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## Newsletter

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《香港影人口述歷史叢書之四：王天林》現已出版  
*Oral History Series 4: Director Wong Tin-lam*  
 (in Chinese) is now out.

「香港影人口述歷史計劃」是本館重點進行的研究和出版項目之一，新近出版的《香港影人口述歷史叢書之四：王天林》，就是整理自數度跟天林叔進行的訪談。十年前訪問計劃開始之初，因刻不容緩，遂先由最資深的影人做起。期間，也透過不同的專題造訪不同範疇的影人：光藝何建業、譚婷、嘉玲、謝賢等的訪問載於《現代萬歲——光藝的都市風華》，李翰祥女兒燕萍、殿朗，愛將朱牧、宋存壽等的訪問載於《風花雪月李翰祥》，等等。這次出版《王天林》，又特地同時輯錄其子王晶及高徒杜琪峯、林嶺東、林德祿等的訪問。理想的做法，當然是能每隔數年就為現仍活躍於影圈的影人做訪問。構思中的做法是，多跟業內以及學術機構合作有系統地去籌劃，開展專題研究。

縱使人手有限，我們相信計劃中每一點一滴的工夫，都有其得著。館中日常在參考、查證資料的過程中，往往幸得曾為有關影人做過訪問，有所依據或找出線索去繼續追尋。載影載聲的訪問攝錄影像，輔以同事們努力把訪談化為文字而成的抄錄本——這些存於館中的第一手資料，在在為所有香港電影研究者打開頁頁有聲有色的實錄。[\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

The Oral History Project is one of our major research and publication tasks. The recently published *Oral History Series 4: Director Wong Tin-lam* is compiled from the several interviews we have done with Uncle Tin-lam. Ten years back when the project was first launched, we set off by targeting the most seasoned veterans to make up for lost time. Our effort has also extended to other filmmakers related to the veterans. Take this Wong Tin-lam volume for example, we have added the interviews with his son Wong Jing and protégés Johnnie To, Ringo Lam and David Lam Tak-luk. The most ideal scenario is to sit down once every few years with those interviewed veterans who are still active in the film circle. What we have in mind is to collaborate closely with the industry and academic institutions to conduct thematic research systematically.

Although our team is small, we believe that every single bit of our work is well worth the effort. While verifying the materials that come to hand in our day-to-day work, we are always grateful for the interviews on file which offer useful reference or clues for further investigation. The audiovisual record of the interviews, together with the textual transcript, all went down in history as first hand information which recounts vividly to researchers the happenings in the cinematic world. [\[clkwok@lcsd.gov.hk\]](mailto:clkwok@lcsd.gov.hk)

鳴謝：邵氏兄弟（香港）有限公司、國泰——KERIS影片私人有限公司、電視廣播有限公司、王天林先生、王晶先生、童月娟女士、黃文約先生、黃家禧先生及楊見平先生

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更多圖文（包括座談會內容摘要、文章英譯），見本期《通訊》網頁版。「大娛樂家王天林」、「盡得風流何非凡」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.

# 「大娛樂家王天林」開幕

## Opening of 'Entertainer: the Art of Wong Tin-lam'



林嶺東（左）及杜琪峯（右）與師父擺成另一組「鐵三角」  
Another 'Triangle' formed by Ringo Lam (left) and Johnnie To (right) with their mentor.



上陣不離父子兵  
Father-and-son team: Wong Tin-lam (left) and Wong Jing.



開幕聚談：（左起）羅卡、王晶、王天林、劉天賜、陳翹英  
Opening chat: (from left) Law Kar, Wong Jing, Wong Tin-lam, Lau Tin-chi and Chan Kiu-ying



與天林叔：（後排左起）王氏三姊妹及兄長王晶、劉天賜、康文署總經理（電影及文化交流）彭露薇、本館館長林覺聾、陳翹英、羅卡  
Guests posing with Uncle Tin-lam.

(Back row from left) The three Wong daughters and eldest son Wong Jing; Lau Tin-chi; Pang Lo-mei, Chief Manager (Film & Cultural Exchange, LCSD); Richie Lam (Head of HKFA); Chan Kiu-ying and Law Kar.

**王**天林導演在影視界縱橫六十載，曾執導粵、國、廈語，甚至菲律賓語作品，題材包羅萬有。香港電影資料館舉辦的「大娛樂家王天林」節目，以電影放映、座談會、展覽及專書向他致敬，適逢天林叔八十大壽，更添喜慶。11月2日晚上的開幕典禮中，多位星級導演蒞臨，包括天林叔的長子王晶、徒弟杜琪峯、林嶺東等。放映開幕電影《家有喜事》(1959)之前，天林叔更與本館客席節目策劃羅卡、王晶、前無線電視高層劉天賜及陳翹英暢談影視生涯點滴。劉天賜特別指出天林叔把電影的創作技巧引進電視，直接促成八十年代香港電視製作的黃金期，並培養了杜琪峯、林嶺東、林德祿、陳木勝等電影人才，對香港影視界貢獻良多。

**B**oasting a diverse oeuvre with works in Cantonese, Mandarin, Amoy dialects and even Filipino, wizard-director Wong Tin-lam has an eventful career in film and television spanning 60 years. The HKFA put together a programme entitled 'Entertainer: the Art of Wong Tin-lam' to pay homage to our Great Entertainer with film screenings, seminars, exhibition and publication. The programme coincided with Uncle Tin-lam's 80th birthday, which made the occasion all the more auspicious. Among the guests gracing the opening ceremony on Nov 2 were Wong's eldest son Director Wong Jing, protégés Johnnie To and Ringo Lam. Before the opening film *All in the Family* (1959), Uncle Tin-lam spoke on his career with HKFA Guest Programmer Law Kar, Wong Jing, ex-TVB senior executives Lau Tin-chi and Chan Kiu-ying. Lau remarked that it is Wong Tin-lam who first introduced the production techniques in film to television, paving the way for the golden age of Hong Kong's television industry in the 1980s. Filmmakers like Johnnie To, Ringo Lam, David Lam Tak-luk and Benny Chan are all his disciples, yet another entry high on the list of his massive contributions all over the years.

# 王天林電影之最： 言情文藝小品

黃愛玲

四、五十年代，不少南來影人都是受過高等教育的知識份子，例如跟王天林同期在電懋平分春色的兩大導演易文和唐煌，分別畢業於上海聖約翰大學和南京國立政治大學，而王天林則連初中也沒有讀完，戰時邊逃難邊工作維生。他能夠修成正果，在電影圈佔一席位，實在不簡單。

細看王天林的片目，他五十年代拍攝的電影類型甚雜，前期以粵語神怪武俠片為主，也旁及民間故事，但給人留下最深刻印象的，卻是時裝片，從歌舞、輕喜劇到文藝小品，都有佳作。1956年他和張善琨為新華影業公司合導歌唱片《桃花江》，大受歡迎，令他在國語電影界站穩腳步。

在《桃花江》中，鍾情飾演一個喜歡唱歌的村姑，家住以歌傳情的「桃花源」裡。一天，從城裡來了一個采風的音樂家羅維，他帶來了攝影機和錄音機，引起了村姑對外面世界的好奇。其後，純真的村姑因戰亂逃難到城裡。跟同期拍攝的《薔薇處處開》（1956）不一樣，城市並沒有顯得面目猙獰，倒是提供了機會，讓村姑發揮了自己的所長，她不但得以唱歌維持生計，更憑歌聲跟失散了的情人陳厚重逢。王天林活學活用荷里活歌舞片的形式，將音樂、歌曲變成了劇情推進的一部分，打開了國語歌舞片的新局面。片中有如此一場：音樂家與淪為街頭擦鞋童的村姑在城裡重遇，前者把後者接回家中住，鄉村姑娘對現代都市生活全無適應問題，還立刻泡泡浴起來，如魚得水。這場戲當然是噱頭，但電影就是大眾娛樂，王天林深明此理。

在《百花公主》（1959）裡，他重施故技。鍾情在片中分飾兩角：單純的賣花女和世故的歌星。賣花女傾慕替她補習英語的鄰居金峰，金峰卻迷戀經理的歌星情人。片中金峰替經理接聽電話一場，鏡頭接到一對塗著鮮艷腳甲油的足部特寫，然後橫移，原來正是冶豔風騷的歌星，活脫脫就是從荷里活大銀幕上走下來的性感尤物。五十年代，電視是新興事物，若然家裡有一台黑白電視機，簡直就是身份象徵。電視台邀歌星表演，被拒絕後就找來賣花女，將她包裝一番，把人細鬼大的賣花女變身為大眾的性幻想對象。電視台演出一幕，從廠景的現場拍攝過程到家庭裡四方盒子上的影像，王天林鉅細無遺地展現了電視這新興媒介的運作，滿足好奇的觀眾。從《桃花江》裡的錄音機到《百花公主》裡的電視機，王天林一直緊貼潮流，全面融入現代都市生活。

王天林對現代生活觸覺敏銳，對荷里活電影語言運用自如，這些都有利於他融入電懋這間在管理和製作上都比較洋化的製片廠。那時電懋以拍攝輕喜劇和都市小品為主，王天林很快就以輕快的《家有喜事》（1959）奠定了他在電懋的地位，該片在第七屆亞洲影展贏得了最佳女主角、最佳導演和最佳編劇



《家有喜事》裡的（左起）羅維、王萊、尤敏和雷震  
(From left) Lo Wei, Wang Lai, Lucilla You Min and Kelly Lai Chen in *All in the Family*.

獎。在電懋（以及陸運濤空難後改組的香港國泰）的十年裡，他雖然也拍過武俠片和跟風的古裝歌唱片，但最擅長的還是都市喜劇和文藝小品。喜劇方面，《南北和》（1961）、《南北一家親》（1962）和《南北喜相逢》（1964）系列最為人津津樂道。六十年代，戰後從國內南來的一代，在香港落地生根，南轅北轍的文化在這片殖民地地上互相磨合、融匯。加入電懋之前，王天林拍過不少粵語電影，對本地文化有第一手接觸的經驗，再加上他自己是上海人，能將宋淇、張愛玲等寫的劇本拍得諧而不諛，善意地化解了洋與土、南與北、老與少之間的矛盾。

王天林在訪談中說自己最愛拍小品，不用大製作，就是簡簡單單的寫人倫關係。事實上，他在電懋的幾部文藝小品都拍得精緻含蓄，不落俗套，其中《火中蓮》（1962）與《小兒女》（1963）可對照來看。前者寫寡婦王萊，因寂寞難耐，搭上了流氓情人朱牧，貪得無厭的男人不但花光了她的錢財，還對她那婷婷玉立的女兒尤敏心懷不軌。影片寫母親的角色，相當細膩複雜——她明知道身邊的男人時刻會對女兒構成傷害，但又不能沒有了他，甚至有點縱容，是典型的家庭性侵犯。朱牧姦污尤敏後，母女在醫院裡相見，母親傷心懊悔，女兒沉默倔強，這一場戲便處理得相當克制，沒有一般通俗劇的哭哭啼啼，呼天搶地。影片對複雜人倫關係有頗為深刻的描寫，在香港電影中並不多見，可惜總體而言，汪榴照的劇本還是流於奇情。同樣寫兩代關係，張愛玲的《小兒女》便寫得比較清簡，



王天林的處理也純淨。鰥居的王引跟三名小兒女住在一座小樓房裡，客廳中央掛著母親的遺照。一天，王引帶女友王萊去妻子的墓前，彷彿要尋求妻子的諒解和認許，王萊幽幽地說：「我沒法跟回憶競爭。」頃刻間惘惘然，張愛玲式的悲涼，竟然在六十年代的通俗劇裡，找到了不落痕跡的註腳。

在王天林的作品中，《野玫瑰之戀》（1960）常被視為代表作，也最得人讚賞。片中以連場的狂歌熱舞去帶動故事，這已有不少人論及，其後他與易文合導《教我如何不想她》（1963），基本上是故技重施。在這裡，我倒更有興趣從黑色類型電影的角度去看看王天林在導技上的嘗試。五十年代初，王天林憑著「副導演王」之美譽踏進國語片圈，曾與屠光啟合導《怨女情癡》（1953）一片；那段時期，屠光啟與歐陽莎菲正鬧婚變，這部影片在執行上大抵以王天林為主。影片開端，作家羅維從煙雨濛濛中走出來，街角右前景有一小群街童，街童調笑醉臥路燈下的艷婦歐陽莎菲，羅維送她回家。現在看來，影片拍得相當粗疏，但這一段戲卻處理得頗有一點黑色電影的感覺；攝影是何鹿影，相信居功不少，戰後黑色電影盛行，王天林肯定也看過不少。

王天林初進電懋第一年拍了三部電影，都屬截然不同的類型，《兩傻大鬧太空》（1959）是鬧劇，《家有喜事》是文藝小品，《鐵臂金鋼》（1960）則是黑幫警匪。如今回看起來，在影像處理上，《鐵臂金鋼》可視為《野玫瑰之戀》的熱身之作。警探喬宏到白馬夜總會找「黑牡丹」一場，歌女葉楓印嵌在景深處，一縷煙霧從圓柱後噴出來，令人聯想到《野玫瑰之戀》裡煙霧迷漫的 New Ritz 夜總會。《野玫瑰之戀》的編劇是秦羽，她的意念破格，將女主角的性格寫得鮮明大膽，像一朵

食人花，而王天林導來神采飛揚，場面調度靈活多變，時而狂野，時而沉鬱。

1964年陸運濤空難喪生，結束了王天林的電影黃金期，也結束了香港電影的一個時代；王天林則轉投新興的電視廣播行業，展開他事業上重要的另一章。香港電影資料館於1997至2001年間數度造訪天林叔進行口述歷史訪問，本月出版的這本口述歷史書，內容就是從中整理出來的。天林叔的兒子王晶和徒弟林德祿、林嶺東和杜琪峯的訪談，同時見證了本地影圈裡的承傳故事。至於書中選輯天林叔在1975年和1986至89年間為《香港電視》撰寫專欄的文章，大都是他以過來人身份，憶述戰後香港影壇的種種，難能可貴而讀來又饒有趣味。

感謝每一位為這本書提供過協助的朋友，特別感謝天林叔，對我們貪得無厭的提問知無不言，令到訪談溫煦豐盛。■

黃愛玲為香港電影資料館研究主任



「《南北和》系列對我來說是一個頗新鮮的嘗試。」  
圖左為《南北和》，右為《南北喜相逢》。  
'The North and South Trilogy is quite a new challenge for me.' Stills from  
*The Greatest Civil War on Earth* (left) and *The Greatest Love Affair on Earth*.



## The Pinnacle of Wong Tin-lam's Films: Sentimental *Wenyi*

Wong Ain-ling

Unlike many southbound filmmakers of the 1940s and 50s such as Yi Wen (aka Evan Yang) and Tang Huang who had held in their hands the resume of a proud member of an elite alumni association, the former a graduate of Shanghai's St John's University and the latter the Nanjing National Political University, Wong Tin-lam had barely finished junior high. He was a war refugee toiling to make ends meet. His rise from a humble beginning was a hard-earned but truly remarkable accomplishment.

Wong Tin-lam had worked in an array of genres in the 1950s, from Cantonese martial arts fantasy and folktale early in the decade, to musical, light comedy and *wenyi* of his more memorable and accomplished contemporary films. But it wasn't until his collaboration with Zhang Shankun on the all-singing *Songs of the Peach Blossom River* (1956) for Hsin Hwa Motion Picture that he emerged as a force to be reckoned with in Mandarin cinema.

Chung Ching plays a village maiden who loves to sing. To a village which prides itself on the residents' vocal prowess to relay sentiments comes a musician and ethnomusicologist Lo Wei and his camera and recorder, which sparks within the village maiden a curiosity of the outside world. Later Chung flees the war to the city where her passion is put to good use. She thrives in her adopted home—a golden place of opportunities and a far cry from the hideous concrete jungle portrayed in a number of melodramas of the period, and her singing reunites her with her long-lost lover Peter Chen Ho. Taking a leaf out of Hollywood musicals, Wong Tin-lam propelled the plot through music and scores and jump-started Mandarin musical along the way. A chance encounter on the city streets with the musician redeemed Chung from the hand-to-mouth existence as a shoeshine girl, who finds no difficulty in adjusting to the modern city life her host has to offer. In fact so at home is she that she pampers herself with a bubble bath. A scene that appears oddly out of place is admirably suited to its purpose to entertain, as the director desires.

Wong pulled the same trick in *Flower Princess* (1959), casting Chung Ching in the dual roles of a wide-eyed flower vendor and a

sophisticated singer. Flower girl falls for her English tutor, neighbour Chin Feng, who in turn is infatuated with his boss's singer-lover. Picking up the ringing phone of his boss, Chin is connected to, meriting a close-up, prettily pedicured feet with flamboyantly painted toenails, their proud owner the sensual and sensuous singer commanding gazes like a sex bombshell dropped from a Hollywood set. When the singer turns down the offer to appear on television, they find a double in the rustic flower girl and turn her into an object of desire. A television set was a novelty in the 1950s, its ownership a symbol of status and prestige. Wong wields his camera from capturing live action in the television studio to images beamed into the square box in a domestic setting, simulating in minute detail the operation of the latest media to feed the curiosity of a new generation of audience. Wong has always kept his finger firmly on the pulse of social awareness, his stories living and breathing modern lives and times.

An acute observer of the modern life, and fluent in Hollywood film language, Wong fit perfectly in MP & GI with its Western business management and filmmaking practices. Working for a studio prolific in light comedy and urban drama, he quickly established his credentials with the sprightly *All in the Family* (1959), sweeping the 7th Asian Film Festival for Best Actress, Best Director and Best Screenplay awards. The two genres remained his signature fixtures and best vehicles in his repertoire throughout the ten years at MP & GI (and its offshoot, Cathay Organisation Hong Kong, formed after Loke Wan-tho's fatal plane crash), despite the odd martial arts films and costume musicals to capitalise on fads. His North and South Trilogy *The Greatest Civil War on Earth* (1961), *The Greatest Wedding on Earth* (1962) and *The Greatest Love Affair on Earth* (1964) is best remembered among his comedies, featuring the tensions between northern transplants and southern natives undergoing a process of negotiation and interaction, and finally integration in 1960s Hong Kong. Having made a string of Cantonese films before his MP & GI tenure, and personally dabbled in the local culture, Wong was no greenhorn in Cantonese cinema. The Shanghainese blood in the director enabled him to nail the sarcastic

humour in the scripts of Stephen Soong and Eileen Chang without making a farce of it. His mixed pedigree afforded him the ease to reconcile jagged cultural, geographical, and age differences.

Wong told us in his interview that he preferred creating nichebusters to blockbusters which have something genuine to say about human relationships. His MP & GI *wenyi* films were pristine, delicate and refreshingly original, like *Lily of the Valley* (1962) and *Father Takes a Bride* (1963). In *Lily*, the lonely widow Wang Lai finds (cold) comfort in the untrustworthy arms of Zhu Mu. The thug swindles the mother out of her fortune and harbours sexual designs upon the daughter, Lucilla You Min. The mother is truly a deep and complex character, scarred by many flaws—sensing the imminent danger to her girl, yet too weak to tear herself away from the beau whom is treated leniently with a blind eye—the deadly maternal traits in domestic sexual violence. In the hospital, the distraught and remorseful mother is met with tight-lipped smiles and a defiant silence from her daughter. This is an exceptionally restrained scene refraining from emotional outbursts that were the stuff of populist melodramas. Screenwriter Wang Liuzhao pulled off an incisive portrayal of complex human relationships, a rare gem in Hong Kong cinema, if not marred by his penchant for the outlandish.

Approaching similar topic, Eileen Chang's *Father* is refreshingly simple and straightforward in comparison, aided by Wong's untainted execution. Widowed father Wang Yin lives with his three kids. Hung prominently in their sitting room is the portrait of Wang's late wife. One day Wang makes a ceremonial visit to her grave with his girlfriend Wang Lai, his silent plea for her understanding and acceptance. As if reading his mind, Wang Lai murmurs nonchalantly: 'I can't compete with memory.' Her voice forlorn and wistful imparted by Eileen Chang to so many of her characters forays into a populist melodrama of the 1960s as an impalpable footnote.

*The Wild, Wild Rose* (1960) is widely acclaimed as Wong's *magnum opus*. His use of jaunty music and dance to further the plot has been the topic of many previous discussions, a knack proven viable by *Because of Her* (1963) co-directed with Yi Wen. I find it a fascinating notion to regard the film as his attempt at film noir. With his fame of being 'The King of Deputy' preceding him, Wong ventured into Mandarin cinema, co-directing *A Woman's Love* (1953) with Tu Guangqi, who was going through a divorce with Ouyang Shafei at the time and can be reasonably assumed to be distracted from his directorial duties. The film opens with the writer Lo Wei emerging from a misty drizzle. Taking the right turn, he approaches a street gang in the foreground gleefully heaping scorn on a siren, but drunk, woman, Ouyang Shafei. The cinematography is rudimentary but unmistakably noir. A lot of credit should go to Ho Look-ying, but Wong had certainly availed himself of the stockpile of post-war film noir.

Wong made three widely different films in his first year at MP & GI—*Riots in the Outer Space* (1959), *All in the Family* and *The Iron Fist* (1960)—a farce, a family melodrama and a gangster film respectively. In terms of his manipulation of visual form, it is fair to say that *The Iron Fist* had served a dress rehearsal for *The Wild, Wild Rose*. The scene where police officer Roy Chiao tracks down Black Peony at the White

Horse Nightclub is immediately reminiscent of the murky and misty New Ritz Nightclub in *Rose*: the songstress Julie Yeh Feng singing in the background, a swirl of smoke inexorably spiralling from behind the column. In fleshing out her title character, Nellie Chin Yu is anything but conventional, and *Rose* is so bold and daring that she gives the chills of a man-eating flower. Wong was in his element, composing his mise-en-scène for the desired effects, sometimes frantic, and other times melancholic.



《家有喜事》在第七屆亞洲影展中獲得最佳導演、最佳編劇和最佳女主角等獎項；  
(左起) 王天林、歐陽莎菲、尤敏和汪榴照  
*All in the Family* garnered the Best Director, Best Screenplay and Best Actress awards at the 7th Asian Film Festival. (From left) Wong Tin-lam, Ouyang Shafei, Lucilla You Min and Wang Liuzhao.

The air disaster of 1964 had not only claimed the lives of Loke Wan-tho and his key MP & GI executives, but also spelled the end of the heyday of both Wong Tin-lam and an era in film history. Wong joined the flourishing TV industry in the early 1970s, poised to write a new chapter of his remarkable career. The monograph out earlier this month is a collation of the several interviews Wong Tin-lam has had with the Hong Kong Film Archive over the five years between 1997 and 2001. The meetings with his son Wong Jing and protégés David Lam Tak-luk, Ringo Lam and Johnnie To have documented the lineage tracing back to the master himself. The monograph also publishes a collection of his column that ran in *T.V. Week* in 1975, resumed a decade later in 1986 and continued well into 1989, offering personal and amusing anecdotes of post-war Hong Kong cinema.

My sincere gratitude to everyone who has contributed to the book, especially Uncle Tin-lam who has displayed an immense amount of patience in answering our insatiable questions, spinning a tale that is the core of this book. (Translated by Agnes Lam) ■

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Wong Ain-ling is Research Officer of the HKFA.



# 徒、兒訪問摘要

## Excerpted Interviews with Protégés and Son

### 林嶺東

**師從王天林** 我（和天林叔合作）的第一齣電視劇應該是《董小宛》（1975）。那時天林叔有兩個助手，我進去的時候，稱林德祿作大師兄，他是第一副導演，我是協助林德祿的，他為主我為副；林德祿當上編導，輪到我為主杜琪峯為副；我離去之後，便由杜琪峯為主，劉仕裕為副，就是這樣接下去的。「老子生子子生子」，這樣一直傳承下去，天林叔也有很多子子孫孫了。……



進廠拍攝，通常都沒有甚麼電影感，因為只有「三邊片」，拍出來自然像話劇，他們在演話劇你在按鍵而已；但一轉到室外，在外面拍菲林的時候，可以擺鏡頭，鏡頭擺到哪裡都可以，很靈活很闊大，演員並非整場戲都以話劇形式去表達，拍完這個鏡頭，喊cut又要擺另一個角度，逐個鏡頭去拍，再經過剪接，時間空間全部可以偷走，電影感就強得多了。用鏡頭的語言，透過機器，獵取了以後，再把它剪接出來，電影感就會很強。

天林叔有一樣東西是很了不起的，後來我知道這叫做「偷雞」。當年拍電視，budget不大，來來去去都是那幾堂景，特別是《書劍恩仇錄》（1976），經常都是景小人多，唸對白的場口，大家喜歡坐就坐，站就站，像是排長蛇陣，十分難看。但經過鏡頭左cut右cut，又近又闊，你不會覺得是排長蛇陣。有時有些打鬥場面，景是這麼小，十幾人，再加上一群反派，小說裡寫的可能超過一百，怎樣打？我記得有一次，我在studio下面安排走位，演員是我負責排位的，杜琪峯在上面，坐在天林叔的旁邊，提醒他按鍵。到了那一場，這麼小的場景拍打鬥片，我走上去請教師傅，「這麼小的一堂景，怎樣打？」記得他說了一句：「處理不來就打出鏡頭吧，懵仔！」OK，終於開拍，全部被我搵出鏡頭，百分之九十都在鏡頭外，只餘百分之十在鏡頭內打鬥，這個打完了，接下去又跳兩個進來打，出鏡入鏡、出鏡入鏡，這些「偷雞」的手法是很了得的。

《書劍恩仇錄》是TVB第一部電視武俠長劇。當日天林叔拍《書劍恩仇錄》，對電視台所有的演員、台前幕後、高層等都是一件很刺激的事情。嘩！穿上古裝，拿著刀劍，很好玩，跳上跳下，又拉「威也」，又跳彈床，很是開心，這是過去電視台沒有拍過的。天林叔從外面請了一些武指回來，如李家鼎。這些武師後來全都冒出頭來，位位都了不起，現在都能獨當一面了。（整理：周荔嬌）

### 林德祿

**屢開電視先河** 很多人都會想起，粵語流行曲就是從《啼笑因緣》（1974）帶起的，「為怕哥你變咗心」嘛！是的，我記得在此之前是沒有粵語主題曲的。……《啼笑因緣》接著有《芸娘》（1974），娛樂唱片公司也大力撮合。粵語流行曲的興起，天林叔的貢獻很大。

天林叔從電影到電視，他對戲劇的處理，使我們多了很多「場面戲」，因為電影要講場面的。電視局限於三部機，有時劇本也需要遷就，但自天林叔加入電視台，「場面戲」開始在電視出現，啟發了很多後來的人。「場面戲」包括很多方面，人物、排場、timing（時間掌握）及鏡頭的長度，天林叔的貢獻很大。天林叔還有一樣擅長，他的劇本大部分是自己寫的，他很會因應一些 commercial break（廣告）的位置，在哪裡break他也會跟我們商討，每一集快完的時候，會吸引觀眾追看下去。（整理：周荔嬌）



### 杜琪峯

**技術型的導演** 對電視台來說，搞《書劍恩仇錄》這一類（武俠）劇集是很新鮮的。事實上，當年的電視導演在這方面仍稍遜一籌，像天林叔這些做過電影導演的，才知道怎樣在攝製上遷就，以解決技術和調配的問題。無可否認，那些導演用的是另外一種拍攝方式，他們在攝製廠內按鈕，到了外景就擺鏡頭，天林叔卻將一些不同的導演手法帶進了無線。

天林叔是一個很技術型的導演，我跟他的時候，電視已經不是製作個人作品式的節目，而是一個工業，他是一個很好的 technician。他可以解決困難，不管他是「偷雞」（用靈活取巧的方式變通）也好，還是用甚麼方法，他的理念是一定要將工作完成，無論如何一定要準時完成，工作調配若行不通，就會用別的方法，變化靈活，很富彈性。……

回顧自己的電影生涯，天林叔很坦白，說他為了吃飯而拍電影。當年沒有工作，就無法生活，跟叔父（王鵬翼）學拍電影，從收音、沖印開始，慢慢變成副導演，還學寫劇本，人家嫌薪水微薄、沒人肯幹的工作，他也接來做。原來入這一行，





電影《啼笑姻緣》(左圖)與電視《啼笑因緣》(下圖)中樊家樹跟歌女沈鳳喜初次邂逅的一幕

A Story of Three Loves (film & TV series): the scene where Fan Jiashu happens upon songstress Shen Fengxi.



真正目的是為了養家，他還要養活叔父的家人。問他有沒有理想，很老實說，聽不到他的電影理想，也許沒有生活的壓力，他也未必會做下去，所以我讚他是個非常能適應環境的人。很多時候，無論環境多麼惡劣、多麼不適應、在不夠資源的情況之下，他最低限度總能夠將戲拍完。這種態度讓我們做導演的，明白無論如何都得將戲拍完，這是你的責任；你不能完成，就是你不專業。我們從他身上學得最多的，就是這種做事的態度。

天林叔（在電視台）最活躍的是七十年代，那是他真正很精彩、很有energy的時期，到了八十年代初便逐漸減產了。……早期在無線時，他自己作主和執行的居多。後來，尤其是他的兒子長大後，開始替他寫劇本，整個責任就落在兒子那裡，動力和創意都從兒子那裡來，好像《貼錯門神》（1979）、《千王之王》（1980）及一些較為另類的東西都是王晶給他搞的。（整理：藍天雲）

## 王晶

**父子兵** 其實早在八、九歲時，我已開始翻看爸爸的劇本了。……大部分我都覺得寫得很糟透，卻讓我對戲劇有了初步的體會。到了十五歲左右，我就常常替爸爸看劇本了。記得我不時（跟爸爸）說：「怎麼這樣土氣？這個不行呀，太老套了……」



兒時與父親的合照  
A childhood snap with father.

雖然很少看爸爸拍戲，但我是聰明人，不用問也知道爸爸當導演，做的是甚麼工作。說真的，他的徒弟是林嶺東、杜琪峯，我真的不是他的徒弟，我所學的百分之九十五都不是從他那裡學回來的，我跟他的風格，跟阿杜（杜琪峯）、林嶺東的風格都很不相同。

爸爸開始進入了電視創作期，最初我們也是各走各路的，後來我離開了《歡樂今宵》，開始染指戲劇，也因為佳視的事件〔編按：多位無線高層及編導跳槽往佳視〕，令到我們兩父子忽然間成了TVB（無線電視）的中流砥柱。幾部劇集之後，我們父子倆終於又走在一起。我記得是從《京華春夢》開始的，那已經是1980年的事了。

在電視台的時候，爸爸其實沒有教我甚麼，我全都是在實踐中學習。他的東西也是從實踐中學回來的，我只是重走他的路，一模一樣，沒有問題，頂多有一點迷惘時會問：「老爸，這人有沒有耍我？」充其量是這樣。

我沒有當過（電影）副導演，一開始就做導演。我記得第二天要開鏡了，前一天就去問他：「老爸，到底有多少種lens（鏡頭）的？」真的，他把陳年的東西挖出來，一一給我解釋。那天晚上我還不大明白，第二天若無其事地到現場拍戲，四天之後我就完全明白了，由始至終沒有人知道我不懂。爸爸當年也到現場陪了我三天，我說：「你來，坐在那兒就行了，讓大家知道我是你的兒子，我不要燈橋板上有東西掉下來。」就是說不要有人給我施下馬威，結果也沒有這種事發生。（整理：藍天雲）



# 昨夜夢魂中

## 三藩市華埠戲院變遷記

### Fade In, Fade Out: Yesteryears of Chinese Cinemas in San Francisco

黃文約 James Wong

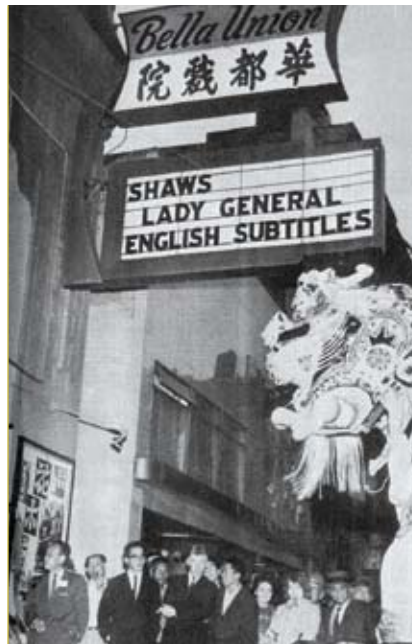
編按：黃文約自幼居於美國三藩市，穿梭華埠戲院，閱香港電影無數，成為畢生所好，更藉此認識中國語言及文化。最近，他將經年悉心搜羅的一批五、六十年代香港電影的16毫米拷貝及電影資料慷慨捐贈予本館，當中包括他鍾愛的芳艷芬作品等等，讓本館填補所缺，豐富館藏。除了搜羅珍貴拷貝，更難得的是，黃君還親自執筆，撰寫本文，見證三藩市華埠戲院的變遷。

由五十年代以至六十年代間，三藩市華埠的電影事業非常蓬勃。在唐人街小小的面積之中便有四家電影院之多。唐人街正道都板街中是新聲大舞臺，從新聲往東只走半條街便是大中華戲院，往西走都是半條街則是大觀戲院。世界戲院離新聲兩條大道，已算是比較隔涉的了。

新聲大舞臺和大中華戲院在戰前已經存在，據關德興師傅生前在一次訪問中說道：「只要有中國人的地方便會有一台戲，而舊金山的唐人街便有兩台戲。一是（新聲）大舞臺，另一是大中華。」由此可知，這兩家戲院當初是演粵劇的。新聲在放映電影為主後，卻依舊保留著大舞臺三字。抗戰前後期間有很多叱吒風雲的粵劇名伶，包括關德興本人都曾在這兒演出粵劇大戲。我三歲隨父母由美國一小鎮遷居到三藩市時，住所鄰近大中華戲院，環繞著自己的都是電影院，終日耳聞目染。那時的大中華戲院和戰後易主新張的新聲大舞臺已是固定放映電影的了，上演粵劇的話也只屬間中而已。

後來有前輩告訴我，從大中華戲院向東走幾步，再轉一個彎便看見的一家西人影院也曾經放映過中國電影。四十年代名演員呂玉堃的《風雪夜歸人》（1949）就是在那裡上映的。不過那個地方很髒，一面看戲一面可見地上有老鼠走過，令到觀眾看電影之餘尚要擔驚受恐，不敢腳踏實地。當我們搬到三藩市的時候，那已是一家專映色情片的西人戲院了。世界戲院本來也是西片的影院，它位於百老匯街的北面，老華僑說道百老匯街是唐人街的界線，從前華人是不能越過百老匯街的。世界戲院於1949年改為華人戲院，可以說是代表了中國人區域的擴充和美國種族歧視的減輕。世界戲院放映的第一部電影不是港產片，而是中國拍攝的《一江春水向東流》（上、下集，1947）。

大觀戲院則來頭頗大，老闆是趙氏家族；就面積而言，卻是四家戲院之中最小的，座位數目也最少。趙樹燊不只在香港擁有大觀片場來監製拍攝電影，在美國也曾經拍過關德興的處女作〔編按：應是指《歌侶情潮》（1933）〕。有說當年名演員麗兒在大觀戲院當過售票員，她既是趙樹燊夫人，也便順理成章地成



1964年華都戲院重建後開幕，放映《花木蘭》。  
The newly renovated Bella Union Theatre screened *Lady General Hua Mulan* as opening film in 1964.

為香港五十年代電影界的一位明星了。

當年（甚至現在）在美國看電影不像香港，是毋須編座位或依照放映時間入場的，每家戲院慣例晚上六時至八時放映正片，八時至十時放映副片（即是重映的舊片），而十時至午夜十二時則重映正片，所以父親和母親絕少顧及放映時間，只須八時之前入場便可。正因為進場之時電影已在放映之中，我對電影的某些鏡頭便具有特別深刻的印象。例如當我跟母親入場看《紫釵記》（1959）的時候，正是霍小玉丟下酒杯昏厥的一刻，故而我對那酒杯落地，酒花飛濺的影像一直難忘，對入場的時間也至今猶記。不過當時自己也真真不知道他們在電影中做些甚麼，結果還是難熬長夜在戲院裡睡著了。其實，我幼時常常會在看戲期間熟睡，稚齡不須購票，睡著了也未為可惜，但相信電影的聲浪在我睡著後也直侵下意識，而至今時今日魂縈夢繫，牢牢緊記。

每逢週末或假日，每家電影院都會加開日場。那時新聲大舞臺最特別，星期六晚上的放映時間延至凌晨二時，在午夜十二時再一次放映正片，也可以說是午夜場的先河吧，由此也可見昔日唐人街戲院的興旺。正因為新聲有午夜場，有一次恰好「救」了我們全家。當年一個星期六的晚上，父親、母親和我三人在新聲看任劍輝和鄧碧雲合演的《神女會襄王》（1957），離場之際父母才發覺大家都忘記了帶門匙，小小的我更從不會攜帶，



世界戲院  
World Theatre



黃文約與他珍藏的影片拷貝  
James Wong with his cherished film prints.

幸好舅舅有我家門匙；但舅舅當日值夜班，雖然已致電給他，仍必須待他下班後才能趕來營救我們。於是，我們便留在新聲又一次看《神女會襄王》，只見任劍輝又一次睡入夢境，又一次尋上巫山得仙翁指引。回想起來，也真要感謝新聲所設的午夜場，我們一家三口才不至成了街頭流浪客。

五十年代中的電影大多數是黑白片，三藩市的戲院便都有個慣例：凡有彩色電影上映，院方便會加價，成年人戲票票價由六毫升至七毫半。當時香港的電影在美公映都是賣斷版權的，是該戲院的獨家專利品，世界戲院的影片不會在新聲推出，而新聲戲院的電影也不會在大觀上畫。若然某家戲院得到了一部賣座電影的版權，便可以視為寶藏，長供享用了，放映的次數和票價，製片商都是不能過問的。

1959年大中華易主，改名為大明星戲院，開業第一部放映的是香港桃源電影企業公司出品的《獅吼記》(1959)。當時母親向人自誇，她一早便猜中影院會易名為大明星的。母親幾時變得未卜先知，我自愧未承衣鉢不得而知了。大明星戲院開業後，我對前身大中華的電影竟沒有甚麼印象，記憶中有些零星落索的畫像，但不能指出演員是誰，片名叫甚麼。後來有一位老婆婆告訴我，艷星林妹妹曾在一部電影中飾演九天玄女，這部電影便是在大中華公映的。她耐心地吧故事報告告訴我，但若待其重映是不可能的事。在大中華戲院放映的電影的版權是屬於該戲院的，大中華既已結業，那些電影也就從此隨之而湮沒了。

大明星的面世，使其他三家影院變為老字號了。數年後，那家西人色情電影院在1964年被中國人收購，改建為華都戲院。華都大張旗鼓，專映邵氏兄弟（香港）有限公司的國語片，在舊金山打開了國語片市場；在此之前，這兒上映的國語片差不多全都是配成廣東話的。1967年間，離華埠較遠位處北岸區的一家西人戲院亦改成放映港片的華宮戲院。雖然那裡已非華埠中心



新聲大舞臺  
Sun Sing Theatre

地，但從唐人街仍然徒步可達；況且中國人的住宅已遍佈北岸區，華宮戲院就實行獨樹一幟，和其他幾家戲院分庭抗禮。

六十年代末至七十年代初可算是三藩市華埠電影事業的顛峰期，一共有六家電影院星月爭輝，爭得不亦樂乎，不過那時的粵語片已漸見沒落，幾乎全是國語片的天下，觀眾的口味也相繼更移。猶幸粵語片尚有大量捧場客，於是常見院方編排電影配搭放映時，會將時裝國語片和古裝粵語片一新一舊同時上映，來個國語、粵語平分秋色，真虧得美國觀眾的欣賞力廣闊。這時最大的改變是版權方面不比從前，國語片的版權是不賣斷的，影片已非某戲院獨家擁有，可見轉往別家放映的現象。

於七十年代中尚有小小插曲，華宮戲院改名為金都戲院，大觀又易名為華聲，但自己隨著年歲漸長早已遠離華埠，不再過著那與銀幕為伍的朝朝暮暮。華埠各戲院也隨著時代變遷和電影業的不景而一一消失，最早關閉的是華都戲院，熬到八十年代後期的新聲和華聲又先後被改作購物商場。至九十年代初，金都戲院也維持不下去而終告結業。世界戲院經幾番掙扎最後還是停業，雖未拆卸，但已無片源，只間中供作社團演出場地；大明星戲院如今也已結業。數十年間幾番回首，已足見華埠電影業的桑田滄海。

電影院的結束，當年舊電影的去向也成了一個謎。昔日三藩市華埠電影業的燦爛繁華已蕩然無存，車水馬龍，花月春風，空憑記憶想象或夢魂尋覓罷。 ■



大明星戲院  
Great Star Theater



### 紀念周璇逝世五十周年座談會

Seminar on Zhou Xuan • 20/10/2007 •

(左起) 葉月瑜 (香港浸會大學)、本館的羅卡及黃愛玲分析「金嗓子」周璇的銀幕形象。

(From left) Emilie Yeh Yueh-yu (Hong Kong Baptist University), Law Kar and Wong Ain-ling of HKFA talked about the screen images of the 'Golden Throat' Zhou Xuan.



### 九七前後 前後九七：從電影看回歸 (座談會1)

1997, Before and After, Seminar 1 • 18/8/2007 •

影評人朗天 (左) 及文化評論人梁款從電影回顧香港社會的變遷。

Film critic Long Tin (left) and cultural commentator Ng Chun-hung recollected the changes in Hong Kong society through cinema.



### 九七前後 前後九七：從電影看回歸 (座談會2)

1997, Before and After, Seminar 2 • 25/8/2007 •



座談由 Gina Marchetti (香港大學) 主持, (左起) Steve Fore (香港城市大學)、Ian Aitken (香港浸會大學) 及 Michael Ingham (嶺南大學) 與觀眾分享他們對香港電影的觀察。

Along with the host Gina Marchetti (The University of Hong Kong), (from left) Steve Fore (City University of Hong Kong), Ian Aitken (Hong Kong Baptist University) and Michael Ingham (Lingnan University) shared with the audience their observations about Hong Kong cinema.

### 顧客諮詢座談會

Customer Liaison Meeting • 10/11/2007 •

為了進一步提升服務質素, 本館職員邀請公眾填寫問卷, 並聽取他們對本館節目及服務的意見。

To better serve the public, staff of the HKFA asked patrons to fill in a questionnaire and listened to their comments on our programmes and services.



勘誤: 上期第13頁「九七前後」座談會報導中, 末段有關《短片系列》, 把導演馮偉 (作品《愛麗斯夢遊香港》) 誤載為馮炳輝, 本館特此更正及深切致歉。

### 《電影海報集體回憶》2008-2009

紀念日曆

Collective Memories in Movie Posters

Souvenir Calendar 2008-2009

《電影海報集體回憶》展覽引起了不少迴響; 香港電影資料館繼此餘波, 出品一套座檯式紀念日曆, 精選 366 張見證香港電影歷史的館藏, 再配上影評及影人的私人絮語, 當中包括羅卡、邁克、李焯桃、盧子英、林紀陶、鳳毛、黃愛玲等, 絕對是收藏家與影迷的恩物。

Delicate and cherished collective memories of Hong Kong cinema preserved in a 366-page desktop calendar, which contains the finest selection of film posters in the HKFA collection, and memorable quotes penned by prominent film critics and scholars, including Law Kar, Michael Lam, Li Cheuk-to, Neco Lo, Keeto Lam, William Cheung and Wong Ain-ling. A collector's gem and a must for the true film buff!

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本館特此致謝! Thank You!



# 為下一代保存回憶

## 記第11屆東南亞太平洋影音資料館協會周年大會

### Preserving Memory for Future Generations

### The 11th SEAPAVAA Conference & General Assembly

何美寶 Mable Ho

第11屆東南亞太平洋影音資料館協會周年大會於今年八月下旬在柬埔寨首都金邊召開，總經理（電影及文化交流）彭露薇女士和我一起代表康文署香港電影資料館出席。今屆大會以「建構回憶：為下一代設立影音資料館」為題，除了由同業分享資料館核心業務的心得，交換最新資訊外，還安排了三隊分別來自美國和新加坡的中學生向代表報告他們的研究項目，讓我們聆聽「下一代」對資料館的期盼，饒有新意。一連四天的研討會、工作坊和影音機構參觀活動緊密，夜裡又有當地和國際資料館珍藏電影放映，令我們大開眼界。柬埔寨比香港更濕更熱，先天氣候不利影音資料的保存，加上上一世紀的戰火荼毒，大部分資料早已蕩然無存，希望通過是次活動，為當地有關機構和從業員加油，提供更多的培訓和協助。

會後主辦機構安排我們到暹粒遊覽，欣賞優美的吳哥勝景。面對燦爛的古文明，我打從心底裡發出讚嘆，也深感修復與管理的困難；古跡與文物，都是回憶的確據，一旦喪失了，也同樣無法挽回。作為地球村裡管理的一員，我們對下一代最大的責任，也許就是保管好託付給我們的一份遺產，讓他們繼續有回憶的機會。■

何美寶為香港電影資料館經理（電影搜集）



雨後倒影中的吳哥窟，氣派迷人。  
Reflection of the beautiful Angkor Wat after the rain.



（右起）康文署總經理（電影及文化交流）彭露薇、柬埔寨國立資料館Lim Ky、本館搜集組經理何美寶、柬埔寨國立資料館Y Daryl、雷·愛密遜及東南亞太平洋影音資料館協會主席賈佩  
Participants of the event (From right) Pang Lo-mei, Chief Manager (Film & Cultural Exchange) of LCSD; Lim Ky (National Archives of Cambodia); Mable Ho, Acquisition Manager of HKFA; Y Daryl (National Archives of Cambodia); Ray Edmondson; Belina Capul (SEAPAVAA President)

The 11th SEAPAVAA Conference & General Assembly was held this August in Phnom Penh, Cambodia. I attended with Pang Lo-mei, Chief Manager (Film & Cultural Exchange) as representatives of the HKFA, LCSD. The theme for this event was 'Establishing Memory: Building an AV Archive for Our Great Grandchildren'. The gathering provided an avenue for exchange of ideas and experiences in core operations at archives among professional counterparts. By the arrangement of the organisers, three teams of high school students from Singapore and the US presented their research projects, so we also learned about what the next generation hopes to get from film archives.

With a tight schedule of discussions, workshops and field trips to audiovisual organisations, finishing off with nightly screenings of cherished local and world archival films, we gained eye-opening experiences during the four-day visit to Phnom Penh. Compared to Hong Kong, Cambodia is hotter and even more humid. Such climate conditions are a big disadvantage to film preservation. This, coupled with ravages of war in the last century, resulted in most collections and data being lost. One of the aims of this event was to foster international ties and facilitate the assistance of other countries, to boost morale of Cambodian audiovisual industry and its professionals.

After official events formally ended, the organiser arranged for us a trip to Siem Reap, where we marvelled at the beauty of Angkor. The sight of such an impressive historical monument reminded us of the challenges of restoration and preservation. Both monuments and films are the tangible traces of memory. Once lost, they can never be recovered. As keepers of the global village, our biggest responsibility to the next generation is to take good care of our historical inheritance so we can bestow memory from one generation to the next. (Translated by Maggie Lee) ■

Mable Ho is Acquisition Manager of the HKFA.

## 美國取經二三事 (之二) Our Pilgrimage to the US, Part Two

陳彩玉 Priscilla Chan

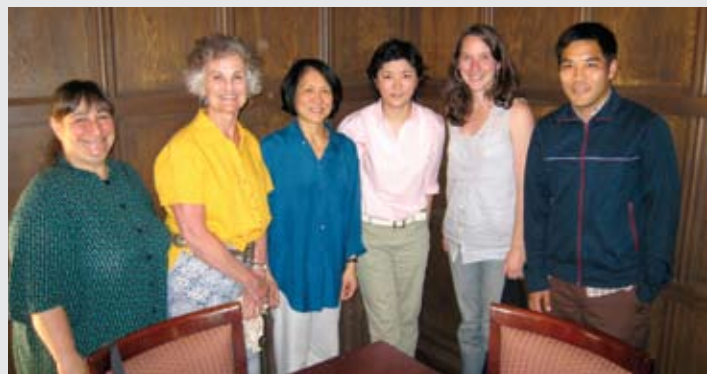
**繼**2005年到美國東岸華盛頓的國會圖書館 (Library of Congress) 及紐約現代美術博物館 (Museum of Modern Art) 取經後 (見《通訊》第35期)，我有幸於今年六月到美國的另一邊—西岸的三藩市及洛杉磯考察，藉此看看那兒幾所電影資料館有甚麼不同之處，並從中學習。跟上次一樣，出發前也經歷了重重困難，然而此行的收穫卻令人喜出望外，真真正正體驗到「守得雲開見月明」的箇中意思。

是次取經，分別參觀了太平洋電影資料館 (Pacific Film Archive)、學院電影資料館 (Academy Film Archive) 及加州大學洛杉磯分校電影及電視資料館 (UCLA Film and Television Archive)，不但了解到它們的管治模式、架構、資助來源與分配、搜集政策、版權處理、藏品管理等，還從中結識了多位同業，對日後的交流與發展大有幫助。

太平洋電影資料館於1971年開始於加州大學柏克萊分校的藝術館 (Berkeley Art Museum) 舉辦放映及展覽活動，藉以推動對電影藝術的認識與欣賞。現館址位於美國柏克萊藝術館內，地方雖小，館藏卻絕不簡單，收藏品包括七千部來自世界各地名片，是日本以外收藏最多日本電影的地方。館內的圖書館亦藏有大量電影相關的參考資料及書籍，其館藏之豐，不但讓我眼界大開，還讓我了解到他們正在推行題為「於數碼環境下使用受版權法保護的資料」的「版權資源項目」。此計劃將現有的電影檔案建立成電影檔案圖像資料庫 (The CineFiles Image Database)，把檔案內的資料如影評、新聞稿、剪報、電影節影片簡介及專欄等數碼化，讓未能親臨該館的研究者，也可於互聯網上檢閱有關資料。要成就這項工作絕不簡單，單是處理版權上的問題，便須有完整周詳的計劃，再加上耐心與毅力，才得到版權人的首肯。他們所付出的努力，使用者未必輕易察覺得到，但那份不望回報的精神，更使我感受到他們的熱誠和苦心。離開時，他們慷慨捐贈了一些我們館藏欠缺的香港電影劇照作永久保存，切實地貫徹館際支援及文化交流的精神。

接著來到了洛杉磯的學院電影資料館。由於行程緊密，故只參觀了其位於荷里活的瑪麗畢克馥電影研習中心 (Pickford Center for Motion Picture Study)。學院電影資料館於1927年成立，兩年後開始建立館藏，至今收藏了超過十四萬件館藏項

目，主要搜集奧斯卡的提名影片、紀錄片、短片及外語片，以及有關奧斯卡歷史、頒獎典禮、活動等的影片及錄影帶，甚至有關荷里活、美國電影工業及洛杉磯歷史的家庭及業餘拍攝者的影片也納入收藏範圍之中，讓研究者可從更廣更闊的角度研究。我還參觀了影片的檢查工作室及倉庫等設施，了解到他們也同樣面對著上萬件有待整理的積儲藏品，令我更深切地體會到保存文化的工作是細水長流的。



陳彩玉 (右三) 與太平洋電影資料館職員  
Priscilla Chan (3rd right) with staff of Pacific Film Archive. (From left) Nancy Goldman, Susan Wester & Mona Nagai; (from right) Jon Shibata & Pamela Jean Smith

行程最後一站是加州大學洛杉磯分校電影及電視資料館，其館藏數量僅次於美國國會圖書館。藏品大致分為電視與電影兩類，而是次取經主要集中在電影方面，故只參觀了位於荷里活的易燃片片庫、影片修復及沖印室，及位於校園的資料館研習中心 (Archive Research and Study Center)，並得聞他們將於2010年啟用的新大樓計劃，該大樓啟用後所有設施便會集中於同一地點，雖較遠離市中心，但地方及環境也較現時寬敞，讓館藏有更理想的棲身之所。史丹福劇院電影沖印室設備齊全，沖印室的同事除與我討論影片收縮、黑白片染色的問題外，還即席示範了影片沖印等步驟，手法純熟得令我讚嘆不已。最後，在資料館研習中心找到一些有關早年中國和香港的紀錄片，細問下該批影片的版權與物權也屬資料館所有，這全因影片的片主能高瞻遠矚地把版權與物權一併贈予資料館，讓資料館與研究者可無憂無慮地使用，裨益後世。



與學院電影資料館總監米高·普哥修斯基  
With Michael Pogorzelski, Director of Academy Film Archive.



作為電影資料館的工作人員，有幸能了解各地資料館的工作，不但開拓了我的國際視野，讓我懂得該如何去裝備自己，迎接新的挑戰。更重要的是，在這次旅程中，我認識了這三所機構的同業，他們對工作的認真及熱誠，讓我感到在保存電影文化的路上一点也不孤單。因為我知道，在不同的地域裡，有您們與我一起懷著相同的信念，為電影的保存工作默默耕耘，讓「補」存電影文化的工作繼續延續下去。

後記：藉此珍貴的機會，衷心感謝三所機構的同事在百忙中的幫助及照顧，謝謝您們。■

陳彩玉為香港電影資料館搜集助理



技術人員示範黑白片染色步驟  
Technician demonstrating the steps in black-and-white film tinting.

Following the 2005 study tour to Washington D.C.'s Library of Congress and New York's Museum of Modern Art on the east coast (Details in *Newsletter* No. 35), I was blessed with another chance to visit several film archives in San Francisco and Los Angeles on the west coast in June. Once again, I had encountered problem after problem before I set off. But as they say, 'every cloud has a silver lining.' The 'pilgrimage' turned out to be very rewarding and this saying really struck me as true.

During my stay, I walked through the Pacific Film Archive, Academy Film Archive and UCLA Film and Television Archive, grasping an overview of their mode of governance, institutional structure, source and allocation of funding, acquisition policy, copyright and collection management, etc. The network formed with our counterparts is also of tremendous use for fruitful exchange in the future.

With a view to promoting film culture and appreciation, the Pacific Film Archive (PFA) has been putting on screenings and exhibitions in UC Berkeley Art Museum ever since 1971. Located inside the museum, PFA occupies a small space yet houses some 7,000 movie gems from all over the world, priding itself on a massive collection of Japanese cinema second only to the country of origin. Their well-endowed library also came as a revelation. I was introduced to their copyright resources project entitled 'Working with Copyright-Protected Materials in a Digital Environment'—an attempt to digitise and compile research materials of the films, namely reviews, press releases, newspaper clippings, coverage in festival brochures, newspaper columns, into the CineFiles Image Database. Researchers who cannot make it to the library are thereby given a means to browse the aforesaid information on the Internet. A project like this is no easy task; the clearance of copyrights alone should entail meticulous planning, immense patience and perseverance before the owners' consent is secured. The painstaking effort of those behind the scenes may not be visible to the end user, but their willingness to place public service above personal gain is solid proof that they are genuine professionals having a vocation for what they are doing. Before I left, they offered to donate some valuable



Hong Kong film stills that had eluded the HKFA. This is yet another example showing the principle of mutual support and exchange the archival community has held dear.

My next destination was the Academy Film Archive (AFA) in Los Angeles. My tight schedule only allowed me to visit its Pickford Center for Motion Picture Study located in Hollywood. Founded in 1927, AFA began to build up its collection two years later and has since gathered over 140,000 items. The Oscars is their major acquisition target, ranging from the nominated features, documentaries, shorts and foreign language films to film and video footage of its history and ceremonial activities. For the convenience of researchers, works about Hollywood, the American film industry and the history of Los Angeles by family or amateur filmmakers also fall into the scope of collection. After a brief introduction, I was guided through their film inspection studio and storage vault. Seeing that they have almost 10,000 items pending follow-up, I was more convinced than ever that cultural preservation is a lifelong endeavour.

The final stop of my trip was UCLA Film and Television Archive (FTA). Surpassed in size only by that of the Library of Congress, FTA's colossal collection is roughly categorised into TV and film, the latter being my target of study this time. I was escorted to their inflammable film vault in Hollywood, the Stanford Theatre Film Laboratory (STFL) and its conservation room, and the Archive Research and Study Center on the campus. Upon opening of a new extension in 2010, all facilities will be moved to one single location. Although relatively far away from the city centre, the new site will provide more space and better accommodation for the collection. STFL is a well-equipped film processing laboratory. After sharing their views on shrinkage and tinting of black-and-white film, the staff, to my great delight, demonstrated with their skillful hands a few steps in the developing process. Lastly, I came across some



在加州大學洛杉磯分校內的電影及電視資料館研習中心  
FTA's Archive Research and Study Center on the UCLA campus.

early documentaries on China and Hong Kong in the center, and was told that these films, their copyright and property right alike, belong to the FTA. Thanks to the donors' vision and foresight, both rights were handed over to the archive together with the films. The archive and researchers, either now or in the future, are thus allowed to utilise the materials at will.

As a member of the archival community, I am truly grateful for the opportunities to tour around our overseas counterparts. Each experience has broadened my horizon and helped to equip me for the challenges lying ahead. Even more fulfilling about this trip is that I managed to make friends with staff of the three institutions. Their devotion and commitment assured me that my endeavour in protecting our cultural heritage is never meant to be lonely. There are comrades in other parts of the world who share the same faith, and their silent yet tireless effort is what makes the preservation and conservation of our film heritage possible.

Postscript: Special thanks to friends of the three institutions who took time out of their busy schedule to help me. (Translated by Elbe Lau) ■

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與加州大學洛杉磯分校電影及電視資料館的唐娜·洛絲  
With Donna Ross of UCLA Film and Television Archive