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《通訊》

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Newsletter

Issue 37 (August 2006)

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

這個夏天，我們不約而同踏着追溯電影史的足跡，腳尖在湖面輕輕一點，漣漪便已層層泛起——蕩漾開去，教人飄進更叫人期待的領域。因為期待，所以繼續上路、叩門、投石問路、拋磚引玉，出盡法子重組我們的電影史觀照。

朱石麟、岳楓、卜萬蒼等等電影工作者在四十年代中後期南來香港之前，在上海時期已是各有成熟出色之作。六月北京觀影之旅，有機會看到一些他們來港前的作品，讓我們多一點真真確確切切實實地看到上海和香港電影在四十年代是如何接軌過來的，更多值得思考的範疇，隨着那股興奮在我們止不住的交談中湧現。

這些上海時期的作品，衝擊我們對他們香港時期作品的看法，兩相照看，別有體會。

今年六月北京之旅只是一個出發點，收穫叫人欣喜，值得追尋的更多。黃愛玲就幾部朱石麟的佳作揮筆為文(7-9頁)——瞧！超越時間就是這麼回事，影片的美、影片中的情，動人依然，叫人回味再三。

何思穎去北京前去了巴西出席國際電影資料館聯盟周年大會，也引發了一篇筐思考(3-4頁)——收藏甚麼不收藏甚麼？標準是甚麼甚麼不合乎標準？做還是不做做的話怎麼做不做的話會怎樣……內容和結果不是一時的，答案也不是。

傅慧儀不經意走進了「世界盃」的軌跡(5-6頁)，觀摩、刺激，不也就是着手進行計劃的養份。

出發，再度出發，公諸同好，引發更多的想法。也讓思想多多旅行吧！[clkwok@lcsd.gov.hk]

This summer, we happened to be tracking down the history of cinema by different routes.

Filmmakers like Zhu Shilin, Yue Feng, and Bu Wancang, had already produced their masterpieces in Shanghai before they came to Hong Kong in mid-40s. Our trip to Beijing in June provided us an opportunity to appreciate these early works of them, so that we were able to grasp precisely the cinematographic connections between the two cities. These hidden gems change our impressions of their works later produced in Hong Kong. By contrasting the two stages of their artistic life, we have developed new understandings of these directors.

The Beijing trip in June is just a starting point. But it has already borne fruit and will definitely lead us to explore more. Wong Ain-ling has written about the pieces of Zhu Shilin (See pp 7-9). Gosh, that is what to be meant by overstepping historical conditions! The beauty and feelings in the movie last for long and lead to endless aftertastes.

Before going to Beijing, Sam Ho went over to Brazil to attend the Congress of the International Federation of Film Archives in which he gained a good deal of enlightenment (See pp 3-4) about criteria of acquisition, drawing up of standards, and executing of policies, etc.

Winnie Fu fortuitously went off her track to the 'World Cup' (See pp 5-6). Watching some events and enjoying the excitement are vitamins for her project.

Let's set off, again and again. Let's share gladness with people of the same taste so as to stimulate new ideas and allow our thoughts to tour around. [clkwok@lcsd.gov.hk]

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更多圖文見本期《通訊》網頁版，2006年8月至10月節目(包括「王者之風——武生王靚次伯」等)見《展影》及資料館網頁。
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本館特此致謝! Thank you!

Film Archives in Transition

數碼世代的保存與修復再思

Sam Ho 何思穎



Seeing the problems of the world made me more aware of the situation in Hong Kong. Last April, I attended the 62nd Congress of FIAF (Federación Internacional de Archivos Fílmicos), the organisation that counts as its members most of the world's film archives. Various issues were discussed, most were informative, many inspiring, some technical, some difficult, and some inevitably boring. Together, they formed a composite of concerns with which we can relate to what we do at the Hong Kong Film Archive.

The Congress started with a two-day symposium entitled 'Film Archives in Transition', which focused on the great changes film archives are confronted with, especially those brought on by digital technology. Members of the FIAF Technical Commission and specialists in related fields made presentations that introduced the many technical and ethical concerns of the issue, such as developing post-production modes, digital projection standards and digital preservation formats, including both image and sound.

One interesting discussion was on the ethics of digital sound preservation. When modern technology is capable of erasing all kinds of technical imperfections, it is tempting to do more than what is necessary. For example, it is now possible to clean up sound tracks that were poorly recorded during the original production, like removing sound glitches so that dialogues can be more clearly heard. This may be improving on the original but it is also altering the original. The goal of preservation is to preserve, glitches and all.

Another presentation provocatively confronted the imminent dangers of a digital future in which the analogue past of film is threatened. As manufacturers find it increasingly unprofitable to produce wares hard and soft for the analogue format—cameras, projectors, editing equipment etc.—they may stop production altogether. Take film stock, for example. Film archives may find themselves wanting to restore films but with no film on which to restore. It was even suggested that FIAF consider establishing operations to manufacture film stock.

Another related issue is the rise in popularity of profit-oriented restoration. With DVDs of old films fast becoming a lucrative business venture, more and more films are digitally restored by film companies to meet market demands. As such, the role of film archives as primary preservers of film heritage seems less important. Or does it?

The situation hits close to home in Hong Kong as we have been witnessing Shaw Brothers—and, to a lesser extent, Cathay and other smaller companies—releasing on DVD previously unavailable films.

The restoration of the Shaw Brothers films, though less than satisfactory, had provided audiences and researchers alike with much treasured access to the otherwise unseen titles. The digital process, relatively inexpensive and efficient, therefore represents great opportunities despite its inherent flaw of infidelity to analogue originals and potential for shoddy restoration.

It thus falls on film archives to shoulder the burdens of minimising those flaws and guarding against those potentials. As one Congress speaker urged, it is essential for film archives to maintain close dialogue with the film industry on this matter, giving our best effort to prevent and correct problems in digital restoration. It is also our responsibility to inform the public of problems when they arise and to push for better rights to protect against the problems. In Hong Kong, a strong and long-held belief in free-market enterprises may prohibit effective measures on this regard, but it only makes our work at the Film Archive all the more important.

But for many film archives, such problems are a luxury they cannot afford. Attending the Congress made me acutely aware of the width in range of problems faced by the film archive community. For archives with serious budget difficulties, especially those from less developed countries, hazards of the digital process can be more of a blessing, allowing them to fulfil some functions, though greatly qualified, with affordable expenses. Their plights might not be eagerly discussed in the Congress to concentrate on deserving philosophical issues that concern the grander scheme of things, but I could only feel the schism that divides the community, a result of history and of the present, compounded by the uneven distribution of resources on a global level.

In Hong Kong, our situation is somewhat in the middle of the wide spectrum of archiving concerns. We are at once blessed and cursed by timing. The Hong Kong Film Archive is run by the government, which has been channelling the resources that are the fruits of the Hong Kong people's hard work into rescuing and preserving our film heritage, at a time when we are enjoying a prosperity unimaginable just a short while back in our history. But we had also fallen dreadfully behind, having started rather late for our mission and in the archiving movement. We have good equipment and facilities, but we are involved in a game of catching up gaspingly while also looking ahead to a future that's not only cloudy but also the vision of which we have very little imagination and articulation, partly because of our late start.

Our dilemma was powerfully illustrated by a strange happening that occurred shortly after my return from Brazil. For weeks, the whole of

Hong Kong came under the spell of one middle-aged man who threw a temper tantrum in a bus, whose antics were recorded by a fellow rider on camera phone—caught on phone, so to speak—and posted on the internet. Bus Uncle, as he quickly came to be known, triggered extensive web-dialogue and, later, media debate. Webcasts inspired by the incident followed, some of them rather creative.

Is the HKFA supposed to collect these works? Webcasts are technically not films, so they may not be covered by our mandate. Yet they are moving images of our time, some of which, like those of the Bus Uncle episode, have taken on a special significance. Should our mandate then be modified to accommodate the newly emerged need? And if it is, are the government and the Hong Kong people ready to commit the required resources? Considering the vast amount of webcasts in cyberspace, what are the criteria for collection? If the HKFA won't collect them, shouldn't some body? And if some individual or institution comes along to take up the responsibility, in what form should the works be preserved?

Back to our already established mandate, film is arguably Hong Kong's single most important contribution to the global realm of aesthetics. But our cinema would not have come to this achievement without the unique distillations of our history. Today, as Hong Kong looks to find its place on the international stage and on the historical continuum, the HKFA is finding itself playing a significant, though admittedly small role in that search. Attending the 62nd FIAF Congress brought for me visions of that role in sharper focus. ■

Sam Ho is Programmer of the HKFA.

放眼全球的問題，反而使我更著意香港的情況。今年四月，我參加了第62屆國際電影資料館聯盟周年大會。聯盟的成員，包羅全球大部份的電影資料館。我們討論了形形色色的問題，大都資料非常豐富，不少很有啟發性，很多涉及技術問題，部份頗為艱澀，部份則難免沉悶。凡此種種，都令我思想到我們在香港電影資料館所做的工作。

大會首兩日舉辦題為「過渡中的電影資料館」研討會，關注電影資料館當前面對的大轉變，尤其是數碼科技的影響。聯盟的技術委員會成員及有關專家輪流發言，提出不少技術及專業道德問題，例如開發後期製作模式、數碼放映規格及音畫數碼化保存格式等。

其中一個有趣的課題是以數碼化保存聲音的道德問題。現代科技雖然足以補救技術上的種種瑕疵，卻令我們有了矯枉過正的誘惑。譬如說，最新科技容許我們可以重整原本錄音差劣的聲軌，消除雜音，令對白聽起來較清晰。這樣做雖可改善原先的不足，但其實也改變了原作。保存的目的在於保存一切，包括雜音。

在一片數碼化聲中，傳統的非數碼菲林電影正面臨重大威脅，講者提出這個逼在眉睫的危機，實在叫人深思。製造商一旦發現生產非數碼格式的硬件或軟件如攝影機、放映機及剪接機等，逐漸無利可圖，便會悉數停產。就以菲林為例，電影資料館雖有心保存影片，卻可能再無菲林可用。有人甚至提出，國際電影資料館聯盟可考慮自組作業系統生產菲林。

另一個相關的課題，是「電影修復」生意的興起。鑑於生產舊電影DVD光碟迅速成為生財的投機活動，電影公司為滿足市場需要，將為愈來愈多影片作數碼修復。影響所及，電影資料館以保存電影遺產為本的角色，似乎變得不再那麼重要。但實情是否如此？

香港正正處於這個景況。邵氏公司近年以光碟形式推出了大批多年不見天日的舊電影，國泰及其他大大小小公司亦緊隨其後，或多或少地把往日作品的影碟推出市場。邵氏及其他公司作品的修復效果雖然不完全理想，但不論觀眾或研究人員，卻因此得睹大量自公映後即甚少機會觀看的作品。數碼化過程較諸修復菲林更省錢省時，縱使有難以保留非數碼原作之弊，亦有的所謂修復版製作粗劣，但卻不失為不可多得的良機。

因此，電影資料館便負起了儘量減低粗劣修復的重任。誠如大會一名講者呼籲，電影資料館務必與業界緊密對話，盡力阻止並糾正

錯誤數碼修復的毛病。此外，我們亦有責任在問題出現時知會公眾，並爭取權益，避免問題叢生。香港長期信守自由市場經濟，不利相關的有效措施推行，但不管這項工作多麼困難，都只會更顯得電影資料館任重道遠。

然而，類似問題對不少電影資料館來說，根本是一場打不起的仗。這次研討會令我深感各地電影資料館面對的問題不一。對經費問題嚴重（特別是發展較落後的國家）的資料館來說，數碼化符合經濟原則，起碼能讓他們以緊絀的資源去履行工作。然而，大會未必有迫切需要去討論這些資料館的困境，焦點無疑是關乎更宏大藍圖的哲學性問題。我但感各地電影資料館之間存在的分歧，由來已久，更因全球資源分配不均而令問題更複雜。

香港的情況，可以說是介乎兩極之間。我們受時間祝福，亦同樣受時間詛咒。香港電影資料館是政府機構，不久之前，香港人努力耕耘，社會達至空前繁榮，政府調配資源挽救及保存電影遺產。可是，我們無論在貫徹我們的使命或在全球的資料館的發展方面，都起步得較晚。我們儘管設備完善，卻追趕得透不過氣來。放眼向前，也見一大片迷濛，更無法有太多的想像和發聲。

我五月初從巴西回港，正好趕上鬧得滿城風雨的「巴士阿叔」事件。這個怪現象，正突顯了我們面對的困難處境。「巴士阿叔」及其他應運而生的webcast雖然不是電影，卻是反映了社會面貌的影像，其中也不乏充滿創意的作品，電影資料館是否應該擴大運作範圍，開始保存甚至修復這種作品？政府與香港市民，又是否願意動用資源去履行保存webcast的責任？願意的話，網上webcast多如雨後春筍，搜集的準則又如何釐定？答案是否定的話，香港社會應否當機立斷訂立保存機制，以免重蹈電影資料館太遲起步的覆轍？而這些數碼軟件，又應該以哪種方式保存？

電影，可能是香港對世界美學最重大的貢獻，可是我們電影出色的成就，始終都是香港獨特歷史沉澱的結果。今天，香港希望在國際舞台覓得一席位，在歷史留下自己的印記，香港電影資料館也明瞭在這尋覓的路上，我們扮演了一個雖然微小但仍然充滿意義的角色。參與第62屆國際電影資料館聯盟周年大會，令我對這個角色的前景更加清晰。（翻譯：衛靈）■

何思穎為香港電影資料館節目策劃

隨球逐影之旅

Sojourn Through Balls and Films

傅慧儀 Winnie Fu

德國電視史展覽的場內設計
Design of the exhibition on Germany television history

這個夏天，我負着「尋找電影史足跡」之名訪歐，想不到踏足之國度，竟都位處三強，成為世界盃的熱點。而我這個對球賽沒甚麼癮頭的訪客，到底還是逃不掉那「球」的魔力，被懼到街頭與民同歡。

抵歐首站為波洛尼亞，是意大利北部一個不大起眼的城市。我抵步時正好遇上意大利奮戰德國的決戰前夕，古建築圍攏的麥基奧廣場中央，早就築起了偌大的放映屏幕；戰勝德國後，歡呼和笛鳴不絕，意大利旗幟舞動飄揚，嘉年華氣氛和汽車響號聲至凌晨二時仍不絕。

噢！別以為我是闖着世界盃而來啊。其實麥基奧廣場的大屏幕，主要目的不在足球，而在電影。在很多個晴朗夜晚，這個廣場都黑壓壓的坐滿數千觀眾，在夏夜的清風中，靜靜地在月夜下觀看古老的大電影。今年大會精選的露天放映包括約翰福特的《怒火之花》(Grapes of Wrath, 1940)，差利卓別靈的《紐約之王》(A King in New York, 1957)和法蘭仙納杜拉主演的《諜影迷魂》(The Manchurian Candidate, 1962)，費用全免。廣場四周的小餐廳，把桌椅都放到露天可觀賞到電影的地方，邊看邊喝，蠻有情調的。

我有幸在今年的影展期間同時感受到兩種深入民心的歐陸文化：足球和電影，正是夫復何求！

每年一度在波洛尼亞舉行的老電影欣賞展(II Cinema Ritrovato)，已踏入第二十屆，由波洛尼亞電影資料館主辦，是無數電影史學家、資料館復修專家和影展策劃、學者嚮往的去處，亦是觀賞世界新復修電影的絕佳場所。

波洛尼亞電影資料館是由一間廢置煙草廠改建過來的，前年開拓了兩所百多座位的電影院，取名盧米埃，專門放映有修復價值的作品。而不到十分鐘步行距離的一所叫Arlecchino的老戲院，則是大會用以放映開銀幕作品的場地。

自2003年起，波洛尼亞電影節開始了「回眸一百年」的展覽構思，即是精選世界各地剛好一百歲的作品來展示，今年就正好是放映1906年作品的一年，由多



蛇舞女郎
Serpentine Dances

個策展人選取來自英、美、德、法、意及北歐等地作品。大家都深深被早期作品的原創性、創意及題材的多元和放任所感動。

影展令我留下深刻印象的選片，包括劉別謙改編自王爾德舞台作品的《溫夫人的扇子》(Lady Windermere's Fan, 1925)，據說是現今世界找到的最全版本。身處巴洛克式的大劇院，加上劇院樂團的現場演奏，伴和着二十年代黑白片內的紳士和淑女，那感覺是多麼的神妙。

還有第薛他的十條十一分鐘五十年代的紀錄片。這位紀錄片大師，無論攝影角度及人文觸覺都強而有力，把觀眾攝入充滿詩情的歷史時空，教你與他影片中的牧者及漁夫等主角一起呼吸、一起生活。

另一個場場座無虛席的專題項目是「蛇舞女郎」：被稱為「銀幕之花」的女舞者洛伊·富勒，利用多布百褶裙和延長雙手的棒子幻變出如花的舞影，在手繪上色電影的年代，可說是創作靈感的泉源。由於她的舞蹈與電影誕生之年碰個正着，而兩者同樣執着於動態與光影，所以在此以後，高蒙、百代及愛迪生公司模仿者眾。在今年的回顧展，大家有幸看到各式各樣的花神之舞、蛇舞、蝴蝶舞及火舞，由1894到1921年的多個不同演繹，既花多眼亂又興味盎然。

是次尋找電影史的足跡，隨着足球熱浪由意大利轉戰柏林。到柏林之日剛好是總決賽的前夕，街上除了球迷、警察，還有大大小小不同意圖的拍攝隊。電影博物館的展廳在展示《電視與足球》展覽，放映節目也集中以足球為題材呢！

我在柏林認識了電影博物館的新任美術總監維納·洛德博士，向他介紹了香港電影資料館的館藏、展覽及研究項目，討論了將來一些可行的合作關係。在德國匆匆的又看了兩個小型展覽，其中一個是在波茲坦市舉行的《定格動畫展》，一個有關德國電視史的永久展覽，還參觀了柏林電影博物館巨型的藏庫呢！

套用特首之言，球是圓的，隨球逐影久了，儘管捨不得，也還是要回到地球另一面的老家來。■



傅慧儀(右)與維納·洛德博士
Winnie Fu (right) and Dr Rainer Rother

傅慧儀為香港電影資料館節目策劃(文化交流)

In the name of a rather high-sounding mission to 'trace the history of motion pictures', I made a study trip to Europe this summer, only to find myself setting foot on the World Cup 'Big Three' amid the football craze. Even a far-from-avid football viewer like me could hardly free myself from the magnetic pull, and I soon joined in heartily on the fun with the fans all over the streets.

The first stop of my journey was Bologna, a rather inconspicuous city off the north of Italy. I ran head-on into the Italy vs Germany match which was to kick off the day after. Cradled between age-old buildings, Piazza Maggiore was transformed into an open air screening ground with a huge projection screen in its centre. Thrilled by the rousing victory over Germany, the entire city was buzzing with swells of cheers and whistles, and the national flag fluttering in glory everywhere. The carnival atmosphere rubbed off on everyone and did not fade until two in the morning.

Gee... Don't ever think I trekked all the way to Europe for the World Cup! If anything, the football on the big screen in Piazza Maggiore was only a sidebar to the many movie gems featured in the Il Cinema Ritrovato Festival. Under the moonlit sky sat thousands of film lovers who packed the piazza to the seams, all entranced by the moving image in the midsummer night's breeze. Among the masterpieces selected for this year's free outdoor screenings were John Ford's *Grapes of Wrath* (1940), Charlie Chaplin's *A King in New York* (1957), and *The Manchurian Candidate* (1962) starring Frank Sinatra. The restaurants around wasted no time in moving their tables out to offer customers a better view of the films—a feast for the eyes and the stomach rolled into one, not to mention the priceless touch of romance.

My journey came as a complete revelation; I was able to embrace two cultures deep-rooted in European civilisation—football and film—at once. Nothing but perfect, isn't it?

Now in its 20th year, the Il Cinema Ritrovato Festival in Bologna, organised by Cineteca Bologna, sets out to provide film historians, archivists, curators and scholars with an open platform for exchange and valuable chances to appreciate newly restored films from the world over. Cineteca Bologna was converted from an abandoned tobacco factory. Lumière 1 & 2, two cinemas each housing more than 100 visitors, have been there since two years ago to show gems with restoration value. Arlecchino, a nearby old cinema which takes no more than a ten-minute walk, is dedicated to running films in wide-screen format.

Since 2003, the Festival has been staging a '100 Years Ago' programme to introduce some century-old classics of all origins. This year the limelight fell on works shot in 1906, and a bevy of productions from Britain, the USA, Germany, France, Italy and the Scandinavian countries were put together under delicate selection by various curators. The diverse contents and unbridled creative vigour and vibrancy reigning these early works proved to be equally striking to this day.

Among what I saw, Ernst Lubitsch's *Lady Windermere's Fan* (1925), a screen adaptation of Oscar Wilde's comedy, left me awestruck and spellbound. The fact that I managed to see this print, claimed to be the most complete version now available in the world, made my stay too

good to forget. Sitting in a baroque-style theatre with live accompaniment by the Bologna Theatre Orchestra, I was bewitched by the nobleman in the 1920s black-and-white film, whose elegance and beauty were given a celestial dimension in the grandeur of the surroundings.

Also of particular note was a showcase of Vittorio De Seta which comprised ten of his documentaries dated back to the 1950s, each lasting 11 minutes. An auteur documentary director, he went through lengths to imbue his work with compelling photography and humanistic qualities. Drawn into the drama emotionally, the audience soon found themselves identifying physically with the main characters through thick and thin, as the peasants and fishermen in their daily happenings.

Another crowd puller was a feature on Loïe Fuller, a serpentine dancer dubbed 'The Flower of Cinema'. Sensually wrapped in a multi-layered tulle dress with rods on the hands as extension of her arms, she danced her way across the screen oozing an aura that was entirely her own. Back in the times when toning and tinting were the order of the day, such agile bodily movements were a treasure trove of creative muses. Born in the same year, both her art and film share the same character in drawing on motion and imagery as creative forces; such coincidence brought forth renditions in the same vein produced by film companies like Gaumont, Pathé and Edison. In this year's retrospective, we were blessed with the opportunity to witness the crossover of the two media, in such varied forms as the floral fairy dance, serpentine dance, butterfly dance and fire dance, all emerged between 1894 and 1921. A hotchpotch as it may seem, its intrinsic vivacity remained utterly engrossing.

My 'archaeological' trip then took a twist across the border to Germany, again following the advance of the World Cup. My arrival in Berlin coincided with the long-awaited final which was to take place the next day. Among the football buffs and cops on the streets were film crews shooting for different purposes. To echo this world event, the Filmmuseum Berlin put on an exhibition titled 'Goal! Football and Television', and the screenings were, needless to say, football-packed!

It was my great pleasure to make the acquaintance of Dr Rainer Rother, the new Artistic Director of the Filmmuseum Berlin. Following an introduction of HKFA's collections, exhibition and research projects, we moved on to a fruitful discussion over possible collaborations in the future. Before leaving, I was taken on a tour around the storage vaults of the museum. Last but not least, I spared some time out of my hectic schedule for two other mini-exhibitions, including a permanent presentation on Germany television history and another one on animation titled 'Stop Motion' in the Filmmuseum Potsdam.

Allow me to quote our Chief Executive: 'The ball is round.' Having had a whale of a time in the world of balls and films, I turned out having to drag my feet home, which was already summoning my return from the other side of the Earth! (Translated by Elbe Lau) ■

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朱石麟的夫妻篇

乍看三、四十年代遺珠幾顆

黃愛玲

早一陣子，何思穎、郭靜寧和我一起到北京公幹，大部份時間都躲在中國電影資料館裡觀看三、四十年代的上海時期電影。此行的最大驚喜是看到了多部朱石麟的早期作品，其中《歸來》(1934)、《返魂香》(1941)、《博愛》(1942，朱石麟編導「夫妻之愛」一段)、《良宵花弄月》(1943)和《現代夫妻》(1945)等，都不曾在香港公映過，也沒有在內地發行過數碼光碟。巧合的是，除了《返魂香》外，其餘幾部影片都以夫妻關係作題材。《歸來》和《博愛》寫一夫二妻的故事。前者以正劇的方式來拍，出洋留學的丈夫以為家鄉的妻子被炸死了，另娶混血兒女子，返回家中始知原來妻子仍在，立於兩難的處境；後者以輕喜劇的方式處理，丈夫金屋藏嬌，被妻子發現了，產生了兩女爭一男的荒謬處境。《歸來》裡本來據理力爭的洋妻子明白到小孩需要自己的母親，靜悄悄留下了房匙，孤身坐輪船返回彼岸的母親身邊，而《博愛》裡的金屋俏嬌娥也知難而退，還男人一個「完整」的家庭。有趣的是，兩片中的道德抉擇，最終都要由「非正統」一方的女子來作承擔。

《良宵花弄月》也是一則道德故事，卻有中國電影裡少見的性心理描寫，把男女之間的誘惑遊戲和感情張力刻劃得絲絲入扣，肌理豐富。影片開端，攝影機近鏡特寫著一對又一對穿晚禮服西裝鞋的腳；接着一個酒店大門的全景，一輛豪華房車打開門，近鏡特寫從車上走下來的一隻小狗和一對穿男裝皮鞋的腳；鏡頭往上移，我們見到了風度翩翩的男主角劉瓊。片中的劉瓊和陳雲裳是一對結婚已五年的夫婦，丈夫喜歡社交生活，夜夜笙歌，妻子卻賢良淑德，只愛留在家中。妻子的妹妹從外國歸來，長得跟妻子一模一樣，卻生性活潑，衣著趨時，朋友們以為她是其妻，丈夫也樂於張冠李戴，並情不自禁地戀上了小姨……

影片拍得極端華麗，美衣華景，將現實裡的齷齪完全拼於觀眾的視野之外，令人想起了同期意大利法西斯控制下的「白色電話片」¹。那是1943年，上海已全面淪陷，在日本人的操控下，尚留在上海電影界的編導只能拍一些無傷大雅的娛樂片，朱石麟很清楚這個明明白白放在眼前的道理——「在中聯(即中華聯合製片股份有限公司)剛成立的時候，有許多題材大家都不敢拍，像涉及政治的、階級的……終而言之，凡是稍為硬性一點的就都在各自小心之下不拍，於是導演們便在沒有辦法中求辦法，大家都傾向愛情片子方面去，裡面所講的，也不外乎家庭等的問題，所以在無可奈何之時，我們只求無過，而不求有功了。」²就在那封閉壓抑的片廠裡，朱石麟創造了一個幽閉的情欲空間，既拍出了荷里活劉別謙式的妙趣世故，也隱隱透露了淪陷時期中國影人的複雜心情。多年後，在香港這個小島上，朱石麟編寫了《寂寞的心》(1956，羅君雄、陳靜波聯合導演)，寫太太難耐寂寞，紅杏出牆，最後回到丈夫身邊，可說是《良宵花弄月》的變奏。

在聯華時期的《國風》(1935)、《新薈時代》(1936，又名《好女兒》)、《慈母曲》(1936)等作品裡，朱石麟善用傳統中國建築的室內空間去審視新舊社會裡人倫關係的矛盾與變化，在《良宵花弄月》裡，他卻將西式建築的空間轉化為男女主角的心理空間。朱石麟也精通傳統戲曲(孤島時期，他曾替京劇大師周信芳編寫了《徽欽二帝》、《文素臣》等京劇)，他在電影裡處理戲劇性場面時，常可見戲劇曲的影響。在妻子扮妹妹試探丈夫的一場高潮戲裡，他便巧妙地

結合了二者。丈夫獨自一人在廳裡踱步，客廳和睡房隔着一扇窗，他看到睡房裡的「小姨」，走到窗前向她示愛，繼

而登堂入室。這場戲內的對白寫得精警周密，一問一答之間環環相扣，節奏緊湊，精彩得猶如一場折子戲。最後，「小姨」說：「只要你覺得對得起女兒露西，對得起太太，對得起我和對得起你自己，我便無所謂了。」只見銀幕上的陳雲裳斜挨在床上，姿態撩人，鏡頭緩緩接近她那張充滿挑逗性的臉孔。就在這危險的一刻，丈夫說：「我愛你姐姐，不能負人負己。」妻子喜極而泣。在緊接着的結局一段，場面調度有戲曲舞台的味道，排場卻是荷里活歌舞劇式的——丈夫在花園裡，妹妹高歌，姐姐來到與丈夫相擁。

張愛玲不知道有沒有看過《良宵花弄月》，但她寫於戰後的《太太萬歲》(1947，桑弧導演)倒與此片有微妙的契合之處，前者以濃重的油彩繪畫出男性的幻想國度，後者則以輕巧的筆觸勾勒出女性的綿密機心。朱石麟另一部以夫妻生活為題材的影片《現代夫妻》，攝於1944年，其中中聯已改組為華影(即中華電影聯合股份有限公司)，這次素面登場，已有《誤佳期》(1951)、《一板之隔》(1952)等五十年代初那樸實無華的風格了。影片開始時，鏡頭從小吊燈下降到書桌上的筆及墨水，稿紙上寫着：「文化人的生活問題」。牆上的結婚照掛得歪歪斜斜，一隻手將它撥正，鏡頭搖至旁邊掛着的結婚証書。床前大人鞋小人鞋一大堆，床上睡着藍碧雲飾演的年青主婦和三個小孩，而屠光啟飾演的丈夫卻正在寫稿，題為《現代夫妻》。簡潔從容的幾筆，就將一個現代小家庭的處境描畫了出來。夫妻互相埋怨，決定交換職責，太太爬格子，先生包餃子，因而鬧出很多笑話來。中段妻子拿丈夫的舊稿來應酬編輯，倒被編輯看中了要將她追捧成出色的「女作家」；孤島和淪陷時期正是張愛玲、蘇青、潘柳黛等最受讀者歡迎的年代，朱石麟竟然也抵死刻薄起來，幽了她們一默。有趣的是，當年以自傳體小說《結婚十年》成名的蘇青寫過一篇評論《現代夫妻》的短文³，對影片頗為讚賞，卻批評這狂捧女作家的一幕誇張得過份，大抵對編導這戲謔的一筆有點不以為然。同樣寫現代夫妻生活，朱石麟攝於戰後香港的《各有千秋》(1947)便幽默不起來了，結局時的絕望更變得歇斯底里，這在他的電影中極為罕見。他在一封1952年寫給女兒朱櫻的家書中曾提及戰後被目為落水影人的怨屈⁴，影片未知是否反映了他在那段時期的複雜情緒？五十年代末，他為鳳凰影業公司編導了《婦唱夫隨》(1957)和《夫妻經》(1958)二片，在當時香港影壇左右兩方各就各位的相對穩定情況下，重彈無傷大雅的輕喜劇調子，卻少了《現代夫妻》裡那份相濡以沫的體貼。

跟不少同代影人一樣，朱石麟的電影生涯經歷了不少顛沛困頓，難得他從三、四十年代戰亂的上海到五、六十年代冷戰的香港，一直在不同的環境裡尋覓不失原則的創作空間，而又能夠維持着相對穩定的藝術水平。值得慶幸的是，不少作品仍然好好地保存着，將來總有機會讓更多人欣賞到。 ■



《良宵花弄月》(1943)
Changing Heart (1943)

Husbands and Wives

Hidden Gems by Zhu Shilin in the 30s and 40s

Wong Ain-ling

Sometime ago, Sam Ho, Kwok Ching-ling and I made a research trip to Beijing. Most of the time, we parked ourselves inside the China Film Archive, viewing films made in Shanghai in the 30s and 40s. Our most rewarding find was some of Zhu Shilin's early *oeuvre*, of which many have neither been released in Hong Kong nor distributed as DVDs in China—namely, *Coming Home* (1934), *Die for Loving* (1941), *Universal Love* (1942, one of the episodes 'Conjugal Love' was written and directed by Zhu), *Changing Heart* (1943) and *The Modern Couple* (1945). With the exception of *Die for Loving*, all the above films share a common theme—marital relations.

Both *Coming Home* and 'Conjugal Love' portray a *ménage à trois* between a husband and his two wives. In *Coming Home*, this relationship unfolds as a serious melodrama. The protagonist, who goes abroad to study, receives news of his wife's death in a bombing raid back home. He remarries a Eurasian woman, but when the couple returns to China, he discovers that his wife is still alive. 'Conjugal Love' is a light-hearted romantic comedy which pokes fun at the situation of a man whose wife discovers he is keeping a mistress. In the former, the second wife initially insists on her legitimate rights, but eventually realises that her husband's child needs the birth mother. So she quietly leaves the door key behind, and boards the ship back to her home country. In the latter, the mistress also 'comes to her senses' and leaves, making her lover's family 'complete' again. In both cases, the onus falls on the 'unofficial' female spouse to resolve the moral dilemma.

Changing Heart also takes the form of a morality tale, but the sexual psychology explored is rare in Chinese cinema, and the protagonists' games of seduction and their emotional tension are handled with scintillating refinement. The film opens with a close up of pair after pair of well-heeled feet, followed by a full shot of a hotel's grand entrance. An expensive car turns up and the door opens. A close up shows a dog jumping out and a pair of men's leather brogues. The camera moves up to introduce the male protagonist, played by Liu Qiong. Though he is a socialite, he has been married for five years to a domesticated wife (played by Nancy Chan) who prefers hearth and home to the ballroom scene. Their incompatibility is accentuated by the return of the wife's younger sister from abroad. Looks wise, she is a mirror image of her elder sister, but unlike her, she is modishly dressed, vivacious and a social butterfly. The male protagonist has fun taking her out, and when acquaintances mistake her for his wife, he is in no hurry to clear up the misunderstanding.

The film is extravagantly produced, replete with gorgeous costumes and lavish sets, brushing all the filth and turmoil of wartime reality neatly under the carpet (or at least out of the frame). This makes one recall Italy's *telefono bianco* (White Telephone) movies¹—squeaky clean entertainment films made under Fascist rule. It was the year 1943. Shanghai had all but succumbed to Japanese invasion. Filmmakers

and scriptwriters who stayed behind in the occupied city had no recourse to make anything but innocuous, entertainment films.

Zhu Shilin was crystal clear about the situation. 'When China United Film Company Limited (Zhonglian) was founded, there were many subjects that everyone avoided like burning coals, such as politics or class...in a nutshell, everyone was cautious to tiptoe around anything vaguely hard line. As a result, filmmakers tried turning their attention to romance or family melodrama, as a solution to overcome the *impasse*. With our hands tied creatively, we were relieved to just pass the mark, and dared not hope to make great accomplishments,' Zhu said in an interview.²

So within the repressed confines of the studio, Zhu Shilin conjured up an introspective erotic space, a sequestered bower of bliss that rivalled the sophistication and wit of Lubitsch, yet made subtle references to the complex sentiments of Chinese filmmakers during the Japanese invasion. Many years later, Zhu Shilin came to Hong Kong, where he wrote the screenplay for *The Lonely Heart* (aka *The Foolish Heart*, 1956, co-directed by Lo Kwan-hung and Chen Jingbo). A film about a married woman who has an affair but eventually returns to her husband's arms, it can be read as a variation on the same theme as *Changing Heart*.

Throughout his career at United Photoplay Service (Lianhua), Zhu Shilin was a master at utilising the interior space of traditional Chinese architecture to scrutinise the transformations and conflicts in family and other human relationships, brought about by the transition from feudal to modern society. This is reflected in works like *National Customs* (1935), *New Times, Old Times* (aka *A Loving Daughter*, 1936) and *Ballad of the Mother* (1936). However, in *Changing Heart*, he transformed western architectural space into the psychological inner chambers of the male and female protagonists.

Zhu Shilin was also a veteran of Chinese opera. (During the Orphan Island period before Shanghai fell entirely to the Japanese, he had written two scripts for the great Beijing opera Master Zhou Xinfang—*Emperors Hui and Qin* and *The Righteous Marshal Wen Suchen*.) His filmic treatment of dramatic scenes also reflects the influence of Chinese opera. In a climactic scene in *Changing Heart*, the male protagonist's wife poses as her younger sister to test his fidelity. Zhu's treatment skilfully fuses elements of the opera stage with film art. As the male protagonist paces around the living room, he sees his 'sister-in-law' through a window pane that separates her bedroom from the living room. First, he walks up to the window to draw her attention, then makes his way into her room. The sensual and emotional interplay that ensues is meticulously calculated, with subtly loaded dialogue paced with operatic tension. Eventually, the 'sister-in-law' says: 'If you don't think you'll let down your daughter Lucy, your wife, me, or yourself, then I'm easy.' Leaning on the bed, she adopts a seductive



《博愛》之「夫妻之愛」(1942)
'Conjugal Love' in *Universal Love* (1942)

pose, and the camera slowly closer into her provocative face. At this decisive moment, the male protagonist replies, 'I love your sister. I cannot let her or let myself down.' At this point, his wife sheds tears of joy and relief. In the finale that follows closely upon this scene, the treatment has the theatrical flavour of Chinese opera, but the *mise-en-scène* emulates the spectacle of Hollywood musicals—the husband stands in the garden, the sister-in-law breaks into song, and the wife comes up to hug her husband.

It is not clear whether Eileen Chang had ever seen *Changing Heart*. Nonetheless, her post-war screenplay *Long Live the Wife* (1947, directed by Sang Hu) has many fascinating correspondences with the film. While Zhu's work portrays a male-oriented fantasy realm with striking and masterful brush strokes, Zhang's screenplay illustrates the sensitive and intricate female interior landscape with fine lines and lightness of the feather quill.

Zhu Shilin's other endeavour to represent marital life is *The Modern Couple*, filmed in 1944. Zhonglian had by then regrouped as China United Film Holdings Company Ltd (Huaying). Shorn of any spectacle or gimmick, the film's unadorned naturalism already has the outlines of Zhu's characteristic unpretentious, down-to-earth style of his 50s classics, *Should They Marry?* (1951) and *The Dividing Wall* (1952). In the opening scene of *The Modern Couple*, the camera focuses on a hanging lamp, and moves down to a desk, the pen and ink on the desk, and then zooms in on a piece of manuscript paper with the words 'Problems with the life of Literati'. A wedding portrait hangs lopsidedly on the wall. A hand enters the frame to put it straight. The camera moves on to show the marriage certificate framed and hung next to the wedding photo. A shot of the bottom of the bed shows a cluster of adults' and children's shoes. The young housewife played by Lu Biyun lies asleep on the bed, huddled with three children. The husband, played by Tu Guangqi is chipping away at his manuscript—*The Modern Couple*. With a few clean and unhurried shots, Zhu effortlessly encapsulates the situation of the modern nuclear family. The couple blames each other, and decides to switch roles. The wife takes off her apron and takes up the pen. The husband leaves the study for the kitchen. Many comical scenes ensue. When the wife fobs off her editor with her husband's old manuscript, her boss takes a shine to her and offers to make her a famous 'female author'.

The episode is a playful send-up of female authors like Eileen Chang, Su Qing and Pan Liudai, who were extremely popular both before and after Shanghai's fall. Ironically, Su Qing, who shot to fame with her autobiographical novel *Ten Years in Marriage*, wrote a short review of *The Modern Couple*.³ Though her overall evaluation of the film was quite positive, she criticised the episode about the female author as exaggerated and overdone—perhaps she had a personal axe to grind.



朱石麟
Zhu Shilin

You're Smart in One Way, I in Another, shot in Hong Kong in 1947, also deals with marital life, but it was drained of any humour, and the ending was pessimistic to the point of hysteria. This is extremely unusual among Zhu's works. In a letter to his daughter Zhu Ying in 1952, he wrote of his despair and bitterness at being unfairly frowned upon as an appeaser after the war.⁴ Perhaps the film reflected the angst and other complex emotions he felt during that early post-war period. During the late 50s, Zhu Shilin wrote and directed *Mama Sings a Song* (1957) and *Between Husband and Wife* (1958) for Feng Huang Motion Picture Co. By then, both Leftist and Rightist camps in the Hong Kong film industry have consolidated their respective stances, so Zhu is back in his element with harmless light-hearted domestic comedies, but somehow, they lack the tenderness and *sympathique* spirit of *The Modern Couple*.

Like many other film artists of his generation, Zhu Shilin's career was as turbulent as the historical times he lived through. From concession to the occupied Shanghai in the 30s and 40s, to Cold War in 50s and 60s Hong Kong, he never gave up his artistic integrity, and struggled to find his own creative space within difficult and changing environments. Moreover, he was able to maintain a relatively steady level of artistic achievement in his entire *oeuvre*. It is highly fortuitous that many of his works have been preserved in good condition. I look forward to sharing them with the film lovers in the near future. (Translated by Maggie Lee) ■

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註 Notes

1. 「白色電話片」是一種專事描寫資產階級生活方式的通俗劇。因這類非富則貴的家庭，多使用白色的電話機，故以此為名。
White Telephone movie is a type of melodramas set against the affluent lifestyle of the bourgeoisie. Its name is derived from the white telephone commonly found in these well-off families.
2. 〈本刊總編輯與朱石麟先生對談〉，《新影壇》，第6期，1943年4月，上海。
'A Dialogue Between the Chief Editor and Zhu Shilin', *Xin Yingtan (New Film Forum)*, Issue 6, April 1943, Shanghai.
3. 原載《雜誌》第14卷第6期，現收錄於毛海瑩：《尋訪蘇青》，上海文化出版社，2005，頁213。
First published in *Zazhi Yuekan (Miscellany Monthly)*, Volume 14, Issue 6, currently selected for inclusion in Mao Haiying's *Xunfang Su Qing (Interview with Su Qing)*, published by Shanghai Culture Publishing Ltd, 2005, p 213.
4. 朱楓、朱岩編著：《朱石麟與電影》，天地圖書，香港，1999，頁46。
Zhu Feng and Zhu Yan (ed), *Zhu Shilin Yu Dianyong (Zhu Shilin and His Films)*, Hong Kong: Cosmos Books, 1999, p 46.

從沖印 到後期製作

呂麗樺專訪

吳君玉

片場如戰場，能長期參與頂級製作絕非易事。這篇訪問的主角——近年從調光師擢升為後期製作顧問，行內人尊稱「呂姐」的呂麗樺，多年來與多位知名導演和攝影師合作無間，像杜可風、王家衛、劉偉強、杜琪峯、關錦鵬等；某年杜可風上台領香港電影金像獎最佳攝影時，亦曾向她致謝，教人不禁對這位「宇宙的呂姐」充滿好奇。調光師究竟是幹甚麼的？電影沖印在數碼化衝擊下前景如何？且聽呂姐娓娓道來。

入行

「我大約是在1975年入行，最初是加入綜合彩色電影沖印有限公司。當年我剛畢業，有朋友介紹，於是我便入了這一行。

「沖印業全港也不過只有幾間沖印公司，行內女性從業員比例上較男性少，但在綜合公司我不是唯一一位女性。當年入行薪酬的水平頗低，若我沒有記錯，月薪大約是一千幾百。

「當年可以說是有學徒制，但沒有講明學多少年，這主要視乎你對這份工作的態度，所以沒有人可保證你多少年就學滿師的。我幹了這行那麼多年，仍有很多事情是要邊做邊學的，所以可以說學海無涯。最初加入沖印公司時，基本上沒有指明做甚麼部門的，甚麼東西你也要學，就是最基本的如吸塵、抹枱等工作，統統都要做，因為對一間沖印公司來說，工作環境的清潔是相當重要的。」

入行後，呂姐學的第一件跟沖印有直接關係的工作便是「倒片」（回捲底片）。

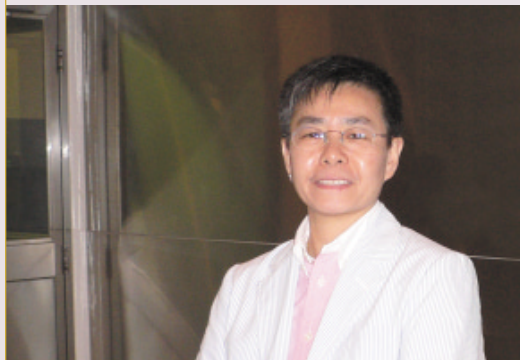
「師傅開始教我怎樣處理人家交來的底片。做我們這行的，處理人家交來底片的工序必須要好小心，因為人家投放了那麼多錢去拍一部戲，我們萬萬不能由於個人的粗心大意，而將底片弄斷，甚至弄壞。

「當年還未引入太多的機器，很多工序都仍要靠人手去控制，不像如今有「倒片機」。以前要依靠人手去「倒片」，甚至抹底片。如今想起來，我們初入行時，從早到晚都是在「倒片」，工作性質實在頗沉悶。」

沖印與沖法

「影片拍好了，送到我們沖印廠，第一個步驟是沖底片。我們首先要在漆黑一片的黑房裡「倒片」。舉例每盒片四百呎，而我們沖印公司使用的沖片機magazine（片盒）一般可裝上二千呎底片，我們多會將底片駁成一條長約千六或八百呎的底片，然後再開動沖片機，將底片沖出來。

「當底片沖出來後，第二步是為這底片印一個rush（毛片），把它交給剪接師放到Steenbeck（一種影像聲音同步剪接機器的型號）上剪片。待剪接完成，導演也確定所有的畫面後，剪接師會做「套片」



呂麗樺

的工作，根據這個rush上的keycode（條碼）將底片剪成九本或十本的底片，再送回沖印廠讓我們做「睇光」（即調光 / 調色，亦稱配光，下文簡稱調光）的工作。

「沖印公司有化驗師去分析沖印機內每缸藥水的成份，至於沖印影片時機器的機速和藥水溫度，原則是固定的。

「我們的沖片藥水一定要根據Kodak（柯達）公司的方程式來調校。一大缸的藥水放在機內，無論甚麼牌子的底片送來，我都曾用同一缸藥水及同一個時間去沖，這又叫normal（正常）沖法。有時攝影師會要求以「加沖」或「減沖」的方式去沖，我們便會按照其指示去調校藥水的溫度或機速。但若攝影師是以normal方式去拍，我們一般都是用normal的方式去沖。而每次開機沖片前，我們一定要把一切都調校妥當及經測試後才可沖片。

「有時基於攝影師和導演的要求，以及拍攝當日現場環境或某些因素，攝影師便會要求我們「加沖」或「減沖」那條底片。」

調光師工作

「調光師主要是在印毛片、印試片和拷貝的過程中，在符合導演及攝影師要求的大前提下，不斷調校影片的颜色，直至影片面世。

「初入行時，根本沒有人在你身旁教你怎樣去做。主要靠你個人從旁吸收，看人家怎樣調顏色或調光。一旦有機會給你走近機器去碰碰，已非常難得，通常我們都熬上兩、三年，才有機會幫忙操作那部調光機，或是師兄們調光時，叫你過去幫忙，寫寫光號紀錄，你就得在旁邊學邊做，不會有人教你怎麼做。

「每印一個鏡頭，我們一般都會將NG的鏡頭拿來試機。例如調光師已調好顏色，我們都要先做個test（印試片），看看效果是否符合導演和攝影師的要求，才可印片。而我學調光初期，最大的得益就是看test片。……我們若想從中偷師，便在這裡下功夫了。例如印出來的test片偏紅，我可怎樣去改呢？改完後，待調光師回來，又看人家怎樣去改，這些比較都給我很深刻的印象，而我初學調光，



其實也是由此入手的。

「再進一步就是開始調光。當然最初公司不會立即交全套電影給你看，而只會叫你調毛片的光，由於當年大家對毛片的重視程度相對較低，所以可以用來訓練新人。毛片基本上只是給剪片用，而我們以毛片對比日後影片出來的效果，便知自己是否能達到要求。這中間其實也要經過一段頗長的日子。」

「我大約是在沖印公司做了七、八年，才開始調光。之前那幾年基本上只是做沖印室內的雜務，直至大約1984、1985年左右，我跟隨了我當時的主管曾光展先生轉到宇宙電影沖印公司去，這時亦真真正正開始從事調光的工作。」

「我們做調光師的，某程度上都是頗執著的，因為調光師除了要从書本上吸收知識，還要運用個人敏銳的觸覺才能有效完成工作。但由於人人的感覺不同，要適應大部份人的感覺卻不是一件可從書本中輕易學曉的東西。你說要讀沖印的程序是有的，但怎樣跟導演、攝影師溝通，其實也是一門學問，不過這學問並不能教的，要靠個人的感覺而行。」

「做調光師的必須要跟貼沖印的流程，才可追貼調光時要注意的東西，否則調光的調光，沖印的沖印，互不相干，一旦影片出了問題，你也搞不清是那個步驟出錯。所以我們必須對整個沖印的流程有認識，才能保證影片出來的顏色和效果，因此調光亦只是整個工序的一部份，要把一條影片沖好，實在有賴一整隊人的努力。而我身處其中，就是每知多一分，也會懂多一點，清楚一點。」

「在八十年代初或之前，攝影師很少主動找調光師商討對影片的要求，原因是當年的工作沒有那麼細緻，大家用的一般也是「世界光」，全是normal為主，不會有太多的變化，不會有像今天鬼片會要求加綠色等要求，以前大家的要求不過是清晰和有美感就是了。及至八十年代中，這做法就不行了，大家的要求相對提高，攝影師也開始會跟調光師預先溝通。甚至戲未正式開拍，也會先拍些test(試機片)，看出來的效果如何，例如劉偉強、杜可風，他們都很注重這些拍攝前的程序，這對工業而言絕對是一件好事。」

談與杜可風和王家衛的合作

「大概是在1985、1986年左右，我已正式成為調光師了。初期令我有好深好深印象的是《阿飛正傳》(1990)。」

「在這之前我已跟杜可風合作過一次，是一部拿來香港做沖印的台灣片，片名已記不起來了。到開拍《阿飛正傳》時，杜可風向導演王家衛建議把影片拿來宇宙沖印，我跟他們的合作由此展開。《阿飛正傳》跟我以前做過的戲比較，是頗特別的一部，他們在攝影機鏡頭上加了很多filters(濾色片)，又提出很多即使黑房也很難

《阿飛正傳》(1990)

做到的要求，兩人對影片的要求十分高，給我很深的印象。影片裡一些很少見的效果，都是作了很多test才完成的。

「他們在電影開拍前會拍很多次試片。例如定了一個場地後，美術指導會先作佈置，然後大家就去試。像《阿飛正傳》也先後試過很多個顏色，其實是邊試邊看，直至一個顏色出來，大家都喜歡和滿意為止。」

《東邪西毒》的試驗

「拍攝《東邪西毒》時，導演王家衛和攝影師杜可風提出要做到令畫面看起來微粒很粗、顏色像有點褪色的效果，大家開始進行種種試驗，期間杜可風提出嘗試non-bleach(不過漂白，即bleach bypass)的做法，其實也頗冒險的，因為這不是正統的處理方法，正統的方式是藥水成份不變的。幸運地，當時我工作的宇宙沖印公司容許我去做這樣的試驗。」

「沖片過程中，其中一缸藥水在沖片機內進行的程序便是「漂白」。為甚麼叫「漂白」？底片上有些銀的成份，漂白過程就是把底片上的銀清洗乾淨，令影片出來的效果更美，亦即我們行內叫「過漂白」的程序。為甚麼後來會有non-bleach呢？那就是影片未經過這個流程，底片上的銀仍然保留在膠片上。」

可是，由於時間倉卒，《東邪西毒》最終沒有實行底片「不過漂白」的做法，呂姐在印「翻底」時用上一些改變曝光時間的方法來營造種種特殊效果。〔按：行內稱從原有底片用中間片(intermediate film)印出來之後稱為「翻子」，從「翻子」再用中間片印出來的稱為「翻底」。〕

《花樣年華》的新體驗

2000年，呂姐為王家衛導演的《花樣年華》擔任視像顧問，是另一次令她難忘的經驗。

「《花樣年華》是另一個令我開竅的工作。我必須再一次多謝王導演，因為那是我入行做調光師以來，第一部可以讓我跟着到拍攝現場的電影。……在現場看過他們拍攝，知道現場的環境是怎樣的，出來戲的顏色自然要有所配合，中間的過程令我學曉更多的東西。我甚至知道人家是怎樣去做Audio Mixing(混音)，怎樣去做一些如慢鏡、加格等的特別效果。」

「早於九十年代末，香港已有人開始用Aid電腦剪接機做剪接，即是將影片「過TC」(Telecine，一種將影片轉成錄影帶的機器)，之後將畫面輸入電腦剪接機做剪接，不用像以前印一大堆rush出來，由剪接師用Steenbeck慢慢揀鏡頭和做剪接，速度相對上快了不少，從前若拍三十萬呎片，便要印三十萬呎rush。《花樣年華》就是使用這種剪接方法。那是我第一次有機會接觸digital(數碼化)的技術，



並且緊貼電影的整個製作流程，由拍攝以至沖印、過TC、做特技、調光，到最後放映，對我來說是一個很大的嘗試。我看到的東西比以前多，不再像昔日獨自坐在黑房內調光。」

2000年中，呂姐轉到中國星集團做後期製作，翌年中國星製作服務有限公司成立，她擔任Controller，負責主理和監督後期製作中「套底」、過TC、沖印等多項工序，及兼顧管理工作。

「這間公司除了為中國星開拍的電影做後期製作，也會接外面其他公司的電影來做，此外亦會做DVD，製作Master，讓我接觸到不少digital的東西，如High-definition(HD，高清)等。」

《無間道》的特色

2002年，呂姐再度與杜可風合作，為《無間道》(2002)負責調光及一些後期工作，在這部影片他們實現了當年在製作《東邪西毒》時未圓的心願——用non-bleach的方法來做到一些特別效果。

「導演劉偉強、麥兆輝和攝影師杜可風事先已要求電影出來要怎樣的顏色，而最後出來也達到要求的效果，亦是第一次正正式式全部片用上non-bleach的方式來製作。Bleach是把底片上的銀洗淨，令影片變得很「靚」才出街，但non-bleach是把殘留的銀仍保留在膠片上，令影片出來的顏色被淡化，不鮮艷，和令影片看起來好像有種灰灰的、「污糟」的感覺，這亦是non-bleach的特色。

「之前做過四、五次測試。沖片機有一部份要重新調校，每日都要細心檢查機器的運作是否如常。期間只能沖他們這一部片，其他不能放進去，要到他們的影片沖好了，把機停了，再度調校機器及做測試才可沖其他影片。

「這件事絕對是由杜可風一手促成的，也是他令我在調光、調顏色、沖印以外，有另一個的新嘗試，這一點我特別要感謝他。」

談與杜琪峯及其他導演合作的點滴

近年呂姐參與製作的電影為數不少，當中包括杜琪峯近年的多部作品。

「例如《大隻佬》(2003)，他要怎樣的特色，怎樣的顏色、光暗，之前大家都有開會傾妥一切細節。期間，攝影師鄭兆強也會提出一些要求，問我可否做得到。例如電影中劉德華的特技化妝要配合光暗，這些東西他們都需事先和我說清楚。

「他之前會先告訴我想要的是甚麼，因此現在兩集《黑社會》出來，感覺、顏色，以至風格也有不同的。第二集《黑社會以和為貴》(2006)尤其注重黑位和光位。正如你在戲院所見，有些地方不能太光，但又要讓觀眾能在戲院銀幕中看到，所以光暗上不能太flat(沒有深淺反差)、太死板，contrast(反差)相對要大。至於第一部(即《黑社會》，2005)的顏色則相比之下較rich(豐富)，沒那麼深沉，而《黑社會以和為貴》則較深沉，劇本所說的也是另一樣東西，這就是我所說不同的要求了。即使是上、下集，導演都可以有不同要求的。

「還有關錦鵬，之前的合作有《藍宇》(2001)，及近期的《長恨歌》(2005)。另外還有馬楚成，鄭兆強、劉偉強等，大家都是無間斷地合作。近期一些的有黃精甫，我替他做過《江湖》(2004)，他算是比較新的導演，大家若看過的話都會知道影片中色彩是玩得頗大膽的。還有彭浩翔的《伊莎貝拉》(2006)，望上去的觀感會是另一種東西。很感謝他們肯找我合作，我跟他們合作也很愉快，每一部電影都會有些特別的東西可給我去玩和試。

「我在整個過程中最享受是能達到導演各樣的要求。因為調光基本上是很獨立的一個工序，純粹靠我自己一雙眼去判斷怎樣滿足不同導演和攝影師的要求。但你要知道，同一部片，一個導演，

一個攝影師，說的已是四隻眼，最少兩個要求，那便要作出平衡、取捨……香港的製作經常要講求快、靚、正，所以每當我完成很趕忙的一套戲時，而大家又滿意，對我來說已經是很好的安慰獎。如果你沒有本着這個心去做，是很難(繼續做下去)的。」

電腦特技與調光

現時很多電影都有電腦特技，製作特技的其中一個步驟，是將真人拍攝的菲林過TC，交予電腦特技公司把特技加進畫面，或將不同畫面加以合成，要令這些鏡頭畫面的色調與整部影片調和，便很考功夫。

「在過TC時我們必須符合那個鏡頭的要求，符合那個顏色，決不能把人家所要求的一個正常的look，變成另一個顏色不對的影像交予特技公司。這樣會令他們做出來的特技顏色不吻合的。

「涉及CG(computer graphics，電腦特技)時，會有很多很空泛的東西，就是做TC的感覺也會很空泛，而怎樣令它們跟整部片調和，必須要很多測試，要向特技師解釋清楚整個場景，真實跟繪畫出來的部份在顏色上該如何配合。這些東西必須在事前大家一起開會，並把模型繪製好後，才能落實執行。當然，到實際造出來後，還需經過多番調改顏色、繪畫佈景等方面。我們主要要了解個graphic想講甚麼，和將它跟前前後後的鏡頭調和，當中的顏色要吻合，決不能讓觀眾看時，畫面中間有令人一眼就看出是特技的情況，那一定不行。

「在交予特技公司前，沖印廠的調光師一定會把顏色調校好。因此他們收到你已調校好的東西後，一般做法是不會再去調校顏色，原因是大家都已認定這個顏色是對的。於是，特技公司便在這個顏色下做合成。跟着的工作，如找導演、攝影師看最後的合成等，便屬於他們的工作。最後，當所有東西如電腦合成等都給看過沒有問題，便可把底片output(輸出)出來，送去原先沖片的沖印廠沖洗及印毛片。

「接着是把output出來的底片過TC，之後放上剪接機，剪輯好了，再輸出一份叫EDL的記錄。之後，我們會把底片交予剪接，讓他把特技鏡頭的底片加插進影片底片。跟着就是調光……

「老實說，就是我或電腦特技公司也不能保證第一次出來就有滿意的效果。這是經常會出現的情況，所以為求保險，graphic做完後我們會先印個rush出來，讓大家望一望，看畫面與前後鏡頭是否吻合，及是否符合戲本身的要求。若不符合的話，那便要再做了。」

傳統沖印與數碼化技術的交匯

近年有不少電影將菲林轉化成數碼影像，經處理後，再從電腦output全片菲林，摒棄以前使用原有底片印拷貝的做法。

「外國電影絕大部份已經用這個方式，就算不output菲林，都會用「翻底」印片，原有底片是不會用來印大量拷貝的。好高興，近年港產片製作人都懂得珍惜原有底片。

「如《長恨歌》和《頭文字D》(2005)都是整部片output菲林。這方式可以說是很流行，數碼影像可以玩很多效果，出來的感覺是不同的。成本方面，要看你怎樣界定，可以說是高了些，但質素會變得更好。

「數碼化技術會較傳統的調光機玩到更多的東西，如電腦可同時開多個視窗來工作，但傳統的調光機，只有RGB(紅、綠、藍)可調校。又例如我今日拍不到藍天白雲，但前天我拍過這樣的空鏡，那我要把它換進畫面裡去，傳統的做法就不可以了。這項技術令我的工作產生很大的變化，可謂令我眼界大開。

「用這個方法時，調光要分開兩個步驟來看。首先是在底片過TC

時，在Digital Telecine調好整部片的光，之後output菲林，菲林出來後便送回沖印廠沖洗，屆時又會再調光，所以二者(傳統沖印與Digital技術)始終會相聚一起，若你只有一邊的經驗而欠缺另一邊，便有所不足了。

「兩者技術絕對不同，因為當中涉及很多東西，既涉及反差，又要留意出來的感覺，即行內所說的film look。數碼影像和菲林的質感產生出兩種不同的觀感，但如今卻要令數碼影像出來的效果具有菲林的感覺，所以需小心控制。要我用說話去敘述實際的情況，實在很難，必須要你實實在在「埋位」，才會注意到很多事情，如contrast要怎樣的，我既要留心影像在monitor(屏幕)上看是怎樣的，到在戲院放映時又會變成怎樣。有時候一些黑位在monitor上看會好靚，但到戲院就可能變成兩回事。所以我說必須要去感覺，及邊做邊累積經驗，才可慢慢有所改進。

「過TC可以有許多種選擇的，既可以用original(原有)底片，又可以用以前人稱low-con copy(低反差拷貝)，或high-con copy(高反差拷貝，相等於在戲院放映用的拷貝)，甚至今天進展到用「翻子」過。以「翻子」去做一個master出來的效果是最「靚」的(因原底片有joint mark，即兩個鏡頭之間的接駁位)。用甚麼來過純粹看顧客本身的要求。當然各種片過出來的觀感會有些不同。

「當你要做一個master的「翻子」前，你應該要為全部戲做個final(最後的)顏色，才能出這個master，然後拿去過TC。當然，過TC時，你仍有需要再重新調校，並非一放上去就可以的，因為始終是兩樣不同的機器。分別在於有了一個靚的master後，出來再做colour grading時不用那麼辛苦，否則就要每一個shot再做一次colour grading。若是由底片去做一個「翻子」，仍然是菲林的階段，可以做的東西有限。但當你做TC，有些東西便可在TC上做了，像去皺紋等是可以做到的，這在菲林上就做不到。又例如影片上少許的白點或花痕都可以在做TC時除去……TC有TC的玩法，而舊有看底片的調光機又有它本身的玩法，全然是兩種截然不同的東西。不過，二者最終又會結合起來，這亦是箇中奇妙和有趣之處。

「將來可能連拷貝也不用印，可用數碼影像上映，其實香港今日已有幾間戲院擁有digital projector(數碼放映機)。香港亦有人用HD機拍片，像早於2003年，中國星開拍了香港第一部用HD製作的電影《低一點的天空》(2003)，是我們一次嶄新嘗試。其實這行業是慢慢地在演變。若你問我菲林仍會不會有市場？我敢說絕對有，我深信在未來十年內仍然會有。」

展望前景

2003年初，基於中國星與邵氏沖印公司已建立緊密的合作關係，呂姐得到老闆向華強太太首肯，加入邵氏沖印公司出任Consultant(顧問)。將軍澳邵氏影城內的後期製作中心將於今年年底正式啟用，呂姐期望這個由邵氏和中國星合作設立的製作中心能為行業帶來新景象。

「影城有幾個拍攝片場，屆時由攝製到後期製作都可在這個一站式的基地進行，後期製作方面例如沖洗、Digital Telecine、CG、Audio Mixing、HD、Output菲林等全都可在影城內做到。對我這個從事後期製作的人來說，這確是十分令人振奮的事。我好榮幸可以見證這個具備優秀條件的基地的成立，亦很希望以後可以做得更好。

「香港不是缺乏後期製作設施……而是當一部片拍攝完成後，就拿到一間沖印公司沖印，之後再到另一公司剪接，剪接完又拿去電腦特技公司做特技，最後送回沖印公司去沖印，不是「一站式」的服務，相對上沒那麼方便。」

自九十年代末，多了電影公司把影片拿到泰國、澳洲等地進行後期工作，呂姐認為這與上述地區能提供「一站式」服務有關。「很少影片是專為了沖印而送往其他地方，大部份是為了做我剛才所說的「一站式」服務。加上許多地理環境因素，如物價指數低，所以會較在香港做便宜一點。不過，我絕對不同意外國的沖印技術比香港好的說法，這也是我一直堅持的看法，原因是在這行很久了，見過早期不少東南亞地區把影片送來香港做沖印，試問香港的技術有甚麼不好呢？為甚麼突然間有很多影片拿到其他地方做後期製作？原因是人家可提供的方便大了……但我一直堅持，香港每一間沖印廠都不比外國差，器材上(兩地)大致相若。」

呂姐指影城的後期製作中心的器材和設施將是最新和最先進的，希望能為電影業提供達至世界級水平的服務。「我希望這基地落成啟用後，香港電影可以留在香港做後期製作，甚至能吸引世界各地電影製作人來港拍戲及做後期製作。」

談行業轉變的適應問題

電影業技術發展迅速，業內人士必須提升自己的學識，才能適應時代轉變。「人手需求沒有減少，反而越來越多，只是對從業員水平的要求有所不同。……今天基本上已踏入電腦年代，以前我們是以光學原理去做特別效果，今日已經是利用電腦去做，兩者的做法是截然不同的，要適應便真的惟有重新去學習。

「現時有工業學院提供與電影製作相關的課程。在職人士則惟有重新唸書，或邊做邊跟上行內技術轉變的步伐，多看人家外國的戲，及相關的書籍，緊隨技術的變更。今日的電腦發展的步伐真的很快，要跟便很吃力，我們這些做了很久舊式運作的從業員，尤其辛苦，需要相當時間去適應。」

呂姐認為有志從事電影的人，最好能同時掌握新和舊的技術。「如今的年青人，他們多不大願意做接觸菲林方面的工作，像一些讀完工業學院，唸完電影的，多不想幹回從前這種工作。但在我來說，若不認識舊的東西，即使新的事物你很快學懂，電腦學得好快，可是新與舊的技術是連接的，就是到目前為止，都不會說是二者分開的。譬如現在有film(菲林)的東西、有HD的東西，你必須要有對數碼影像的觸覺，以及要有對菲林的觸覺，最終它們二者都會相匯。」

呂姐期望日後有機會能夠將自己的知識傳授予年青一輩。「這年頭不會再蓄意去收甚麼徒弟了，跟與我一起工作的夥計研究一下倒是有。有時候我們知道的東西，你們年青一代未必曉得，同樣地你們知道的，我又不一定知道，所以大家可以互相溝通，沒有所謂徒弟不徒弟的。其實我都很希望有些年青人肯認真去做我們這後期的工作，想你們也知道，今日畢業的一群，出來做導演、攝影的為數不少，但因為我們這一行業工作性質相對較沉悶，並需要浸淫頗長一段日子，變成很少人願意入行……所以我一直有個心願想去培養一些對這門工作有興趣的人，希望透過與某些學校連繫，給學生提供一些訓練或實習的機會。我真的很想做類似的事，但因為我本身暫時沒有一個基地，所以未能成事。不過我真的希望日後有了一個基地時，可以做到一些東西出來。不管他們是否做得長久，但只要肯去學，我都會很歡迎大家去做。雖然調光是很難教的學問，但最少要讓人知道是甚麼一回事，否則做到後面的其他工序時，他們不會明白。」■

訪問日期：2006年5月9日；訪問：吳君玉

吳君玉曾任電影製片及副導演，現職「新視野藝術節」編輯。

彩色配光

Colour Grading

謝建輝 Edward Tse

It is a common belief that the photographer assumes the ultimate control over all the parameters of his photographic work. In the phototaking process, no matter how optimal the camera settings are during exposure of the negative, still the image quality depends heavily on the development and printing process in the film laboratory—the darkroom technician would exercise his judgement upon printing the image, almost always in the photographer's absence! It is therefore no exaggeration that the film processing and printing laboratory or the darkroom determines the final look of the print. To put it further, some maintain that even the phototaking conditions may be flawed, the image can still be 'made good' by darkroom techniques. Examples include push and pull processing for under and over exposed images and filtration adjustment for correcting the wrongly used film type in different colour temperature situations. They may be true in still photography but it is very different in motion picture film printing.

Colour grading of motion picture film refers to the adjustment to the final appearance of the image by controlling the amount of the three basic components of light¹ used in the printing of projection copy from negative film. It affects the colour balance and light level of each scene. In traditional still photography, the colour balance and light level can be adjusted by controlling the timing of exposure instead of direct manipulation of light intensities of the three primaries. Grading is therefore also called 'timing' in the US. However, since the timing for each frame of image is hardly alterable in motion picture film printing², the intensities can only be modified by adding or removing filters of different stopping power against each primary colour. Even though grading shares the same origin as still photography, its intrinsic restrictions on film exposure render motion picture film production rather different and far more complicated. Very often grading is carried out in collaboration with the director of photography (DoP)³ and a highly specialised technician from the film laboratory, the film grader (or 'timer' in US terminology).

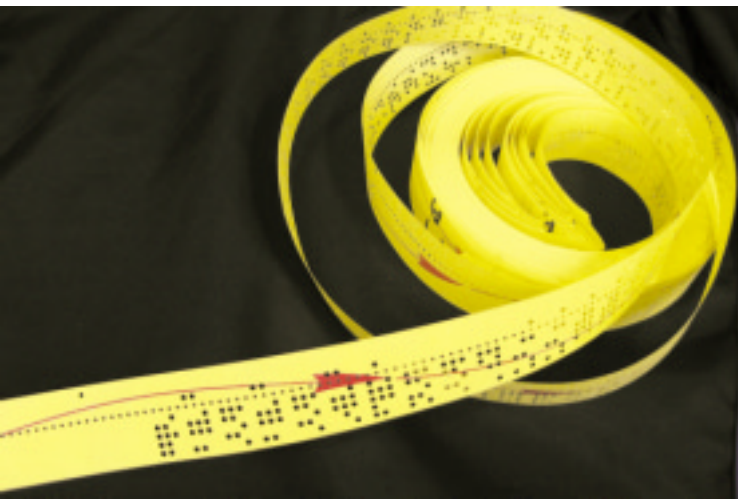
Usually the rush printed from the camera negative for checking the scene content by the DoP is not graded, and only an optimised light level is used to allow a crude view of the film. Likewise, the working print made by assembling different clips in the editing process is neither graded. It is only during the final stage of making an answer print for the cinematographer or DoP to approve that a film grader is employed to give the film a final touch. Of course, the production team can still ask the laboratory to fine-tune the grading and printer points for the most desirable tonal appearance. Subject to the green light from the DoP, the film is then set for release. If the film is to be restored one day, the 'release' look of the film, which contains the colour information, should be taken as the original creative intention of the filmmaker.

After the grading procedure, the optimal grading information of each

scene is retained in the final release print. Such information, precisely documented in the form of paper tape, can be input into the film printer to make more release prints in the future. The film laboratory may sometimes pass the paper tape to the film owner together with the final print. Nevertheless, the film laboratory is most likely the only party keeping all the grading information as few owners are interested in technical details. Later when more prints are required, the owner simply places a request with the laboratory which would fine-tune the grading information in hand to cater for slight changes in colour of the negative, prone to arise even under very good storage conditions. Needless to say, if the negative is stored under suboptimal conditions, the whole set of negative may require complete re-grading to tally with the look of the previous release prints. However, there are cases where the shift in colour goes beyond the capability of grading techniques. The resultant print can only imitate as far as possible the original look with all sorts of compromises like undesirable contrast increase and loss of colour balance. Therefore, to prevent any loss of colour information which can be permanent, it is extremely important to preserve the colour materials when the film is first released. Although the dark stability of negative materials is generally considered higher than that of print materials, the negatives should be stored with extreme care. Furthermore, the preservation of colour material should comprise not only physical film materials but also the grading information in paper tape or other formats. Only with all these done should the preservation be considered complete.

The introduction of digital cinema, an upcoming trend in the industry, has revolutionised all components of traditional post-production workflow including colour grading. Nowadays, most film productions involve the transfer of camera negative to digital intermediate for easy handling and editing in the digital post-production stage. Like the traditional workflow, the digital intermediate can also be graded scene by scene to bring about a desirable tonal appearance of the film, where adjustment on colour balance can be made with choices not available in traditional film grading process. Furthermore, it is far easier to experiment with different options than in the photochemical paradigm. The DoP can immediately see the effect without going through the printing process, nor bearing the risk of inherent discrepancies between the view in the monitor of electronic film grading machine and the final image in the release format. Nevertheless, the difference in colour space between film and digital intermediate poses another dimension of difficulties in colour reproduction. In spite of this, their merits and performance would eventually be judged by their ability to mimic the visual experience of the viewer—the ordinary human perception of the natural environment.

In terms of film restoration, grading techniques are employed to reverse the effect of unacceptable shift in colour of the picture negative during reprinting of the film. If the previous grading information is available, it would take less effort to follow through each scene before fine adjustment is made. Yet very often the original grading information is found missing; the film conservator has to work closely with the film grader in hopes of combining the strengths of both so as to strike



常見的一種光號記錄紙帶
A typical colour grading paper tape

a balance in colour grading. It is utterly crucial for the conservator to make thorough reference to all existing documentary evidences⁴ of the original look of the film before making any grading decision. ■

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

註 Notes

1 在我們的視覺系統中，以紅、綠、藍三種原色不同組生成各種顏色的錯覺，但在電影裡，則是指過濾品紅、青綠及黃色三種色光的量來配光。

The three basic components of light are derived from the illusion of our visual system that all colours can be reproduced by different combinations of the three primary colours, namely, red, green and blue. However, in the film grading, the 'filter amount' is specified instead, for instance, in cyan, magenta and yellow.

2 曝光時間雖無劃一標準，但每格菲林的曝光時間都已固定，且都由菲林在印片機傳輸速度來決定。光源較亮的话，會進一步將菲林沖印速度加快至極速。

The timing (or duration) for exposure of each frame is fixed and determined by the running speed of the film through the film printer, though the timing is not standardised at all. With a brighter light source, it is possible to accelerate the film printing process even further to an ultra-high speed.

3 最後定案的色彩平衡及影像面貌，不時由監製／導演／電影攝影師授命。

Sometimes the final colour balance and appearance of the final image in a film can be strongly influenced by the producer, the director or the cinematographer.

4 劇照、海報、攝影指導的意見記錄、沖印室所得的沖印指示、影評文章等文獻，都是修復的依據。這些東西，在香港電影資料館館藏中皆視為電影相關資料。

Documentary evidences can be images of film stills, posters, record of the DoP or cinematographer's comments, printing instructions for laboratories, film critiques, etc. They are collectively known as film-related materials in HKFA's collection.

一般人誤以為攝影師能駕馭其作品的一切變數。其實不管他在攝影時把所有細節皆調校至最高品質、最好的設定，最後影像的質素仍要取決於沖印過程中，黑房技術員所作的判斷，期間攝影師絕少在場。所以說影片的最後面貌取決於黑房，絕不為過。因此，更有人甚至誤認為所有拍攝時的問題皆可利用黑房技術補救，如曝光不足或過度的情況，可以藉加沖或減沖改正；誤用與所需色溫不符的菲林類型，則可用濾色補救。可是，對照片攝影可行的做法，不一定就適用於沖印電影菲林上。

彩色電影的配光是指從負片印成放映用拷貝時，藉控制三原色光¹的光度來調校每個場景面貌的過程。它影響每場戲的彩色平衡和光度。傳統沖印照片是以曝光時間的長短來調節光度，因此在美國，配光亦稱為timing（即調校時間）。但沖印電影菲林時，每一格影像的曝光時間大致上是固定的²，只能靠增減三原色濾色片的密度來調校彩色光度。電影的配光縱使跟照片沖印以同一基本原理操作，但基於各種限制，其實際運作卻是兩樣，可以說是更為複雜。配光工作往往由導演³主導，與專業配光師（業內亦稱調光師）合作進行。

通常，用作檢查每個場景拍攝效果的樣片（或稱毛片）是以基準印片條件，統一光號印成，並未經過仔細地配光。把樣片剪接並翻印後的工作拷貝、翻子或翻底，也同樣未經配光。惟有在最後階段需要從剪接完成後的負片印製拷貝時，才作仔細的配光，以統一整個場景的差異或營造特別氣氛。當然製作班子在看過初印出來的校正拷貝後，仍可向配光師提出微調光號的意見或指示。通過了導演這一關後，影片才可正式公映。這個在正式公映時的面貌，就是將來若需要修復時的目標原面貌，因為它包含着製作時所有對各個場景調校顏色後的資料，以及其原作意圖。

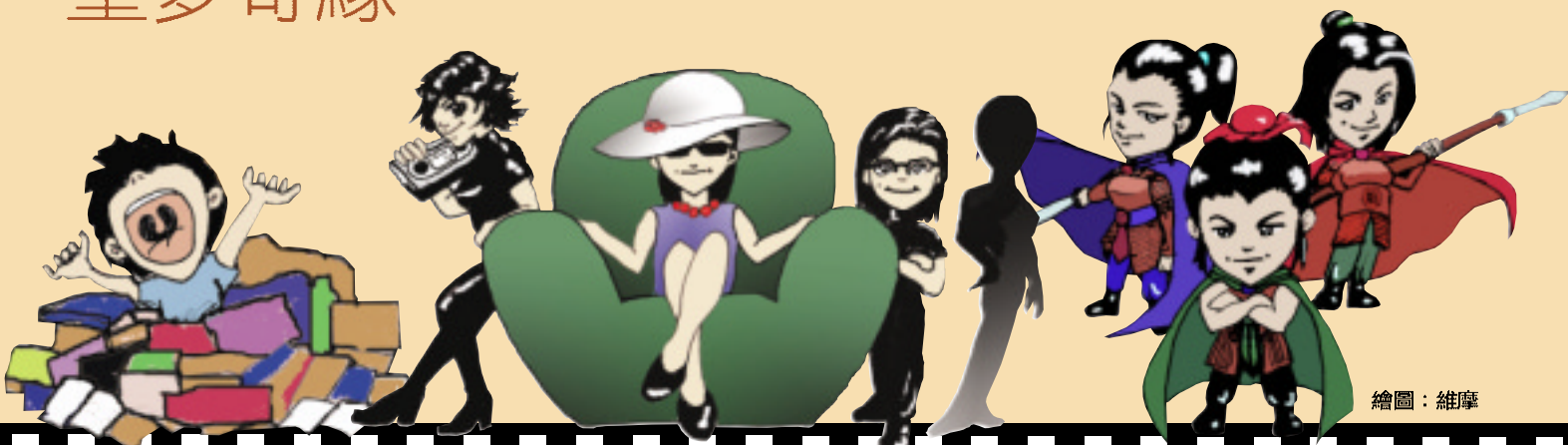
配光完成後，最後放映拷貝便會包含為每個場景所作的彩色配光資料。一般沖印公司都會以打孔紙帶來記錄這些資料，以便輸入印片機來印製拷貝。而這些光號資料紙帶也可以作為儲存媒介，並在日後按需要再次輸入印片機來印製更多拷貝。有沖印公司會把光號紙帶跟菲林一起送回給影片片主。但片主未必對技術資料感興趣，所以沖印公司多數會成為保留這些資料的唯一地方。片主若要再印製拷貝時，沖印公司會沿用以前的光號記錄，因應負片顏色的改變作輕微改動調節。因為即使在極佳的儲存環境下，負片顏色仍難免會漸漸改變，何況在一般儲存環境中，整套負片更需要重新配光，以期跟原先放映拷貝的面貌一樣。可惜有些影片因負片的顏色改變太大，以至不管如何配光也沒法把褪色的影像還原。那時，只可盡量遷就，在影像反差和彩色平衡中作出妥協，目的只可以盡量近似原貌。故此，盡早保存首次公映時的彩色負片、拷貝和光號記錄極為重要，因為彩色資料散失也許是永久的——儘管一般認為負片物料比拷貝穩定。再者，保存彩色影像資料不僅限於菲林，光號紙帶或其他形式的光號記錄，亦該視作保存對象。只有這樣，所有影片製作資料才可算完整保存下來。

趨勢使然，數碼電影革新了傳統後期製作流程的所有步驟，包括配光。今天，鑑於數碼模式下，剪接工作尤為方便快捷，多數電影製作都會把負片轉作數碼中間片。數碼模式的彩色調校跟傳統方式無異，卻較易於進行各種實驗，因為毋須經過沖印便可即時看到效果，觀眾在數碼影院所看見的影像，亦跟以數碼模式配光後在顯示屏上看到的分別不大。這是傳統方式不能做到的。可是，菲林與數碼模式的彩色空間是有差別的，以至彩色影像技術仍有其不足之處。但兩者孰優孰劣，最終得取決於其能模仿人們視覺經驗的能力（即常人對身邊環境的視覺觀感）。

在電影修復方面，彩色配光技術常用於矯正因負片或唯一拷貝嚴重褪色所引致的問題。若原來的配光記錄仍然存在，我們可以此為根據，再按每場場景不同的褪色程度作出相應調校。可是這些珍貴資料常常散失，修復人員和配光師需緊密合作，以參考現存文獻⁴為據，合力調校彩色，找出其平衡點，以期回復原貌。（翻譯：衛靈） ■

謝建輝為香港電影資料館一級助理館長（修復）

資源中心的 童夢奇緣



資源中心面對來自各方的需求，發揮無遠弗屆的作用，其工作人員盡顯「萬能俠」的力量——「入得office、出得櫃枱、上得倉庫」：在office為館藏書籍雜誌編目；在櫃枱為專業/非專業各式人物提供服務及解答疑難；出入倉庫整理藏品及提取預約使用物料。他們亦各有看家本領：有的把明星資料、電影公司、電影雜誌名稱一一銘記腦中，比查電腦還快；有的對着再難纏的使用者，都一力周旋，無懼無理苛責，堅守前線；亦有的甚有條理，能仔細處理館中獲捐贈或購買的新新舊舊雜誌。

資源中心同時是館中節目、出版等各組的強大後盾，有求必應，協助各項計劃運用館藏，充實內容。就是來自海外的電郵查詢，他們也不時同樣誠摯地抽絲剝繭，解答疑難：話說有位國外人士以電郵查詢幾部他小時候看過的電影，希望他到香港旅遊時，能在資源中心觀看，細味兒時的回憶。奈何年代久遠，他已經記不起電影的名稱，更遑論影片的導演或演員的名字。他只能提供的是大約的公映年份，及略述故事大綱和零碎的電影片段，如超人、十二生肖與十二星座激鬥、紅髮怪物大戰綠巨龍等等。這卻難倒一眾「見過世面」又歷盡艱辛的同事，大家都摸不着頭腦，但又勉為其難地擠出四個字及一堆問號：《中國超人》??

猶幸那位查詢人士提及電影雜誌《銀色世界》，工作人員終於在1978年的一期內找到該部電影的資料——原來是台灣出品的《十二生肖大戰十二星座》；更在網上的台灣電影資料庫尋獲更多相關資料。雖然資源中心未能為他找到所有他問及的電影的資料，那位人士已大為興奮，感謝中心的幫忙！件件快事美事，着實叫人振奮。■



這群「春田花花」學前幼兒班的跨代學友，長大後成為同事。

資源中心裝修工程 Renovation of Resource Centre

資源中心將進行擴大視聽室及更新視聽間設備工程，務求提供適切的環境，方便舉行學校課外活動、通識課程、電影小組活動。改裝工程分兩期進行，詳情如下：

第一期：2006年9月20日至10月11日（資源中心全面關閉）

第二期：2006年10月12日至11月21日

（除視聽觀賞區外，資源中心如常開放）

如有查詢，請電郵至hkfarc@lcsd.gov.hk。

To facilitate film appreciation by school groups and members of the public, the Resource Centre will undergo a renovation project to enhance its facilities. Renovation will proceed in two phases:

Phase One: 20 September – 11 October 2006
(The entire Centre will be closed.)

Phase Two: 12 October – 21 November 2006

(The Centre will be opened to public access except for the audiovisual area.)

For enquiries, please email us at hkfarc@lcsd.gov.hk

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