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《通訊》

第 39 期 (2007 年 2 月)

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設計：Tom Senga Design
印刷：和記印刷有限公司

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www.filmarchive.gov.hk

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Newsletter

Issue 39 (February 2007)

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Design: TomSenga Design
Printing: Friendship Printing Co., Ltd.

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風雲人物李翰祥導演——國聯一瞥

青年李翰祥在永華協助嚴俊導演《翠翠》(1953)嶄露頭角，初試啼聲執導《雪裡紅》(1956)即不同凡響，獲邀加入邵氏；《江山美人》(1959)、《後門》(1960)、《梁山伯與祝英台》(1963)等令他聲譽更隆；1963年在國泰和聯邦的支持下，成立國聯，來勢洶湧地到台灣攝製電影、興建片廠；72年重投邵氏，騙術風月一番；82年自組新崑崙影業公司，北上，又一次開天闢地。

李氏與邵氏固然淵源深厚，他的「非邵氏時期」更是波譎雲詭。資料館三至五月舉行的回顧展以及快將出版的《風花雪月李翰祥》一書中，自有詳盡史料、論述(見頁3至7)。六十年代的邵氏極具規模，令人耽之於金碧輝煌、目迷五色。李捨之而去自建國聯，那段時期的嘗試，在培育新人及對台灣電影的發展方面，影響深遠。國聯一役，李親自執導的作品不多，《冬暖》(1969)細膩樸實，除了又一次叫人折服李導的才情，更叫人懷念他其時久已放下的文藝言情。這位豪氣干雲的導演，有好幾個帶領時代之先的時期，有時倒是念及他自台回港後，沒有再拍《冬暖》般窩心的電影，禁不住嗒然若有所失。[\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

Legendary Director Li Han-hsiang

The young Li Han-hsiang displayed his talent with *Singing under the Moon* (1953) and *Blood in Snow* (1956). In 1956, he joined Shaws, and made a name for himself with *The Kingdom and the Beauty* (1959), *Rear Entrance* (1960), *The Love Eterne* (1963), and other titles. In 1963, he established Grand Motion Picture Company with the support of Cathay Organisation and Union Film Company. He rejoined Shaw Brothers in 1972, leaping into a world of tricksters and erotica. A decade later, in 1982, he founded New Kwun Lun Film Production Co Ltd and broke new ground again, this time up north.

Director Li's relationship with Shaws was long and intricate and his non-Shaw era was somehow groundbreaking to the film industry. Shaw Brothers of the 1960s was immense, resplendent, and magnificent. By leaving it to set up Grand, Li made a decision that proved to have vital implications for talent grooming and cinematic development in Taiwan. He did not direct many works during that period. But the sensitive and delicate touches in *The Winter* (1969) reaffirmed his literary prowess and invoked nostalgia for the much missed artist in him...

Detailed historical information and discussion will be found in the HKFA's retrospective programme (March to May) and the soon-to-be published *Li Han-hsiang, Storyteller* (see pages 3 to 7). [\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

鳴謝：李翰祥家人、胡錦女士、黃奇智先生、天映娛樂有限公司、台北電影資料館、邵氏兄弟(香港)有限公司、南方影業有限公司及國泰—KERIS影片私人有限公司授權刊載相片。

Photos courtesy of Li Han-hsiang's family, Ms Hu Chin, Mr Wong Kee-chee, Cathay-Keris Films Pte Ltd, Celestial Pictures Ltd, Chinese Taipei Film Archive, Shaw Brothers (HK) Ltd, Southern Film Co., Ltd.

更多圖文(包括座談會內容摘要)，見本期《通訊》網頁版。節目詳情見《展影》及資料館網頁。
More available in the e-Newsletter. And please refer to *ProFolio* and our website for details of HKFA programmes.

風花雪月李翰祥

Li Han-hsiang, Storyteller

Wong Ain-ling 黃愛玲



李翰祥與胡金銓同輩，兩人相識於微時，五十年代曾與馬力、宋存壽、馮毅、蔣光超、沈重等結拜為兄弟，戲稱「七大閒」。他倆都來自北方，深受京城文化的薰陶，潛移默化，京劇藝術於是成為了日後胡金銓電影風格的基礎，而帝都宮廓的華麗與頹萎、天橋庶民的生趣與鄙俗，又為李翰祥的作品提供了豐盈充沛的創作養份。有趣的是，胡金銓生前雖然不算得志，其作品卻一直受到評論及學術界的眷顧，研究者眾，得到的評價相當崇高而一致；相對來說，李翰祥一生多番起落，拍片逾百，然而對其作品和電影事業的系統研究，倒顯得相當貧乏。所以如此，一個重要的原因可能是李翰祥的電影類型太龐雜，從素樸沉實的文藝言情，到千嬌百媚的古裝宮闈，從嚴謹考究的歷史故事，到隨手拈來的風月騙術，常令論者暈頭轉向，無所適從，難以為他定位，不若胡金銓心無二志地鑽研他的技藝，一生只拍了十來部影片，風格純淨統一，研究起來，線索分明，比較容易掌握。

早一陣子，跟羅卡閒談時，提及他認為對李翰祥的評價，在不同時代不同地區，常出現很大差異。我心生好奇，翻閱六十年代初的《中國學生周報》，發覺今天我們已公認為香港片廠制度代表作的《武則天》(1963)，當年曾被狠狠地批評。聽說此片參加康城影展，西方評論相當刻薄：「屬於天主教民主黨的《新聞報》(Il messaggero)說：『在《武》片所犯的錯誤，是稍為懂得電影的人都無法原諒的。他導演這部影片，不能稱為電影，僅僅是等於我們許多雜誌刊印的照片連續故事而已。』」(白景瑞：〈《武則天》——康城評論壞〉，1963/6/14)本地評論比外國厚道，卻也相當尖銳——「本片可以說是部很詳盡的歷史書(至於它的觀點是否正確是另一回事)，人物、史實的交代井井有條，但它顯然欠缺現代電影的緊湊性和真切感。」(〈《武則天》《七俠四義》拉雜談〉，1963/6/21)；「圍繞這個女人的人和事，有七情六慾之繁，李以處理某些情緒見效的手法，不見得能把握這個多姿多采的生命。它所以如此，簡言之，乃是李缺乏多方面的興趣，和創造性的觀

念。」(田戈：〈武則天〉，1963/6/21)。1984年，多得香港國際電影節香港電影回顧部分的策展，本地影評開始重新評價這部作品，資深影評人石琪亦認為此片「被忽視了二十年有多，現在應是重出江湖的時候了。」(〈李翰祥的《武則天》——香港電影節的「新發現」〉，《明報晚報》，1984/2/27)2002年，此片被香港電影評論學會評選為最佳華語電影二百部之一：「李翰祥將辯證的結構放在宮闈史詩裡，令《武則天》明顯有著一個女性主義的論述……。觀眾固然可以從奇觀的角度欣賞《武則天》(服裝、佈景及道具皆教人嘆為觀止)，但如能看出它是一部明智的宮闈片，更會驚為天人。」(張建德評《武則天》，《經典200——最佳華語電影二百部》，2002)

在這個最佳華語電影二百部的選舉活動中，李翰祥共有四部作品入選，另外三部為香港黃梅調電影的代表作《梁山伯與祝英台》(1963)、台灣「國聯」時期反璞歸真的文藝片《冬暖》(1969)和北上內地重拾清宮舊夢的《垂簾聽政》(1983)。不要忘記了，另一部入圍的國聯作品《破曉時分》(1968)，執導的是啼聲初試的宋存壽，背後的創作動力和整體構思顯然也是來自李翰祥。無論從電影類型、片廠美學或三地工業的角度來看，李翰祥都是華語電影裡一個不容忽視的關鍵人物。今次趁著李翰祥逝世十周年出版《風花雪月李翰祥》一書，一方面訪問並整



《梁山伯與祝英台》
The Love Eterne

《風花雪月李翰祥》快將於三月底出版
Li Han-hsiang, Storyteller is to be
published in late March 2007.



理了多位曾與他一起工作過的演員和幕後人員，他們的第一身憶述，構成了一幅豐富立體的李翰祥圖像；另一方面也邀約了來自不同地區的作者，分別從電影類型、歷史想像、華語電影工業和性別角度去重新探討他的作品。除了其中一兩名之外，這批作者大都是第一次比較系統地回顧李翰祥的電影，在舊的基礎上提出了一些新的視點，例如：京城文化與敘事藝術；歷史想像與電影書寫；風月、色情與女性主義；騙術、人性與香港電影……

假如大家沒有在這次回顧中看到一個「首尾一貫」的李翰祥，那是因為矛盾重重本來就是他的特性。跟他電影中撲朔迷離的歷史人物一樣，我們同樣需要從各式各樣的偏見中走出來，對這位電影人重新審視。 ■

黃愛玲為香港電影資料館研究主任

Li Han-hsiang and King Hu belonged to the same generation of filmmakers, and became buddies in the 1950s, when both were still down and out. They formed a brotherly alliance with other film veterans, Ma Li, Song Cunshou, Feng Yi, Chiang Kuang-chao and Shen Zhong, and called themselves 'The Seven Idlers'. Both Li and Hu came from Northern China, and their upbringing was steeped in the culture and heritage of the ancient capital, Beijing. The art of Beijing opera was deeply ingrained in their aesthetics and became the foundation of King Hu's cinematic style. As for Li, his creative inspiration was culled from both the grandeur and decadence of the imperial court, and the vibrancy and vulgarity of the common folk who ply their trade near the bustling Tianqiao area.

Interestingly, though King Hu's career path did not exactly run smooth, during his lifetime, he was a darling of critical and scholarly establishments, and received almost unanimous critical acclaim for his works. On the contrary, throughout Li's career, with its dramatic up and down swings, there is a severe lack of systematic study of his life and works, though he produced an opus of over a hundred films. A key factor can be attributed to the hotchpotch of genres he dabbled in—from pure and earthy *wenyi* films to lavish period costume dramas, from meticulously researched historical epics to tongue-in-cheek *fengyue* films (soft-core sex films set in historical times) and cautionary tales about cheating. Unlike King Hu, who single-mindedly devoted his lifetime to perfecting his art, completing only a dozen or so films with a unified style and vision, Li Han-hsiang is too difficult to pin down or categorise.

Law Kar, critic and former Programmer for the HKFA, mentioned in a recent conversation that the appraisal of Li Han-hsiang was radically different in various eras and countries. I was fascinated, and out of curiosity, flipped through *Chinese Student Weekly* published in the early 1960s. I discovered that *Empress Wu Tse-tien* (1963), now considered the exemplary Hong Kong studio epic, was the butt of vicious criticism. When the film was presented at Cannes, western critics were quite scathing in their reviews: 'Il messaggero', the Roman Catholic Democratic Party's newspaper wrote: "*Empress Wu Tse-tien's* flaws are unforgivable to anyone who knows even an inkling about cinema. The director's work cannot be called a film; it is a mere serial photo story



《冬暖》
The Winter

that we find in many magazines”’, (Bai Jingrui, ‘Critics at Cannes Trash Empress Wu Tse-tien’, 1963/6/14). Local critics were more civilised in their reviews, though no less critical: ‘One can say it is a comprehensive historical text (though the correctness of viewpoint is another matter). Both the historical figures and facts are neatly laid out but it lacks the tautness and urgency of modern cinema’, (‘A Random Discussion of Empress Wu Tse-tien and Seven Samurai’, 1963/6/21); ‘There was a maelstrom of emotions and desires whirling around that woman, and the people and events related to her. Li might have given an effective treatment of some emotions and moods, but he couldn’t grasp the whole magnitude of such a colourful life. The reason for this, to put it simply, is Li’s own lack of diverse interests, and his limitation in creative vision’, (Tian Ge, ‘Wu Tse-tien’, 1963/6/21).

In 1984, thanks to the Hong Kong International Film Festival’s retrospective programme, local critics began to see this film in a new light. Veteran critic Sek Kei maintained that the film ‘has been neglected for two decades; it’s about time it makes a comeback’, (‘Li Han-hsiang’s Empress Wu Tse-tien: A Great Find in HKIFF’, *Ming Pao Evening Post*, 1984/2/27). In 2002, *Empress* was named one of the Best 200 Chinese Classics by the Hong Kong Film Critics Society: ‘Li Han-hsiang laid his dialectic premise in his palace sagas, imbuing *Empress* with an obviously feminist stance.... The audience may embrace the film as a spectacle (its costumes, sets and props all promise to delight), but it would come as a heavenly gem if one takes it as a palace film in its own right’, (‘Stephen Teo on Empress Wu Tse-tien’, *The Best 200 Chinese Classics*, 2002).

In this event, four of Li’s works were included among the 200 best Chinese films. The other three included *The Love Eterne* (1963), the classic Hong Kong *huangmei diao* opera film, the back-to-basics *wenyi* film *The Winter* (1969) made during his stint at Grand Motion Picture Company, and *Reign Behind a Curtain* (1983), his expedition to China to pursue his lifelong dream of making Qing Dynasty imperial court sagas. And one should not overlook another film that made it to the Best 200 list—*At Dawn* (1968), another production of Grand. Though it was helmed by Song Cunshou, the overall concept and creative force behind the work no doubt came from Li himself. Whether it’s a matter of genre, studio aesthetics or industry links with Hong Kong, the

People’s Republic of China and Taiwan, Li Han-hsiang was a mover-and-shaker in the Chinese film industry. On the occasion of the tenth anniversary of Li’s death, *Li Han-hsiang, Storyteller* contains first-hand recollections of stars and production staff who worked with the director that form a fascinating, multidimensional portrait of the man; as well as writers from several regions who re-evaluate his opus in terms of genre, historical vision, the Chinese film industry, and gender. With the exception of one or two writers, most contributors are approaching Li’s works from a relatively systematic way for the first time. New themes and perspectives have emerged, such as Beijing local culture and narrative arts; historical vision and film textuality; *fengyue* film, pornography and feminism; cheating, human nature and Hong Kong cinema...

If a consistent image or appraisal of Li Han-hsiang cannot be gleaned from this retrospective, it is because he is characteristically full of contradictions. Just like the enigmatic historical figures in his films, he is someone who demands to be re-evaluated by setting aside all kinds of preconceptions and prejudices. (Translated by Maggie Lee) ■

Wong Ain-ling is Research Officer of the HKFA.



《破曉時分》At Dawn

追蹤李翰祥電影文物

Tracing Li Han-hsiang's Film Relics

傅慧儀 Winnie Fu

李翰祥導演辭世剛好十年。這位才華出眾、創作多元、作品及作風都具爭議性的大導演，著實值得從新審視和研讀。於是，香港電影資料館開始了發掘李翰祥寶藏的旅程。

首站：邵氏藏衣庫

李導演的遺物不多，丟的丟了、賣的賣了，聽他家人說，最貼身的東西也在他太太張翠英過身時拿去陪葬了。想李導演與邵氏淵源最深，便先去敲敲邵氏之門。邵氏的黃家禧先生也真箇熱心，得悉我們籌備李翰祥回顧展，主動提供很多重要影人前輩的電話，而且為我們安排了清水灣一天遊，讓我們得睹邵氏龐大的服裝藏庫，找李導演在電影裡用過的服裝。

這一找真不得了，到得倉來，一眼望去全是高及天花的走軌式鋼櫃，衣物都井然有序，按男、女裝及不同年代掛得滿滿實實的，一下子怎看得完？幸好有一個小書架上找到編目檔案，按圖片及電影名稱找編號，也總算找到林黛及胡錦分別在《江山美人》(1959)及《金瓶雙艷》(1974)等戲裡穿過的衣飾。



邵氏藏庫藏有多件清朝服裝，都是拍賣得來的真古董。

The Qing Dynasty costumes in Shaw Brothers' wardrobe are antiques acquired at auctions.

第二站：北上

李導演有兩個當明星的女兒，姊姊李殿朗現住北京市，妹妹李殿馨則居港工作。同事們訪問了李殿朗，知道她在北京仍存有父親少許物事，於是我們冒著嚴冬，赴京再度造訪，因而揭開了第二個李導演的寶庫——他臨摹曹涵美《金瓶梅》出浴畫的真跡一幅，及一整個行李箱那麼多的相簿。



李翰祥臨摹曹涵美的畫作真跡
Li's hand-copied version of Cao Hanmei's painting



李導演收藏很多清裝婦人穿三寸金蓮的照片

Li used to collect photos of women in lotus shoes.



從朗姐口中得知導演生前有多種嗜好，除古玩及畫畫外，更愛搜羅小腳鞋及穿三寸金蓮的婦女照片。我和王少芳一行二人，加上她家的數隻愛跑愛跳的北京狗們，都在她的回憶匣子堆裡團團轉。

這次北上經驗難忘，收穫亦可算不淺，搜回李導演藏得的小腳鞋照片、工作照、家庭照、劇照、剪貼簿等數十項。

第三站：與胡錦MSN

胡錦是李翰祥一手捧紅的女星，亦是他的乾女兒；她演活了多部金瓶梅電影裡的潘金蓮，亦開創了風月片之潮。

那天節目部成功與胡錦連上了MSN，在網上對起話來，大家都因為她豪邁地說「我還收藏有一些拍戲用過的飾物和紅肚兜……」而興奮了半天。

更令人雀躍的是她一月份正好要來港會友，於是我們爭取在她訪港期間會面，並託她把一些可供展覽用的電影道具手飾帶來，其中有玉珮、金手鐲、項鍊、翡翠耳環等。

我們約定在尖沙咀某酒店會面，一身紅色套裝的胡錦冶豔動人，比電影銀幕上的她更成熟漂亮。聊起天來，更覺她爽朗、豪情和聰慧，舉手投足都自有一種動人的格調。她談了很多有關李翰祥導演的印象，並對他所開創的風月片的藝術成就予以肯定。

《江山多嬌 人物風流——李翰祥電影回顧》展覽及放映節目將於三月底推出，大家密切留意。■



胡錦提供的一份有關《金瓶雙艷》的剪報

Newspaper clipping on Golden Lotus furnished by Hu Chin.

傅慧儀為香港電影資料館節目策劃(文化交流)



李殿朗提供的導演工作照
Working still furnished by Margaret Li.

Director Li Han-hsiang passed away exactly ten years ago. An exceptionally talented and versatile virtuoso whose films were no less controversial than his working style, Li surely deserves a close re-reading. It was with this belief in mind that the HKFA embarked on a journey to rediscover Li Han-hsiang's treasures.

First Stop: Shaw Brothers' Wardrobe



花了經年心血積存的服飾檔案
The meticulously compiled costume catalogue

Director Li did not leave behind many personal items in his wake. Some had been discarded, others sold off. His family said even his most intimate possessions had been buried with his wife Zhang Cuiying when she passed away. On account of Li's close relationship with Shaw Brothers, we began by knocking on their door. Our search was made smoother by the helpful Mr Lawrence Wong who, realising we were planning a retrospective of the great director, offered us contact numbers of film veterans and a one-day visit of their studio in Clear Water Bay so that we could search for Li's film costumes in the massive wardrobe.

Arriving at the wardrobe, we were overwhelmed. Rows and rows of gigantic ceiling-height steel sliding closets were all filled to the brim with costumes—in perfect order and neatly separated by gender and era! How could we ever finish going through them? The answer came in the form of a catalogue on a shelf. Searching for the costume codes with images and film names, we managed to locate the costumes used by Linda Lin Dai and Hu Chin in *The Kingdom and the Beauty* (1959) and *Golden Lotus* (1974) respectively.

Second Stop: Up North

Li has two actress daughters—elder sister Margaret Li now living in Beijing and younger sister Mary Lee working in Hong Kong. My colleagues interviewed Margaret earlier and were told that she still has some of her father's collectables in Beijing. We paid a visit to the capital in the dead of winter and uncovered Li's second treasure—a 'bathing beauty' painting



李導演拍攝《武松》時動用真老虎，原來對小老虎也愛護有加。
Li used real tigers in *Tiger Killer*, showing his rarely known tenderness with the kiddies.

from Cao Hanmei's 'The Golden Lotus' hand-copied by none other than Li himself, and a whole suitcase of photo albums.

Margaret said her father had many hobbies. Besides antiques and paintings, he loved collecting those three-inch 'lotus shoes' and images of women with bound feet. Surrounded by Margaret's playful Pekingese, my colleague Wong Siu-fong and I frolicked to her heart's content in the playground of memory.

Our trip up to the north was an unforgettable and rewarding experience. We uncovered several dozen items including pictures of bound-feet women, Li's working stills, family photos, screen shots, and a few scrap books.

Third Stop: IMing with Hu Chin



胡錦
Hu Chin

Actress Hu Chin owes her stardom to Li who was also her godfather. She brought to life the character Pan Jinlian in the *Golden Lotus* series, thereby kicking off a trend of stylish *fengyue* films (soft-core sex films set in historical times).

Still remember the day when the programming team successfully linked up with Hu's MSN account. Over our chat, she whipped us into a frenzy of excitement, 'You know what? I still have some accessories and Chinese lingerie used in my films...'

The nicer surprise was that she was coming to Hong Kong to visit her friends in January. We made our best effort to line up a meeting with her, and asked her to lend us some prop jewellery for the exhibition, such as jade pendants, gold bracelets, necklaces and jade earrings.



胡錦提供的電影道具首飾
Prop jewellery furnished by Hu Chin.

We met at a hotel in Tsim Sha Tsui. Hu arrived in a red suit, looking even more stunning in person than on screen. She was also vivacious, expansive and quick-witted, oozing class in her every movement and gesture. We chatted a lot about her impressions of Director Li and she stressed that we should not undermine the artistic value of Li's 'erotic' attempts in movies.

To know more about Li Han-hsiang and his stars, look out for the 'Li Han-hsiang, Storyteller' exhibition and screenings in late March. (Translated by Piera Chen) ■

十字對十字

父親與電影音樂的一段淵源

黃奇智

作者的父親黃呈權醫生，是六十年代香港首屈一指的西洋長笛和洞簫演奏家，在當年香港國樂發展中亦舉足輕重。他發掘及編寫洞簫演奏資料，引進西洋長笛形式風格及技法，創新洞簫演奏風格，對洞簫的改良大有貢獻。他在香港國語電影配樂方面的參與，在當年亦傳為佳話。

頭一趟父親到片場去參加電影配樂錄音，回到家裡只是輕描淡寫地在飯桌前說了一句：「今天他們要我教李麗華拿洞簫。」



黃呈權
Wong Ching-kuen

教李麗華怎樣擺吹洞簫的姿勢，這可真是非同小可！然而父親講得那麼沒緊沒要，一家人也就不當一件事兒，低下頭來只顧吃飯。

那次配音的電影後來知道叫《天作之合》(1957)，是李麗華和嚴俊演的電影。父親演奏的部分是否給李麗華「幕後代奏」也不得而知，因為那時候家裡根本是只看外語電影的。

這樣子過了兩三年，頭一趟來找父親到片場配音的那位慕湘棠伯伯又來了；這一次配的是《燕子盜》(1961)。配好之後父親獨個兒去看了試片，回到家裡照例又是輕描淡寫，沒說甚麼話。可這之後來找他配音的人多了，再不限於那位慕伯伯。於是電影一部一部的配下去：《白蛇傳》(1962)、《紅樓夢》(1962)、《萍水奇緣》(1962)、《一段情》(1962)、《荷花》(1963)、《七仙女》(1963)、《啼笑姻緣》(1964)、《山歌姻緣》(1965)、《大醉俠》(1966)，算起來總有十多二十部。

父親愛玩音樂，是個「玩家」，玩起來很認真。他在音樂上的名氣，遠蓋過了他本行(他是當醫生的)上的名氣，有點兒「不務正業」。還沒有參加電影配音之前，他早就在業餘樂隊中英樂團(今日香港管弦樂團的前身)裡當西洋長笛首席。電影配音，是他潛心鑽研中國洞簫之後才開始的。

那年代的電影配音和唱片錄音，一般用上西洋樂器，都請菲律賓樂師來演奏，到管弦樂團去找所謂的名家，是聞所未聞的。可是洞簫，那時候香港演奏的人不多；父親的洞簫演奏融合了中西風格和技法，樂器又是自己加工改良，甚至用天然竹子自己來做的，另闢蹊徑，演奏起來圓潤雄厚，另有一種氣魄。物以罕為貴，很自然的就引起了注意。

那時候父親參與配音演奏的電影，差不多全是當年的所謂兩大，也就是電懋和邵氏的出品。電懋主要拍時裝片，要不是後來也多拍了古裝片和《啼笑姻緣》之類的民初片，父親的洞簫派用場的機會並不多，找他的人也只有慕伯伯一個。邵氏那邊，經常用上父親的洞簫的有周藍萍和王福齡。當年還很活躍的姚敏，卻是一次也沒有來請父親演奏。這不免成了一個謎，說實在也納悶了一陣子。後來對當年的樂界規矩多了瞭解，才總算得到一點答案：當時的作曲家找樂手原來要通過領班。作曲家寫好了譜，便發下來給領班去請樂手演奏。那時候有一位本身是琵琶名家，常常在中樂演奏會中跟父親合作，同時也兼任領班的呂培原叔叔，就常來找父親參加配音。姚敏有自己的固定班底，也有私人領班，當然就不會往外邊請人。最近重看姚敏擔任編寫配樂的電影《倩女幽魂》(1960)，發現片中的洞簫部分原來很多，但用的是音色細弱、如泣如咽的北簫，跟父親那豪邁蒼勁的南簫很不相同。姚敏走的是婉約路線，父親的剛陽風格跟他的音樂不大配合。



《燕子盜》
The Swallow Thief



《山歌姻緣》
The Songfest

黃呈權(左一)為中英樂團西洋長笛首席

Wong Ching-kuen (1st left) was the lead flutist in the Sino-British Orchestra.



黃呈權(右)、呂培原在香港電台音樂會演奏「春江花月夜」

Wong Ching-kuen (right) and Lui Pui-yuen playing 'Moonlight on Spring River' at a Radio Television Hong Kong concert.

父親參與的配音，除了襯托劇情氣氛的配樂，還有電影插曲。慕伯伯給電懋的《萍水奇緣》寫的一首叫「吹玉簫」的插曲，可說是為父親「度身訂造」的。黃梅調電影風行的時候，好多部電影的歌唱部分，都夾雜著父親的簫聲。他自己比較滿意的，是《山歌姻緣》裡跟給女主角代唱的靜婷的一段對答。旋律改編自雲南民歌「繡荷包」：靜婷的歌聲高亢嘹亮，父親的演奏輕快活潑、神采飛揚。碰巧插曲出現的場面是在遼闊的江邊拍的外景，看上去格外的令人心曠神怡。

因為父親參加配音演奏，要是碰巧錄音的日子是假期，便又多了一個去處，跟著父親到片場去聽錄音。那時候的配音間，尤其是邵氏片廠的，地方很大；需要的話，百多人的大樂隊擠進去，還有空餘的地方留出來。配音間的一邊牆上是一張大銀幕，配音時樂隊背著銀幕，指揮（通常是作曲家本人）面對銀幕，一聲令下，配音片段便放映在銀幕上，指揮望著影像揮動指揮棒，下邊的人便緊張地按情緒和拍子演奏。插曲通常是另錄的，到拍攝時才播放讓演員對口型。碰上大場面的插曲，樂隊、歌手和合唱隊集合起來，等閒也有百多人，千軍萬馬，那氣勢是十分壯觀的。

時光流逝，算起來，父親辭世不覺也有四十年了。最近，一家唱片公司花了二十多年時間，搜集得父親當年的一些演奏錄音出版唱片。因為參與了唱片出版的工作，又跟失了聯絡好一陣子的慕湘棠伯伯和呂培原叔叔連繫上，一些舊記憶不免又挑起來了。

要說當年父親參與電影配音的那些影片，有機會再看到的，印象大都馬馬虎虎。獨有《大醉俠》裡的一個片段，看起來很有點趣味：那是在客棧裡的一場戲，岳華演的醉俠為防隔牆有耳，把被擄走的張大人的下落用謎語歌傳遞給鄭佩佩演的金燕子。歌聲悠然中帶著一點蒼涼，父親的簫聲成了歌曲的句讀。金燕子不得要領，惆悵地緩步上樓。客房內，窗戶框著小鎮連綿的房頂，床上掛著的蚊帳掩映。父親的簫聲悠悠地吹奏著謎語歌的旋律；終於，金燕子恍然大悟。

「一點一橫長，一撇到南洋；十字對十字，日頭對月亮」，得出來的，是個「廟」字。

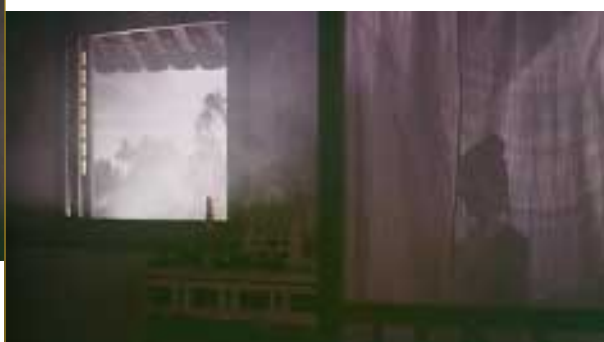
看著螢幕上放映這個片段，幽幽的竟覺得有點禪的意思。「十字對十字」，彷彿是機緣的巧合。有這份機緣，又遇上這般巧合，父親便參加起電影的配音來。當年和今日，「十字對十字」，配對起來，也看出一點新道理，悟出一番新意義。

而這謎面和謎底，竟由父親的簫聲貫串著。■

黃奇智，藝術工作者，並從事翻譯及寫作。曾任電視台編導及香港浸會大學傳理學院講師。著有《時代曲的流光歲月——1930-1970》(2000)及《梅梢和史遠的月亮》(2006)等書。



《大醉俠》中金燕子在推敲謎語歌的意思，襯著黃呈權吹奏幽幽的旋律
A bewildered Golden Swallow reading the riddle of a song in *Come Drink with Me*, beautifully underscored with a soft elegy played by Wong Ching-kuen.



Letter Ten Matched with Letter Ten

How Father's Affair with Film Music Commenced

Wong Kee-chee

Dr Wong Ching-kuen, the writer's father, was a renowned flutist and *xiao* (Chinese vertical bamboo flute) player in the 1960s. He had made significant contributions to the development of *xiao* music, and was a pivotal figure in the promotion of traditional Chinese music in Hong Kong. His involvement with Mandarin film music is an interesting footnote in his musical career.

The first time when father took part in a recording session in a film studio, he came home and remarked quite casually over the dinner table: 'They asked me to teach Li Lihua how to hold a bamboo flute today.'

To teach Li Lihua, a big star, how to hold a bamboo flute, this certainly was the stuff of a headline story! But father was putting it so lightly, as if nothing extraordinary had happened. The rest of the family therefore, assumed that nothing extraordinary had indeed happened, and went on with our dinner.

We found out later that the film in which father played his *xiao* that day was a Li Lihua and Yan Jun costume drama called *Happy Union* (1957). Whether father was the 'ghost player' for Li Lihua we never find out—we never watched Chinese films those days.

Some three years later, the man who asked father to play in a film music recording session, a certain Uncle Kei Shang-tong, came to ask father again, this time to play for a film called *The Swallow Thief* (1961). Father went to see the preview, but again came home with hardly any comment on the film. But soon there were more offers coming his way, and Uncle Kei was not the only one who asked. And so the list went on: *Madam White Snake* (1962), *Dream of the Red Chamber* (1962), *The Male Bride* (1962), *A Fine Romance* (1962), *Little Lotus* (1963), *A Maid from Heaven* (1963), *A Story of Three Loves* (1964), *The Songfest* (1965), *Come Drink with Me* (1966), some twenty films in all.

Father was a keen musician, and was so ardently serious about his playing that his fame as a flutist overrode that of his own profession, that of a medical doctor. Before he was even involved with film music, he was already the lead flutist in the non-professional Sino-British Orchestra, the former incarnation of the Hong Kong Philharmonic Orchestra. Film music materialised only after he became interested in his study of the Chinese *xiao*.



Back then, when film studios or record companies required players of western musical instruments, they usually recruited Filipino musicians—hiring of so-called serious music virtuosi was unheard of. But then, *xiao* players were rare in Hong Kong in those days, and father was definitely a rarity among rarities. In looking for ways to improve the performance of the *xiao*, he combined the playing techniques of the traditional *xiao* with that of the western flute, coming up with an amalgamation of two quite distinctive styles. He modified the instrument, even making his own *xiao* from natural bamboos. The result was a rounded and forceful sound, more expressive than what the traditional *xiao* could offer. This caught people's attention.

The film music in which father took part were almost exclusively those from Mandarin pictures produced by the so-called 'Two Greats', MP & GI and Shaws. MP & GI specialised in modern dress pictures; it was not until its latter days when they began making costume and period dramas did father get involved, and it was always Uncle Kei who came and asked. On the other hand, it was always Zhou Lanping and Wang Fuling who wrote music that called for father's *xiao* playing at Shaws. Yao Min, who was still very active in those days, never came and asked father. This became some sort of a mystery, which kept me wondering for some time. It was not until quite recently, when I gained better knowledge of how the system worked in film and music recording of those times that I began to comprehend what might have happened.

Composers in those days, it turned out, had to go through bandleaders to recruit musicians. When the music was written, the composer passed it to the bandleaders to put together a session band to do the recording. Lui Pui-yuen, who was a renowned *pipa* virtuoso often playing with father in concerts, was himself a bandleader. Any time a *xiao* part came along, he would come and ask father. Yao Min had his own ensemble, and consequently, his own bandleader, so he never recruited anyone outside his own circle. I went through *The Enchanting Shadow* (1960) that Yao Min wrote the music, and discovered that there were quite extensive *xiao* passages in the film. But it was the northern *xiao* Yao Min used, which has a frail, weeping tone, quite an opposite to the robust sound of the southern *xiao* which father played. Yao Min advocates a delicate, mannerly style; father's vigorous playing would be out of place in his compositions.

(後排左三、四、六)鄧志明、黃呈權、呂培原、
(中排右二)吳適權、(前排右一)沈榕在邵氏片場
配音室留影

(Back row, 3rd, 4th & 6th left) Tang Chi-
ming, Wong Ching-kuen, Lui Pui-yuen;
(middle row, 2nd right) Ng Nai-long;
(front row, 1st right) Sham Yung at the Shaw
Studio dubbing room.



Apart from the atmospheric and narrative film music, there were the film songs. Uncle Kei for example, wrote the song 'The Jade Flute' for MP & GI's *The Male Bride* specially with father's *xiao* solo in mind. When the *huangmei diao* (yellow plum opera, originated in Anhui) films were popular, father's *xiao* could be heard amidst many singing passages in various films. His favourite however, was the duo with the dubbing singer Tsin Ting in *The Songfest*. This is a *shan ge* (mountain song) film, and the song was adapted from the Yunnan folksong 'The Embroidered Purse'. Tsin Ting's singing was bright and hearty, while father's playing was lively and spirited. The scene was an exterior shot on the banks of a broad river, all the more pleasing with such a feisty song.

All these participations in film music exposed me too to some new and exciting experiences. If the recording date fell on a holiday, I would usually go with father to the film studios. The film dubbing studios in those days tended to be huge and spacious, especially the one in Shaws. More than a hundred people could easily fit into those studios, with ample spaces to spare. At the back of the studio would be a huge screen. When recording, the musicians would sit with their backs to the screen and the conductor (usually the composer himself) would stand facing the screen. At a given signal, the passage to be dubbed would be projected onto the screen, and the orchestra would play expressively with great attention while the conductor would wave his baton with his eyes fixed on the screen, with occasional glances at the score. Songs would be recorded separately, to be played back during filming for the actors to mime. When a particularly spectacular song was called for, over a hundred people—singers, chorus and orchestra—would be crammed into the studio, which was quite a sight.

Time goes by, and it is now forty years since father passed away. I was approached recently by a producer of a record company, who spent some twenty years searching for tapes of father's performances, and wished to put them on CD. I was asked to take part in the production, and as such, got in touch with Uncle Kei and Mr Lui Pui-yuen again, after losing contact for quite a lengthy period. Inevitably, old memories were recalled.

I looked again at some of the films in which father played his *xiao*, many of which were somewhat haphazard. But then, there is this sequence from *Come Drink with Me* in which the Drunken Swordsman

(played by Elliot Yueh Hua), for fear of eavesdroppers, related the message about where the kidnapped Magistrate Zhang was hidden to the Golden Swallow (played by Cheng Pei-pei) by means of a riddle song. The leisurely but melancholic song, punctuated by father's *xiao*, reached the ears of Golden Swallow, who failed to decipher the meaning of the riddle. Dejected, she went upstairs to her room in the inn she was staying. With the rooftops of the houses in the small town framed by the window, and the mosquito net swaying moodily in the foreground, father's *xiao* solo continued to play out the melody of the song, until finally, Golden Swallow worked out the message in the riddle:

A dot and a level stroke,
A slash extending to the South Seas.
Letter Ten matched with Letter Ten,
As the sun paired with the moon.

The answer was of course, the Chinese character 'temple'.

There is a touch of *zen* in the sequence. 'Letter Ten matched with Letter Ten' appeared to denote also the coming together of chance and opportunity. Matters come to a head as fate wills it, much as chance led about father's involvement with film music. And matching the Letter Ten of yond with the Letter Ten of the present, one seems to discover new reasons and new meanings.

Such is the riddle and its answer, brought together by the music of father's *xiao*. ■

Wong Kee-chee is artist, translator, writer. Used to work as lecturer in the School of Communication of Hong Kong Baptist University and as producer/director for local television stations. His publications include The Age of Shanghaiese Pops 1930-1970, 2000 and Mei Shao He Geng Yuan De Yueliang (Moon Over the Plum Grove and Beyond), 2006.

Film Generations

自從攝影的正負片技術問世，隨之而來的，便是因多次複印而加速影像退化的問題。這正是典型模擬訊息系統 / 體系特有的缺點，每次複製都會使訊息退化。傳統的电影便是一種模擬訊息系統，一般是捕捉光照下的實物去製成負片，再用所得的負片去印製影像的正片¹。當然，該負片可用來印製多個載有差不多相同影像的正片。但若當該負片（可稱之為第一代影像）損毀、遺失或不能再現時，我們便只可以用尚存的正片來進行複製。

儘管「Film Generation」這個術語在所有影片製作或修復工作中已司空見慣，然而要給它下一個定義委實不容易，因為這術語到目前為止並沒有一個國際公認的定義。即使在電影資料館的同業間，對於「一代」的理解也有所不同。有指是從負片印製正片，或正片印製負片，這為之「一代」。另一方面，也有指複製成相同極性影像的過程才算是經過了「一代」，亦即是首先從正片印製出負片，再由該負片印製出正片，才為之「一代」；同樣地，若原來的是負片，也是經過兩次複製來得出負片才算是「一代」。因此，單從「代」的數目，我們也很難判斷該影片物料是經過多少次複製而成的。

時至今日，已絕少見由原負片直接印製出放映用拷貝。²因此，看來無可避免要從負片沖印出第二代甚至第三代物料，作為對整套電影的投資保障；如從負片沖印出翻子，再印出翻底，再用之印製放映用拷貝。雖然，如此製作出拷貝的影像質素，必然較直接從原負片沖印出的拷貝為遜色，但倘若日後原負片或工作負片（例如翻底）受到損壞、遺失或不可再用時，我們便可以用翻子去印製出新的翻底，再沖印出更多的放映拷貝。這些翻底和翻子（統稱為製作用物料）皆會儲存於有空氣調節的倉庫內保存。對保存電影資料工作者而言，這些製作用物料更是珍貴，因為它們都有著較放映用拷貝更佳的影像。而且，製作用物料的光暗反差，也較放映用拷貝的為低，更為適合用作複製來保存。

如之前提及，影片的「代」數（即一部影片是從多少次複印而成），對影像的質素有著重要的影響。經過越多次複製而成的影片，反差會越高、影像會變得更模糊。故此，釐定影片為第幾代物料，是每一個修復計劃的首要工作。有時候，為了搜集館藏，我們需要在同一影片的多個拷貝中作取捨。而確認各拷貝的影像質素對決定一套物料的館藏身份（即是「原保留」、「複製保留」或「存取拷貝」），有著非常重要的作用。在檢查影片時，電影修復員可從多方面去評估該影片是經多少次從原負片沖印而成，例如觀察影像的光暗反差、光部、暗部、片邊記號、影片的物料性質、複製時所造成的片孔影像或痕跡、由上一代影片沖印在新片上的片邊記號，甚至上一代影片的駁口位置，沖印新影片時，也會於影像及聲軌上留下可尋的痕跡。這些檢查資料，至少也可幫助我們決定該影片是否適合用作複製或放映。

縱使複製影片會使影像質素大打折扣，但我們還是可以利用各種技術去控制影像質素，以減輕複製時所帶來的不良影響。要減

低影像的反差，可用數個傳統的洗印技術，包括在複製時將負片作預先曝光或後期曝光、沖印時作減沖、化學灰霧處理及利用低反差影片沖印。預先曝光即是在負片曝光於影像前，先讓負片在微量白光下曝光；後期曝光就是在負片曝光於影像後，再於微量白光下曝光，才將該負片拿去沖印。減沖，相對於加沖（或作逼沖），就是縮短負片沖印的時間，以製成似是未完全沖印的影像，使影像微粒更幼細及反差較低。化學灰霧處理已無人採用，原理是利用化學起霧劑去增加灰霧的效果，從而收窄色調範圍，並造出低反差的效果。但需要注意的是，這些技術都會使色調範圍收窄，甚至把色調範圍轉移至較光或較暗的區域，而每次複製影片所導致的影像退化，將是沒法修復的。

一般人有這樣的誤解，以為在修復影片時，可以利用數碼技術去補救任何由過量複製造成的損害。理論上，由於複製數碼影像或檔案的過程皆有偵測錯誤和修正的機制，相對於模擬訊息，數碼影像或檔案的複製是不會導致任何損失的。假若一部電影從開始製作時，已利用數碼技術去攝製，而所有製作及複印過程也不涉及任何模擬數碼轉換，這確實將使下一代的電影保存工作受惠。但實際上，若該電影在開初時以傳統菲林製作（就如現今普遍的電影資料館藏品），一切後期處理或修復工作皆是以模擬訊息為本，即使我們立即將之數碼化，已損失的影像是無可補救的，更遑論這個由模擬轉化成數碼的過程了。由過分複製的影片、或是由高反差、影像差劣的放映拷貝複製所做成的訊息流失，都不可挽回。利用數碼技術去保存資料，似乎可免除由複製引致的訊息損失，但我們還是需要去確定手上資料是第幾代的複製品，因為，過分利用數碼技術去複製，也可能有一天會導致檔案無法再存取或閱讀³。最新的電影資料保存研究正指出建立元數據⁴的重要性，用以追溯存有的數碼資料所經過的轉換及複製過程，以確保一切保存資料的真確性及完整性。■

謝建輝為香港電影資料館一級助理館長（修復）

註

- 過度複製致使影像質素未如理想，亦同樣見於從正片到正片和從負片到負片的反轉片印製過程。
- 低成本或獨立電影的製作，所需拷貝不多的話，一般仍然直接用原負片沖印以供放映。
- 每一次複製數碼檔案均有可能出現數據內容上的誤差。修正機制通常能夠修正一些輕微的誤差。有時誤差可能很多，或者涉及很廣，於是隱藏誤差機制便能發揮重要作用，使誤差不為使用者所察覺。然而，這些誤差是會累積的，當誤差太大，以至超出隱藏機制的能力範圍，系統便再也不能把檔案的內容開啟。
- 元數據是關於數據的數據，用以追蹤及搜尋數據。這是圖書館科學常用的觀念。

The problem of rapid image quality degradation resulting from excessive duplication was found soon after the invention of positive and negative system of photography. It is the characteristic weakness of a typical analogue information system when over-duplication would cause the degradation of information content with each successive generation of duplication. Conventional motion picture film is a typical analogue information system. A positive image is derived from the negative image¹ which was in turn, made by exposure to the reflected light from a real-life object. If necessary, a number of positive images can be made from the same negative, all with almost identical image. It is the time when the original negative (which can be termed first generation from the real-life object) is damaged, lost or untraceable that duplication from the available positive would become the only viable option.

Although it is obvious that 'film generation' is one of the most commonly encountered terms in every film production or restoration project, it is not an easy task to define the term as there is still no universally accepted definition at the moment. Even within the film archiving community a film generation may bear a meaning of each stage in the printing history from negative to positive or otherwise. On the other hand, when talking about a film generation, some people expect that the resultant material would be of the same polarity as the starting material in the duplication process. In other words, they are referring to each printing stage from negative to positive and to negative again or, if the starting materials are positive, the result of the whole process should be a positive, that is, two steps constitute a film generation. Therefore, it is hard to tell with absolute certainty the actual number of printing 'stages' involved just from the number of generations reported.

Nowadays, it is rare to find release materials printed directly from the original negative (first generation material).² Thus, printing the second or even the third generation materials as the protection element (to protect the investment of the film) from the original seems to be inevitable that duplicates were made in the form of positive which in turn would be used to make duplicate negative, but anyway it is never meant to be projected like the release print. In this sense, one day when the original camera or working negative is not available, the duplicate positive can be used to make new negative for striking more release prints. Usually the positive and the negative (they are collectively termed pre-print materials) so made are kept in air-conditioned storage in order to prevent physical deterioration. They are also very precious materials for acquisition from the film archivist's point of view since they contain better image of the film than the release print. Furthermore, usually pre-print materials would have lower contrast than the release print and are therefore considered more

suitable for duplication and printing preservation elements or projection copies.

As mentioned above, the number of generation, to a certain extent, would affect the image quality; the image contrast would increase and the image of later generations would appear more blurry than that of previous generations. Determination of film generation for available materials is therefore of utmost importance prior to the elucidation of restoration scheme in every film restoration project. It is also important in ascertaining the best available material in hand if there are many copies of the same film available for selection during film acquisition, as well as in the designation of archival status to such material. Film generation can mostly be determined by visual inspection of experienced eyes. Film conservators may look at the film image contrast, the distribution of highlight, grey and shadow areas, edge codes, the nature of film materials, signs or traces of print-through images of perforation, edge code and even print-through splices of picture or soundtrack to estimate how far the material under inspection is from the first generation. At least, the assessment can tell whether the material being inspected is meant for projection or duplication.

Although there is always a price to pay in image duplication, the undesirable effects can be minimised with proper application of image control techniques. There are several traditional photomechanical methods available to reduce the image contrast, namely, pre-flashing or post-flashing the negative for duplication, pull processing, chemical fog treatment and printing with low contrast film stock. To pre-flash or post-flash the negative for duplication is to expose it to a low-level white light before or after the actual exposure of image in the duplication process respectively prior to film development. Pull processing, in contrast to push (or forced) processing, reduces the development time of the negative to create the underdeveloped image which generally has finer grains and reduced contrast. The abandoned chemical fog treatment method works in the principle of using chemical foggant to induce increased fog level and thus reduces the tonal range and seemingly lowers the overall contrast. It should however be noted that these techniques can mostly reduce the levels of tonal range and some may even shift the tonal range to the shadow end or the highlight end. The loss in details as the number of generation increases cannot be recovered with these techniques.

It is a common misunderstanding that digital technology can eliminate all adverse effects of over-duplication in film restoration projects of old films under the context of film archiving. It is true that unlike the analogue system, duplicating digital image or file should in theory not involve any loss as there are error checking and correcting mechanisms built in the duplication process. Yet, this advantage has to be realised in future generation of film archiving if the original

(production) materials are borne digital and the whole processing and duplication chain of workflow involves no conversion to or from analogue materials. In reality, if the starting materials are already in analogue form (just like what is mostly found in archival collections nowadays), in all subsequent steps of restoration, even if you start by digitising them immediately in the first step, the loss in details in the original material can by no means be recovered, needless to say that it also involves analogue to digital conversion. Information loss arising from previous over-duplication, high contrast or poorly printed released material can never be restored. The problem of generation loss may seem to be non-existent in digital domain, but still the need to determine the number of generation should not be neglected as over-duplication in digital domain may one day result in total loss of the file³ or render it unreadable anymore. Recent advances in film archiving research also point to the direction of building metadata⁴ to keep track of any conversion or duplication throughout the lifetime of a digital object in order to establish its authenticity and integrity in digital preservation. ■

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

Notes

1. The same phenomenon of image quality degradation with over-duplication can also be observed in reversal system where the direct result of duplication from a positive is positive and vice versa.
2. In the case of low-budget or independent film productions, printing directly from original negative to make release prints is still very common provided that the number of release prints required is not large.
3. In fact, there is always a chance of error in the content in each copying process of a digital file. Usually the error correcting mechanism would be able to correct most errors. Sometimes the error may be so numerous or the extent so large that the error concealing mechanism would come to play an important role in making the error invisible to the user. However, such errors are accumulative and when their effects are so great and it is out of the capability of the error concealing mechanism, the system would just fail to open the digital object anymore.
4. Metadata is the data about data. It is the data used to locate other data that is important to the user. It is essentially a term in library science.

造訪與交流 Recent Visits

北京市文化局官員金童、常林及李峻峰(左二至四)參加「2006年京港／粵港公務員交流計劃」，於2006年12月14日蒞臨本館與香港電影資料館全人交流切磋。



To complement the 'Staff Exchange Programme with Beijing Municipal People's Government', Jin Tong, Chang Lin and Li Junfeng (2nd to 4th left) of the Beijing Culture Bureau exchanged views and shared experiences with HKFA staff on 14 December 2006.

國際電影資料館聯盟行政委員 Christian Dimitriu (中) 於2007年2月6日到訪，與搜集組經理何美寶及修復組主管謝建輝相聚。



Christian Dimitriu (middle), Senior Administrator of International Federation of Film Archives, came to meet with Mable Ho, Acquisition Manager and Edward Tse, head of Conservation Section on 6 February 2007.

香港電影資料館刊物問卷調查 HKFA Readership Poll

本館在2006年十月隨該月出版的《展影》寄出問卷，收集讀者對《展影》及《通訊》的意見。收到的百多份回覆中，八成以上對《通訊》及《展影》的內容及版面設計都感滿意；問卷中並有寫上一些意見，讚許固然令人鼓舞，批評更讓我們反省不足，繼續努力，促進對香港電影的欣賞和研究。於此感謝各位讀者和觀眾給予的寶貴意見，尚有任何意見，歡迎電郵至 hkfa@lcsd.gov.hk 或來信。

The HKFA sent out a questionnaire with *ProFolio* in October to collect readers' views on *ProFolio* and *Newsletter*. Of the 100-odd responses received, over 80% expressed satisfaction with the content and layout. Some respondents also expressed their opinion in writing. We are encouraged by the positive comments and will take the criticisms as incentive to improve our services. We extend sincere thanks to our readers and audience for their support. Comments are always welcome. Please write to us either by mail or e-mail at hkfa@lcsd.gov.hk.



第十屆東南亞太平洋影音資料館協會周年大會 The 10th SEAPAVAA Conference and General Assembly

東南亞太平洋影音資料館協會自創會以來，對影音物料的保存及整理貢獻良多。第十屆周年大會於2006年11月12至18日在澳洲坎培拉舉行，會議的主題為「可見的資料館：使用、宣揚及問責」。本館的修復組主管謝建輝及資訊系統組主管許錦全聯袂出席，與各國代表分享經驗，並共慶協會成立十周年。

Since its inception, SEAPAVAA has played an active role in promoting preservation and archiving of audiovisual materials. Under the theme entitled 'The Visible Archive: Access, Advocacy and Accountability', the 10th SEAPAVAA Conference and General Assembly was held in Canberra, Australia from 12 to 18 November 2006. Edward Tse and Lawrence Hui, heads of the Conservation and IT Systems Sections, attended on behalf of the HKFA to share their experiences with other conference participants.



第十屆東南亞太平洋影音資料館協會周年大會在Shine Dome舉行
The 10th SEAPAVAA Conference and General Assembly was held at Shine Dome.



謝建輝在周年大會上以《南國姊妹花》(1939) 闡述早期的電影特技
Edward Tse talked about special effects in early cinema with *Twin Sisters of the South* (1939).

澳洲國家電影及音響資料館為
周年大會的其中一個主辦機構
National Film and Sound
Archive, one of the organising
institutes of the Conference.



澳洲國家電影及音響資料館總監 Paolo Cherchi Usai 在開幕禮演說
Paolo Cherchi Usai, Director of National Film and Sound Archive, delivered a keynote speech to the delegates.

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本館特此致謝! Thank you!

11.2006-1.2007

驛動空間 Moving Spaces



「驛動空間」展覽(2006/12/9-2007/3/18)重塑中外經典電影空間、展示精細的模型及佈景草圖，引領觀眾進入一個個奇幻、繽紛、妖魅的電影場景。12月9日開幕當日，在展覽廳內游走於電影迷宮的包括(左起)導演張同祖、康文署總經理(電影及文化交流)李元賢、本館節目策劃傅慧儀、德國柏林電影及電視博物館的彼得·明施、《功夫》(2004)美術指導黃銳民、歌德學院院長梅禮高及香港電影美術學會主席何劍雄。



Bringing back to life the best-remembered filmic spaces in movie classics with meticulously crafted models and sketches, the 'Moving Spaces' exhibition (2006/12/9-2007/3/18) escorts the audience on a journey of fantasy and ecstasy. Walking through the labyrinth at the opening on 9 December were (from left) Director Cheung Tung-joe, Albert Lee (Chief Manager/Film & Cultural Exchange, LCSD), Winnie Fu (HKFA Programmer), Peter Mänz (Deutsche Kinemathek-Museum for Film and Television), Oliver Wong (art director of *Kung Fu Hustle*), Michael Müller-Verweyen (Director of Goethe-Institut HK), and Cyrus Ho (Chairman of Hong Kong Film Arts Association).



1月13日舉行「電影空間創作」座談會。
(左起)美術指導黃

銳民、何劍雄、主持傅慧儀及黃仁逵，分享他們的經驗，細述設計的流程和困難。

The 'Creation of Filmic Spaces' seminar held on 13 January. Accompanied by art directors (from left) Oliver Wong and Cyrus Ho, host Winnie Fu and Yankwai Wong gathered to share their experiences and talk about the creative process and difficulties of production design.



1月27日舉行「空間與感覺的互動」座談會。(左起)影評人張

偉雄、傅慧儀、多媒介建築公司代表譚瑞志及香港大學美術博物館館長許日銓。以不同的角度探討電影空間的可能性。

The 'Space and Mood in Production Design' seminar held on 27 January. (From left) Bryan Chang (film critic), Winnie Fu, Terence Tam (project manager of cyberecture company) and Alex Hui (Curator (Education) of University Museum and Art Gallery, HKU) delved into the possibilities of filmic spaces from different perspectives.