我們了解到一間歷史悠久的資料館，也同樣面對影片數碼化及其保存、藏品與日俱增、版權管理、電影菲林陸續遭淘汰所衍生的問題。不過，他們的當務之急該是為已籌備經年，將於2007年啟用的新大樓作好準備。由於新大樓距離市中心頗遠，為了方便研究人士使用，閱覽室會保留於現址，但行政、編目、修復等工作則會遷至新大樓繼續運作。

至於位於紐約曼克頓區的現代美術博物館，其所擁有的館藏也是世上聞名的，它是國際資料館聯盟始於1938年的創會會員之一，而這次參觀的目標是美術館的資料館及影片與媒體部。最令我們印象深刻的，是其位於賓夕法尼亞州的影片保存中心，它不論在設計、設施及保安上均經過精心的安排，小至每個片庫也以片名來命名，足見心思之縝密。在參觀其硝酸片庫時，我們留意到庫內保存了各地的影片，它們可以避過戰亂保存至今，全賴當年的資料館同事有寬廣的思維與胸襟，並不計較影片的出處與優劣，以保存電影文化為己任，才有今天豐碩的成果。

在這次旅途中，我們在國會圖書館發現了數部30至50年代關於香港的紀錄片，又於紐約現代美術博物館發現了早年的中國故事片，為影片搜集工作提供了寶貴的線索。我們希望藉此珍貴的機會，多謝兩所機構同事的熱切幫忙和照顧，他們對工作熱情投入及專業的精神，實在令人欽佩。雖然旅途已結束，但其間的點點滴滴，令我們想到投身「補」存電影文化的工作，除了要有忠於電影的熱誠及使命感外，還要在每次搜集機緣來臨時，有着超時空的前瞻性想法，尤其是在面對保存、研究及使用等問題時，該較其他人想得更為透徹，才可令我們珍貴的文化保存下去。

The Library of Congress and MoMA

During our stay in Washington D.C. and New York from 20th to 30th September 2005, the weather was not as cold as forecasted. Neither was this 'pilgrimage' as easy as we had expected. We had had our minds challenged, our muscles laboured and our bodies starved before the journey could begin. Nonetheless these hardships made us cherish the experience even more.

The Library of Congress (LC) in Washington D.C. has a massive collection. The first destination of our pilgrimage was the Motion Picture, Broadcasting and Recorded Sound (M/B/RS) Division, located on the third floor of Madison Building. During the few days of our visit, we found that even a well-established archive could be faced with concerns related to film digitisation and preservation, an expanding collection, copyright management, the gradual obsolescence of film materials, and so on. However their most urgent task at hand is preparing for the opening of the new building, which will finally begin operation in 2007 after years of planning. As their new quarters are quite far away from the city centre, the reading room will remain at its present location for the convenience of researchers, while the administration, cataloguing and conservation sections will continue their operations in the new building.

Like the Library of Congress, the Museum of Modern Art (MoMA) in Manhattan has a world renowned collection. MoMA was a founding member of the International Federation of Film Archives in 1938. Our destination was the Library and Museum Archives, Department of Film and Media. What impressed us most was the Celeste Bartos Film Preservation Center in Hamlin, Pennsylvania, which was meticulously planned in terms of its design, facilities and security arrangements. Every collection was named after a film. While visiting their nitrate film vault, we noticed titles from the world over which had survived the ravages of war, thanks to the broad-mindedness and foresight of the archivists at the time who upheld their mission as preservers of film culture, irregardless of source or merit of individual films.

During the trip, we came across several documentaries on Hong Kong produced between the 1930s to 1950s at the Library of Congress and an early Chinese feature film at MoMA, which provide valuable references for our acquisition work. We wish to take this opportunity to thank the staff of the LC and MoMA for their kind assistance and hospitality. The trip also made us realise that in preserving film culture, a passionate loyalty to film and a sense of mission are important but not enough. We also need to think with foresight that transcends the limit of time and space every time an opportunity for acquisition presents itself. When handling issues related to preservation, research and access, we must consider clearly and exhaustively, as it is only by doing so that our cultural heritage can be protected and nurtured.



國會圖書館影片、廣播及聲音部門職員 Zoran Sinobad, Barbara J. Humphrys, Mike Mashon, Arlene Balkansky (左一、二、五、六) 與陳彩玉、黃敏聰 (左三、四) 合照。
Staff of M/B/RS Division: Zoran Sinobad, Barbara J. Humphrys, Mike Mashon, Arlene Balkansky (1st, 2nd, 5th and 6th left) and Priscilla Chan, Valerie Wong (3rd and 4th left)

「再說一次謝謝您」——龍剛導演訪問記

「不好意思」與「謝謝您」等說話，已不知說了多少遍，卻仍不足以表達我們對龍剛導演一家的感謝。

我們藉着去年九月到美國取經之行，專誠造訪了已移居美國多年的龍剛導演，並得蒙導演答允接受口述歷史訪問。與導演見面後，但覺他和藹親切，還為我們大費周章，細心挑選適合的訪問地點與時間，事事設想周到，實在是非一般的受訪者。

不愧是經驗豐富的電影人，他每每在訪問休息時間翻看拍攝片段，深怕我們的差事不能完成，又總在適當的時候提醒我們留意拍攝的光度與收音效果，哪些片段需要補拍或有甚麼在剪輯時需留意的事項。

龍導演雖然已放下導演筒多時，但對電影的熱情從未退減，又有志於培育後輩，更聲言如有任何人士認為其經驗對他們有幫助，定必傾囊相授，以薪薪火相傳，將知識回饋業界。

他又好學不倦，移居美國後入讀紐約大學進修電影，望可把經驗與理論互相結合，體驗當中不同之處，再取兩者之長。此外，他好學的熱誠並不只於電影，「琴棋書畫」無不涉獵，對追求藝術的熱情從未間斷。

訪問結束後，他把兩個收藏多年的電影獎座——由亞太影展頒發的社會問題動人故事導演獎（《應召女郎》，1973）及最佳電影獎（《廣島廿八》，1974），慷慨地捐贈予香港電影資料館，令此行的收穫更為豐富。他語重心長地說：「總算為電影做了點事」，其實，他對電影的貢獻，他的人生哲理、正面而樂觀的態度，早已在他的作品中綻放。

藉此珍貴的機會，謝謝余列先生幫助拍攝這次訪問，還有龍剛導演一家對我們的熱情關照！■

陳彩玉為香港電影資料館搜集助理

黃敏聰為香港電影資料館藏品註冊助理



（左起）黃敏聰、龍剛伉儷及陳彩玉

(From left) Valerie Wong, Mr and Mrs Lung Kong and Priscilla Chan

‘Thank You, Once Again’—Talking to Director Patrick Lung Kong

We don't remember how many times we said 'Pardon me' and 'Thank you' but they could not convey the depth of our gratitude to Director Patrick Lung Kong and his family.

During our US trip in September, we paid a special visit to Lung who had emigrated to the US years ago and had consented to an oral history interview. The respected veteran was warm and amiable. He went to great lengths to find the best time and venue for the interview. He was meticulous and considerate. In short, he was an extraordinary interview subject.

Filmmakers will always be filmmakers, especially one as experienced as Lung. During breaks in the interview, he would review the footage to make sure our assignment was well executed. From time to time, he would remind us about the lighting and the sound recording, which segments needed to be reshot and what to look out for during editing.

Lung may have left the director's seat but that has not cooled his passion for film. He is keen on training the young, announcing that if anyone finds his experiences useful, he would not think twice about sharing them. He hopes to give back to the industry that made him, so that future generations will stand to benefit.

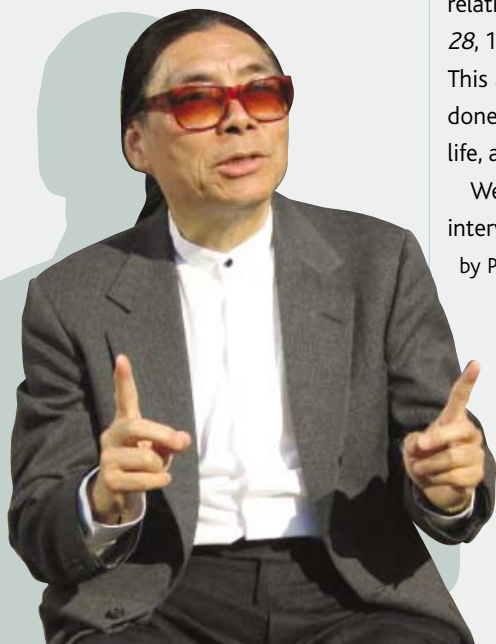
The director is also a voracious learner. After settling in the US, he enrolled in film studies at New York University with the aim of integrating theory and experience, and acquiring the strengths of both. Equally his passion for the arts has made him an enthusiast in different aspects of literary and fine arts.

Our trip was made all the more rewarding when, after the interview, Lung generously donated two of his awards to HKFA—the director award for an interesting story relating to social problems (*The Call Girls*, 1973) and the best picture award (*Hiroshima 28*, 1974) of the Federation of Motion Pictures Producers in Asia-Pacific Film Festival. This altruistic gesture was accompanied by words sincere and solemn: 'At least I've done something for film.' But in fact his contributions to cinema, his philosophy of life, and his positive and optimistic attitude have long radiated from his films.

We would like to take this opportunity to thank Mr Fred Yu for helping to film the interview and Director Lung Kong and his family for their warm hospitality! (Translated by Piera Chen) ■

Priscilla Chan is Acquisition Assistant of HKFA.

Valerie Wong is Collection Registration Assistant of HKFA.



正色片與全色片

Orthochromatic and Panchromatic Films

謝建輝 Edward Tse

電影膠片有三種不同的光譜增感菲林，分別是盲色片、正色片及全色片。三者之別，不在於感光乳劑層的感光度或「速度」，也非後期製作的沖洗或顯影過程，而是指菲林的特性，對特定部份可見光譜的反應，往往導致其曝光時相應變黑¹。菲林的鹵化銀微粒是主要紀錄曝光的成分，未經處理的鹵化銀微粒，只會對藍光和紫外光有反應。1873年福蓋爾發現添加一種特殊的黃色染料，感光乳劑便可感受綠光，這種菲林因此稱作正色片²。

電影膠片發展的初期，只有正色片可供使用，那時拍電影的不少制肘是由於菲林感光速度慢，所以務必在日光拍攝。然而正色片未能以黑白灰度如實呈現彩色的色調，跟我們視覺印象中的景致不盡相同；天空老是顯得光亮，而綠葉在畫面則變成黑影，正色片的光譜亦規限演員的化裝及服裝的顏色。為了加強影像的明暗對比，常見的做法是在嘴唇及眼鼻的陰影部份塗上厚厚的藍色及綠色。難怪當時的演員的面部化裝，像如今赴萬聖節舞會一樣。至於正色片的好處，是沖洗方便，因為在黑房可以亮起安全燈（通常是紅色或橙色），影像就逐漸顯影眼前。也許亦因這個緣故，大家才誤以為沖洗菲林必亮起紅光。

電影菲林的感光能力後來擴展至紅光區，我們稱這種菲林為全色片³。全色的負片於1922年面世，能感受所有可見色光，其後幾乎取締正色負片，柯達生產用於拍攝的正色負片亦於1930年停產。全色片之所以成功，是能夠將七彩繽紛的真實世界，以近乎我們視覺所感捕捉下來；藍天與綠葉因此看起來較為深色且有層次，皮膚亦帶有不同的灰度，顯現迥異的膚色，化裝與服裝亦不再限於選擇藍色和綠色。然而沖洗菲林的黑房卻要密不透光，亦不可以亮起前述的安全燈。全色片遂為日後彩色菲林技術的發展鋪路。

在三十年代，特藝七彩的攝製過程往往使用彩色濾鏡、局部鏡子、三稜鏡，以及三卷黑白菲林，同時記錄三原色光。這三卷菲林是正色片及全色片的組合，兼取兩種菲林的長處，特藝七彩成功重現景致的色彩及人的膚色。

時至今日，正色片仍供使用，但主要應用於醫療顯像、平面應用藝術如影片字幕的菲林；同時當微粒要極為精細，以及控制明暗去重造不同的灰度是重要的要求時，正色片亦適合作複印拷貝。盲色片只作保存使用，通常限於複印孤本的黑白物料。所有拍攝用的負片及放映拷貝，不管是彩色或黑白，都屬全色片。而電影人有時會以濾色鏡，或以數碼製作的矯色軟件，模擬昔日以正色片拍出的感覺。（翻譯：衛靈）■

1. 負片變黑，而正片或放映拷貝的相應部份，於放映所見卻呈白。
2. 正色片意即正確的顏色——儘管正色片對可見色光的反應跟我們視覺的感知並不相同。
3. 全色片意即可感受所有色光。

In terms of spectral sensitivity, motion picture films can be classified into three groups, namely blue-sensitive, orthochromatic and panchromatic. Such classification has nothing to do with the 'speed' or the sensitivity of emulsion layer on the photographic films, nor the subsequent processing and developing in the film laboratory. It is the reaction of the characteristics of the film to a particular part of the visible light spectrum that gives rise to the corresponding darkening¹ upon exposure. The basic component responsible for recording the footprint of light is the silver halide grain. Untreated silver halide grains only respond to the blue and ultraviolet light. With the invention by Vogel in 1873, the sensitivity of photographic emulsion was extended to the green light region by addition of a yellow dye, thus the term 'orthochromatic'² was given to this kind of film. In the dawn of motion picture film history, orthochromatic film was the only available kind.

Film production at that time was under many constraints. Owing to the 'low speed' nature of film then, natural daylight had been a must before the advent of artificial illumination which made indoor shooting possible. Thus, filmmakers had to rely heavily on the availability of sunlight. However, orthochromatic film did not allow the true reproduction of the sense of colour tone on black-and-white film as we had expected from our visual impression of the natural scenes. The sky always appeared bright while the green foliage would cast a dark shade on the film image; makeup and costumes of all the characters had to observe the spectral constraints of orthochromatic film. To heighten the image contrast, it was common to apply blue and green colours extensively on the lips and those areas shadowed by the eyes and nose. It is not hard to imagine why the facial makeup would appear just like what we see today in a typical Halloween party. One advantage of using orthochromatic film is the convenience in processing where one can see the actual image develop itself using a safelight (usually red or orange in colour) in the darkroom. This perhaps explains the most common misconception about film processing that there is always red illumination.

Later on, the capability of film was further extended to the red light region. Films of this kind are termed 'panchromatic'³. The panchromatic motion picture camera negative film, being sensitive to all colours of the visible light, was first available in 1922 which almost completely replaced its orthochromatic counterpart. Kodak ceased the manufacturing of orthochromatic camera negative film in 1930. The success of panchromatic film lies in its capability to capture the scene close to our visual perception of the real colourful world. The blue sky then appeared darker with shades and so did the green plants; skin tone could be rendered better with grey levels and various skin colours

紀念中國電影一百周年國際論壇

International Forum for the Centennial Anniversary of Chinese Cinema

國家廣播電影電視總局、電影局與外事司、中國電影資料館和中央電視台電影頻道在2005年12月10日至13日於北京主辦「回顧與展望：紀念中國電影一百周年國際論壇」，本館館長唐詠詩、節目策劃何思穎與電影學者羅卡應邀參與此項盛事，與世界各地的電影專業人士討論中國電影的發展及中外交流合作的狀況。他們此行並到北京師範大學及中國藝術研究院演說，與兩院師生交流。

The Forum was held from 10th to 13th December 2005 in Beijing by the State Administration of Radio Film and Television, the Film Bureau and Foreign Affairs Department, the China Film Archive, and the Movie Channel (CCTV6). Angela Tong and Sam Ho, respectively head and programmer of HKFA, and film scholar Law Kar were invited to the event where they discussed with film professionals from around the world, the development of Chinese cinema and its collaboration with the international film community. The trio also delivered talks at Beijing Normal University and the Academy of Arts of China, and engaged in dialogue with staff and students of the two institutions.

would appear differently on the film; the choice of colours for makeup and costumes was no longer confined to blue and green. Yet the darkroom for processing had to be sealed completely from light including the aforesaid safelight. The emergence of panchromatic film paved the way for the advance of colour film technology later.

In the 30s, the famous Technicolor process used colour filters, partial mirrors and prism, and three strips of black-and-white film to record the three components of light simultaneously. The three strips of film were in fact a combination of orthochromatic and panchromatic films. Taking full advantage of the properties of the two, the process successfully reproduced the colours of natural scenes and human skin tone.

Nowadays, orthochromatic film is still available but mainly used in medical imaging, graphic arts applications like subtitle film, and duplication like copying film where extremely fine grain and reproduction of grey levels with controlled contrast are the most important requirements. For preservation purpose, the use of blue-sensitive film is mostly confined to duplication from exclusive black-and-white materials. All camera negative and film release print, both colour and black-and-white, are panchromatic. Sometimes, filmmakers may simulate the scenes taken in the old days when only orthochromatic films were available, by using appropriate colour filters for conventional productions or colour correcting software for productions in the digital domain. ■

1. Darkening on the negative and subsequently the corresponding white image on the positive or the release print as one sees in the projected image.
2. 'Orthochromatic' means correct colour, though its response to visible light does not coincide with our visual perception.
3. 'Panchromatic' means all colours.

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

吳思遠（左）與本館館長唐詠詩在中國電影博物館香港館留影。
Ng See-yuen (left) and HKFA head Angela Tong at the Hong Kong Hall of the China National Film Museum



何思穎、唐詠詩與羅卡（後排，左二至四）與北京師範大學師生交流。
Sam Ho, Angela Tong and Law Kar (back row, 2nd to 4th left) exchanging ideas with teachers and students of Beijing Normal University



（左起）何思穎、唐詠詩與羅卡於釣魚台國賓館出席是次國際論壇的開幕典禮。
(From left) Sam Ho, Angela Tong and Law Kar attending the opening ceremony of the forum at the Diaoyutai State Guest House

上海同業造訪

Visits by archive staff from Shanghai

去年年底上海文化廣播影視集團屬下上海電影資料館及上海音像資料館同仁先後造訪，與本館進行文化交流。

Guests from Shanghai Film Archives and Shanghai Audio-Visual Archives, all being the subsidiary of Shanghai Media & Entertainment Group, exchanged views with HKFA staff.

上海電影資料館訪港團與本館經理（電影搜集）何美賢（中）合照
Visitors from Shanghai Film Archives and HKFA Acquisition Manager Mable Ho (middle)



上海音像資料館訪港團與何美賢（右一）
Visitors from Shanghai Audio-Visual Archives and Mable Ho (1st right)



獻給尚·高克多開幕禮

Opening of 'Inspired by Jean Cocteau'

本館誠邀一眾創作人以跨媒體的作品，在展覽廳建構尚·高克多的超現實空間。11月26日開幕當晚蒞臨的藝術家濟濟一堂，是次參展者包括策展人李志超、編舞家伍宇烈、歌手黃耀明、時裝設計師劉志華、畫家黃仁達、混合媒體創作人胡詠儀、作家邁克、漫畫家黎達達榮及雕塑家何兆基。其中黃耀明改編法國歌手 Edith Piaf 的 *Hymn to Love* 為中文版「給你」，誠摯獻給尚·高克多，情辭並茂；劉志華更設計了一襲鮮紅色的長裙延伸往牆壁及地下，運用空間、顏色及布料炮製尚·高克多的魔法。胡詠儀則視高克多為詩人，她創作的雕塑就是一首流動的詩。此外岳飛餐室亦提供以尚·高克多電影命名的美饌如「奧菲爾」、「美女與野獸」、「雙頭鷹之死」、「詩人之血」在場內展出。是次參展的文化藝術精英以多角度詮釋尚·高克多，也流露對他的無比敬意。



(左起) 黃耀明、伍宇烈、黃仁達、李志超、黎達達榮、邁克、劉志華及康文署助理署長(文博)曾柱昭

(From left) Anthony Wong, Yuri Ng, Yankwai Wong, Julian Lee, Tattatwing, Michael Lam, Henry Lau and Gerard Tsang, Assistant Director (Heritage and Museums) of the LCSD



HKFA invited a group of artists to give multimedia interpretations of Jean Cocteau's surreal world in the exhibition titled 'Inspired by Jean Cocteau' which opened on 26th November. Participating artists include curator Julian Lee, choreographer Yuri Ng, singer Anthony Wong, fashion designer Henry Lau, painter Yankwai Wong, mixed media artist Wu Wing-ye, writer Michael Lam, caricaturist Tattatwing, sculptor Ho Siu-kee. Anthony Wong dedicated to Cocteau his adaptation of French singer Edith Piaf's *Hymn to Love*. His fitting Chinese lyrics breathed new life into the tune. Henry Lau paid his tribute to Cocteau with a magical concoction of fabric, colour and space which took the form of a bright red gown that overflowed walls and floor. Wu Wing-ye, for whom Cocteau is first and foremost a poet, sculpted moving poetry. On the same occasion, Orphée Restaurant presented a host of fine French dishes named after Cocteau's film titles such as 'Orpheus', 'Beauty and the Beast', 'The Eagle Has Two Heads', and 'The Blood of a Poet'. These dazzling interpretations of Cocteau illustrate the enormous respect this great master still enjoys.

捐贈者芳名 Donors

11.2005-1.2006

成龍英皇影業有限公司
邵氏兄弟(香港)有限公司
英皇電影
香港電影美術學會
國泰—Keris影片私人有限公司
電影工作室有限公司
嘉禾電影製作有限公司
于素秋女士

方保羅先生
王延明先生
朱瑞棠先生
李以莊女士
李志超先生
李錦華先生
岑美儀女士
何建業先生

林耀華先生
周錦麟先生
姚松東先生
許弘基先生
陳芝瑛女士
陳明欣女士
陸離女士
黃奇智先生

黃卓識女士
鄭珠女士
劉成漢先生
劉家豪先生
盧志強先生
Mr Jorgen Wedseltoft
Mr James Wong