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《通訊》

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Newsletter

Issue 36 [May 2006]

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懷念 余慕雲先生

慕雲旋風

天氣預告：慕雲旋風將於午後颳起！「警報」聲起，大家各就各位。法寶旋風式降臨、伴以浪滔滔的解說。把藍圖速寫下來，旋風過後，大家定一定神，逐項仔細校訂，通宵達旦……有時旋風剎時捲至，鬧個人仰馬翻，往往帶來一些又驚又喜。以上是慕雲叔在1995至2001年間在資料館當研究組策劃時直擊的「驚濤駭浪」。

慕雲叔所得所知豐富，他性子急，總是刻不容緩，行動起來本身就是一股氣象。這期聯同《通訊》出版的《懷念余慕雲先生》特刊中，他的愛徒阮紫瑩、「咁住上」助手周荔嫻，以文以圖承載對他的敬愛。石琪和彭志銘慨允撰寫的文章，對這位香港電影史研究者有很立體的刻劃，具見其非常特色和貢獻。

慕雲叔在口述歷史訪問中說：「研究香港電影史，非十年以上不為功，十年也只是入門而已……」。那一刻醍醐灌頂——自當沉着不懈，磨煉精粹，果實自必纍纍。他還談到研究「三結合」：看電影、做訪問、文字資料。我們現在的研究出版「三部曲」是影片大全、口述歷史叢書和專題論文集。萬變不離其宗，有了原始材料，多些生力軍加入，香港電影文化才可以以無窮盡的倍數次方發揚開去。[hkfaedi@lcsd.gov.hk]

In Memory of Yu Mo-wan

A pioneer of Hong Kong film research and ex-Research Officer of the Hong Kong Film Archive, Mr Yu Mo-wan died of a heart attack at 76 in Guangzhou on 8 April 2006. He will be fondly remembered for his passion and vigour with the gratitude, respect and admiration of many. Allow me to also share with you how Mr Yu inspired awe in me the first time we met. That day, this ardent collector, who had been given a 'mission' by the Archive, arrived with bagfuls of materials; these were taken out one by one and given sonorous and meticulous explanation. Watching him, I was deeply moved.

In the *In Memory of Yu Mo-wan* Special published with the current issue of the *Newsletter*, Mr Yu's student Yuen Tsz-ying and assistant Janice Chow express their respect and affection for the man through words and pictures; while articles penned by Sek Kei and Pang Chi-ming portray in a spectrum of colours the uniqueness and contributions of this Hong Kong film historian.

In his Oral History interview, Uncle Mo-wan spoke of the 'trinity' principle of research: films, interviews and printed information. The three prongs of our research are filmographies, the oral history series and publications on special topics. It is only with a solid foundation of raw materials that Hong Kong film culture can evolve and spread its influence. This was also Uncle Mo-wan's reason for bequeathing his legacy to the archive. [hkfaedi@lcsd.gov.hk]

鳴謝：關禮波先生、天映娛樂有限公司、星空傳媒發行製作有限公司、國泰—KERIS 影片私人有限公司、第一影業機構有限公司、電影工作室有限公司、銀都機構有限公司及 Bliss Concept Ltd。

Acknowledgements: Mr Kwan Lei-po, Bliss Concept Ltd, Cathay—Keris Films Pte Ltd, Celestial Pictures Ltd, Film Workshop Company Limited, First Film Organisation Ltd, Sil-Metropole Organisation Limited and STAR TV Filmed Entertainment (HK) Ltd.

更多圖文見本期《通訊》網頁版，包括余慕雲先生口述歷史訪問(英譯)、資料館座談會內容摘錄等。

More available in the e-Newsletter, including the Oral History interview with Mr Yu Mo-wan (English translation), summary of HKFA seminars.

香港 動畫有段古

傅慧儀

雖然首部香港動畫長片要到八十年代才面世，但其實早於六十年代已可在電影中欣賞到有趣的動畫片頭，如《孤兒奇遇記》(1964)、《大軍閥》(1972)、《天才與白痴》(1975)等。這些動畫都出自同一位插畫師之手：區晴先生。

區晴與黃迪先生於1961、62年間，開發了香港最早期的動畫工業，在中華製漆廠開設的動畫部，創作了很多令人至今難忘的動畫廣告片，更為電影製作了不少片頭動畫和商標設計，絕對是本土第一代動畫大師。後來兩人拆夥，區晴的合眾公司多做電影的片頭，而黃迪則與姬約翰、陳定中等另行開設東方卡通公司。

到八十年代，經製片胡樹儒先生的推動，香港出現了一系列建基於漫畫版老夫子的動畫長片。三部七彩老夫子之後，要到1997年在徐克導演的電影工作室多番試驗，才出現以電腦動畫輔助完成的《小倩》。到這時候，香港已漸次孕育出一批對電腦動畫有認識的少壯派動畫師，為徐克主力設計《小倩》角色造型的，便是現職先濤數碼企劃有限公司，並主導《無極》(2005)的動畫創作的鍾智行。

到2001年，機緣巧合令香港出現了《麥兜故事》，至今被形容為香港首部百份百香港自編、自導、自製的作品(早期的動畫長片均需倚賴台灣和日本的畫師)，而且「港味十足」，導演袁建滔談起背後的故事，令人嘖嘖稱嘆。

而在電視及獨立創作方面，動畫亦永遠吸引到一些熱愛創作的「新力軍」加入。獨立動畫經香港藝術中心自1995年舉辦的獨立短片比賽的推動，得以穩步成長，其中獨立創作人盧子英應記一功，他年來不斷地在動畫教育及推廣上付出努力，自己亦不斷作出各種實驗。

這次香港電影資料館舉辦的動畫回顧，只能說是踏出研究的第一部，展覽將以「電影」、「電視」、「廣告」和「獨立創作」的動畫幾個發展方向，分題述說早年的歷史，並同時安排放映、座談會、動畫工作坊和出版特刊。



《麥兜故事》港味十足
My Life As McDull brims with local flavour.



紀陶任職無線電視「翡翠動畫」時為「成語動畫廊」設計造型。
Keeto Lam drew these model designs for 'Cartooned Chinese Fables & Parables'.

很感謝接受我們口述歷史訪問的黃迪先生、盧子英先生、林紀陶先生、余文輝先生、Mr John Sinarwi、鍾智行先生及袁建滔先生。其中盧子英及余文輝先生在展覽構思、特刊內容和美術設計，提供了不少寶貴意見。

這次展覽承蒙各動畫界友好協助，得以展出很多珍貴廣告片段、畫稿、手稿、分鏡畫本、動畫道具、相片、草圖等。特別要鳴謝下列單位：

- 香港電台電視部的李才良先生(提供了他數年前所作的有關訪問)；
 - 已故動畫家姬約翰先生的兩位女兒Fanny 和Tammy(提供了珍貴文獻資料)；
 - 香港藝術中心(協助搜羅選映的獨立短片得獎作品)；
 - 藍空間(協助搜羅選映的獨立短片)；
 - 黃巴士(協助提供麥兜的電視版本)；
 - 亞洲動畫媒體有限公司(提供了《一部動畫的誕生》之片段)
- 希望這一個暑假，「香港動畫有段古」能為大家獻上一服消暑涼劑。



Frame After Frame A Retrospective on Hong Kong Animation

Winnie Fu

Although the first 'made-in-Hong Kong' animation feature did not appear until the 1980s, we were able to enjoy many wonderful animation scenes and trailers inserted into local films as early as the 1960s. Animated scenes in classics such as *Adventures of an Orphan* (1964), *The Warlord* (1972) and *The Last Message* (1975) were all sketched by the hand of illustration artist Au Ching.



區鎮為電影《大軍閥》及《鬼馬雙星》所繪的片頭動畫。
The animation drawn by Au Ching for the opening sequences of *The Warlord* and *Games Gamblers Play*.

Au Ching and Dick Wong were pioneers of Hong Kong's animation industry. Around 1961 or 1962, they established the animation section within the China Paint Manufacturing Co. As the first generation of local animation masters, they created many animated sequences for film openings, brand name logos and animated commercials cherished by all till today. The partners eventually went their separate ways, with Au Ching starting his own company United Film Production Company to concentrate on film trailers and opening sequences, and Dick Wong joining forces with John Kay and Chan Ting-chung to found Eastern Cartoon Company Ltd.

By the 1980s, largely through the efforts of producer Wu Sau-ye, a series of feature-length animations derived from the comic *Master Q* (Lao Fuzi). After the release of three colour features on *Master Q*, the next animated feature to come along was *A Chinese Ghost Story*, produced by Tsui Hark's Film Workshop Company Ltd in 1997. By then, a group of young guns, accomplished in computer graphics (CGI) have emerged. The image design for the main characters in Tsui's animation was contribution of Frankie Chung, currently Creative Director and Head of Animation at Centro Digital Pictures, and the leading figure in the animation team for *The Promise* (2005).

In 2001, *My Life As McDull* was created in an opportune moment, and was hailed as a 100 percent 'made-in-Hong Kong' product—from script to direction to production. While earlier animated features sought the expertise to Taiwanese and Japanese artists, the groundbreaking work not only employed solely local staff, it was also steeped in colourful local culture. Director Toe Yuen filled us in on the fascinating backstory to the making of *McDull* animation.



盧子英的獨立作品，除了用畫筆外，還愛用泥膠、細沙、幼鹽等作創作材料。
Neco Lo's art incorporates illustration, brush work, clay, sand and even salt as part of the working materials.

Whether it is in the field of TV production or independent filmmaking, animation has always attracted many creative recruits. Since 1995, the Independent Short Film and Video Awards (IFVA) organised by the Hong Kong Arts Centre has nurtured many independent animation artists through their short film competition. In particular, kudos should go to Neco Lo for his tireless efforts to experiment on his own, as well as to promote and help develop animation's appeal and its education in Hong Kong.

This retrospective mounted by the Hong Kong Film Archive can only serve as an initial step to the study and research on Hong Kong animation history. The exhibition will touch on the development of animation in the areas of cinema, television, commercials and independent creations. A review of the history will be supplemented by screenings, seminars, workshops and a special catalogue.

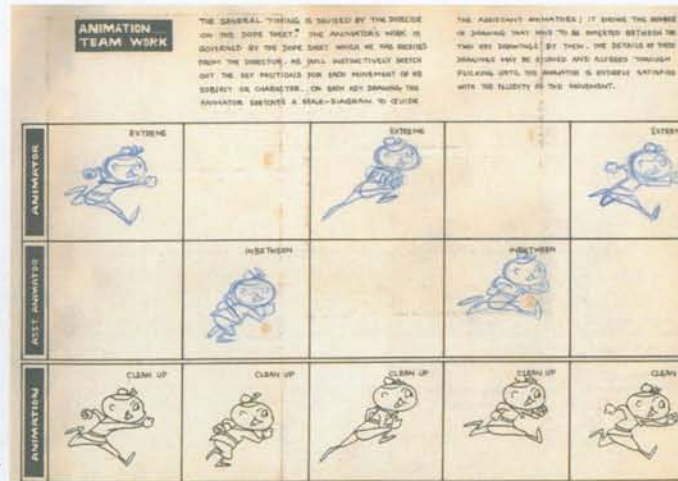
We are truly grateful to Mr Dick Wong, Mr Neco Lo, Mr Keeto Lam, Mr Yu Man-fai, Mr John Sinarwi, Mr Frankie Chung and Mr Toe Yuen for their interviews. Special thanks to Mr Neco Lo and Mr Yu Man-fai for their invaluable opinions on the exhibition concept, the contents and art design of the special catalogue.

This exhibition was made possible with the generous help of many people and organisations in the Hong Kong animation scene. We would like to acknowledge their support in lending us precious TV commercial clips, paintings, illustrations, storyboards, props, photos and thumbnails.

- Mr Silas Lee of Radio Television Hong Kong's TV broadcast department, for providing us with an interview he did several years ago.
- Ms Fanny Kay and Ms Tammy Kay, daughters of the late animation artist John Kay, for lending us valuable text resources for our research.
- The Hong Kong Arts Centre, for liaising IFVA awardwinning animations for screening.
- InD Blue, for help with handling copyrights of independent short films.
- Yellow Bus, for supplying us with the TV version of the *McDull* animation series.
- Asia Animation Media Company Ltd, for providing us with the excerpt from *The Birth of An Animation*.



鍾智行為小倩所設計的人物造型
The models of characters in *A Chinese Ghost Story*, designed by Frankie Chung.



姬約翰製作
A John Kay work



紀陶談在「翡翠動畫」工作的日子 除了《跳飛機》的造型創作，也派我跟另一個動畫師一起製作一個片頭，叫做《蝦妹共你》。有趣的是，《蝦妹共你》是許冠英的一首歌曲，由陳儀馨飾演蝦妹，我們把她的造型卡通化，給她一條蝦尾巴，配在這首歌曲上。這是我正式第一次做動畫片頭。……當時我們天不怕地不怕，想出來的鏡頭非常複雜，例如那隻蝦是由遠鏡全景一下一下跳近過來，難度頗高。

Keeto Lam on his days working for 'Jade Animation' In addition to the image design for 'Jumping Jet', I was also assigned to collaborate with another animation artist on the opening sequence called 'Ha Mui (Shrimp Girl) and You'. The amusing thing was, it is the title of a Ricky Hui song. Chan Yee-hing was asked to play Ha Mui, and we designed a cartoon-like image for her, giving her a shrimp's tail to go with the mood of the song. That was my first outing in making an animation. We were bold and adventurous, and came up with incredibly complicated shots, like having the shrimp approach from a long, full shot. It was very challenging.



黃迪三、四歲時被神筆攝住了 我第一部看的動畫長片是《雪姑七友》(1937)，但第一部看的短片卻是黑白片，映着一個人拿一支筆在牆上畫，畫完走開了，牆上的人會動起來。……我覺得很有趣，問父親，父親也是一知半解的，逗我說：「有這麼一種筆，你得到這支筆，畫出來的東西便會動的。」嘩！於是我一心一意去找尋這枝「神筆」。

Dick Wong on his fascination with a 'magic pen' at age three or four The first animated feature I saw was *Snow White and the Seven Dwarfs* (1937) while the first animated short I saw was in black and white. It shows a person with a pen drawing on the wall. After he finishes and walks away, the figure he has drawn suddenly comes to life. I thought that was fascinating and asked my father what it was all about. He didn't have much of a clue and teased me, saying, 'there happens to be such magic pen and whatever you draw with it will come to life.' I was amazed and decided to look for the 'magic pen'.



余文輝比較2D和3D動畫 我個人覺得在動畫界是3D最蓬勃，因為它的好處是很多東西不用畫，做了一個model出來，很多東西由電腦代勞；但2D仍有它的存在價值，因為人手畫出來的圖畫，無論風格和表現方法，在藝術感方面都強很多。看畫的「公仔」時，會感到那種活力從紙張滲透出來，是作者表現出來的畫風，但3D就沒有了這特質。

Yu Man-fai comparing 3D with 2D animation 3D animation is, in my opinion, the hottest area in the industry. What's great about it is that it renders manual illustration unnecessary. Once you have created a model, you can let the computer do most of the work. However, I think 2D animation still has its merits and its own charm. If an image is drawn or painted by hand, there is a deeper artistic or aesthetic element that emerges from the individual styles and forms of expression. One can feel the energy and the vibes of the artist that leaps out of a live drawing. 3D animation cannot take the place of the artist's personal style.



袁達滔的漫畫緣 我們這年代的人，追看漫畫多數是始自《中華英雄》，我自己也是因為《中華英雄》才開始多看港產漫畫。……小時候最想當漫畫家，中學時期經常在家裏畫很多漫畫，……後來發現動畫可以把我最喜歡的兩樣東西（漫畫和電影）結合在一起，而且我可以只做我最喜歡的部份，很悶的部份留給別人做。

Toe Yuen on his 'comic connection' As a child, I dreamed of being a comic artist. During my high school years, I spent hours at home drawing comics. Later, I discovered that animation could combine my two greatest loves—comics and film—into one form. Not only that, I could even choose to do the bits I like and leave the boring parts to others.

(Translated by Maggie Lee)

傅慧儀為香港電影資料館節目策劃(文化交流)
Winnie Fu is Programmer (Cultural Exchange) of the HKFA.

黃迪作品
Artwork by Dick Wong



懷念余慕雲

In Memory of Yu Mo-wan

展覽 Exhibition

[8.5-31.7.2006]



余慕雲先生(1930-2006)自1965年開始漫長而艱鉅的香港電影歷史研究生涯，四十年來從沒間斷，為香港電影貢獻良多。本年4月8日慕雲叔於廣州辭世，香港電影資料館特備了《懷念余慕雲》展覽，向這位令人景仰的研究者致敬。

Yu Mo-wan (1930-2006) channelled his childhood passion for film into a lifelong study of Hong Kong film history. For 40 years, he invested all his time and much of his earnings into collecting—rescuing, in fact—artifacts and primary-source materials of our cinema. On 8 April 2006, he passed away in Guangzhou. The Hong Kong Film Archive has put together an exhibition to pay tribute to the dearly-missed Uncle Mo-wan.

本館3樓

3/F, Hong Kong Film Archive

倚天屠龍記： 香港電影與金庸文學

The Sword and the Sabre: A Jin Yong Novel on Film

電影放映 Film Show

[2.7-22.7.2006]

金庸的作品，以橋段曲折、人物細緻見稱，再加上中國傳統的俠義精神及英雄色彩，俱為改編電影的有利條件。本館為響應第六屆香港文學節，特別選映六十年代粵語片版本及七十年代國語片版本的《倚天屠龍記》電影。

As the Archive's contribution to the 6th Hong Kong Literature Festival, we are presenting two film versions of Jin Yong's work *Heaven Sword and Dragon Sabre*. To accommodate the novel's extensive scope, both are in serial form, the 1960s Cantonese version in four parts and the 1970s Mandarin rendition in two.

仍然秘密的花園： 楚原的玫瑰·蝴蝶·紅葉 (下集大結局)

Still in Transition:
The Cinema of Chor Yuen Part II

電影放映 Film Show

[17.6-29.7.2006]

導演楚原的獨特風格並未因粵語片的式微而中斷，反而屢次開創香港電影的潮流：以《愛奴》(1972)成為艷情片的典範、重拍的《七十二家房客》(1973)讓香港電影重拾遺棄了的地道語言、改編古龍的《流星·蝴蝶·劍》(1976)與《天涯·明月·刀》(1976)則確立了浪漫奇詭的武俠片次類型。

楚原在八十年代的香港電影黃金期，與那時期的巨星周潤發、梅艷芳、張國榮、周星馳等合作，擦出不同的火花，精彩依然。

Part II of our programme on Chor Yuen, covering his post-Cantonese cinema career, finds the director again in transition. He established the paradigm for erotic films with *Intimate Confessions of a Chinese Courtesan* (1972). Remaking the Chinese film *The House of 72 Tenants* (1973), he permanently reintroduced the Cantonese dialect to Hong Kong cinema. Adapting the novels of Gu Long, he formulated a major subgenre of Hong Kong martial arts films. Into the golden period of the 1980s, Chor was dabbling in different genres and working with major figures of the time, such as Chow Yun-fat, Anita Mui, Leslie Cheung and Stephen Chow.

「百變楚原」座談會

'The Many Faces of Chor Yuen' Seminar

講者：何思穎(香港電影資料館節目策劃)

登徒(影評人)

2006年6月24日(星期六)下午2時30分在本館電影院舉行

粵語主講

Speakers: Sam Ho (Programmer, HKFA),
Thomas Shin (Film critic)

To be held at 2:30pm on Saturday, 24 June 2006 at the Archive Cinema

Conducted in Cantonese



香港動畫有段古

Frame After Frame:
A Retrospective on Hong Kong Animation

電影放映 Film Show

[1.7-5.8.2006]

精選六十年代至今的香港動畫，有動畫家為電影設計的片頭、電視廣告，也有長片及獨立創作。作品包括「老夫子」系列、黃迪及盧子英作品選、《小倩》(1997)及《麥兜故事》(2001)等。

A special showcase of Hong Kong animation dating back to the 1960s. On top of feature films and independent productions are film credit sequences and TV commercials designed by animation artists. Featured works include the *Master Q* series, selected works of Dick Wong and Neco Lo, *A Chinese Ghost Story* (1997), *My Life As McDull* (2001), etc.

展覽 Exhibition

[30.6-29.10.2006]

展出珍貴的廣告片段、畫稿、手稿、分鏡畫本、動畫道具、照片、草圖等。

Displaying hard-to-find excerpts of TV commercials, storyboards, manuscripts, props, film stills, sketches, etc.

本館展覽廳

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

「如何踏上動畫征途」座談會

'Follow the Animation Road' Seminar

主持：傅慧儀(香港電影資料館節目策劃)

講者：黃迪、盧子英

回應嘉賓：余文輝、紀陶

2006年7月15日(星期六)下午2時30分在本館電影院舉行

粵語主講

Host: Winnie Fu (Programmer, HKFA)

Speakers: Dick Wong, Neco Lo

Guests in response: Yu Man-fai, Keeto Lam

To be held at 2:30pm on Saturday, 15 July 2006 at the Archive Cinema

Conducted in Cantonese

動畫滿Fun工作坊

Animation with Fun Workshop

嘉賓主持：余文輝

2006年8月5日(星期六)下午2時30分在本館展覽廳舉行

粵語主講

Host: Yu Man-fai

To be held at 2:30pm on Saturday, 5 August 2006 at the Exhibition Hall

Conducted in Cantonese

從黑白到彩色

關禮波專訪

吳君玉

片場生涯總是予人璀璨繽紛之感，鏡頭前明星演繹世情滄桑，鏡頭背後不同部門各展所長，共同寫下影壇無數傳奇。在紛亂喧鬧的片場裏一個不起眼的角落，有一組人員每天身處黑暗中，運用純熟的技術，令一格格影像以最佳狀態凝定及面世，是整個製作過程中一個最重要的環節。他們就是在黑房裏工作的沖印師。

人稱關叔的關禮波先生，從事影片沖印及剪接長達四十四年。從1950年入行至1994年退休，他經歷戰後香港黑白片的興衰和踏入彩色片年代，見證了業內人士為適應市場需要而迸發的求變活力。他的口述歷史訪問，為我們認識沖印這個「曝光率」偏低的電影行當，上了寶貴的一課。

關禮波，廣東南海人，1933年出生，童年時父親從商，從上海運輸棉紗、百貨到廣州銷售。他六歲時到上海念書，那時他已看過電影。「看過《木蘭從軍》(1939)，陳雲裳主演，張善琨他們拍的，看的就是這些戲。在『敵偽』時期，很少看戲，戲也不多。」十一歲，關禮波回到廣州讀書，直至1950年來香港，同年六月經叔父關鑒俊介紹，加入他管理的大長城沖印公司，之後轉到星光、堅城，都是從事黑白片沖印的工作。

人手操作的年代

關叔入行時，沖印業仍未全面機械化，有些公司仍是用人手沖印。「他們把影片一板一板的繞捲在板上，頭尾位置用圖釘固定，放進一個方形木桶浸藥液。一板大概有一百呎或二百呎，若是沖底片，十分鐘就可以了，但一次不會只沖一板，會沖很多的，一千呎就有很多板了；放下去，浸在藥液裏顯影，這時手要不停攪動，否則藥水附着菲林，一板板都不同了。顯影時間差不多了，用綠電筒看一看，若是沖拷貝可以開紅燈，再看看時鐘，時間夠了，就把影片放進梳打裏定影，時間長一點也沒關係的，作用是把未成影像的銀鹽全部洗掉，然後放進清水裏漂洗，假如漂洗得不乾淨，將來影片會發黃。人手沖速度也不太慢，一沖能沖五、六板，也有一千呎片，一部戲只有一萬呎而已。」他還記得當年洪波導演拍攝《天堂美女》(原名《天堂夢》，1954)時片場失火，友僑片場裏一間人手沖印的黑房因此付諸一炬，「何家園」一帶幾家片場亦被波及。

五十年代初，安全片菲林已面世，但易燃的硝酸片尚未完全被淘汰，他曾目睹老一輩師傅如何處理它。「用來『搖片』的桌子下面有一盞燈，師傅教我們，離開桌子時，一定要把燈關掉，這是最基本的，否則會着火，至少也會燒焦的。而我們燒廢片的時候，要把它們抖開才放進鐵桶裏點火焚燒，好像人家燒元寶那樣。」

工序與特效

大長城沖印公司附屬於長城電影公司，當年長城座落侯王廟那一區，而大長城則是租用鑽石山大觀片場內的地方來設置黑房。關禮波憶述最初跟隨幾位從前在永華工作的技師邊學邊做，其中包括四

位做黑房的，和一位師從王朝曦的剪接師。一年後合同期滿，有兩位返回上海，一位去了台灣，剪接師也返回上海。

檢查底片 當時大長城已使用沖印機，不是用人手。沖洗底片的首要任務是檢查底片。

「我們收到底片後，先把它『倒一倒』(迴轉)，摸摸它們中間有沒有『崩』(缺口)，假如齒孔有缺破，底片在機器運轉的時候斷掉，那就慘了，沒得救了。底片要經過顯影、定影、梳打水洗，然後從風櫃裏風乾出來，假如底片在藥水裏斷了，那就沒法挽救。若是摸到有『崩口』，我們會用膠紙粘好上面的齒孔。這情況多半是在一卷菲林開頭出現，可能是攝影機在裝上菲林後運轉時把菲林一拉，把齒孔拉破了，或者會在菲林的最後部份出現。此外，我們也會順便摸一摸中間部份，以免斷片。雖然寫明我們不需負責，但也不想有這種事發生。」

「這事情是可大可小的，以前多數拍佈景，不是拍實景，若是佈景拆了才知底片有問題，想補拍也不可能。所以我們沖洗底片後，看過沒有花片沒有意外，就會打電話通知他們可以拆佈景。……有時拍『接頂』、『接底』那些，例如拍那些很高的城門，上面有些很高的樓層是畫出來的，我們把底片沖出來後會用放大鏡看一看，沒有『穿崩』(露出破綻)的話，他們才照拍。」

沖洗試片 沖洗底片時，沖印師主要職責是調校時間和控制水溫。沖洗試片是當中一個重要步驟。

「攝影師拍完一天戲，最後會拍一點兒test(試片)，我們收到底片時，先撕下前面的test部份，例如這種片要沖九至十分鐘，我們先把test沖出來，有位負責『睇光』(調光)的一看，如果出來太深了，反差太強，或者under(曝光不足)，沖的時間不夠，我們根據這些test來調校沖洗的時間，若果test OK，我們就按這個時間去沖。」

「送來的底片大部份都有test。若沒有test，沖的時候用一個綠(光)電筒，走到機器那裏去看，檢查一下畫面是否顯現出來，若仍然未顯出來，就要調校多一些時間，那就會冒險一些。到了定影梳打那裏，『蝕』通了，就可以用紅燈照了，看是否太深或太淺。送來的片盒上會寫明拍攝的是內景或外景，日景或夜景，或是陽光拍夜景、燈光拍夜景。用燈光拍和在廠景內拍的較容易控制，陽光拍的就難一些。並不是每個鏡頭都那麼平均，近鏡、遠鏡的光未必那麼銜接，『睇光』師傅有時要一個一個鏡頭的去。」

「藥水的溫度可以用機器來控制，可降溫或者加熱，加熱的情況很少，除非天氣太冷，通常是藥水熱了要降溫。水池的水就不能用機器降溫。天氣熱時，公司要購入冰塊，每隔三、四個小時把冰塊扔進水池裏，降低水溫。」

遇上制水時，沖印公司更要派人駕車到附近鑽石山後面找水源，用泵取水然後運回黑房倒進水池。





長城公司的《說謊世界》(1950)

剪接師的工作 「我們沖了底片，沖了聲帶就交給剪接師剪接，當時沒有機器看片，他們用放大鏡看，將鏡頭調來調去。底片不能放映，一放就會弄花。弄好了，沖了第一個拷貝出來，那個鏡頭的接駁不夠緊，就再收緊，其實也頗難，因為工作時沒有直接看着畫面。不像現在那樣印個無聲的出來看着剪，剪好再配音；或同步收音那些，就要連聲帶一起剪，用Steenbeck(一種影像聲音同步剪接機器的型號)去看。不過當時鏡頭少，過去拍武打片不像現在的鏡頭分得很碎，你重看當年黑白的那些武打片，鏡頭疏疏落落，真的不能吸引觀眾，只能賣埠，但不能吸引人。那時有些戲或許會好些，似乎正派一些，不像現在那些『蠱惑仔』戲，這些戲太多了。」

黑房特效 那時我們做一些特別效果如fade in(淡入)、fade out(淡出)，要用人手用赤鹽洗淡菲林上的影像。這些應該是由剪接在黑房裏做的。做dissolve(溶鏡)的原理和fade out的一樣，把兩條片疊起來。現在做彩色沖印的不用人手洗了，而是用機器做出來。

至於當時武俠片流行的特技效果，像放飛劍、掌風等東西，是他們把底片剪好後，交給專門畫特技的人在每格底片上畫，像道具師盧寄萍就很擅長畫這些。

攝影師的技術 「我們對所有電影都一視同仁，沖每一部片，都一定要做到最好，有好的攝影師，影片就好，攝影師不好的話影片就不好。燈光很重要，假如拍得過度曝光或曝光不夠，我們補救出來也不會好，技術在攝影師那裏，我們那裏是微不足道的，但我們可以弄壞它，底片沖出來，好的始終是好，底片不好，怎樣救也沒有用。

「攝影師當中，我最推舉羅君雄，他一定來看底片，這是負責任的表現。以前有個攝影師王劍寒，我們還是『靚仔』(學徒)的時候，他經常到黑房看，特別喜歡我們這些『細路』(小工)，並非我跟他合作，我們只是學徒，拿底片給他看。後來彩色片，固定的，印出來已經知道，他也不看底片，印毛片出來看。以前黑白片並非一沖就行，就這樣看底片，他有經驗，用放大鏡就能看出行不行，要等聲帶出來全部剪接好，才印第一個拷貝，不會像現在那樣一出來就印個無聲的去剪接。我覺得他對自己的東西很認真，出來一定要看的。」

立體電影 看立體電影，需戴着特製眼鏡來看。不但看過，關叔以前也沖過一些立體電影。

「立體電影特別之處在於拍攝和放映方法，至於我們黑房部份，做法是一樣的。拍的時候分兩邊拍，放的時候也是分左右兩邊，有時『駁口』(接合處)斷了就很麻煩，兩部機一起沖的，格數多了少了就不相稱。我們沖出來，不會完全沒有『駁口』，『駁口』太多，會兩邊左右不平衡，同步一起放的嘛。例如鏡頭是扔出一個斧頭，整個人跳一跳，如果一部機的那格是斧頭剛扔出，另一部機的那格是斧頭已到了你面前，就不大好，所以『駁口』盡量要少。

「我們做過幾部，好像都不大賣座。立體電影是西片先有的，內容是『打紅蕃』那些，一個斧頭飛過來，你整個人跳起來，當然要有動作的。我記得香港的沒有扔斧頭那種鏡頭。」

變則通

關鑾俊裝嵌沖印機 星光沖印公司初時只有一部沖印機，沖一本一千呎影片，要花廿五至三十分鐘，沖一部約一萬呎的片便需要四、五個小時。那時在星光做管理的關鑾俊運用他的電機學知識，繪出圖樣，找人協助，成功裝嵌出一部沖印機。新的那部沖一千呎片，只需十至十五分鐘，顯影時間約需四分鐘，用來沖copy(拷貝)、positive(正片)、聲帶字幕，生產速度快了很多。那部舊機便用來沖negative(負片)，因為它慢，他們每天只是收到一、兩千呎片，所以用它來沖底片。後來華達片場那部沖印機也是由關鑾俊裝配而成。

膠片短缺 當年除了有人自製機器外，在韓戰期間面對菲林短缺的困境，有些影人亦使用變通的方法來度過難關。「那時柯達片被禁運來香港，菲林很短缺，試過把收音的磁性膠片割開兩半，左右兩邊都用來收音，你們聽說過嗎？這個方法應該是大觀的強爺(即郭強)他們想出來的。

「這樣子一千呎片可當作兩千呎來用，但片上的齒孔只剩下一邊，因此印片機上本來裝上三十五毫米片的『轆』(輪子)就要改裝成能讓十七點五毫米片裝上去，否則在印片的時候，膠片兩邊晃來晃去，聲音就會顫動了。」

沖國語片與粵語片

國語片要求高 五十年代，關叔參與沖印的主要是長城的國語片，像《說謊世界》(1950)、《禁婚記》(1951)、《新紅樓夢》(1952)、《蜜月》(1952)等，之後他沖印過不少粵語片。據他觀察，當年國語片製作較一般粵語片認真，國語片一個拍攝天拍好的底片較粵語片少，攝影、收音質素較高。

「國語片對沖印的要求較高。像長城、鳳凰這些公司很聰明，通常都會在一堂佈景完成拍攝後才將底片送過來，而不會每天送來，幾天的底片放在一起沖，深淺會均勻一些，若今天沖一些，明天沖一些，老實說，始終是靠人眼，不是用科學化的方法，分開沖洗深淺多少總會有出入。」

粵語片二三事 「曾經有一部戲，就這樣擺個攝影機，大鑼大鼓的，片長兩小時就拍了兩個小時的菲林，可能攝影機換菲林時鏡頭中斷，加插一些鏡頭。那部戲叫做《危城鶻蝶》(1955)，是部歌唱片，拍攝前已經錄音，拍攝時將錄音帶播放出來。你說會有多快！拍攝時我們在片場，知道他們在拍戲，翌日送片來給我們沖印。嘩！差不多一萬呎片，我們就知道他們是一口氣拍下去的。」



《花街》(1950)



《血染海棠紅》(1949)

「當年的粵語片，一間戲院映完了，要將拷貝送到另一間去放，有時因交通問題，『走畫』(送片的)還沒到，銀幕上就要打出字幕：『走畫未到』，停幾分鐘，是經常有的事。至於一邊沖，一邊映，後來因黑房的延誤而趕不及的情況也試過。」

額外收入 初入行時，關叔月薪五十元，幾個月後加到七十元，公司包食宿，此外還有兩種額外收入，就是「梳打」和「收零三」。

「黑白片菲林在顯影後，要經過定影，用梳打水去把銀鹽洗出來。你別小覷這些沖洗出來的銀，很有價值。以前我們將放出來的梳打水賣給來收購的人，他們會把裏面的銀沉澱下來再出售。因此這些梳打水為我們帶來不少『下欄』(外快)。」

「當時沖印黑白片的公司，不像現在的沖印公司提供全部材料，那時是不包菲林的，片主要送菲林來，例如一部一萬呎的影片，印五個拷貝要五萬呎，那麼片主就要送五萬呎的拷貝片來，而我們規定要『收零三』，即是每一萬呎要多收三百呎，這三百呎是有待做錯了或斷了片時，作為備用來消耗的。我們工作時當然會很小心，假如沒有問題，我們就可拿去備用的菲林，假如沖壞了的超過三百呎，那就要自己填補進去，這情況也會有，不過通常都不會弄壞的。」

粵語片全盛時期，關叔正在星光沖印公司工作。當時生意很多，尤其過年時，電影映期只有五天，初一、初二上映的粵語片，到初六、初七便要換畫了。工作很多，機器廿四小時不停運作，「梳打」收入很可觀，比薪金還要多，這種收入到後來他做彩色沖印時便沒有了。

踏入彩色世紀

除了專做沖印的星光公司，五十至六十年代初香港有多間片場和影片公司都設有黑房，包括永華、長城、友僑、國家、華達、邵氏等。但他們只做黑白片沖印，據關叔憶述，那個時期香港拍攝的彩色片，通常送到日本的公司或英國蘭克公司去沖印。

六十年代，邵氏公司派人到日本學習彩色沖印技術。1965年，曾在邵氏工作的高謙祥，成功裝嵌了香港第一部彩色沖印機，創辦了香港彩色電影沖印有限公司。以後香港陸續出現了邵氏、宇宙、東方、綜合、天工等彩色沖印公司，蓬勃時期，泰國、印尼、台灣等地也有送彩色片來香港沖印。

沖印彩色片 六十年代中，關禮波轉到宇宙沖印公司工作。

「我轉做彩色沖印時，印片機全部是自動的。舊式印黑白片的那種，印片有反差不同，需要撥動，下面的鏡頭要光一點，再下一個鏡頭怎樣，逐一去撥動，調校，『咁』跳一跳，下一個用二十號光，就撥到二十，再下一個鏡頭十五號，又要撥了。幸好黑白片的鏡頭較少，不像現在那些打鬥鏡頭那麼快，五、六格就接第二個鏡頭了。」

「彩色片好做多了，有人檢查藥水，菲林一裝上去就固定，不用調校，看不到的，菲林全部關在黑箱裏面，你看不見它是怎樣的，像拍戲的攝影機那樣，菲林一裝上去，它自己會運行，你不用管它，你只要看它的溫度，時間已經固定，不能再調校。沖黑白片我們要把燈全關了，若是彩色片，沖、印都可以開燈了。」

「做dissolve、fade in、fade out那些效果，過去沒有『翻底』(翻印底片)的時候，把兩條片疊起來就過了。現在就會『翻底』才做。」

「彩色最複雜的是看顏色，通常第一個拷貝出來，還要改的，而且有種『睇光機』去看，看到再調校，因為每個色溫都有差別，光暗不同，看看用多少紅多少甚麼，打在帶上，會自動跳的，不用人手操作。彩色沖印的技術集中在一兩個負責改光的人身上，其他人負責操作，但很多東西都很精細，不能粗心大意。過去靠人手多一些，現在機器真的進步了很多，好像睇光，分析光，完全用機器。」

「做黑白片沖印時由兩個人控制沖片，一個印底片一個印聲帶，聲帶很容易，一個光可以印到底，假如有字幕，把字幕疊上去一起印。現在做彩色片幾乎一個人控制機器也可以，過去也行，不過現在的生產快，很快又一部戲，過去是慢吞吞的。」

轉做剪接 1967年香港發生暴動，當時已購入大觀片場的星光公司老闆決定移民，片場易手，關志堅、關志誠兄弟改建為堅城，裏面的黑房重開了，關禮波又返回老本行，但只幹了一年多，因為那時黑白片開始式微。其後他協助一位姓鄭的剪接師工作，他們工作的影片在那裏沖印，他們便到那裏做剪接。有一段日子他們主要為送到香港沖印的泰國和印尼電影做「套底片」、字幕、預告的工作，不用剪毛片(rush)，直至這類外國片的工作也減少，他轉到綜合沖印公司工作，至1994年退休為止。

「我最後參與的影片應該是李翰祥的《情人的情人》(1994)，那部片是在美國拍的，很多演員都沒有加入自由總會。每一個人出場，字幕打出誰飾演甚麼，那時公司心急，預先替電影印了拷貝，印了拷貝之後，台灣方面不容許，要補拍，已入會的無所謂，沒有加入自由總會的，不可以列出名字，我需要看出是在哪個地方。那時是十一月，我將近要走了，身體捱不住，要辭職了，就做了這一部。這一部我要檢查，看看哪個地方不許列出哪些名字，重新補過，最辛苦是這樣，因為整套已經印好，再補那段出來換過，有字幕變成沒有字幕，所以印象很深。」■

上文關禮波先生的口述歷史專訪，於1999年6月21日由朱順慈和傅慧儀進行。

吳君玉 曾任電影製片及副導演，現職「新視野藝術節」編輯。

「沖印在香港」(下篇)：〈從沖印到後期製作〉，將於下期(2006年8月號)刊載。

影片呎數

Footage Count

謝建輝 Edward Tse

影片呎數是指電影菲林的第一格到最後一格的總長度，包含的可以是影像，是聲音，或兩者兼備。這原先以長度為計算單位，但為了貼近一般觀眾對影片「長度」的理解，現時片長普遍以時間為單位（如分鐘），以便觀眾預計上戲院看戲所需的時間。

早期沖印電影菲林，礙於生產過程中的限制，一卷連續不斷的菲林最長只有一千呎左右，以每秒16格的放映速度計算，約相等於16分40秒。這限制持續了很久，引入聲片後情況依然，畫格速度統一為每秒24格，一卷菲林的時間更縮減為11分6秒。因此在默片時期，長拍鏡頭決不能超過17分鐘。另一個限制是攝影機中片盒的大小。業餘用的片盒一般較小（可小至一卷100呎），專業用的則較大。現今科技先進，理論上生產菲林該沒有長度限制，但為了方便處理，以35毫米菲林而言，最大的容量是二千呎。

菲林的特質眾多，記錄呎數是非常重要的一項工作，因為這是影片完整與否的指標之一。影院公映的影片通常附有資料顯示片長，我們可用來跟自己量度的呎數比較，從而得知拷貝是否完整，並衡量需否搜尋更完整版本，但更長的版本不一定更好。拷貝呎數即使比資料顯示的更長，版本卻可能有別，譬如海外發行版，又或者根本是另一部影片。此外，資料雖然列明總長度，但仍未足以識別一部作品。每卷影片順序的呎數就如指紋，因為兩部影片各卷的呎數不可能一模一樣；我們可參考統計數據，以識別總呎數相同，但各卷呎數有別的影片。第一卷菲林散佚的影片，也可採用這種技術去識別餘下的卷片，至少可以縮窄搜索範圍，再作進一步核實。電影資料館的專業人員亦要比較不同來源的拷貝的影片呎數，以揀選館藏的「最佳」拷貝。值得一提的是，一般片長100分鐘的影片，呎數約九千呎。我們館藏的香港電影當中，最長的是胡金銓的《山中傳奇》導演版（1979），全長16,560呎，共18卷，約184分鐘。影片呎數亦會影響影片卷數，每套一千呎的菲林，一般分為9至10卷；每套二千呎的則分為5至6卷。

計算影片呎數並非想像中那麼容易，有時很考功夫。初步檢查影片時，得評估該卷影片是否適合放在量片器上量度。雖然量片器是最準確的呎數計算工具，若片基質素欠佳，輪片錶齒輪會損壞影片，故此必須事前計量菲林的收縮情況。如不宜使用量片器，亦可採用另一辦法：假設卷片為一完美圓狀，量度其直徑，計算公式如下：

$$\text{影片長度} = \left\{ \left(\frac{\text{卷片直徑}}{2} \right)^2 - \left(\frac{\text{片芯直徑}}{2} \right)^2 \right\} \times \text{菲林厚度} \times \pi \div 12$$

卷片直徑與估計呎數的關係可用列表顯示出來，以便查核。上述的計算方法產生誤差的可能性，與逐格量度影片長度相去不遠。除菲林變壞引致收縮之外，另一量度呎數的常見困難，就是欠缺不同片規的量片器。傳統的量片器亦會發生故障，造成誤讀，專業人員得自行判斷最可靠的呎數數字。

每卷影片內每兩個剪接位之間的呎數，亦具指紋的特質，是獨一無二的。即使是同一部影片，不同拷貝的卷片在公映一段時間後，每個鏡頭的呎數很少會完全一樣。而且，詳細量度每一場景的呎數，對修復影片幫助極大，尤其是要重組最佳的版本。不同來源的拷貝，除了畫面與聲音的質素，還須逐場比較片長，以制定合適的修復計劃。假如決定重組一部每場呎數最長的影片，給觀眾提供最多的視聽資料，那麼公映呎數亦很重要，必須翻查以作指引。（翻譯：衛靈）■

Footage count in motion picture film can be defined as the total length of film material, with either image or sound or both the two, from the first to the last frame. Originally it was expressed in units of length. However, owing to the moviegoers' general perception of the 'length' of a film, for convenience's sake, it is now mostly denoted in units of time such as minute, with which the viewer is given a clear idea of how long he will be staying in the cinema to watch the film.

Due to the physical constraints in the manufacturing process, there used to be a limit to the length of each continuous reel of film in the early days of motion picture film development. The largest reel then was only 1,000 feet long, which was equivalent to approximately 16 minutes and 40 seconds at 16 frames per second (fps). Such a limitation had persisted over a very long time, even after the introduction of sound which standardised the frame rate to 24 fps, indirectly shortening the maximum duration to 11 minutes and 6 seconds. As a result, the longest take in silent era could never exceed 17 minutes. The other restriction was the size of the magazine carried by the camera. It was usually smaller for armature equipment (could be as small as 100 feet) but larger for the professional sector. Nowadays, with the advances in technology, theoretically, there should no longer be any limit to the length of the film; the maximum package size for 35mm film is 2,000 feet for easy handling.

Among the many attributes of a film, it is very important to record the footage count, for it is one of the indicators showing whether the film print is complete or not. Usually the duration or the footage of a theatrical film is well noted in literature. Comparison can be made between the published and the measured footages of the print in question to determine its completeness. The conclusion of the assessment may give rise to further investigative efforts to locate a more complete version of the film. Nonetheless, the longer is not always the better. A print of longer footage than the published figure can probably be another title or another version, for instance, the overseas distribution version. Furthermore, although the total footage



胡金銓的《山中傳奇》導演版（1979）是館藏呎數最長的影片拷貝。
The director's cut version of *Legend of the Mountain* (1979) by King Hu is the longest film print in the HKFA collection.

count is indicated, this figure alone is not conclusive enough for film identification. The length of each individual reel in sequence serves as the fingerprint since no two separate titles would have identical footage distribution for their reels. A statistical correlation can be drawn to discriminate films of the same total footage count but of different footage distribution among reels. This technique is also applicable to those cases where the first reel is missing. The existing reels can then be identified or at least the number of possible titles be significantly reduced for verification later. Film archivists should also compare the footage count of film prints from different sources in order to single out the 'best' print for archiving. It is interesting to note that the footage count of a typical 100-minute film is about 9,000 feet. Among the survived Hong Kong films in our collection, the director's cut of King Hu's *Legend of the Mountain* (1979) is the longest one. The total footage of this film is 16,560 feet in 18 reels and the duration is about 184 minutes. The footage count also affects the number of film reels. The typical number of reels is 9 to 10 for 1,000 feet package and 5 to 6 for 2,000 feet package.

Measuring footage is not as easy as one imagines. Sometimes, it is difficult to make a precise measurement of the footage. During preliminary inspection of the film, it is necessary to assess if each reel is suitable for measurement on the footage counter. Although it is the most reliable means to ensure accuracy, there is a potential risk that the sprocket teeth of the footage counter may damage the film if the material is too fragile. Therefore, it is always crucial to measure its shrinkage beforehand. If the footage counter is not deemed appropriate, an alternative is to estimate by measuring the diameter of the reel instead, assuming its shape is a perfect circle. The formula is as follows:

$$\text{Film Length} = \left\{ \left(\frac{\text{Reel Diameter}}{2} \right)^2 - \left(\frac{\text{Core Diameter}}{2} \right)^2 \right\} \times \frac{\text{Film Thickness}}{12} \times \pi \div 12$$

A lookup table showing the relationship between reel diameter and the estimated footage can be drawn for easy reference. The chance of error in estimation is no larger than counting the film frame by frame. Besides shrinkage, which arises from deterioration of the film material, another common obstacle to measurement is the unavailability of footage counter for different film gauges. Performance of the traditional footage counter is subject to mechanical failure, causing possibly incorrect reading in footage count. Film archivists should exercise their own judgement in determining the most reliable footage figure.

Footage of each clip that constitutes a particular reel is another major characteristic distinguishing one film from another. It is rare that reels of the same title and numbers would turn out bearing exactly the same footage

count for all its individual shots after the film is released for a certain period for time. Moreover, a detailed footage measurement of each scene of the print is highly useful for film restoration, especially in reconstruction projects. Different print sources are compared scene by scene not only on the image and sound quality, but also on the length in order to ascertain the restoration schema. If it is decided to reconstruct a film with shots of the longest footage so as to provide the largest amount of information to the audience, it is also vital to look up the documented footage count as guidance in those cases. ■

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



量片器
Footage counter



追蹤永恆光影

Someday My Prints Will Come

何美寶 Mable Ho

資料館工作人員無時無刻不在翻看港片錄影帶，有的在研究，有的是要抄字幕，有的為着寫簡介，有的可能在查驗影帶狀況……我每次經過卻只管問自己：這部影片的菲林找到了沒有？

首要任務：搜尋菲林

賞畫要賞真跡，研究電影也當以原本公映的面貌為準。香港電影既以菲林拍攝為主，我們也就只好與時間競賽，竭力追尋分分秒秒都在變壞溶解的菲林底片和拷貝。搜索過程中，我最怕遇上的場面莫過於剛剛發現一部遍尋不獲的片子，卻只能見證它的「死亡」——無法修復，還要聽保管人說：「你們早點來到就好了，之前還是好好的呢！」彷彿萬里尋親，好不容易才得相見，卻還是遲來一步，能不悲傷？

所以搜尋影片是刻不容緩的；香港出產過多少部電影，電影搜集的任務就是要盡快將它們悉數尋回，妥善收藏。憑着一班同事的共同努力，我們建立了一個基本片目作為搜索的工具，循着出品、發行、沖印幾條線索去打聽，逐個關鍵人物去拜訪。找不到影片的，打個招呼，留個名片，後學晚輩能藉此得見前輩風采，聆聽教益，已是畢生之幸；找到影片的，游說捐贈，務求讓影片馬上歸藏，不再受餐風宿露之苦。香港位處亞熱帶，地小人多，加上早年保存文物的意識薄弱，很多電影菲林不是爛掉了，就是早已被人扔棄，令我們不得不轉往海外探求。

保存電影文化遺產的觀念源自西方，不少電影資料館都會珍藏一些外國經典作為參考，我館便曾在英、美、荷蘭等地的資料館，發現多部香港作品，將之運回本土。然而，這只限於外國人眼中的經典之作，要找尋大量流落異鄉的香港電影拷貝，海外發行商和唐人街的戲院都是我們不會放過的對象。老電影像《紫釵記》(1959)那樣大收旺場，印至數十拷貝的並不多，一般的片子印三個拷貝，一個本地放映，一個發行星馬，一個發行美加，僅此而已。換言之，一部影片若發現了三個爛掉的拷貝，除非天幸找到底片，否則能在世上再見的機會便近乎零。幸而我們近年在新加坡和美國多個華人聚居的城市均有斬獲，令我相信只要堅持搜索，能重見天日的影片依然不少。

其他相關的電影資料如海報、劇照、劇本、本事、特刊等，電影公司、影人、收藏家都會收藏，保存在影迷家中的也還不少，如何募集這些資料供大眾使用，也是我每天面對的課題。

永恆事業

資料公器，能超越個體生命，供大眾研究，發揮永恆的作用。我期望更多市民明白到把資料交給資料館保存的意義，一起參與這份永恆事業。■

何美寶為香港電影資料館經理(電影搜集)

The Archive staff are constantly going over video tapes of Hong Kong films. Some have to do for research purposes, some are scribbling down the subtitles, others need to write synopses, yet others are checking the tapes' conditions. Whenever I pass by, I always ask the rhetorical question: Has the print been found yet?

First Things First—Find the Print

To appreciate a great painting, you need to see the original masterpiece. Much in the same way, film study is also based on the original copy used for the theatrical screening. Since most Hong Kong productions were shot on film, we are engaged in a race against time to recover as many prints as we can, before the copies are permanently damaged or the negatives suffer a meltdown. In our hunt for the lost prints, our gravest letdown would be to finally track down the rare print of a film, only to witness its untimely 'death'. When we discover a print that turns out to be beyond repair, it is our greatest dismay to hear its safe-keeper say: 'If only you'd come to me earlier. The print was still in mint condition some time ago.' It feels as if one has sojourned thousands of miles to seek a relative, only to have arrived a little too late.

Hence, the search for lost prints is a critical task and not a second should be delayed. A huge number of films have been made in Hong Kong. It is our mission to recover as many as possible and to properly conserve them for posterity. With the dedication and collaboration of our colleagues, we have created a search engine based on a filmography compiled by the HKFA. With this tool as a guide, we go around production and distribution companies and laboratories sniffing out clues, and pay visits to all the key persons connected to the film in question.

In cases where there is no trace of the print, we still pay our respects and leave our name cards. It is an honour and a pleasure for novices like us to make the acquaintance of venerable persons in the industry and to learn from them. If we do discover a print, we would do whatever it takes to persuade its owner to donate it to the HKFA so that it can be properly treated, and 'find a roof over its head'. Hong Kong is situated in the tropics, so prints tend to deteriorate easily under the sweltering heat and humidity. Other factors like the densely populated island's notorious lack of space, and the indifferent attitude to heritage conservation in the early days of the former colony, all conspire to the casual discarding of many precious prints. In such circumstances, our other option is search for overseas copies.

第六十二屆國際電影資料館聯盟周年大會 The 62nd FIAF Congress



第六十二屆國際電影資料館聯盟周年大會在巴西聖保羅的Brasileria電影資料館舉行，本館節目策劃何思穎在4月20日至29日期間遠赴巴西出席各項活動。今年研討會的主題探討在數碼電影的年代，電影資料館的未來發展。Brasileria電影資料館由一所牛棚改裝，創立了六十年，在電影修復及復原的工作貢獻良多。

The 62nd FIAF Congress was held in April at São Paulo, Brazil, hosted by the Cinemateca Brasileira. Theme of the Congress is 'The Future of Film Archives in a Digital Cinema World'. The Cinemateca Brasileira, celebrating its 60th year in 2006, has been involved in conservation and restoration for almost 30 years. Its building, where much of the Congress event took place, is a beautifully remodelled slaughter house.



亞洲區電影資料館代表。(左起)東京國立近代美術館國家電影中心榎木章、韓國電影資料館 Kim Bong-young、本館節目策劃何思穎、韓國電影資料館 Yi Hyo-yin、台北電影資料館黃慧敏、美國太平洋影視資料館 Mona Nagai、台北電影資料館館長李天璜、印度國家電影資料館館長 K. S. Sasidharan。

Members of several Asian film archives during a lunch excursion organised by the host Cinemateca Brasileira. (From left) Tochigi Akira of National Film Center, the National Museum of Modern Art, Tokyo; Kim Bong-young of the Korean Film Archive; HKFA Programmer Sam Ho; Yi Hyo-yin of the Korean Film Archive; Teresa Huang of the Taipei Film Archive; Mona Nagai of the Pacific Film Archive, USA; Winston Lee, Director of the Taipei Film Archive; K.S. Sasidharan, Director of the National Film Archive of India.

The concept of preserving cinema's cultural heritage originated in the West, and as a result, many of their national film archives have in their collection rare or valuable world classics. Our staff has touched base with film archives in the UK, the US, the Netherlands and other European countries, and succeeded in locating and ultimately repatriating a few prints of Hong Kong films back to the HKFA. Nevertheless, what we could find from overseas film archives depends largely on what these curators defined as 'classics'. To spread the net more widely, we also approach overseas distributors, and cinema operators in Chinatowns all over the world.

Except celebrated box office hits like *The Purple Hairpin* (1959), usually only three copies of the print were made in the old days—one for local theatrical release, one for distribution to Southeast Asia and one for the North American Chinese market. In the event of all three copies being damaged, the last resort would be to get hold of the negative. Otherwise, the chances of this film being screened again are close to nil. Fortunately for the HKFA, in the last few years, we have hit the bull's eye in Singapore and the US, where we discovered many precious prints from cities with a large Chinese population. This helps to sustain our belief that with determination and perseverance, we can still bring many old films to light.

We also have another equally important task at hand—to search for film related materials like posters, production stills, scripts, synopses, related publications and other memorabilia in the possession of film companies, film veterans and private collectors. How we can solicit and share these with the public is also an ongoing process and challenge.

An Eternal Foundation

Film materials of every variety can be a time capsule of our history and culture. Once opened to appreciation by all, a private possession is knit into the cultural fabric of the whole society, casting a new light on what is to be forgotten in our collective memory for the generations to come. Acquisition of cultural heritage is an ongoing undertaking and has intrinsic, timeless value. I sincerely hope that more people would understand how much it means to the HKFA to handing over any useful data and resource materials to help us consolidate this eternal foundation of film conservation.

(Translated by Maggie Lee) ■

Mable Ho is Acquisition Manager of the HKFA.

畫外音：與李我傾一晚

The Voice Off-Screen: An Evening with Li Ngaw

3月25日舉行的「畫外音：與李我傾一晚」，邀得廣播及演藝界前輩李我先生(中)蒞臨，與在場座無虛席的觀眾分享他的出身、入行的經過，以及播音的逸事。李我叔當晚偕同太太蕭湘(右)，與主持周樹佳(左)對答如流。

'The Voice Off-Screen: An Evening with Li Ngaw' forum held on 25 March. Overwhelmed by the avid audience who packed our cinema to the full, the veteran broadcast superstar Li Ngaw (middle) recollected his entry into the entertainment business, and some unforgettable anecdotes of his broadcasting career. Alongside his wife Siu Sheung (right), Uncle Li led the audience through a fun-filled conversation with the host Chow Shu-kai.



人文精神的承傳——巴金與電影

The Legacy of Humanism: Ba Jin and Film



作家巴金在2005年10月逝世，多部根據其小說改編搬上銀幕的作品，成為出色的香港文學電影。資料館於2月25日在本館電影院舉行「人文精神的承傳——巴金與電影」座談會，邀請到本館研究主任黃愛玲小姐(左)及中國藝術研究院電影電視研究所所長丁亞平博士(中)主講，並由本館節目策劃何思穎主持。丁亞平



並展示1941年中國聯合影業公司製作的《家》的電影特刊等珍貴文物。

Noted writer Ba Jin passed away in October 2005. Many screen adaptations of his novels have become literary classics in Hong Kong cinema. Hosted by Sam Ho, Programmer of HKFA, 'The Legacy of Humanism: Ba Jin and Film' seminar was held at the Archive Cinema on 25 February, with Wong Ain-ling, HKFA Research Officer (left) and Dr Ding Yaping, Director of Chinese Academy of Arts Institute of Film and Television (middle) as guest speakers. Dr Ding also showed us some precious artifacts such as the house programme of *Family* produced by China United Film Company in 1941.

光藝 風華再現

黃靜

五、六十年代的光藝製片公司，為粵語片開創了充滿現代都市氣息的輝煌時代。2006年4月9日香港電影資料館邀請了光藝時代的四位紅星：嘉玲、南紅、謝賢、周聰，以及六十年代香港光藝製片公司的主理人何建業的太太，出席在電影資料館舉行的「光藝風華再現座談會」。列席的嘉賓還有正籌備重拍新藝(光藝姊妹機構)出品的《英雄本色》(1967)的導演馮德倫。

回顧當年加入光藝，原來幾位明星都是由訓練班出身，嘉玲早年投考嶺光影業公司；而嶺光則沒有取錄謝賢，他是被光藝的秦劍導演相中的；南紅早年跟隨師傅紅線女演粵劇，也在電影中演一些角色，後來女姐離港，南紅不久加入光藝；周聰則屬新藝。另外兩位光藝機構的明星江雪、王偉則透過錄影放映分享當年的經歷。江雪自言性格不適合電影圈，當年抱着玩的心態僥倖被選中，連試鏡也緊張得想退出，幸得秦劍苦心安排，由謝賢帶她到片場參觀為名偷偷拍下試鏡的片段。至於王偉，則是寫信給秦劍自薦的，與周聰和陳齊頌一起出身新藝。

光藝當年製作認真，拍攝前大家一起研讀劇本，在片廠搭建場景，現場收音，一部片約拍20多天。當年拍一部戲的成本約兩、三萬元，票房有十萬就很不錯，而光藝的電影由於製作認真，又適合觀眾的口味，票房很多時都有廿萬，成績相當好。所以當年演員的片酬，也跟着調整，謝賢由第一年才150元一個月，加到後來兩萬元一部戲，當時一萬多便可以買一層樓了。

談到在光藝的日子，南紅說公司對演員栽培的政策很好，從不偏心，演員之間也沒爭戲演的心態，相互的感情一直很好，大家都很珍惜。周聰也提到林擒當時在光藝做宣傳做得很好，有時演員有甚麼意見，都願意找林擒說，林擒也處理得很好。

提起當年的趣事，南紅則透露謝賢年輕時愛玩，拍戲時向她和江雪做鬼臉，逗她們發笑，弄得她們NG。周聰則說謝賢當年雖貪玩，花錢像流水，但他好打不平，有時特意NG拖延時間，好讓臨時演員多得些補時薪水。謝



光藝的四位紅星(左起)嘉玲、謝賢、南紅及周聰在座談會談笑風生，憶述在光藝公司拍片的點滴。(攝影：木星)
(From left) Patsy Kar Ling, Patrick Tse Yin, Nam Hung and Chow Chung, four star actors of Kong Ngee, spoke of their days working with the company.
(Photo: Jupiter Wong)

賢得寵，導演們也拿他沒辦法，嘉玲笑說，謝賢「扭計」要星期天休息，老闆也答應，這樣連帶她們也有了假期。

座談會中播出剛於今年初過世的何建業先生的口述歷史訪問，他對光藝三位導演的評價是：秦劍是才子和「金童子」，對小市民的心理捉摸得特別準確；陳文點子最多，作風穩穩當當，卻有驚人之作；而楚原則學識廣博。各位明星也一致感謝秦劍的提攜和引導；不過嘉玲至今不忘秦劍的捉弄，因她有耳疾而叫她「聾婆」害她尷尬。南紅則稱讚丈夫楚原記憶力好，有次拍戲楚原做副導演，休息時跑出去和演員聊天，導演秦劍故意考他問剛才拍的戲裏還缺了甚麼，楚原馬上清清楚楚地回答哪裏還欠了一個長鏡頭，令秦劍也不禁讚嘆。

參加座談會的多是各位明星的長期影迷和以前的「光藝之友」，有的特地帶來當年的《光藝畫報》，又對各明星的戲如數家珍，甚至能一口氣數出謝賢在哪些戲中扮過兩個角色，謝賢也佩服得馬上站起來躬身致謝。觀眾對嘉玲扮演的風塵女子入型入格，印象深刻。嘉玲則說當年陳文特地帶她去東方、杜老誌等舞廳，觀察舞小姐的姿態，如何坐行談吐，因此演起來便特別神似。嘉玲、謝賢的摩登打扮早已聞名，觀眾追問扮靚心得，嘉玲謙稱不懂扮靚，只是因為愛看西片，又曉得自己的缺點，於是便自己畫圖給裁縫做衣服。南紅也說早期公司連梳頭化妝都沒有人，到了《鮮花殘淚》(1958)後才有專人做梳頭和化妝。謝賢則說自己的穿衣風格來自「發姣」，當年自己找裁縫師傅，自己提供意見，務求與眾不同。

對拍過的電影，南紅最喜愛《嫂夫人》(1962)，因為這部戲是講友情的，比較特別，又對以前的粵語片被稱為「粵語殘片」大表不滿。周聰表示贊同，指當年的粵語片很多是名著改編，很有意義。原來嘉玲並沒有全部看過自己當年所拍的電影，這次來港，正好乘着光藝電影回顧之機看看。

現在的光藝諸人，何建業先生、導演秦劍已經過身，不少已經移居外國。嘉玲早已定居泰國，雖然有台灣導演誠意邀請復出，她亦婉拒。倒是謝賢、周聰近年仍有演出。南紅、楚原也退出影圈，南紅近年學習畫畫，享受平靜的退休生活。 ■

黃靜為香港電影資料館助理編輯

The Kong Ngee Stars Shine Again

Bede Cheng

For the moviegoers of the 1950s & 60s, the name Kong Ngee would conjure up the image of chic and a middle-class affluence which was still a step away from the majority of Hong Kong's population. The Kong Ngee stars including Patrick Tse Yin, Patsy Kar Ling, Nam Hung, Chow Chung, Kong Suet, Wong Wai became the icons of vogue and trendsetters of their generation. For most audience, 'The Kong Ngee Stars Shine Again' seminar on April 9 was a trip down the memory lane with the rare appearance of Patrick Tse Yin, Patsy Kar Ling, Nam Hung and Chow Chung. There was a more personal element on my side since my mother is a lifelong friend with the widow of the late Mr Ho Kian-ngiap, instrumental personnel in the operation of the now defunct studio.

Invitations were sent out in mid January to the four stars and to my surprise, they all responded without too much hesitation. Kong Suet and Wong Wai in Toronto also agreed to appear in a videotaped message. When news was first made known to the public, the Film Archive general enquiry line was flooded with phone calls for two days. We came to the consensus that distribution of admission slips would be most appropriate in order to avoid any potential disarray on the day. When all admission slips were gone in less than ten minutes, I knew this occasion was more than just another seminar; one which was eagerly anticipated by the audience as well as the VIPs.

Though they may not be stars in the stratosphere in the likes of Liz Taylor or Bogart, planning for such a function also proves to be logistically challenging. With Mrs Ho and her son flying in from Singapore, Patsy Kar Ling flying in from Bangkok, the challenge not only lies in setting the most appropriate agenda, but in a schedule not too demanding to the guests while keeping the audience and press alike happy.

Patsy had virtually disappeared from the limelight since her marriage four decades ago, and excitement had been building for her debut at the Archive. Throughout the planning, I have been communicating with her through faxes and phone calls. I found myself in the shoes of a 'little fan' writing to a silver screen diva that for generations has an

exquisite allure attached to her name. Receiving her personal phone calls would command an immediate silence at my bustling office and a surreal sense of 'awestruck'!

On the day of the seminar, Patrick Tse Yin who occasionally has a difficulty in keeping with the clock actually arrived ahead of schedule. Upon their arrival, I found my 'little fan' mentality could be quite contagious: many of my co-workers also became autograph seekers with books, posters, photographs laid out on the conference table like a movie memorabilia market!

The audience's patience and effort of lining up finally paid off; the four Kong Ngee stars appeared and I think no one took notice of our house rule of no photography. As they went through the old days when Patrick started off with a monthly salary of \$150 to a fee of \$20,000 per film, I knew I was no match for the ever-smooth talking and suave Patrick, who literally became the 'guest' MC of the day. The elegant Patsy sat composedly, with an occasional nay of 'disapproval' when Patrick boasted about his past 'exploits', like an old time couple who have listened to each others' stories over and over again. He and Chow Chung put on a reenactment of the 'intimate partners' two men act, 'exposing' each others past 'endeavours' at the studio, all in good taste and best of humour.

Some ladies in the audience were curious about Patsy's sense of fashion. She humbly said that it is an area that she has little knowledge of (Then who else is knowledgeable?). But she admitted that she liked to copy styles from western fashion magazines and asked the costumers to re-create them while avoiding her physique's natural shortcomings.

Together with the footage of Kong Suet and Wong Wai, the stars all voiced their respect for the Kong Ngee directors: Chun Kim, Chan Man and Chor Yuen, for their craftsmanship and enlightenment in showmanship. The general conclusion: Kong Ngee was a big family where there was no rivalry amongst them and the company treated each person fair and square. In a day and age when everyone is questioning why the Hong Kong movie industry is yet to make a recovery, hasn't the people related factor when the studio boss and employees' relationship been discounted? With the remake of *The Story of a Discharged Prisoner* starring Andy Lau poised to start later this year, sure Mr Ho Kian-ngiap would be happy to know that a film produced by him four decades ago would have influenced filmmakers for generations.

At a private dinner after the seminar, I was shocked to find there were fans waiting outside the restaurant for the stars; one had even come all the way from Singapore! So watch out fans of Twins and Joey Yung, your uncles and aunties can be just as crazy! A special thank you for Mrs and Mr Perry Ho, Patrick Tse Yin, Patsy Kar Ling, Nam Hung, Chow Chung, Kong Suet, Wong Wai, co-workers of the Archive and Film Programmes Office; hope this could be a fitting tribute to Mr Ho. ■

Bede Cheng is Programme Assistant of the HKFA.

《動·感·現場》 展覽開幕 @Location Opening



2月18日，資料館發生搶劫菲林事件，星光大道外警匪追逐，甚至有爆炸巨響，但市民卻圍觀喝采？原來這是《動·感·現場》展覽開幕禮中的精采示範。展覽把香港電影中的都市空間與動感製作的過程——呈現觀眾眼前；由動作指導羅禮賢、香港專業教育學院(觀塘分校)的「電影專業培訓計劃」課程統籌陳樹熾及孔兆秋、康文署總經理(電影及文化交流)李元賢(右圖左起)主持亮燈儀式。

Robbery at the HKFA! A gang trotted off with a valuable film print on 18 February, leading the police on a chase along the Star Avenue. Yet amid the bomb explosion only applause was heard from the crowd? Turned out it was just a drama intended as a prelude to the grand opening of the '@location' exhibition. There moviegoers will get to know how urban cityscape is brought to life in Hong Kong films. (From left) Bruce Law, action choreographer; Eddie Chan and Autumn Hung, Programme Managers of Film Professional Training Programme of the Hong Kong Institute of Vocational Education (IVE)(Kwun Tong); Albert Lee, Chief Manager (Film and Cultural Exchange) of the LCSD.



2月18日香港專業教育學校(觀塘分校)的「電影專業培訓計劃」師生，和多位電影工作者出席「專業人員在現場」座談會，分享他們作為專業電影人的經驗。(左起)談智偉、「魷魚絲」、陳望華、陳樹熾、陳榮照及曹敬文。

The 'Film Professionals@location' seminar held on 18 February. Accompanied by instructors and participants of IVE (Kwun Tong)'s Film Professional Training Programme, several professional filmmakers gathered to talk about their hands-on experience in the industry. (From left) Adam Tam, 'Dried Squid Shreds', Chan Mong-wah, Eddie Chan, Chan Wing-chiu and Kingman Cho.



4月1日的「美術與攝影@現場」座談會。(左起)服裝/造型設計吳寶玲、美術指導雷楚雄、香港專業教育學院(觀塘分校)

「電影專業培訓計劃」導師陳樹熾及陳榮照、攝影師金星(姜國民)及談智偉。各人分別論述不同崗位在電影製作中擔當的角色，與觀眾分享多年來的工作經驗與趣事。The 'Aesthetic Professionals@location' seminar held on 1 April. Veteran filmmakers discussed with the audience their respective roles in film production, plus their interesting encounters over the years past. (From left) Bobo Ng, costume/image designer; Bill Lui, art director; Eddie Chan and Chan Wing-chiu, instructors of IVE (Kwun Tong)'s Film Professional Training Programme; Venus Keung and Adam Tam, cinematographers.

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本館特此致謝! Thank you!