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聽前輩口述，半世紀前，小公司面對戲院商對映期的操控，如何妙施「合縱連橫」，聯合起來買院線；原是大戲院商的邵氏、國泰、光藝等，也索性自給自足，走「垂直整合」策略，拍片供應給自己的戲院，締造了影業的光輝時代。至有錄影帶出現，便開始了電影在影院以外的市場，林錦波的〈錄影發行及電影製作〉（見頁3-4）從這段歷史說起，錄影帶受影碟淘汰後，電影載體隨著科技以一日千里之勢翱翔，網絡下載、各式影視頻道爭妍鬥麗，市場（面向的是世界）的變化多端而又急速；於是，故事又回到起點，與其不自主地發行，不如也同時自主地製作。美亞是這樣一路擴展過來的一家公司，而又難得在過去三數十載，無形中讓一些新進電影人得到實踐創作的機會。數碼科技日新月異，在跨媒體融合的世界洪流中，影視娛樂企業近年更是銳意涉足更多的範疇。繼上月首次到美亞的訪問，我們期望將來能再度訪問他們談公司另一階段的發展。這亦是資料館「口述歷史計劃」目下的目標——訪問活躍中的公司及影人，每隔一個時段接續再訪——相信當中會見證很多有趣的發展及轉變。

資料館回顧展中朱石麟默片時期的電影邀得黃仁達等作現場伴奏，製作過程（the making of）往往饒有興味，看黃仁達的文字（見頁8），仿如再臨現場，影像與音樂透過他的文章再度匯流。聞得他們演出時每有鮮花為伴，這就是心花放、樂在其中之境吧。

有人會迢迢趕到電影院入場去看菲林上的精靈穿過一束白光釋放，專注地共度那兩個小時；這個人也許也會緊閉宅門／房門對著四方屏幕（無論是電視或電腦），讓附在網絡線路上的數碼精靈爭先恐後湧出，讓它們隨著按下鍵盤按鈕的手指跳躍。儘管時間聞菲林是否會快將淘汰的論爭，數碼電影陸續登場，放映現場的氛圍始終是無可比擬的。[clkwok@lcsd.gov.hk]

The coming of VHS brought to the market another mode of film appreciation outside the theatre. In this ever-changing industry, VHS was soon forced out of the market by LD, VCD and DVD, followed later by the introduction of internet downloads and Pay-TV. Here, the story flicks back to film production itself—distributors began to expand into production in an effort to gain more autonomy in their everyday business. One example of such distributor-turned-production companies is Mei Ah. Amid the advancements in digital technologies and the universal trend of media crossing, media and entertainment companies are forging full steam ahead to diversify their business. Following our first interview with Mei Ah last month, we are looking forward to the next visit to learn more about the upcoming phases of its development. This is in fact the prime target of our Oral History project—to interview film companies and personalities who are still active in the circle once every few years, an approach we believe to be effective in tracing their development and changes more precisely.

Zhu Shilin's silent works featured in our retrospective programme are given a new lease of life with live accompaniment by Wong Yan-kwai and friends, the making of which proved to be a fun-filled experience. Wong brings image and music together, this time, with his pen.

Some may rush to the theatre to embrace film through a beam of light from the projector, letting themselves sink in their seats for two intimate hours. Some may however prefer viewing films in the comfort of their home, sitting in front of a small screen (either TV or computer monitor) connected to the digital world on the internet. It's a matter of personal tastes. Despite increasing doubts over the future of motion picture film and the advent of digital cinema, filmgoing never ceases to be a unique experience. [clkwok@lcsd.gov.hk]

鳴謝：美亞娛樂資訊集團有限公司、林鎮先生、鄭寶鴻先生

Acknowledgements: Mei Ah Entertainment Group Ltd, Mr Cheng Po-hung, Mr Lam Chun

更多圖文見本期《通訊》網頁版，「本土關懷」節目詳情見《展影》及資料館網頁。

More available in the e-Newsletter. For details of HKFA programmes please refer to ProFolio and our website.

fiaf

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

錄影發行及電影製作

Home Video Distribution and Film Production

林錦波 Lam Kam-po

香港電影自八十年代的全盛期走到今天，錄影產品由錄影帶、鐳射影碟、VCD、DVD，到今天的藍光影碟及高清影碟，科技發展與電影發行一直都密不可分。傳統的戲院放映，由本地到外地發行，是電影業的主要收入，錄影產品和電視台播放是電影的增值業務。電影錄影帶出現初期，便有以租賃形式收取費用，及後有跨國租賃連鎖店來港發展，令租賃服務大行其道，加上影音產品的發展，家庭影院的概念開始萌芽，錄影帶的質素已不能滿足有要求的觀眾，鐳射影碟成為新的寵兒，電影公司開始對這股增值業務有了新的部署。錄影發行公司因應市場的需求會以較過往可觀的金額來購買電影的錄影版權，而此時由於版權費用和製作成本高，售價未能達到一般觀眾認為值得購買的價錢，錄影產品仍以租賃市場為主，銷售市場仍未開發。直至VCD的出現，因製作成本下降，以及翻版成風，租賃市場即時萎縮，錄影發行公司只好降低售價抗衡翻版，希望保住市場，而大型租賃連鎖店亦因經營成本過高和市場變化而結業。

翻版影碟橫行，首當其衝的是傳統的戲院發行，其時電影放映午夜場後，翌日便有粗糙的影碟在市面售賣，嚴重打擊整個電影工業，翻版商人更無所不用其極，在戲院偷拍影片到往沖印公司偷拷貝等，都曾經發生，業界只好向政府多番申訴，在業界和海關的努力下，近年翻版受到一定的控制，但非法上下載的情況仍然猖獗。可惜的是，在翻版肆虐多年間，電影業亦起了急劇的變化，因戲院發行的收入減少，其他增值業務變得十分重要，在電影開拍前預測票房收入比以往全盛期更困難，反而錄影發行的版權收入相對較有保證，因此電影公司便極力爭取以較高的價錢，出售版權予錄影發行公司，加重了後者的成本，到後來出售版權成為了某類電影（一些中低成本的制作，特別是恐怖、驚悚題材的電影）的主要收入。這令部分具實力的錄影發行公司有意染指電影製作，開拓一條龍的業務，不需要跟電影公司在版權價格上商議不休。

這個轉變亦與互聯網發展，促成商業環境全球化有關。過往錄影發行公司跟電影公司爭得錄影產品發行的版權，屬個別地區性，而且有年期的限制。錄影發行公司只能在版權限期和簽定地區內，售賣或租賃錄影產品獲利，發展初期市道暢旺，獲

Since the heyday of the Hong Kong film industry in the 1980s, home video formats have continued to change, from VHS to LD, VCD, DVD, to today's Blu-ray Disc and HD. Technological advancements and film distribution have always been closely linked. Historically, the domestic or international box office generated the main revenue of a film, supplemented by home video and television broadcasts.

Films on videotape were first available in Hong Kong through rental shops. Local video rental market boomed with the introduction of the international chain stores. Advancements in audiovisual technologies made the idea of the home theatre a reality. VHS quality video was no longer acceptable to consumers, and LD became the new standard. Film companies took advantage of the burgeoning source of revenue, as sub-distributors¹ paid high licensing fees to acquire rights to distribute VHS/LD titles to meet market demand. The home video market was still rental-oriented; the retail market was largely untouched because sub-distributors were unable to lower the manufacturing costs of VHS/LD for the retail market. But the emergence of VCD technology changed everything, allowing manufacturing and retail costs to be substantially lowered. Combined with the advent of video piracy, the video rental market declined dramatically. While sub-distributors resorted to cutting retail prices to combat piracy, rental chains folded due to high overhead and market shifts.

Widespread video piracy also directly affected theatrical distribution. It was not uncommon for a film to have a preview screening at midnight and a poor quality VCD bootleg to be available on the streets the next morning. The film industry was completely devastated. Films were routinely pirated during its theatrical run and prints were even stolen from film labs. After repeatedly appealing to the government for help and collaborating with the Hong Kong customs, the industry has managed to control the piracy situation in recent years, notwithstanding that illegal internet downloads continues to remain a threat.

But the years of the piracy left a lasting legacy and the film industry underwent a drastic transformation; with box office revenues declining, auxiliary distribution became key. Potential box office revenues could no longer be projected prior to production. On the other hand, revenue from VCD/DVD licensing remained consistent. Hence when it came to negotiating the licensing fees, film companies often set high prices, adding to the burden of sub-distributors. As a result, VCD/DVD licensing became the main source of income for a certain category of films—the low budget horrors/thrillers in particular. This development compelled established sub-distributors to expand into film production—with self-produced film titles, sub-distributors could bypass film companies and avoid paying high licensing fees.

This change was also related to the development of the internet and the globalisation of businesses. In the past, film rights acquired by sub-distributors were not universal or permanent; a sub-distributor could only profit from the

取的利潤頗為可觀，但限期過後，電影公司或片主有權把版權轉售予其他公司，錄影發行公司在商議版權費用時，計算好在限期內能否賺回成本和利潤多少，亦同時只可在簽定地區發行。隨著互聯網的發展，加上香港是自由貿易港，外地的錄影產品可通過互聯網及平行貿易（即水貨）途徑售賣，這都令錄影發行公司明白擁有電影的全版權的重要性，包括永久版權和全球發行權，因此有錄影發行公司開始搜羅好些已結業或破產的電影公司，買下他們的全版權影片。同時間，具財力的錄影發行公司開始將業務擴展至自行製作電影，這便可擁有影片的全版權，累積旗下片庫的數目，作為公司的重要資產。

片庫的概念其實跟科網發展有著密不可分的關係，過往電影公司投資製作電影只看首輪上映的票房收入，跟著二、三輪放映後，把版權賣給錄影發行公司及電視台，那就完成了一部電影的商業「壽命」，較有規模和對影片較為「尊重」的電影公司會把拷貝保存在倉庫內，而有些電影公司只胡亂「安置」拷貝，或有些電影公司結業便把拷貝棄置，這方面香港電影資料館多年來進行了不少找尋和修復的工作。至有電影公司上市集資開始，科網發展中的「內容」（影片及由影片組成的片庫）成為最關鍵的因素，「內容」的數量和質素成為公司計算長遠業務發展的增長價值，所謂的長遠發展，是如何應用「內容」在網絡上買賣，長遠來說最終可能是網上收費下載電影或網上收費電視的電影頻道，或手機收費下載電影等，這一切都需「內容」來支援整個業務概念。因此Fortune Star和天映會以高價購買嘉禾、邵氏等大公司的片庫，作錄影發行及電視收費頻道，以及往後更長遠的業務發展之用。至於以錄影發行為主要業務的美亞及寰宇，隨著前述的市場變化，兩家公司都先後投資製作電影，供給錄影發行的需求，及後美亞開始建立片庫概念，朝更長遠的電視收費頻道及網絡下載等業務發展。美亞1993年成為上市公司，具充足的資金來建立片庫，包括收購其他電影公司的版權及自資製作電影，現時在開拓電視收費頻道方面的成績顯著，同時美國科網企業International Database Group策略性入股，可以看到美亞為未來網絡下載等業務開始作好部署；至於寰宇，則對電影製作及發行以及藝人經理人業務比較有興趣，近年在海外發行及集資方面有積極的表現。 ■

林錦波，影評人，香港電影評論學會董事及理事，現職報章編輯。

rental or sale of a given title within a certain territory for a limited time. In the beginning, when the market was still flourishing, the profit margin was substantial. But the film company or the owner of the film could resell the rights to a third party after the first license expired. Sub-distributors needed to ensure that they could recover costs and turn a profit under these restrictions.

With the free market economy of Hong Kong and the evolving internet culture, home video products manufactured overseas began to infiltrate the local market through internet sales and parallel imports. This development made sub-distributors realise the importance of owning a film in its entirety, in other words, universal copyright for perpetuity. Some sub-distributors acquired the 'complete rights' of film titles from bankrupt film companies while others expanded their operation to include film production, producing titles that they owned from start to finish. Either way, sub-distributors wanted to create permanent libraries, an important and valuable asset.

The concept of building such film libraries was closely tied to the development of internet commerce. In the past, there were only a few stages in the commercial life of a film: first theatrical run, second-run, home video, and finally television broadcast. After a film 'expired', more prestigious film companies which took greater care of their films stored used prints in proper facilities, while companies with fewer resources often lost prints due to poor tracking and storage. Some simply chose to junk their used prints. The Hong Kong Film Archive has been committed to finding and restoring many films over the years. But when a film company is publicly traded and investors are speculating on returns, the 'content' (in regards to the internet commerce) that a company owns becomes crucial; the market value of a film company largely depends on its film library. The business prospects in this case refer to the future commercial applications of the library through the internet or mobile phone networks, in the forms of downloads, Pay-TV, Video-on-demand and Pay-per-view—businesses which all need 'content' to operate.

That's why companies such as Fortune Star and Celestial willingly paid a fortune to acquire film libraries from large studios such as Golden Harvest and Shaw Brothers; they're now free to distribute the films through the home video, Pay-TV, and other future markets. As for Mei Ah and Universe International Holdings Ltd (UIH) whose primary operation had been the distribution of home video, both companies adapted to the changing market by investing in and producing their own films, supplying their own titles for their VCD/DVD retail lines. Mei Ah also acquired its own film library and invested in future business prospects such as Pay-TV channels and Pay-downloads. In 1993, Mei Ah became a publicly traded company. With added capital, Mei Ah was able to build its library through the acquisition of titles from other film companies and through its own productions. Recently, Mei Ah established its own Pay-TV channels with good results and formed a strategic partnership with the US-based IT company International Database Group and is expected to enter the movie-download market in the near future. UIH has expanded into film production, film distribution and artist management and has had positive results the recent years in terms of overseas distribution and capital raising. (Translated by Sandy Ng) ■

Note

1. Sub-distributor(s) herein refers to Hong Kong companies that primarily manufacture and distribute titles on home video formats.

Lam Kam-po is a film critic, board member/executive committee member of the Kong Kong Film Critics Society, and newspaper editor.

PTU

杜琪峯作品
A JOHNNIE TO FILM

出品人李國興 行政監製唐慶枝
監製、導演 杜琪峯
主演任達華 鄭浩珊 林雪 黃卓玲 黃德斌



美亞捐贈影片 Donation from Mei Ah

追尋舊電影的下落固然刻不容緩，當代的電影如果不及早保存，亦有散佚之虞。美亞娛樂於1984年由集團主席李國興先生創辦，積極從事電影電視製作及發行、廣播業務，他們對電影資料館保存電影文化的工作更是全力支持，除了慷慨捐贈百多部影片及相關物料外，並慨允往後在新片出品三個月後隨即捐贈拷貝予資料館，務求將最完整的資料保存下來，供後人參考。集團董事總經理唐慶枝先生在接受資料館訪問時，談到美亞從發行走向製作及培訓新人等項的過程，為電影業的發展和變遷，留下珍貴的口述歷史紀錄。

The search for old films is a race against time, so is the preservation of productions of recent past which are liable to loss or damage. Founded in 1984 by its chairman Li Kuo-hsing, Mei Ah Entertainment Group Ltd has been actively involved in film/TV production, distribution and broadcasting. The HKFA is blessed with Mei Ah's full support in our mission to protect Hong Kong's film heritage. In addition to the massive donation of 120 titles and 1,134 pieces of related materials to the HKFA, the company has agreed to donate its future productions three months after theatrical release, in the hope that they will be preserved in their entirety for continuous reference. Patrick Tong, Mei Ah's Managing Director, recalled at our oral history interview how the company emerged from a distributor to a producer and boot camp for new talents. This is yet another valuable account of the developments and changes in our film industry.



唐慶枝先生接受口述歷史訪問
Oral history interview with Mr Patrick Tong

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蘇文耀先生

本館特此致謝！ Thank You!

美亞集團 製作的電影

林錦波

美亞娛樂資訊集團有限公司作為一家由錄影發行發展成為集製作、發行、電視頻道等廣泛業務的公司，在九十年代下旬香港電影逐漸走向低潮的時候，為了錄影市場的需求，投資製作電影，包括林嶺東導演的《目露凶光》(1999)及李仁港的《星月童話》(1999)。其中以馬偉豪擔任監製、導演，帶領葉偉信、鄭保瑞等新進導演開拍的作品，如《爆裂刑警》(1999)、《玉女添丁》(2001)及《恐怖熱線之大頭怪嬰》(2001)，還有彭浩翔的《AV》(2005)及葉念琛的《獨家試愛》(2006)，為新進導演提供了不少拍片的機會。

美亞在電影製作方面，並非以大卡士、大製作為主，主力在中小型製作，就算如林嶺東、李仁港、馬楚成等著名導演的作品，亦以中型製作為主，是頗保守的投資方式。因應錄影市場及電視收費頻道的需求，美亞投資開拍多部中小型製作，給予監製和導演頗自由的拍攝形式，令電影人能夠發揮創意，其中以葉偉信和鄭保瑞的作品最具作者的風格。這一定程度上跟美亞較其他電影公司少干涉電影人有關，因此葉偉信能夠執導《朱麗葉與梁山伯》(2000)如此另類的文藝作品，鄭保瑞亦執導極具個人體驗的言情作品《愛·作戰》(2004)，還有杜琪峯花上多年時間拍成的《PTU》(2003)，亦是一部充滿杜琪峯風格的作者電影。而令美亞在票房取得勝利的，反而是「福將」馬偉豪的青春搞笑喜劇，其中以楊千嬅主演的《玉女添丁》和《新紮師妹》(2002)最受歡迎，楊千嬅能在電影上發揮其「大笑姑婆」的喜劇演員形象，可謂由馬偉豪一手促成，《新紮師妹》更是兩人合作的高峰之作，亦是楊千嬅擔任喜劇搞笑演員的經典作品。

美亞投資和製作電影是為了錄影發行和電視收費頻道的需要，戲院票房方面所要承受的壓力較其他電影公司相對少，加上美亞一直致力建立片庫的策略，需要各種不同類型、趣味和風格的作品，因此美亞會投資獨立電影導演黎妙雪的《玻璃少女》(2001)，以及寫實風格導演劉國昌的《圍·城》(2008)，使片庫更為多樣化，吸引喜愛不同種類電影的觀眾。 ■





The Films of Mei Ah Entertainment

Lam Kam-po

Originally a home video distributor, Mei Ah Entertainment Group Ltd has expanded its media empire to include production, distribution and Pay-TV channels. Since the late 1990s when the Hong Kong industry was in decline, the company has invested in film productions such as Ringo Lam's *Victim* (1999), Daniel Lee's *Moonlight Express* (1999) and a series of films directed and/or produced by Joe Ma, such as *Dummy Mommy*, *Without a Baby* (2001), *Bullets over Summer* (1999; directed by Wilson Yip) and *Horror Hotline...Big Head Monster* (2001; directed by Cheang Pou-soi). The company also gives up-and-coming directors opportunities to make films, investing in films such as Pang Ho-cheung's *AV* (2005) and Patrick Kong's *Marriage with a Fool* (2006).

Mei Ah films are not grand productions with expensive casts but fall in the mid to low-budget range. Even acclaimed directors like Ringo Lam, Daniel Lee and Jingle Ma have produced mid-scale productions for Mei Ah; the company's investment strategy is decidedly low-risk and relatively conservative. To cope with the demands in the home video market and Pay-TV channels, Mei Ah has produced many mid-low-budget films while affording producers and directors creative freedom. Among them, Wilson Yip and Cheang Pou-soi are considered the *auteurs*. Unlike other film companies, Mei Ah does not intervene in the filmmakers' creative process. These unique circumstances have resulted in creation of such gems as Wilson Yip's unorthodox romance *Juliet in Love* (2000), Cheang Pou-soi's highly personal thriller *Love Battlefield* (2004) and Johnnie To's *PTU* (2003), a remarkably stylised work that took years to complete. But the films that bring Mei Ah box office success are the coming-of-age comedies directed by their 'lucky star', Joe Ma. Among these films, *Dummy Mommy* and *Love Undercover* (2002) are considered the most popular. Joe Ma casts Miriam Yeung in both films and successfully creates a comic persona for Yeung. *Love Undercover* marks not only the most successful collaboration between the director and actress but also the actress's best comedic performance.

Mei Ah's film investments and productions are targeted primarily at home video distribution and Pay-TV channels. Hence, unlike other film companies, Mei Ah is relatively free from pressure to recuperate costs via the box office. In addition, Mei Ah is committed to building a comprehensive library that crosses all genres, interests and styles. That's why the company has invested in non-mainstream films such as independent filmmaker Carol Lai's *Glass Tears* (2001) and Lawrence Ah Mon's realist drama *Besieged City* (2008). By investing in diverse projects, Mei Ah has expanded its library and attracted a wider audience.

(Translated by Sandy Ng) ■



鐘鼓樂之在河之洲

As the Wind Blows

黃仁達 Wong Yan-kwai



《銀漢雙星》(1931)及《國風》(1935)兩部默片由(左起)黃仁達(結他)與劉子斌(手風琴)、梁卓堃(敲擊)、史家茵(音響控制)聯手作現場伴奏。

Silent pictures *Two Stars* (1931) and *Civil Wind* (1935) brimming with new charms with live accompaniment by local musicians. (From left) Wong Yan-kwai (guitar), Lau Chi-bun (accordion), Edmund Leung (percussion), and Sze Ka-yan (sound panel).

電影《國風》(1935)的故事從一股山林野風開始說起：疾風中一面大旗無聲無息地抖動翻飛；演攝人員名單徐徐流過銀幕畫面，然後是個誌哀公告，悼念女伶阮玲玉。故事方開始，另一些故事已經結束了。

我看銀幕上這股疾勁綿長的風，其來有自，一是導演羅明佑先生、朱石麟先生對那個年代國家風氣的感喟，所以叫「國風」，二是承接《詩經》〈國風〉裡那種千古不滅的鄉野男女愛情追逐，關關雎鳩／在河之洲／窈窕淑女／君子好逑／參差荇菜／左右流之／窈窕淑女／寤寐求之／……。

此亦是「國風」。

若把這百感交集的風轉化為音樂，這音樂必然平靜而恍惚；簡約而流麗。我想到Erik Satie (1866-1925) 和他寫的'Choral Inappétissant' (姑譯作「不振食慾之歌」)，原曲本為鋼琴獨奏而寫，我聽過一個以手風琴演繹的版本，感覺上沒有了鋼琴的鏗鏘稜角，多了點「悠悠」——時空上的「悠悠」；類近白日夢的「悠悠」。我把唱片拿給樂手阿斌一聽，叫他想像自己就是片子開頭那陣山林野風，用他的手風琴把銀幕上那面旗「抖」起來。

阿斌找來了曲譜，一句一頓由輕入重地拉，那旗在樂音中翻飛一陣，漸漸隱去，下一場景江南農村淡入……。那「悠悠」的甚麼，恍惚地，來了。《國風》配樂的方向，就此敲定。往下的戲，我們又選了好些Satie的曲子；或是仿著他的套路搭配成曲，例如'Vexations' (「懊惱曲」)，結他和手風琴在不同音域裡游走，時合時分，聽起來有種「忐忑」、「出神」的感覺，用在幾個角兒的獨腳戲場面，有種不動聲色的質感。現場彈奏的時候我們也作一些即興的調度，加入一些沒排練過的樂段，樂手除了我和阿斌，還有負責敲擊的阿堃和負責播放預錄聲段的阿史，大伙的默契是，一莫要偏離Satie音樂那個獨有氛圍，二要描述角兒們的「心境」；而不是那場戲的「場境」。預錄部分包括聲音效果和多聲軌／多樂器混音，片首風中大旗一段我們加進了布帛吹拂的聲音，之後依著場景戲文，又加進了雞鳴狗吠、操場兒童嬉戲、小溪流水、鳥鳴、輪船氣笛、街道人車聲、群眾集會、林中鴉雀等，所有音效音量都調得很低，儘量讓觀眾覺得那是音樂的一部分（甚或是電影本來就有的部分）。

多聲軌／樂器預錄混音主要用在片中上海繁華場景如夜夜笙歌的酒肆舞榭，或是電台廣播的切合那個年代的爵士舞，我們幾個人沒有影片中那種敵視外國文化的情緒，亦不認同故事中「勤有功、戲無益」的教育觀，在選曲及彈奏上儘量不要把（那個年代的）西方文明「妖魔化」。

參差荇菜／左右芼之／窈窕淑女／鐘鼓樂之。

故事發展到最後，男女角兒果然又回到了河邊，雎鳩關關，在河之洲，除了男女之情，不忘編導的教育理想。我讓阿斌再拉一遍Satie的'Choral Inappétissant'，他說這回我打算拉輕快一點，加上阿堃錄回來的鴉雀聲，那個年代，那個林子，那種很文人式的憧憬，恍惚都回來了。■

黃仁達，藝術家，身兼畫家、電影美指、編劇、作家、音樂人。

Wong Yan-kwai is a renowned painter, film art director, screenwriter, author and musician.



「大時代·小故事： 朱石麟電影世界」開幕

Simple Stories in Epic Times Unfold



從朱石麟的電影，我們看到一位中國傳統知識份子對家、國、普羅大眾，乃至整個民族的眷念和關懷。礙於種種複雜的原因，他的藝術成就過往一直欠缺全面的論述，香港電影資料館於今年3至6月舉辦「大時代·小故事：朱石麟電影世界」節目，以電影放映、展覽、研討會及專書等一系列項目，特別向這位中國電影大師致敬。3月20日開幕禮當日，四位早期中國電影拓荒者的後人——朱石麟女兒朱楓、費穆女兒費明儀、黎民偉兒子黎錫、羅明佑孫女羅幸明，難得聚首一堂；而多位華南電影工作者聯合會成員及資深影人等蒞臨出席，觀賞展覽及電影，熱鬧氣氛洋溢。資料館展覽廳裡，陳列著朱石麟當年拍片時各式各樣的文獻資料，可見他縝密嚴謹的工作態度；板間房的陳設，重塑他的電影中經常出現的場景，也顯示了他對低下階層和社會問題的關注。朱石麟說過：「人品重於藝品。」他的人生，叫人景仰，他的電影，往往令人動容，玩味再三，盡是值得我們借鑒之處。



(左起) 電影節目辦事處總監唐詠詩、康文署總經理(電影及文化交流)彭露薇、于芬、費明儀、馮琳、黎錫、平麗玲、姚敏仁朱楓夫婦、康文署助理署長(文物及博物館)吳志華、南方影業董事總經理劉德生、導演郁正春、華南電影工作者聯合會理事長余倫、本館館長林覺賢
(From left) Angela Tong, Head of Film Programmes Office, LCSD; Pang Lo-mei, Chief Manager (Film & Cultural Exchange, LCSD); Yu Lin, Barbara Fei, May Fung Lam, Lai Shek, Ping Lai-ling, Chu Fung and husband Lu Man-yan, Dr Ng Chi-wa, Assistant Director (Heritage and Museums, LCSD); Dixon Lau, Managing Director of Southern Film Co Ltd; Director Yu Cheng-chun; Yu Luen, Chairman of South China Film Industry Workers Union; Richie Lam, HKFA Head.



(左起) 羅幸明(羅明佑孫女)、朱楓(朱石麟女兒)、費明儀(費穆女兒)、黎錫(黎民偉兒子)聚首
Descendants of Chinese cinema greats. (From left) Margaret Lo, Lo Ming-yau's granddaughter; Chu Fung, Zhu Shilin's daughter; Barbara Fei, Fei Mu's daughter; Lai Shek, Lai Man-wai's son.

影人合照：(左一)黃文慧、(左四起)余慕蓮、羅蘭、平麗玲(朱岩太太)、于芬、馮琳、朱楓、王小燕。
Film veterans at the Zhu Shilin exhibition. (1st left) Bonnie Wong; (from 4th left) Yu Mo-lin, Helena Law Lan, Ping Lai-ling (Chu Yan's wife), Yu Lin, May Fung Lam, Chu Fung, Wang Xiaoyan.



From Zhu Shilin's films, one sees the demeanour of a gentle, traditional Chinese intellectual who was at once a passionate believer of humanity. Due to complex reasons, discourses on Zhu Shilin's artistic achievements to this day have been far from complete or comprehensive. In view of this, the HKFA is presenting a programme titled 'Epic Times, Simple Stories: The World of Zhu Shilin' from March through June to pay tribute to this master director with film screenings, exhibition, seminars and publication.

The opening ceremony on March 20 saw the descendants of four pioneers of early Chinese cinema, namely Zhu Shilin's daughter Chu Fung, Fei Mu's daughter Barbara Fei, Lai Man-wai's son Lai Shek, and Lo Ming-yau's granddaughter Margaret Lo. Also present were members of the South China Film Industry Workers Union and many film veterans who came to share the joy and appreciate the art of Zhu Shilin.

On display in the Exhibition Hall includes Zhu Shilin's handwritten record of his filmmaking process, which offers a glimpse of his immaculate, meticulous attitude at work. The reproduced interior of partitioned rooms in Chinese-style tenements, a setting which often appears in his films, also shows the director's heartfelt concern with the hardship of the poor and needy.

'A person's integrity is more important than the quality of his art' is a motto of Zhu Shilin. Apart from an exceptional artistic quality, a strong sense of humanity shines through his expansive body of work. His simple stories, which took on an epic scale in the epic times, will remain in our hearts and thoughts.



(左起) 本館館長林覺聲、羅卡、陳墨、李相、本館節目策劃 (文化交流) 傅慧儀、本館研究主任黃愛玲
(From Left) Richie Lam, HKFA Head; Law Kar, Chen Mo, Li Xiang, Winnie Fu, HKFA Programmer (Cultural Exchange); Wong Ain-ling, HKFA Research Officer.

座談會 Seminars

「朱石麟電影世界」得中國電影資料館協助，借出拷貝放映，並由該館的陳墨和李相在3月22日的座談會，講述「朱石麟電影」。陳墨指出，朱石麟的思想其實比左翼導演複雜得多，他在三十年代鋒芒不及同期的導演，是政治環境使然；李相則分析朱石麟電影中新舊文化的交替與對比。本館客席節目策劃羅卡主持座談，並講述朱石麟來港後在題材、思想、藝術風格的改變，他在有限的條件下能製作出藝術、娛樂兼備的佳作，實屬難得。

4月5日舉行的「從中國電影史角度看朱石麟」座談會，由本館研究主任黃愛玲主持，邀得《中國電影發展史》作者之一李少白、中國藝術研究院的丁亞平及香港演藝學院的舒琪主講。李少白指出朱石麟是中國最優秀的商業電影導演之一，能夠掌握荷里活電影的創作風格，拍出優秀的商業電影。至於孤島日偽時期的電影，一直是中國影史裡的禁地，其實很有研究價值。黃愛玲續強調影片等研究資料必須公開，否則根本沒有探究的機會。



(左起) 黃愛玲、李少白、舒琪、丁亞平
'Zhu Shilin in the Context of Chinese Cinema' Seminar: (from left) Wong Ain-ling, Li Shaobai, Shu Kei, Ding Yaping.

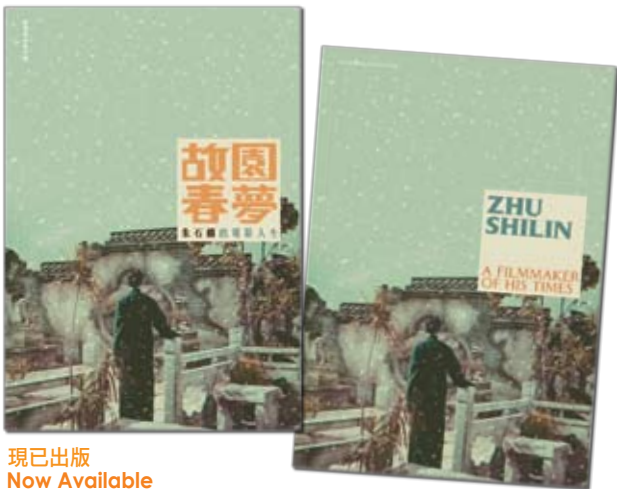
丁亞平認為朱石麟屬於聯華新派中的傳統派，雖受到五四運動的影響，仿效歐美電影的拍攝手法，卻不忘提倡傳統中國倫理道德的價值。舒琪則分析朱石麟電影作品的拍攝技巧，認為影像和文本兩方面的結構均十分嚴謹。朱石麟尤其善用人物、對白和道具作前後呼應，以濃縮的影像敘事，畫面的構圖亦講究對稱。他更驚嘆朱石麟第一部長片《歸來》(1934)的實驗手法比西方電影還早，想像力和影像的表現能力很強。

The Zhu Shilin retrospective is made possible with the assistance from the China Film Archive which provided many of the hard-to-find film prints. On March 22, two scholars from the institution, namely Chen Mo and Li Xiang, came over to the HKFA to give a talk. Chen Mo pointed out that Zhu's relative obscurity among his contemporaries of the 1930s was largely a result of political circumstances. Li Xiang analysed the transition and contrast between old and new cultures

reflected in Zhu's works. HKFA Guest Programmer Law Kar went on to outline the changes seen in Zhu's repertoire after his relocation to Hong Kong.

At another seminar on April 5, Li Shaobai, co-author of *A History of the Development of Chinese Cinema*, lauded Zhu Shilin as one of the best commercial film directors in China. He also maintained that the Orphan Island period, long considered a taboo, is an essential component of Chinese film history. HKFA Research Officer Wong Ain-ling added that access to related research materials should be opened up before further studies can be done. Ding Yaping of the Chinese Academy of Arts remarked that despite the influence of the May Fourth Movement, Zhu Shilin was a staunch advocate of traditional cultural values. Lastly, Shu Kei of The Hong Kong Academy for Performing Arts examined Zhu's accomplished filmmaking techniques, and suggested that his first feature *Homecoming* (1934) was even more experimental than its western counterparts at the time.

書籍 Publication



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書中包括周承人、丁亞平、劉輝、林暢、張巍、沈雙、陳耀成、邁克、古兆申、吳君玉、陳智德、藍天雲、劉成漢及黃愛玲等國內外作者撰寫的評論文章，還有朱石麟的兒女朱楓、朱岩兩姐弟，以及他的愛徒岑範的訪問。其後人慷慨捐贈給香港電影資料館的各類文獻，格外珍貴，本書特別收錄當中四個劇本，為散佚了的朱石麟作品提供多一些線索。全書336頁，2008年3月出版，分中、英文版，每本定價港幣118元正。黃愛玲編。

The book contains essays on the art and historical path of Zhu Shilin by reputed scholars and writers, plus interviews with Zhu's children and protégé Cen Fan. 256 pages in total. Published in March 2008. In separate Chinese and English editions. Priced at HK\$118. Edited by Wong Ain-ling.



沈殿霞紀念展 In Memory of Lydia Sum

「肥肥」沈殿霞女士於2008年2月19日病逝，資料館特地安排「沈殿霞紀念展」，透過電影放映及展覽，讓大眾重溫這位華人社會家喻戶曉的「開心果」在數十年娛樂圈生涯裡帶給我們的歡樂。薛家燕在3月7日蒞臨本館為節目揭開序幕。Star entertainer Lydia Sum passed away on 19 February 2008. The HKFA pays special tribute to our dear 'Fei Fei' with film screenings and an exhibition. Nancy Sit Kar-yin was the guest gracing the opening ceremony on March 7.



第十四屆香港電影評論學會大獎 The 14th Hong Kong Film Critics Society Awards

頒獎典禮於2月27日在本館電影院舉行，《姨媽的後現代生活》獲最佳電影，（左起）許鞍華與斯琴高娃並憑該片喜得最佳導演及影后殊榮，與影帝梁家輝（《跟蹤》），及最佳編劇歐健兒、韋家輝（《神探》）合照。

Award winners at the presentation ceremony held at the HKFA Cinema on 27 February 2008. (From left) Ann Hui (Best Director) and Siqin Gaowa (Best Actress) for *The Postmodern Life of My Aunt*; Tony Leung Ka-fai, Best Actor for *Eye in the Sky*; Au Kin-ye and Wai Ka-fai, Best Screenplay for *Mad Detective*.

歐行攝影筆記

—— 記第64屆國際電影資料館聯盟周年大會及阿姆斯特丹電影博物館考察之旅

Travel Notes and Snapshots: Journey to the 64th FIAF Congress and Filmmuseum Amsterdam

何美寶 Mable Ho



1. 2008年4月19日館長林覺聲和我在黑雨中飛往巴黎，參加第64屆國際電影資料館聯盟周年大會，今次大會由法國國家電影資料中心主辦，主要場地是由名建築師法蘭克·蓋瑞設計，於2005年落成的法國電影資料館。

19 April 2008, the Black Rainstorm Signal hoisted. I flew to Paris to attend the 64th FIAF Congress together with Richie Lam, the Head of HKFA. This year the organiser was the Centre national de la cinématographie, and events mainly took place at the Frank Gehry-designed Cinémathèque française opened in 2005.

2. 會議主題為「世界各地電影資料館面對的法律環境」，各單位紛紛發表意見。

The theme of the congress was 'Legal Environment of Our Institutions over All Continents'. Participants raised their views enthusiastically.



3. 主辦機構在會場旁設置大帳篷，招呼四百多位與會嘉賓及代表午膳，23日晚更宴請大家到瑰麗的市政廳出席盛大的酒會。中國、台北、香港電影資料館的代表一起用膳（上圖）；中、港、台和日本、新加坡、上海資料館館長濟濟一堂（下圖）。

The organiser hosted luncheons for over 400 guests and delegates inside a marquee put up next to the venue. A cocktail reception was also held at the Hôtel de ville de Paris on the evening of April 23. (Above) Film archive representatives from China, Taiwan and Hong Kong at the luncheon; (below) archive heads from China, Hong Kong, Taiwan, Japan and Singapore at the reception.



4. 館長參觀法國影片資料館。

Richie Lam visiting the CNC's Archives françaises du film.



5. 我則於稍後轉飛阿姆斯特丹訪察電影博物館，搜尋有關香港電影的下落，交流經驗。

I took another flight to Amsterdam to carry on my search for Hong Kong films at the Filmmuseum and meet with fellow archivists.



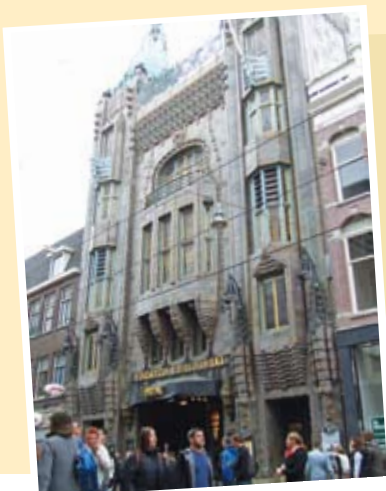
6. 接受阿姆斯特丹城市之聲電台訪問，介紹香港電影資料館。

At the interview on Chinese Radio & Television in Amsterdam introducing the HKFA.



7. 阿姆斯特丹的朋友說荷蘭約有四百間電影院，五百張銀幕，太半是藝術影院，跟香港的情況很不一樣。我匆匆走訪幾間，以建於1921年，有電影皇宮之稱的Theater Tuschinsky 最堂皇。幾日間，感覺阿姆斯特丹獨有開放、多元的文化，我想，有機會還是要再去吧！

Friends in Amsterdam said the Netherlands have around 400 cinemas and 500 cinema screens. Art house cinemas make up the majority, a situation vastly different from Hong Kong. I quickly walked through a few of them. Lauded as 'the film palace' (and deservedly so), Theater Tuschinsky which opened in 1921 is the grandest one. Amsterdam has an open and diversified culture that is entirely her own. This is a city I should visit again. (Translated by Elbe Lau)



何美寶為香港電影資料館經理（電影搜集）

Mable Ho is Manager (Acquisition) of the HKFA.

放映機背後

傅慧儀

戲院里沒有了皇后戲院之後，放映室亦隨之消失。

碳弧燈放映機因為沒有放映師的照顧，不再放光了，反而被很多強光照射著，在另一個時空，扮演著另一個角色。這個角色雖然沒有它年青時的亮麗璀璨，但影響可能更深遠。

我結識這部碳弧燈放映機時，它已經屹立在香港電影資料館的大堂中，由於它的份量驚人，該沒有人懷疑它是女性，所以我稱它碳弧先生，見面多了，有時會和觀眾一起懷緬一下它的往事。一天機緣巧合，我請了一位老前輩來和它一起細說當年。

林鎮師傅當放映師五十年有多，由1957年起已經和碳弧先生的族群交上朋友。他足跡踏遍澳門平安戲院、國華戲院，以至香港的高陞、國都、樂都、九龍城、國泰等等戲院；由過千座位的大戲院至一層數間的迷你戲院，故此他遇到來自皇后的碳弧先生便一見如故。

他說，三、四十年代時，一般戲院的設備簡陋，但已普遍使用日本或歐洲製造的碳弧燈放映機。皇后戲院的設施則較先進，銀幕大，光度質素要求較高，這部產自美國的大型碳弧燈放映機約在六十年代開始盛行，相對其他放映機性能較穩定，光度更強，聲音更廣潤。

林鎮師傅闡釋，碳弧燈放映機的操作大致可粗分為機械、聲音、光學三個部分：機械部分主責帶動電影膠片；膠片上的聲帶經過光學原理，轉回電波及聲頻；而最複雜的就是放光的燈箱部分。



有五十多年經驗的林鎮師傅示範操作放映機，技巧純熟。
Veteran projectionist Lam Chun demonstrating the operation of the projector with his skilful hands.



五十年代的皇后戲院
Queen's Theatre in the early 1950s.

弧光是透過石墨電極產生的電弧作用發光，光度強而有力，溫度可達三千七百多度。碳弧燈箱（術語稱「炭爐」）燒碳時，電力耗用率很高，火數也很大，有四千到五千火，同時產生大量熱能，所以要以水冷設備降溫。

運用這種技術放映，必須同時配備兩部放映機，又由於石墨條及卷長二千呎的電影拷貝約二十分鐘便要更換，所以當年上映正場時，放映室一般同時要有五、六位放映師在工作。林師傅憶述當年的放映間，很多是三層樓高，又沒有冷氣，放映師身水身汗，如活在火爐中，難怪在電影中看見的放映師，很多時都是大汗淋漓。

林鎮師傅敬業樂業，看他上片、換片、開關機器的熟練手勢，便可知他和放映機的情誼甚深，而且很懷念當年大影院的光影故事。 ■

傅慧儀為香港電影資料館節目策劃（文化交流）

「皇后憶舊」常設展覽自2008年3月開展，於香港電影資料館地下大堂展出曾於皇后戲院運作多年的碳弧燈放映機，配以展板與錄像，與觀眾一同緬懷「皇后」。

On view since March 2008, permanent exhibition 'In Memory of Queen's Theatre' at the entrance lobby showcases this carbon arc lamp projector which had been used for years in Queen's Theatre. Visual materials are also on display alongside the projector.

凹鏡把光反射到鏡頭方向
Concave mirror reflecting light
towards the lens

碳夾內有水冷裝置
Water cooling device installed
inside carbon clamp

碳弧燈放映機
Carbon arc lamp projector

正極碳條
Positive carbon
electrode

電影捲貝 Film

碳弧燈箱
Carbon arc
lamphouse

二千呎電影捲筒
(約二十分鐘放映時間)
Feed reel (2,000 feet long,
running about 20
minutes each)

放映機鏡頭
Lens

負極碳條
Negative carbon
electrode

聲音轉換部分
Sound conversion
compartment

碳弧燈發光位置
Point of illumination in
carbon arc lamp

放映機底座
Base stand

菲林回收罐
(捲筒在內)
Takeup case
(takeup reel inside)



Take Two for Old Projector

Winnie Fu

On Theatre Lane there used to be the Queen's Theatre. With its demolition, the projection room and all its equipment are gone for good.

Without the care of the projectionist, the theatre's carbon arc lamp projector no longer gives off light. On the contrary, it is now placed under the spotlight, playing a brand new role somewhere else. This new role may be less glamorous than the one in its prime, but could well be more significant in the long run.

By the time I got to know this carbon arc lamp projector, it was already standing in the HKFA lobby. Taking into account its bulk, probably no one would think it is a she, so I decided to call him Mr Carbon Arc. Sometimes, I would stand next to him with a filmgoer or two, joining him on a stroll down memory lane. By a quirk of fate, some time ago I was introduced to a film veteran who knows a great deal about the yesteryears of Mr Carbon Arc.

Film projectionist Lam Chun has been in the trade for over 50 years. His friendship with the peers of Mr Carbon Arc dates back to 1957. He has set foot in a great many theatres—Apollo and Capitol in Macau, and Ko Shing, Olympia, Sky, Kowloon City, and Cathay in Hong Kong, among others—from 1,000-seaters to multiplexes with several mini-theatres. Without surprise, he took to this new friend from Queen's Theatre the moment they met.



Master Lam said that back in the 1930s and 40s, cinema facilities were relatively primitive, but carbon arc lamp projectors made in Japan or Europe were already commonplace. In comparison, Queen's Theatre was grand and well-equipped, with a big screen which required a projector with higher luminosity. American-manufactured carbon arc lamp projectors like Mr Carbon Arc came increasingly into use around the 1960s, which provided steadier performance, higher luminosity, and better sound quality than its counterparts.



二十一世紀的皇后戲院。戲院於2007年9月30日結業，告別其82載輝煌歲月。
Queen's Theatre in the 21st century. The theatre was closed on 30 September 2007.

Master Lam pointed out that operation of the carbon arc lamp projector can roughly be divided into three parts—mechanics, sound, and optics. The mechanical part chiefly involves the physical movement of motion picture film in the course of projection. The variable patterns on the soundtrack are converted into electric signals and sound through optical process, while the most complicated part is the light-emitting lamphouse.

Arc light is a high-intensity light produced by the flowing of a high voltage of electric current across a gap between two carbon electrodes. Its temperature can reach as high as 3,700 degrees. When the carbon arc lamphouse is running, the electrical power it consumes can reach up to 4,000 to 5,000 watts. It generates at the same time enormous heat, so water cooling device is necessary for safety.

Master Lam added that two carbon arc lamp projectors must be ready for use at any given showing. Also, since carbon rods burn up quickly and reel capacity is generally standardised at 2,000 feet, changeover must be done once every 20 minutes. So in the past, five or six projectionists were required to work together in the projection room during a public screening. Many projection rooms back then were located on the top floor of three-storey buildings without air-conditioning. Projectionists were always dripping with sweat as if they were working next to a furnace. No wonder projectionists seen in films often look soaking wet.

Master Lam is a genuine professional who prides himself on his own vocation. From his every skilful move in operating the projector, one knows that he truly treats the machine as his friend. His good old days working at big cinemas will remain near and dear to his heart.

(Translated by Elbe Lau) ■

Winnie Fu is Programmer (Cultural Exchange) of the HKFA.