

2021年4月 Apr 2021

# Treasure — Hunt Stories

# 尋珍記

HONG KONG  
FILM ARCHIVE  
**SPECIAL  
VICENNIAL  
EDITION**

香港電影資料館  
二十周年號外



20/4 - 4/5

香港文化中心  
Hong Kong Cultural Centre

「尋·珍·記」  
《忠烈圖》(1975)  
專題展覽

‘Treasure-Hunt Stories’—  
*The Valiant Ones* (1975)  
Special Exhibition

30/4

香港文化中心  
Hong Kong Cultural Centre

香港電影資料館  
二十周年誌慶典禮  
暨「尋·珍·記」開幕電影  
《忠烈圖》(1975) 放映

Hong Kong Film Archive  
20th Anniversary Celebration Ceremony  
cum Opening Screening of the  
‘Treasure-Hunt Stories’—  
*The Valiant Ones* (1975)

二十好年華! 有賴各方扶持與鼓勵, 陪伴資料館成長。配合「搜集與分享」的主題, 我們將於四月至十二月獻上一系列精彩節目, 呈現二十載的豐厚成果。

Fabulous Twenty! The Hong Kong Film Archive has been sharing a lot of good moments with the world in the past 20 years. Stepping into the third decade, the Archive is presenting a variety of programmes from April to December under the theme ‘Acquisition and Sharing’, sharing with you the fruits of our work over the years.

2/5 - 3/10

香港電影資料館  
Hong Kong Film Archive

瑰寶情尋——  
聲影「留」傳 1

Archival Gems—  
Time After Time I

29/5

香港電影資料館  
Hong Kong Film Archive

與眾同歡開放日

Fun Day

28/5 - 17/10

香港電影資料館  
Hong Kong Film Archive

「故紙堆中覓『太平』  
盛世」展覽

‘Out of the Past—  
From the Tai Ping  
Treasure Trove’ Exhibition

27/10

香港文化中心露天廣場C區  
Piazza C, Hong Kong Cultural Centre

「尋·珍·記」  
「世界視聽遺產日」  
《豪門夜宴》(1959)  
戶外放映

‘Treasure-Hunt Stories’ and  
UNESCO’s ‘World Day for  
Audiovisual Heritage’—  
Outdoor Screening of  
*Feast of a Rich Family* (1959)

7/11 - 5/12

香港電影資料館  
Hong Kong Film Archive

瑰寶情尋——  
聲影「留」傳 2

Archival Gems—  
Time After Time II

4/12

香港文化中心  
Hong Kong Cultural Centre

「尋·珍·記」閉幕電影  
《阿飛正傳》(1990)  
(午夜場版)

Closing Screening of the  
‘Treasure-Hunt Stories’—  
*Days of Being Wild* (1990)  
(Midnight Screening Version)

31/12

香港電影資料館  
Hong Kong Film Archive

「尋·珍·記」  
除夕特別放映  
《阿飛正傳》(1990)  
(午夜場版 35毫米)

New Year’s Eve  
Special Screening of the  
‘Treasure-Hunt Stories’—  
*Days of Being Wild* (1990)  
(Midnight Screening Version 35mm)



# 展覽 EXHIBITION

香港電影資料館二十周年誌慶

THE 20TH ANNIVERSARY OF THE HONG KONG FILM ARCHIVE



故紙堆中覓「太平」盛世  
OUT OF THE PAST  
FROM THE TAI PING TREASURE TROVE

ENQUIRIES : 2739 2139  
WWW.FILMARCHIVE.GOV.HK  
查詢

香港電影資料館展覽廳  
EXHIBITION HALL, HONG KONG FILM ARCHIVE

FREE ADMISSION  
免費入場

上世紀綻放影劇光輝的太平戲院，日夜歌舞昇平，在塘西聲名鵲起。宏偉華麗的西式歌劇建築，上演過齣齣名劇，見盡名伶花旦風華。「皇后大道西421號」三十年代開展摩登燦爛光影旅程，既有輝煌，也有苦難，見證二十世紀香港文化與歷史變遷。是次展覽包羅百多件資料館館藏，為香港戰前難得一見的一手資料。幸得第三代院主源碧福女士慷慨捐贈，展覽得以再現故紙逸事，重塑一代「太平」盛世。

Tai Ping Theatre was once a renowned entertainment attraction in the western district of Hong Kong Island. Located at 421 Queen's Road West and featuring splendid architecture styled after western opera houses, the theatre presented popular Cantonese opera performances by a wide range of virtuoso actors, blossoming into a thriving scene of hustle and bustle both day and night. Tai Ping started presenting films on the silver screen from the 1930s, going through the many changes in our entertainment industries, enjoying the glorious developments but also enduring the ups and downs of historical difficulties. This exhibition will present more than one hundred pre-war collections from the Archive. Ms Beryl Yuen, the theatre's third-generation owner, generously donated the theatre's treasure trove to the Archive and other museums, allowing us to share the memories of the theatre's golden age with the public.

## 座談會 Seminars

追憶「太平」年華  
Throwback 'Tai Ping' Good Old Days

30/5 (日 Sun) 2:30pm

講者：源碧福、周荔嬌  
Speakers: Beryl Yuen, Janice Chow

太平文字：從文物看書寫藝術  
Tai Ping Words:  
The Art of Writing in Yuen Family Documents

27/6 (日 Sun) 2:30pm

講者：何思穎  
Speaker: Sam Ho

從建築看太平戲院  
Tai Ping Theatre:  
An Architectural Perspective

18/7 (日 Sun) 2:30pm

講者：葉泳詩  
Speaker: Audrey Yip

太平戲院與社群：公共事務與個人回憶  
Tai Ping Theatre and Communities:  
Public Affairs and Personal Memories

26/9 (日 Sun) 2:30pm

講者：丁穎茵博士、楊秀卓  
Speakers: Dr Vivian Ting, Yeung Sau-cheuk

粵語主講，免費入場；座位有限，先到先得。  
觀眾可於座談會開始前45分鐘於一樓大堂等候入座。  
Conducted in Cantonese. Free admission.  
Limited seats available on a first-come, first-served basis.  
Audiences are welcome to queue up at 1/F Foyer 45 minutes before the seminar begins.

Treasure —  
Hunt  
Stories

尋珍記



香港電影資料館  
HONG KONG FILM ARCHIVE  
搜集·分享 ACQUISITION & SHARING

# 尋·珍·記

## Treasure-Hunt Stories

香港電影資料館1993年成立籌劃辦事處，自2001年啟用西灣河永久館址，至今已走到第二十個年頭。回顧香港的電影歷史，電影業曾經在五十年代年產逾三百部作品，成績斐然。蘊含這段悠長電影歷史的豐富資料林林總總，散落各處，正是資料館電影搜集工作的最大挑戰。為盡快填補香港電影歷史的空白，電影搜集工作必須與時間競賽，有條不紊地把失散在世界的拼圖整合，逐片還原香港電影歷史及文化的面貌。

為了加深公眾對香港電影的認識，資料館多年來舉辦各式各樣的放映節目，有些以電影類型為主題，有些聚焦影人、電影公司，將電影藝術帶進社區，但

鮮有談及資料館的一眾幕後支持者——捐贈者。我們藉著二十周年誌慶，以「搜集與分享」為題，策劃放映節目「尋·珍·記」，安排在四月至十二月內，分別在二十天舉行三十六部館藏電影的放映，我們期望與觀眾一同重溫這些銀幕經典，細味背後的「因緣際會」。每場放映均由資料館同事分享影片的搜集故事，部分映後談更邀請捐贈者或業界友好分享所捐贈物件的「前半生故事」，讓觀眾更了解資料館藏品的「前世今生」。

香港電影的發行足跡遼闊，相信仍有許多以為失傳的影片遍佈世界每一個已知及未知的角落。捐贈者馮秉仲先生曾比喻：未捐贈的影片就像「黃

金變爛銅」，捐贈後則由「爛銅變鑽石」。如今我們藉節目「尋·珍·記」，將1992年至2012年部分搜集而得的「鑽石」，分享予一直支持我們的捐贈者、影迷及研究者。

館藏的每一格菲林和每一件藏品都得來不易，資料館在此感謝捐贈者一直以來無私的支持和奉獻。二十多年來，我們有幸得到各方的信任及託付，不但讓香港電影資料館在保存電影歷史和推廣文化的使命獲得各界的肯定，更進一步確立資料館在承傳歷史及守護電影文化的國際地位。

The Hong Kong Film Archive established its Planning Office in 1993, and settled into its permanent site in Sai Wan Ho in 2001. This year, we will celebrate our 20th anniversary. Looking back on Hong Kong's film history, even in the 1950s we were producing over 300 films per year—an admirable feat. The varied materials which make up this long, rich history are scattered all over the world. That is the greatest challenge of the Archive's acquisition efforts. In order to fill up the blank spaces in the history of Hong Kong film, our acquisition work is a race against time. We must put together this giant jigsaw puzzle, with pieces scattered all over the globe, and, piece by piece, restore Hong Kong's film history and culture to its original glory.

To increase the public's knowledge of Hong Kong cinema, over the years the Archive has organised numerous screening programmes: some based on genre, some with a focus on a filmmaker and some by film company, to bring the art of film into the neighbourhood. But seldom

has one group of the Archive supporters been mentioned, the donors. Through our 20th anniversary celebration, we will organise our anniversary screening series around the theme of 'Acquisition and Sharing'. In 20 days from April to December, 'Treasure-Hunt Stories' will screen 36 classic films from our collection. We hope to revisit these classics of the silver screen, enriched with their background stories, with our audience. Before each screening, the Archive staff will share their stories about how that title was acquired. After certain screenings, we will invite the donors of the film, or industry professionals, to share their stories of the 'first life' of the film involved, so that the audience may understand the full life-span of the film and of other materials in the Archive's collection.

The distribution network of Hong Kong films literally spans the globe. We believe that many of the films we have assumed to be lost are still somewhere, scattered in their own corners of the world.

Film donor Mr Gordon Fung once made the simile that undonated old films are like 'gold becoming scrap metal', while donated films are like 'scrap metal becoming diamonds'. In this series 'Treasure-Hunt Stories' we share the 'diamonds' we have gathered in the 20 years between 1992 and 2012 with the donors, film lovers and scholars who have been supporting us for so long.

Every frame of film and every artefact item in the Archive's collection was not easy to come by. The Archive takes this opportunity to thank our donors for all these years of selfless support and contributions. We have been so blessed to have your trust and entrustment, enabling the Archive to receive endorsement from the public for its work in the preservation and promotion of Hong Kong film history and culture, as well as earning international accolades for safeguarding and preserving film culture.



30/4(五 Fri) 7:30pm 香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre

導演／編劇／監製：胡金銓 攝影：陳清渠 武術指導：朱元龍(即洪金寶) 出品：金銓 演員：徐楓、白鷹、喬宏、吳明才(即吳明台)、劉江  
1975 彩色 DCP 國語 中英文字幕 105分鐘 鳴謝美國胡金銓基金會

Dir/Scr/Prod: King Hu Prod Co: King Hu Cast: Hsu Feng, Bai Ying, Roy Chiao, Ng Ming-choi (aka Ng Ming-toi), Lau Kong  
1975 Colour DCP Mandarin Chi & Eng Subtitles 105min Courtesy of King Hu Foundation USA

## 開幕電影

Opening Film

# 忠烈圖 (4K數碼修復版)

The Valiant Ones (4K Digitally Restored Version)

「尋·珍·記」開幕電影《忠烈圖》(1975)為香港電影資料館首部4K數碼修復的影片，資料館於香港文化中心大堂展覽場地(E1)特設專題展覽，與各方好友分享我們與《忠烈圖》的因緣。

*The Valiant Ones* (1975) is the opening film of the ‘Treasure-Hunt Stories’ programme and the first 4K digitally restored film by the Archive. An exhibition will be presented at the Hong Kong Cultural Centre Foyer Exhibition Area (E1).

日期 Date | 20/4 - 4/5/2021

時間 Time | 9:00am-10:00pm

免費入場 Free Admission

本片於1996年在本地搜集。  
This film was collected locally in 1996.

胡金銓導演自資拍攝並成為代表作之一的《忠烈圖》，自1975年公映以來四十多年，廣受世界各地的電影節及研究者推崇。感謝胡導授權，讓這部珍貴的影片能夠在資料館繼續發光發亮。

明朝倭寇侵擾，名將俞大猷率部清剿，與義士伍繼園伉儷聯手，暫獲慘勝而外患未絕，內部亦翻起政治暗湧。本片風格緊密馳騁，展現胡金銓非凡的調度功夫。影片融匯京劇傳統，武打場面實是北派的藝術處理。洪金寶繼《迎春閣之風波》(1973)再度為胡金銓擔任武術指導，利用山林峭壁創出凌厲多樣的招式，節奏緊湊而不失美感。

胡金銓於1996年將《忠烈圖》的底片菲林移送資料館永久保存，惟部分底片出現刮痕，因此資料館於翌年進行初步數碼修復。是次將放映近年完成的4K數碼修復版本，相比首次數碼修復的成品，聲畫質素更接近當年公映的原貌。

*The Valiant Ones* is a self-funded film directed by King Hu and an important work in his oeuvre. Since its release in 1975, the film has been widely shown in film festivals and lauded by film scholars around the world. Hu graciously granted the Archive access to the material, allowing us to share this wonderful film with the world.

The Chinese title of *The Valiant Ones* can be translated as ‘portrait of loyalty and sacrifice’ and the film is a masterfully stylised representation of these altruistic qualities. Set in the Ming dynasty, director King Hu’s favourite historical backdrop, the story is about a band of lionhearts recruited by a government official to fight against marauding Japanese pirates. An intriguing web of guile, perfidy and mind games was animated by Hu with his signature staging and opera-inspired choreography, often staged in locations around Hong Kong’s deserted islands and countryside.

Hu deposited the film’s negatives in the Archive in 1996 for permanent storage. When scratches were found on the negatives the following year, digital restoration was performed by the Archive. The version shown in this screening is the result of another restoration, done with 4K digital technology, realising a quality even closer to the conditions of the film’s original release.



鳴謝美國胡金銓基金會 Courtesy of King Hu Foundation USA

本片於2007年在海外搜集。  
This film was acquired overseas in 2007.

電影院商及投資者馮秉仲對文化傳承的工作十分熱心，他不但陪著資料館職員上山下海尋找電影底片，更把其海外院線放映的逾千套珍藏影片及數萬件宣傳材料捐贈資料館使用及永久保存。是次捐贈亦是資料館最重要的大型搜集之一，感謝馮先生讓多部飄散異地的電影得以重回故土。

「尋找」這個母題，於褪色的六十年代光景中，在失落的情感內不斷輪迴——尋找生母、尋找自我、尋找愛情。不甘心只因得不到，旭仔、養母、蘇麗珍、露露皆如是，傾瀉的情感就如露露舞衣上的瓔珞，糾纏不清。「時鐘」這符號在片中頻頻出現，過去的時間追不回，電影當年給我們帶來的

質感與震撼，也都追不回了。粒粒巨星在王家衛手中蓄勢待發，總想把演技全力傾注。無處不在的浪漫，如醇酒般經年累月，讓影片的戲味更濃。傳說中的午夜場版，謎一樣延續著影片的生命，在多年後的銀幕，和影迷久別重逢。

As a cinema operator and film investor, Mr Gordon Fung ardently supports the work of cultural inheritance. Not only did he spare no effort with the Archive's staff to search for film negatives to the hidden corners of the earth, he also donated more than 1,000 precious copies of films and several tens of thousands of collection items to the Archive so the scattered abroad Hong Kong films can return to their motherland.

The theme of 'seeking' keeps churning in the desolate sepia tones of the 1960s: seeking one's biological mother, seeking oneself, seeking love. Discontent comes from not finding what they seek: Yuddy, his adoptive mother, Su Li-zhen and Lulu are all like that. Their passions are as complex and entangled as the elaborate designs on Lulu's costumes. Clock is an important motif in this film. Time passes and can never be gotten back. The texture and impact brought to us in this film can also never be repeated. This is a feast of stars: In Wong Kar-wai's hands, these brightest stars in the Hong Kong film industry give their all-time best performances. Romance is ubiquitous, and like fine wines, improving with time to refine the drama in the film. This legendary midnight screening version makes its appearance again after three decades.

閉幕電影  
Closing Film

## 阿飛正傳 (午夜場版) Days of Being Wild (Midnight Screening Version)

4/12(六 Sat) 7:30pm 香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre  
除夕特別放映:阿飛正傳(午夜場35mm菲林版) 31/12(五 Fri) 10:00pm 香港電影資料館電影院 Cinema, Hong Kong Film Archive  
New Year's Eve Special Screening: Days of Being Wild (Midnight Screening 35mm Version)



鳴謝寰亞影視發行(香港)有限公司 Courtesy of Media Asia Film Distribution (HK) Limited



導演/編劇:王家衛 攝影:杜可風 監製:鄧光榮 製片:彭綺華 出品:影之傑 主演:張國榮、張曼玉、劉嘉玲、劉德華、張學友、潘迪華  
1990 彩色 DCP 粵語 中英文字幕 95分鐘 鳴謝寰亞影視發行(香港)有限公司

Dir/Scr: Wong Kar-wai Prod Co: In-Gear Cast: Leslie Cheung, Maggie Cheung, Carina Lau Ka-ling, Andy Lau, Jacky Cheung, Rebecca Pan  
1990 Colour DCP Cantonese Chi & Eng Subtitles 95min Courtesy of Media Asia Film Distribution (HK) Limited

本片於1992年在海外搜集。  
This film was acquired overseas in 1992.

在眾多搜集旅程中，《人海孤鴻》的尋珍之旅最令人意想不到。資料館尚在籌備階段期間，時任經理唐富雄到英國取經，其時當地蘭克沖印公司打算處理一批中文電影的菲林，便找其檢查，方發現當中有許多珍貴的電影，包括《人海孤鴻》，唐先生隨即安排流落異鄉的底片運送回港。原來早在五、六十年代，香港片商若要沖印彩色菲林，大部分都需要送往英國，完成後只取拷貝回港，讓底片繼續留在沖印公司。

全片以伊士曼七彩菲林攝製，並運往海外沖印，三十多年後才重返香江。吳楚帆看過西片《孤兒樂園續集》(1941)後深受啟發，親自編劇和監製這部富教育意義的作品，並演出孤兒院主任一角(與史賓沙德利西飾演的神父相似)，而片中與他失散的兒子阿三

(李小龍飾)亦頗有米基魯尼桀驚不馴的影子。影片投資巨大，吳楚帆坦言「以殉道的精神拍這部電影，成功失敗，在所不計」。李小龍的演出靈動多變，於赴美前留下傳世的代表作。

The film's discovery is among the most unexpected of our treasure-hunt stories. It was found before the Archive even had a temporary office, when Dennis Tong, the then manager, was in the UK researching how to set up film archives. It so happened that Rank Film Laboratories had in its storage facilities for the negatives of some Chinese-language films and asked Tong to take a look. He immediately recognised the importance of those films, one of them is *The Orphan*. Tong then arranged delivery of the precious negatives left overseas back to Hong Kong. Many film companies of the 1950s and 1960s developed their films in the UK, taking only the finished copies but leaving behind the negatives due to a lack of storage space.

The entire film was shot on Eastman colour stock, and shipped to Rank Film Laboratories in the UK for development and printing. This colour version took over 30 years to return to Hong Kong. Ng Cho-fan was heavily inspired by American film *Men of Boys Town* (1941) to make a film with educational significance. He wrote and produced the film, and acted in the role of the head of the orphanage (in a role similar to Spencer Tracy's Father Flanagan). Sam, his estranged son (Bruce Lee), also showed some of the rebelliousness and cocky swagger displayed by Mickey Rooney. This film had an enormous budget. Ng Cho-fan admitted that 'this film was made in the spirit of martyrdom. Success and failure is not an issue.' Bruce Lee's performance was multi-faceted and ever-changing. It was the *piece de resistance* of his pre-US career, to be passed down to future generations.

# 人海孤鴻

## The Orphan

5/6(六 Sat) 12:00pm



導演: 李晨風 原著: 歐陽天(《星島晚報》連載小說) 編劇/監製: 吳楚帆 攝影: 孫倫、阮曾三 出品: 華聯 主演: 吳楚帆、李小龍、白燕、馮峰、李月清  
1960 彩色 DCP 粵語 中英文字幕 107 分鐘

Dir: Lee Sun-fung Orig Story: Auyeung Tin Scr/Prod: Ng Cho-fan Prod Co: Hwa Lien  
Cast: Ng Cho-fan, Bruce Lee, Pak Yin, Fung Fung, Lee Yuet-ching  
1960 Colour DCP Cantonese Chi & Eng Subtitles 107min





本片於1994年在本地搜集。  
This film was discovered locally in 1994.

製片家繆康義退出電影發行工作後，一直希望能妥善安置其影片，惟移民在即，務必盡快清倉，剛好遇上成立不久的資料館，最終讓這批四十至六十年代影片找到安身之處，當中包括周璇在香港演出的四部作品《長相思》(1947)、《歌女之歌》(1948)、《花外流鶯》(1948)及《莫負青春》(1949)的硝酸片底片，讓一代歌后的風采得以「留」傳。

國共內戰爆發，上海影人紛紛南來香港，西南一帶戲院巨頭蔣伯英於1946年成立大中華，邀請幕前幕後精英沿用海派的製片模式，延續抗戰歲月的電影題材。大時代下小夫妻因戰事被逼分離，妻子與丈夫的好友朝夕相對，暗生禁忌之愛，豈料丈夫戰後斷臂而歸，亂世男女的愛情也隨戰爭結束而消逝。八年抗戰過後，影人心有餘悸，電影仍然彌漫淡淡哀愁。「金嗓子」歌后周璇

戰後在港主演這部探水溫之作，以婉轉歌聲演繹〈夜上海〉和〈花樣的年華〉等七首時代曲。《長相思》本來由張石川執導，中途因被控漢奸罪回滬候審，加上心臟病發，電影最後由女婿何兆璋代為完成。

Producer Miu Hong-nee of Kong Chiao Film Co., upon his retirement, wanted to donate a large number of Hong Kong films made from the 1940s to the 1960s. About to leave Hong Kong for emmigration, he was in a hurry to clean out his warehouse. He would sell his collection if it was not accepted by the Archive. With fortuitous timing, the Archive had just been established and was able to find storage space for his generous donation, preventing this important collection of Hong Kong films from being lost. Among them were the nitrate prints of four films the luminous star Zhou Xuan filmed in Hong Kong: *An All-Consuming Love* (1947), *Song of a Songstress* (1948), *Orioles*

*Banished from the Flowers* (1948) and *Waste Not Our Youth* (1949).

Outbreak of the Civil War saw Shanghainese filmmakers flooding south to Hong Kong. Cinema mogul Jiang Boying established Great China Film Company in 1946, making war-effort films with the people and production modes of Shanghai. A young couple is separated by war. Forbidden love blossoms between the wife and a friend of the husband but ends when the husband returns from the front, minus an arm. 'Golden Voice' Zhou Xuan's first post-war film in Hong Kong, the film finds her performing seven pop songs, including the perennial hits 'Ye Shanghai' (literally, Shanghai by Night) and 'Huayang de Nianhua' (literally, An Era Like Flowers.) Director Zhang Shichuan was extradited to Shanghai midway through production, charged for being a quisling, later suffering a heart attack. Son-in-law He Zhaozhang ended up finishing the film.

# 長相思

## An All-Consuming Love

設映後談，講者林覺聲 Post-screening talk with Richie Lam  
5/6 (六 Sat) 4:00pm



導演：何兆璋 編劇：范煙橋 攝影：羅從周 監製：謝秉鈞 出品：華星 演員：周璇、舒繡、黃宛蘇、白沉、梁秋  
1947 黑白 DCP 國語 中文唱詞 92分鐘

Dir: He Zhaozhang Scr: Fan Yanqiao Prod Co: Huaxing Cast: Zhou Xuan, Shu Shi, Huang Wansu, Bai Chen, Liang Fu  
1947 B&W DCP Mandarin Chinese Lyrics 92min



本片於1994年在本地搜集。  
This film was collected locally in 1994.

1958年香港著名商人李會桃創辦桃源電影企業公司，為香港五十至六十年代的電影史創造了輝煌的一頁。他離世後，李太太羅舜華希望其片庫得到妥善的照顧，於1994年決定將影片移交給資料館作永久保存，當中包括馮寶寶主演的《枇杷巷口故人來》(1959)、《獅吼記》(1959)、《夜光杯》(1961)等。

自小喪母的張寶寶(馮寶寶飾)與敦厚的父親(麥炳榮飾)及「做事做得七成」的七成叔叔(半日安飾)相依。她慘遭後母和術士謀害，在逃亡期間拾得一隻神奇夜光杯。在法力高強的杯仙姐姐(羅艷卿飾)協助下，寶寶展開了充滿巨人、法術和寶物的大冒險。此片的合成特效一直為人津津樂道，諸如打橫佈置的古井、以電力操作的巨手、宏偉宮廷以

及奇峰絕嶺等等，點綴了有如阿拉丁神燈般的情節。此片從大銀幕的首輪、二輪放映到早場，再走進電視成為粵語長片，陪伴了幾代香港觀眾成長。

Tao Yuen Film Co. was established by Mr Li Wui-tao in 1958, making important contributions to the 50s-60s Hong Kong cinema with its productions. After the death of Li, his wife donated the company's films to the Archive for permanent safekeeping. Among them are several films starring the child star Fung Bo-bo, including *A Respectable Tutor* (1959), *The Lion's Roar* (1959) and *The Magic Cup* (1961).

Having lost her mother, young girl Bobo (Fung Bo-bo) lives with her honest but incapable father until her stepmother and a wizard conspires to kill her. While escaping, she picks up a magic cup. With the help of the powerful genie in the cup, Bobo embarks on a fantastic adventure

featuring giants, magic and treasures. The composited special effects in the film are fascinating: the horizontal ancient well, the giant hand controlled by electricity, the grand palace and the incredible mountain ranges embellish an Aladdin-like story. After its first run in cinemas, this film enjoyed popular second runs, matinees and numerous screenings on television, entertaining many generations of Hongkongers.

## 夜光杯(上集) The Magic Cup, Part One

設映後談，講者李幼慧 Post-screening talk with Eric Li  
12/6(六 Sat) 12:00pm



導演／編劇：龍圖 攝影：王吉聲 監製：羅舜華 製片：黃韜、李潔芳 出品：桃源 主演：羅艷卿、馮寶寶、麥炳榮、半日安、靚次伯  
1961 黑白 D Beta 粵語 中文唱詞 100分鐘

Dir/Scr: Lung To Prod Co: Tao Yuen Cast: Law Yim-hing, Fung Bo-bo, Mak Bing-wing, Poon Yat On, Lan Chi Pak  
1961 B&W D Beta Cantonese Chinese Lyrics 100min

本片於1994年在本地搜集。  
This film was collected locally in 1994.

李志卿在五十年代末自資創辦萬利影業公司，至六十年代已發行數百部電影。李先生離世後，他的家人於1994年慷慨將《正德皇夜探龍鳳店》的彩色底片及黑白拷貝等素材移送資料館，惟部分原彩色底片損毀，原聲片更變壞至不能使用。隨著數碼科技不斷提升，資料館將黑白拷貝及部分保留片的聲音數碼化，以取代已損毀的原聲片，並與彩色底片的畫面拼合成是次108分鐘的彩色版本。

黃鶴聲在黃梅調電影《江山美人》(1959)之先，已改編民間故事《游龍戲鳳》成《正德皇夜探龍鳳店》。「戲迷情人」任劍輝扮演風流天子正德皇微服江南，只顧與麗兒飾演的嬌俏鳳姐卿卿我我，樂而忘返。皇后(鳳凰女飾)妒火中燒，誓要挖去勾魂鳳目！結果正德皇寧愛美人棄江山，與

鳳姐隱居窮鄉僻壤也逍遙。後來太后解圍，正德皇終攜鳳姐回宮。電影以七彩伊士曼菲林攝製，宮廷廠景固然富麗堂皇，江南景色亦罕有以外景拍攝，更顯風光明媚，身兼監製、攝影及彩色技術顧問的趙樹榮功不可沒。本片的佈景、服飾亦見投入不少成本，是當紅粵語戲曲片娛樂至上的典範。

Lee Gee-hing established Man Li Film Co. Ltd. in the late 1950s and had distributed several hundred films in the 1960s. After he passed away, his family transferred the colour negatives and black-and-white prints of *Emperor Zhengde's Night Visit to the Dragon and Phoenix Inn* to the Archive. Some of the material had suffered substantial damages but with the introduction of digital technology, the Archive's Conservation Unit was able to restore them. The soundtracks of different prints were digitised and merged with the colour negatives, resulting in this 108-minute colour version.

## 正德皇夜探龍鳳店(修復版) Emperor Zhengde's Night Visit to the Dragon and Phoenix Inn (Restored Version)

12/6(六 Sat) 4:00pm



導演／編劇：黃鶴聲 攝影／監製：趙樹榮 製片：江曼 出品：麗星 演員：麗兒、任劍輝、鳳凰女、譚蘭卿、任冰兒  
1958 彩色 DCP 粵語 中英文字幕 108分鐘

Dir/Scr: Wong Hok-sing Prod Co: Lixing Cast: Lai Yee, Yam Kim-fai, Fung Wong Nui, Tam Lan-hing, Yam Bing-yee  
1958 Colour DCP Cantonese Chi & Eng Subtitles 108min

三片於1995年在本地搜集。  
Three films were collected locally in 1995.

王泉珠父親王文治年輕時開設沖印公司，在日佔時期冒着性命危險竭力保存抗戰電影，更把35毫米的影片翻印成16毫米，以便帶著四處避難。把影片視為命根的王文治，更將影片埋在沖印公司的地洞，讓這批影片免於戰火摧殘，成為今天極具價值的史料，包括當年香港旅遊協會耗資三千元攝製、向外國遊客介紹香港風光名勝的《香港風景》(1936)，及展示當年香港地形和都市面貌、探視居民生活的《香港風貌》(1930-1940)。這批極珍貴的影片最終由後人王泉珠捐贈予資料館。

《八百壯士》根據「八一三」事蹟改編。國軍抗戰連月，欲轉移陣地，團長(袁牧之飾)率八百壯士掩護，後堅守四行倉庫，奮戰到底。當中亦穿插女童軍(陳波兒飾)冒死代人民獻上國旗振奮士

氣的畫面。同場加映兩部王泉珠捐出的三、四十年代短片：《香港風景》由「香港旅遊協會」出品。該會於1935年成立，目的是吸引各國遊客來港旅行，以復興香港之繁榮；《香港風貌》則展示都市的面貌和民生。兩片記錄了淺水灣、大潭等天然景致，也有地標式建築如督憲府、聖約翰座堂等。我城變化萬千，舊香港的片段更顯珍貴。

Daniel Wang, the late father of Dolores Wang, operated a lab before the World War II. Among the many films his lab processed were films about the anti-Japanese war efforts, copies of which he had kept and treasured. During the Japanese occupation of Hong Kong, such copies, when discovered by authorities, would mean certain execution. Determined to protect them while fleeing the war, Wang copied the 35mm films onto 16mm prints, which were more convenient to carry. He also buried some prints

## 八百壯士 Eight Hundred Heroes

現場音樂伴奏：恩尼·哥柏斯 設映後談，講者丁穎茵博士  
Live music accompaniment by Ernesto Maurice Corpus Post-screening talk with Dr Vivian Ting  
19/6(六 Sat) 12:00pm

## 香港風景 Views of Hong Kong



出品：香港旅行會  
1936 黑白 D Beta 默片  
中英文插入字幕 9分鐘

導演：應雲衛 編劇：陽翰笙  
監製：國民政府軍事委員會政治部  
出品：中國電影製片廠 主演：袁牧之、陳波兒、張樹藩、洪虹 1938 黑白 D Beta 默片  
中文插入字幕 53分鐘

Dir: Ying Yunwei Scr: Yang Hansheng  
Prod Co: China Film Studio  
Cast: Yuan Muzhi, Chan Bo-ye, Zhang Shufan, Hong Hong 1938 B&W  
D Beta Silent Chinese Intertitles 53min

in the ground to prevent them from being discovered, safeguarding these films of important historical values.

*Eight Hundred Heroes* is about a prominent historical incident during the battle of Shanghai. After several months of fierce fighting, the Colonel of the nationalist army Xie Jinyuan (Yuan Muzhi) and his 800 soldiers courageously give protection to the army's retreat and defend a strategically-important warehouse to the very end. The cherished moment of a girl scout risking her life to deliver the national flag is also depicted. Ms Dolores Wang not only donated a copy of this wartime classic, but also the *Views of Hong Kong* and *Hong Kong Sceneries* produced in the 30s and 40s. *Views of Hong Kong* was produced by Hong Kong Tourist Association to promote Hong Kong and attract foreign visitors while *Hong Kong Sceneries* captures the city's many facets with landmarks and iconic architectures, providing a precious record of old Hong Kong.

## 香港風貌 Hong Kong Sceneries



1930-1940 黑白 D Beta 默片 40分鐘

1930-1940 B&W D Beta Silent 40min

Prod Co: Hong Kong Tourist Association  
1936 B&W D Beta Silent  
Chi & Eng Intertitles 9min

本片於1995年在本地搜集。  
This film was collected locally in 1995.

六十年代的香港社會瞬息萬變，處處發展建設，戰後一代追求時髦，也追尋刺激來宣洩鬱悶。志聯影業有限公司在躁動的六十年代，曾帶起青春歌舞片的熱潮。1995年志聯在北角國都戲院的片庫因戲院拆卸在即，創辦人關志剛決定把公司百多部出品移交資料館，資料館調動大量人手，走上沒有升降機、六層樓高的唐樓天台，從惡劣的環境中把二千多本菲林拯救回來，令這批影片的生命得以延續，以不同渠道展示給影迷。

陳寶珠和蕭芳芳各憑《影迷公主》(1966)與《少女心》(1966)奠定玉女地位，志聯乘勝追擊，讓二人僅此一次在時裝片中同台較技。片中歌舞連場，亮麗衣裳、泳裝派對和醒目的「綿羊仔」完全俘虜了六十年代的年輕人。七公主中有四位參演(還有薛家燕和王愛明)，特別生鬼的胡楓亦很搶鏡。陳雲的作品具使命感，雖是歌舞片亦不忘說教。年輕人經歷繽紛的玩樂歲月，也遭遇灰色的挫折和黑暗的幫會糾纏，七色雜陳，歷練變故後重新做人，才不枉彩色青春。

資料館蒙志聯授權把電影運往意大利作數碼修復，結合研究人員從舊報、特刊等整合資料，重構原貌成為現存最完整的版本。

Hong Kong in the 1960s was going through drastic changes, with the economy and the post-war generation grown, resulting in a conscientious chasing of trends and an increasingly need for excitement. Established by Kwan Chee-kong, Chi Leun Film Co. had produced many outstanding youth-oriented films in the 1960s and played a key role popularising Cantonese musicals. In 1995, when the company's Olympia Theatre in North Point was about to be demolished, Kwan decided to transfer over 100 copies of the company's titles to the Archive. The Archive put together a team to tackle the task, scaling six floors of steps to the rooftop of the no-elevator building to move the collection, which numbered more than 2,000 reels. *Colourful Youth*, starring the beloved Connie Chan Po-chu and Josephine Siao Fong-fong, was one of the films saved from that rooftop.

## 彩色青春 (修復版) Colourful Youth (Restored Version)

設映後談，講者吳俊雄博士 Post-screening talk with Dr Ng Chun-hung  
19/6(六 Sat) 6:00pm



導演：余河(即陳雲) 編劇：魏敏(即陳雲、魏少芝夫婦) 攝影：黃捷 監製：關志信 製片：關志顯 出品：志聯  
主演：陳寶珠、蕭芳芳、胡楓、薛家燕、王愛明 1966 彩色 DCP 粵語 115分鐘

Dir: Yu Ho (aka Chan Wan) Scr: Ngai Man (sobriquet of Chan Wan & wife Ngai Siu-chee) Prod Co: Chi Leun  
Cast: Connie Chan Po-chu, Josephine Siao Fong-fong, Woo Fung, Nancy Sit Kar-yin, Wong Oi-ming  
1966 Colour DCP Cantonese 115min

本片於1995年在本地搜集。  
This film was collected locally in 1995.

雷鳴自小熱愛電影，曾擔任播音員，及後電視崛起，開設雷鳴（國際）電影貿易公司，以購買和發行影片予電視台為其中業務，讓觀眾打開電視也能觀看國、粵語長片。雷鳴退休後，捐贈數百部影片給資料館。他的慷慨捐贈，豐富了研究香港電影的光譜。

七十年代中後期，香港三家電視台（無綫、麗的、佳視）的競爭白熱化。本片為加強「入屋」指數，邀請數十位電視紅星演出，噱頭十足。影片圍繞當時的新興話題「星座」來創作四個短故事，整體包裝連貫統一，無論題材、服裝、場景都夠時髦，敘事流暢，剪接亦佳，更有玉石樂隊主唱貼題歌曲。可惜短篇來得落雨收柴，結局頗感突兀。但每個故事皆有其主旨，或是勸人勿做壞事，或是不應以貌取人，寓教於樂。青春

偶像賈思樂與廖鳳明的一段，探討雙子座的多重面貌，結論推論為人格分裂，在當年屬破格新穎的處理。

Lui Ming, a film lover since childhood and had worked in radio, established the Lui Ming (International) Film Enterprises at the advent of television popularity, selling and renting Cantonese films to TV stations. His operation contributed significantly to the reintroduction of earlier films to the television audience. Upon his retirement, Lui donated several hundred films to the Archive, greatly enriching the Archive's collection.

In the mid-to-late 1970s, competition among Hong Kong's three television stations, TVB, RTV and CTV, intensified. In an attempt to lure the

home audience to the cinema, this film features dozens of television stars as its gimmick. This film is a seamless, unified compilation of four short stories about a popular topic of the day, horoscopes. But in spite of the modern style, excellent editing and even theme-appropriate music by the popular band Jade, the plot development is hurried. Each short story also has its moral, such as 'don't do bad things', 'don't judge people by their appearances'—an attempt at edutainment, but quite trite and didactic. The story featuring young idols Louie Castro and Liu Fung-ming explores the multiple facets of the Gemini personality. The conclusion was inferred to be split personality, which in those days was a rather novel handling of the issue.

## 星座奇趣錄

### Star Wonderfun

設映後談，講者賈思樂 Post-screening talk with Louie Castro  
26/6 (六 Sat) 2:00pm



導演：吳回 編劇：吳宇曦 攝影：李萬傑 監製：黃祥 製片：鍾蔚文 出品：黃氏、雷鳴 演員：伍衛國、李添勝、賈思樂、黎小田、廖鳳明  
1976 彩色 DCP 粵語 中英文字幕 109分鐘

Dir: Ng Wui Scr: Ng Yu-hei Prod Cos: Wong Jeung, Lui Ming Cast: Ng Wai-kwok, Lee Tim-shing, Louie Castro, Michael Lai, Liu Fung-ming  
1976 Colour DCP Cantonese Chi & Eng Subtitles 109min



本片於1996年在海外搜集。  
This film was collected overseas in 1996.

香港影業在五十年代與外地的交往漸見頻繁，新華影業公司的監製張善琨為了學習拍攝彩色影片技術，特地動員到日本拍攝《櫻都艷跡》(1955)和《海棠紅》(1955)。《海棠紅》為港、日合作片，拷貝在港失佚多年。1996年，時任資料館高級經理的廖昭薰到日本交流，機緣下發現日本川喜多紀念映畫文化財團珍藏《海棠紅》的日文字幕拷貝孤本。該機構大方借予資料館翻印，令本館的藏寶庫錦上添花。

《海棠紅》號稱「中國第一部伊士曼七彩影片」，由電影大王張善琨監製。劇組特意遠赴東京拍攝，成就了這部五十年代中日合拍鉅製。導演易文改編岳楓1949年的名作，為電影注入文藝氣息，集奇情、倫理於一身。大盜海棠紅(王引飾)正欲金盤洗手，卻誤殺妻子(李麗華飾)的情夫。妻

子不但主動告發丈夫，更在女兒(鍾情飾)覓得佳婿後處處威脅揭發她的身世。性感魅惑的李麗華，演起蛇蠍紅顏渾然天成，一身旗袍襯托出她的致命媚力，絕不亞於當年同飾此角的「一代妖姬」白光。

The 1950s saw a Hong Kong film industry much more eager in fostering foreign connections. Zhang Shankun of Hsin Hwa Motion Picture Company, an influential producer who had earlier bridged the distance between the industries of Hong Kong and Shanghai, extended his reach by sending a company team to Japan to learn about colour cinematography while shooting the films *Tokyo Interlude* (1955) and *Blood Will Tell* (1955). *Blood Will Tell* is a Hong Kong-Japan co-production that has been lost for years. In 1996, Cynthia Liu, then Senior Manager of the Archive, was in Japan on an official visit and, with the help of the Kawakita Memorial Film Institute, discovered a Japanese-subtitled print of the film. The Archive

reached agreement with the Institute, borrowing the film to strike a copy, adding this cherished work to the Archive's collection.

The film, which claims to be 'China's first Technicolor film', was produced by movie tycoon Zhang Shankun. The cast and crew filmed on location in Tokyo, making this a major Sino-Japan co-production in the 1950s. Director Evan Yang adapted Griffin Yueh Feng's 1949 book of the same name, combining literary ambience, sensationalism and ethics in this film. Legendary thief Hai Tang Hong (Wang Yin) is about to retire when he accidentally kills his wife's lover. His wife (Li Lihua) not only moves to file charges against him, after their daughter (Chung Ching) is engaged, she repeatedly threatens to expose the truth about her parentage. The sexy and alluring Li Lihua was incredibly natural in playing the evil temptress, her lethal seductiveness is emphasised by the *qipao* she wears.

## 海棠紅 Blood Will Tell

3/7(六 Sat) 12:00pm



導演：易文 編劇：周之原 攝影：栗林實、連合映畫攝影所 監製：張善琨、佐伯隆敏 製片：童月娟 出品：新華、連合映畫、東和映畫  
主演：李麗華、王引、陳厚、鍾情、童月娟 1955 彩色 DCP 國語 中文唱詞 90分鐘

Dir: Evan Yang Scr: Zhou Zhiyuan Prod Cos: Hsin Hwa, Rengo Movie, Towa Cast: Li Lihua, Wang Yin, Peter Chen Ho, Chung Ching, Tong Yuejuan 1955 Colour DCP Mandarin Chinese Lyrics 90min

本片於1996年在海外搜集。  
This film was collected overseas in 1996.

鬼才導演龍剛淡出香港影壇後移民美國，一直心繫香港電影。1996年借出珍藏作品《廣島廿八》的拷貝予資料館翻印底片作保存，更積極就沖印技術及影片色調問題提供寶貴意見。他經常身體力行支持資料館的工作，參與多次口述歷史訪談，更捐贈電影獎座給資料館，讓電影文化薪火相傳的精神永存不朽。

故事發生在原爆二十八年後的廣島。日本少女今井芳子(蕭芳芳飾)於婚前獲悉生父另有其人，自己更是原爆的後代。她不幸罹患絕症，臨終前加入和平組織，以最後的力氣反戰。「反核」的巨大題材在港片中極為罕見，前衛的龍剛導演當年受輿論猛攻，甚至被罵成漢奸。他於資料館的訪問中親述影片開拍的原因，是希望「Go global!拍一齣世界性的電

影!」從原爆二代的角度訴說核戰帶來的禍害，並非為日人說好話，而是為帶出反核的訊息——「以免將來人類被滅絕，文化遭摧毀」。影片野心不小，更於第二十屆亞洲電影節(後稱亞太影展)獲頒「最動人悲劇獎」。

The great director Patrick Lung Kong has always been mindful of the Hong Kong film industry despite immigrating to the US. He lent his copy of *Hiroshima 28* to the Archive in 1996, enthusiastically participating in the process of striking a new print. Over the years, he had been cooperating actively with the Archive, conducting several oral history interviews and donating his award trophies to our collection. His dedication to the heritage of film culture lives on.

The story is set in Hiroshima, 28 years after the atomic bombing. Just before her marriage, Japanese woman Yoshiko Imai (Josephine Siao Fong-fong) discovers that her biological

father was an atomic bomb survivor. She is subsequently diagnosed with leukemia, presumably as a result of her parentage. She devotes the rest of her life to the peace movement, fighting till her last breath to stop future warfare. It is extremely rare for a Hong Kong film to tackle such a major theme as 'anti-atomic warfare'. Ahead of his time, director Patrick Lung Kong was the victim of much vicious verbal attacks, and was even accused of being a traitor. In an interview with the Archive, he told of his reason for making the film: it was his wish to 'Go global! Make an internationally significant film!' He tells of the damage brought by atomic warfare from the point of view of an atomic bomb survivor's daughter, not to side with the Japanese, but to tell of the damages brought by atomic warfare, in order to bring out his message, 'prevent the human race from becoming extinct, and our culture from being destroyed.' This ambitious film received the Most Moving Tragedy Award from the 20th Asian Film Festival (Asia-Pacific Film Festival).

## 廣島廿八 Hiroshima 28

設映後談，講者舒琪 Post-screening talk with Shu Kei  
3/7(六 Sat) 5:00pm



導演／編劇／剪接：龍剛 原著／編劇：孟君 攝影：顧志昂 監製：吳榮華 製片：李嘉恩 出品：榮華  
主演：蕭芳芳、關山、焦姣、秦祥林、李琳琳 1974 彩色 D Beta 國語 中英文字幕 94分鐘

Dir/Scr/Edi: Patrick Lung Kong Scr/Orig Story: Pansy Mang Kwan Prod Co: Eng Wah Cast: Josephine Siao Fong-fong, Kwan Shan, Chiao Chiao, Charlie Chin, Maggie Li 1974 Colour D Beta Mandarin Chi & Eng Subtitles 94min

本片於1997年在海外搜集。  
This film was collected overseas in 1997.

香港電影的發行地遠而廣，基本上有華埠（又稱唐人街）的地方便有香港電影的足跡。美國三藩市的華埠在全盛時期曾有六間戲院播放華語片，也就此提供了搜尋香港電影的線索。1996年三藩市的世界戲院結業，資料館得悉消息後馬上聯繫相關人士，最後搜羅超過六百部電影，滿載而歸。三藩市氣候乾燥，因此大部分保存下來的影片質素良好。從此，資料館便開拓了美國華埠戲院的尋寶之路。

《寒夜》改編自巴金四十年代同名小說，聚焦抗戰時期的一對知識分子夫妻。文人汪文宣（吳楚帆飾）受肺病折磨，自憐自傷，對比新女性妻子曾樹生（白燕飾）堅強獨立。夫妻倆又與守舊固執的汪母（黃曼梨飾）同居一寓，時生齟齬。影片勾勒知識份子在戰

亂、中西與新舊磨合中的矛盾掙扎，亦是情深夫妻生死茫茫的豐實寫照。李晨風以典型粵語苦情片的格局，套入五十年代家庭倫理，從電影語言到場面調度均凝煉、委婉，表達家國沉鬱。吳楚帆、白燕及黃曼梨的演出爐火純青，把黃金期的粵語片藝術推至極致。

There was a time when Hong Kong films were shown all over the world, wherever there were overseas Chinese. San Francisco, with one of the biggest Chinese communities in the US, once had six theatres that screened Chinese-language films. When the news that the World Theatre of San Francisco was closing its doors in 1996 was heard, the Archive promptly made arrangements and successfully recovered over 600 copies of films. The masterpiece *It was a Cold Winter Night* was among them. The weather in Northern California, where the theatre was

located, was much less humid than Hong Kong and prints were much better preserved. The World Theatre inspired the Archive's treasure-hunt ventures in the Chinatowns of the US.

Adapted from the novel *Wintry Night* by influential writer Ba Jin, *It was a Cold Winter Night* is about a man, his wife and his mother during and after the war, the difficulties of their relationship coalesced from the weight of traditions, the devastations of war and the clash of personalities. The masterpiece is directed and written by Lee Sun-fung, one of Cantonese cinema's bests, at the height of his creativity. He makes effective use of the family melodrama's genre conventions and evocative mise-en-scène, harvesting heart-wrenching emotions with vivid characterisations, complemented by superb performances by stars Ng Cho-fan, Pak Yin and Wong Man-lei. This is widely and deservedly recognised as an emblem of Cantonese cinema's 1950s Golden Age.

## 寒夜 It was a Cold Winter Night

設映後談，講者祝迪詩 Post-screening talk with Kiz Chuk  
17/7 (六 Sat) 12:00pm



導演／編劇：李晨風 原著：巴金 攝影：孫倫、魏海峰 監製／製片：吳楚帆 出品：華聯 主演：吳楚帆、白燕、黃曼梨、李清、黃楚山  
1955 黑白 DCP 粵語 中英文字幕 136 分鐘

Dir/Scr: Lee Sun-fung Orig Story: Ba Jin Prod Co: Hwa Lien Cast: Ng Cho-fan, Pak Yin, Wong Man-lei, Lee Ching, Wong Cho-shan  
1955 B&W DCP Cantonese Chi & Eng Subtitles 136min

本片於1998年在本地搜集。  
This film was collected locally in 1998.

沖印公司將要結業，通知片主李鐵導演商量如何處理影片，李導演爽快地將原底片及拷貝移交資料館。這些菲林拷貝經常借給戲院放映，以致受損嚴重，部分重要的電影場景更被剪去。2019年，資料館將搜集自不同地方的拷貝整合，修補時間的裂縫，讓光影承傳。

電影乘著香港粵劇及電影的黃金高峰應運而生，在藝術上的超然地位無容置疑。故事改編自元張壽卿雜劇，講述詩妓（白雪仙飾）與書生（任劍輝飾）詩箋神交，卻慘遭宰相（靚次伯飾）棒打鴛鴦。縱有相府幕客（梁醒波飾）相助，在大師唐滌生筆下，二人到最後一場戲方才相會。李鐵保持其一貫沉實風格，以細緻的鏡頭運

動，輔以配合戲曲韻律的剪接，巧妙結合粵劇與電影兩種媒介的特色。而任、白一段段膾炙人口的折子優雅動人，身段及眉梢眼角亦盡展層次豐富的銀幕風華。

The lab that processed *Butterfly and Red Pear Blossom*, upon its imminent closing, contacted the film's director Lee Tit. The Archive had established a cherished relationship with the acclaimed director, who graciously transferred the prints of the film to the Archive. This cinematic masterpiece was in high demand and had suffered extensive damages in the repeated screenings, with key scenes missing in some of the prints. In 2019, the Archive restored the Cantonese-opera classic, putting together elements from prints collected from different sources, bridging the gaps left by time and reinstating the film's artistic glory.

The film was originally made during the golden era of Cantonese opera crossing over with Hong Kong film, and its superior artistic standard is undeniable. The screenplay is adapted from a *zaju* opera by Zhang Shouqing. The story is about a courtesan (Pak Suet-sin) and a scholar (Yam Kim-fai) who fall in love while exchanging poems. Their romance is thwarted by an official (Lan Chi Pak). In spite of the assistance by a good friend (Leung Sing-por), under the masterful pen of playwright Tong Tik-sang, the two love-birds don't meet until the final scene. Lee retains his signature subtle style, exquisitely combining the best of the two genres—Cantonese opera and film with delicate camera movements and editing that matches the opera music. Meanwhile, the elegant movements and opera stylings of the beloved Yam-Pak duo picture the rich layers of the art of the silver screen.

## 蝶影紅梨記 (修復版) Butterfly and Red Pear Blossom (Restored Version)

17/7 (六 Sat) 6:00pm



導演：李鐵 原著：張壽卿 編劇／音樂：唐滌生 攝影：孫倫 剪接：蕭南 製片：孔強 出品：寶鷹  
主演：任劍輝、白雪仙、靚次伯、梁醒波、張醒非 1959 黑白 DCP 粵語 中英文字幕 142 分鐘

Dir: Lee Tit Orig Story: Zhang Shouqing Scr/Librettist: Tong Tik-sang Prod Co: Hawks  
Cast: Yam Kim-fai, Pak Suet-sin, Lan Chi Pak, Leung Sing-por, Cheung Sing-fei  
1959 B&W DCP Cantonese Chi & Eng Subtitles 142min

本片於1999年在海外搜集。  
This film was discovered overseas in 1999.

關德興先生之子關漢泉除了把其父的電影遺物轉送資料館，更透過人脈在美國三藩市大明星戲院找到一批六十年代的戲橋轉贈資料館。資料館憑著這個線索，找到掌管大明星戲院的胡氏家族，使一批保存於胡氏祖家地窖的五、六十年代經典港片重見天日。

1966年正值陳寶珠電影事業的巔峰，除《影迷公主》、《彩色青春》、《姑娘十八一朵花》外，還有奠定其時裝武打女星地位的《女殺手》。戲中她的父親被黑社會害死，遺下兩個女兒相依為命：姐姐（南紅飾）當舞廳歌星為生，不時受黑幫威脅；懂空手道的妹妹（陳寶珠飾）則化身為女殺手，傲惡懲奸。1962年首部占士邦電影面世，迅速風靡全球，腦筋靈活的香港片商靈機一觸，把寶珠打造成行俠仗義的英雌。她一身

黑色緊身衣，駕著快艇和跑車風馳電掣，同時糅合玉女的純真氣息。片中戰後嬰兒潮一代追求的青春文化，以及西方摩登時尚的生活方式，令《女殺手》成功開拓珍姐邦間諜片的港片新類型。

David Quan, eldest son of the famed actor and renowned martial artist Kwan Tak-hing, not only donated to the Archive materials left behind by his father but also a number of 1960s handbills he found in the Great Star Theatre of San Francisco. Following this lead, the Archive contacted the Wu's Family who operated the theatre, managing to find a batch of 1950s and 1960s films in the family basement, among them classics like *Lady Bond*.

1966 was the peak of Connie Chan Po-chu's career. In addition to *Movie-fan Princess*, *Colourful Youth* and *Girls are Flowers*, there was this film, *Lady Bond*,

that cemented her status as a contemporary action star. In the film, her character's father was killed by the triads, leaving behind two daughters. The elder sister makes a living as a singer at a nightclub, and is sometimes threatened by triad members. The younger sister (Connie Chan Po-chu), who knows karate, becomes an assassin who punishes villains. The first James Bond film was produced in 1962 and quickly became extremely popular worldwide. Quick-thinking Hong Kong filmmakers were inspired to make Chan into a heroine who upholds justice: wearing a tight, black unitard, speeding all over town in speedboats and sports cars, who at the same time embodies the innocence of a young woman. The youth culture and western modern lifestyles pursued by post-war baby boomers made *Lady Bond* the first of many films in the new Hong Kong genre of James Bond-style spy thrillers starring women.

## 女殺手 Lady Bond

設映後談，講者何思穎、黎珮瑤 Post-screening talk with Sam Ho and Angela Lai  
31/7(六 Sat) 2:00pm



導演／編劇：莫康時 攝影：陳幹 製片：鄧仕樑 出品：興發 演員：陳寶珠、南紅、周聰、譚炳文、李鵬飛  
1966 黑白 D Beta 粵語 中文唱詞 97分鐘

Dir/Scr: Mok Hong-si Prod Co: Hing Fat Cast: Connie Chan Po-chu, Nam Hung, Chow Chung, Tam Bing-man, Lee Pang-fei  
1966 B&W D Beta Cantonese Chinese Lyrics 97min

本片於2000年在海外搜集。  
This film was discovered overseas in 2000.

美籍華人王先生的家人昔日在美國三藩市經營戲院，見證戲院的風光歲月。後來他在倉庫找到多部由大觀影片公司於四十年代在美國拍攝的十六毫米電影，並主動聯絡資料館商討移交菲林的詳情。大觀聲片有限公司(美國分廠)由趙樹桑創立，作品多反映華僑在海外生活的情況。

史上首齣十六毫米全彩色粵語片，以四十年代末最尖端的特藝七彩技術拍攝。紅伶晚霞(梁碧玉飾)到三藩市大觀戲院登台大受歡迎，可惜沉迷於大城市的財色酒氣以致頻頻失場，戲院更因此面臨倒閉。當晚霞發覺追求她的富家子公報私仇後，始決心痛改前非，幫助戲院重振聲威。趙

樹桑於二戰期間從香港重返美國，以「大觀美國分廠」名義繼續拍攝粵語片，起用逃難至當地的粵劇伶人。伶人出身的黃鶴聲包辦編、導、演三職，在片尾安排一場戲中戲「徐文廣陸地行舟」，推崇粵劇藝術的同時，暗喻華人寄居異地，更要同舟共濟。

Chinese American Ben Wong came from a family that operated theatres in San Francisco. On his own initiatives, he contacted the Archive and sent a number of 16mm films made by the Grandview Film Company in the 1940s at his family warehouse. Grandview was established by a Chinese American, Joseph Sunn Jue, a key figure in the early development of Hong Kong cinema, its work often featuring the lives of overseas Chinese.

This is the first 16mm Cantonese film in full colour, shot on 1940s state-of-the-art Technicolor film stock. Opera star Man-ha (Leung Bik-yuk) enjoys tremendous popularity during her performances in San Francisco, but drowns herself in the vices and temptations of the big city. Increasingly, she fails to show up for performances, almost causing the theatre to go bankrupt. When she sees her lover for the scoundrel that he is, she also sees the errors of her own ways and saves the theatre, restoring it to glory. Joseph Sunn Jue established the Grandview Film Company in Hong Kong during the 1930s and continued making films in the USA during wartime by collaborating with Chinese opera performers in exile there. Wong Hok-sing, an opera actor himself, directed, wrote and starred in this film. He staged a spectacular play-within-a-play at the end, not only to promote the art of Cantonese opera but also to boost solidarity among overseas Chinese through difficult times.

## 金粉霓裳 White Powder and Neon Lights

設映後談，講者謝建輝 Post-screening talk with Edward Tse  
7/8(六 Sat) 12:00pm



導演／編劇：黃金印(即黃鶴聲) 攝影：蔭榮 監製：趙樹桑 出品：大觀(美國分廠) 主演：黃鶴聲、梁碧玉、陸雲飛、鄧培、廖奇偉  
1947 彩色 D Beta 粵語 94分鐘

Dir/Scr: Wong Kam-yan (aka Wong Hok-sing) Prod Co: Grandview (US Branch)  
Cast: Wong Hok-sing, Leung Bik-yuk, Luk Wan-fei, Tang Pui, Liu Kei-wai  
1947 Colour D Beta Cantonese 94min

本片於2001年在本地搜集。  
This film was discovered locally in 2001.

《孔夫子》在1948年最後一次上映後便不知去向。2001年資料館從一名匿名捐贈者手上得到該片底片，這份從天而降的禮物經過多年修復，相隔61年重登大銀幕。失而復得的《孔夫子》不但激起影評界一番熱烈討論，更讓電影詩人費穆的美學脈絡得以完整呈現。

1940年上海淪陷，租界被日軍包圍，史稱「孤島時期」。在孤島影壇的一片混沌中，費穆和民華公司主持人金信民、童振民，花近一年時間斥巨資拍攝此片，可說是眾醉獨醒，逆流而上。電影講述孔子先後困於奸亂，厄於陳蔡，弟子死難，落得子然一身，卻仍保持節高氣傲，以儒家錚錚風骨抨擊時代流弊。導演費穆忠於儒家經典，從中探討「史」與「劇」的意義。《孔夫子》原底片約87分

鐘，資料館在拷貝中發現了約有九分鐘的碎片，估計為海外放映時被剪輯之片段。修復組根據科學鑑證和文獻資料，將碎片安插在原87分鐘的修復初版裡，盡量還原作品的本來面貌。

*Confucius* vanished from sight after its last known screening in 1948. In 2001, the Archive obtained the film's nitrate negatives from an anonymous donor, later restoring the film. 61 years after its disappearance, the film was shown in the theatre once again. The recovery of the film not only prompted extensive discussions among scholars and critics but also bridged an important gap in the tracing of cinematic poet Fei Mu's aesthetic development.

In 1940 when Shanghai fell, the concession area was surrounded by the Japanese military. Historically, this was known as the 'Orphan Island'. In the chaotic film industry of the era, director Fei Mu and the heads of

Minhwa Film Company, Jin Xinmin and Tong Zhenmin, spent almost a whole year and a huge budget to make this film—a move seen as bucking the trend. The story takes place when Confucius is betrayed by evil officials, exiled in the states of Chen and Cai and left all alone when his disciples died. Yet, he remains proud and unyielding as he continues to criticise the government with his principles. Director Fei Mu was very faithful to the Confucian texts, and he explored the meaning of 'history' and 'drama' in this film. This version of the film contains about nine minutes of assorted shots and scenes which were believed to have been removed during foreign exhibition. In order for this restored film to resemble Fei Mu's original as closely as possible, the Conservation Unit studied scientific forensic evidence and literary materials in order to insert those shots to the original 87-minute restored version at the right places.

## 孔夫子 (修復版) Confucius (Restored Version)

設映後談，講者何美寶、謝建輝 Post-screening talk with Mable Ho and Edward Tse  
7/8(六 Sat) 4:00pm



導演／編劇：費穆 攝影：周達明 監製：金信民、童廉(即童振民) 出品：民華 主演：唐槐秋、張翼、司馬英才、錢毅、斐沖  
1940 黑白 DCP 國語(缺少部分聲本) 中英文字幕 99分鐘

Dir/Scr: Fei Mu Prod Co: Minhwa Cast: Tang Huaiqiu, Zhang Yi, Sima Yingcai, Qian yi, Pei Chong  
1940 B&W DCP Mandarin (incomplete soundtrack) Chi & Eng Subtitles 99min



本片於2004年在海外搜集。  
This film was acquired overseas in 2004.

資料館在籌備初期缺乏認知度，常要逐間電影公司登門造訪花盡唇舌游說，新加坡國泰機構的尋寶記便為一例。國泰的基地在七十年代尾從香港遷回新加坡，地理上的差異令搜集難度大增。這項跨世紀的游說工作，最後以2004年的新加坡遠征之旅作結，資料館成功收集超過一萬件電影及相關藏品。

香港不但華洋雜處，更是南北匯聚。廣東人與外省人擠在小城裡，互看不順眼。正如片中梁醒波和劉恩甲這對肥冤家，二人由洋服生意鬥到起居飲食，終靠年輕一代施計破除父輩的成見，最終南北一家親。南來影人宋淇率先寫這部南北文化矛盾的風俗喜劇，多面手導演王天林注入廣東元素，在工整的對偶結構下反

映兩地文化其實貌離神合，寄予南北共融的理想。梁醒波和劉恩甲本在粵、國語影壇各不相干，電懋撮成這對開心伙「胖」，首次合作《南北和》便大受歡迎，帶起港、台雙語電影風潮。

In its planning stage, the Archive was not well-known among the film industry, and often had to visit film companies and made every effort to persuade them for material donations. The Cathay Organisation in Singapore was one of the highlights of this treasure hunt. Cathay moved its corporate offices from Hong Kong to Singapore in the 1970s. The geographical distance made acquisitions much more difficult. This cross-century pan-millennium persuasion process finally concluded with a 2004 trip to Singapore. On this hunt, the Archive successfully acquired over ten thousand films and related collections.

Hong Kong is not only a meeting point between east and west, but

also between north and south. With Cantonese (southern) people and those from other provinces (northern) all crowded into this tiny city, arguments are bound to happen. Leung Sing-por and Liu Enjia play nemeses. They argue about everything from their tailor businesses to daily life habits. The younger generation have to come up with a plan for their fathers to overcome their biases. In the end, the families become one. Stephen Soong, a filmmaker who came from the north, wrote this comedy about the conflicting cultures between Northern and Southern China, while the multi-talented director Wong Tin-lam added Cantonese elements. The tidy structure of the couples comedy reflects the seeming differences but actual similarities between the northern and southern cultures, expressing the ideal of harmony among Chinese from everywhere. Leung and Liu are each successful in their individual realms, but had never worked together until MP & GI created this opportunity. Their first collaborative effort was so successful that it sparked the trend of Cantonese-Mandarin bilingual films.

## 南北和 The Greatest Civil War on Earth

設映後談，講者喬奕思 Post-screening talk with Joyce Yang  
21/8(六 Sat) 12:00pm



導演：王天林 編劇／製片：宋淇(即林以亮) 攝影：何鹿影 監製：鍾啟文 出品：電懋  
主演：梁醒波、劉恩甲、張清、丁皓、白露明 1961 黑白 D Beta 國、粵語 113分鐘 鳴謝國泰機構

Dir: Wong Tin-lam Scr/Prod: Stephen Soong (aka Lin Yiliang) Prod Co: MP & GI  
Cast: Leung Sing-por, Liu Enjia, Cheung Ching, Kitty Ting Hao, Christine Pai Lu-ming  
1961 B&W D Beta Mandarin & Cantonese 113min Courtesy of Cathay Organisation Holdings Ltd

本片於2004年在海外搜集。  
This film was acquired overseas in 2004.

秦亦孚為葛蘭度身改編《卡門》，將曼波女郎脫胎換骨，變身野性的禍水紅顏。歌舞皆精的葛蘭風騷媚惑，多番挑逗本有未婚妻的鋼琴師(張揚飾)，結果雙雙愛得義無反顧。東方版卡門重情重義，無奈不堪前夫獨眼龍苦苦相逼，一段真摯愛情最終步向毀滅。電懋以夜總會為場景的電影無數，本片則最能捕捉煙酒迷濛的夜生活氛圍。在王天林靈活多變的調度下，高反差的黑白攝影配合充滿格調的燈光、佈景、美術，加

上姚敏帶爵士風的配樂，絕對是國語歌舞片代表作。葛蘭舉手投足充滿性感風情，多首歌曲俱成經典。

Qin Yifu tailor-adapted *Carmen* for Grace Chang, changing her image from the Mambo Girl to the wild and sexy 'root of all evils'. Chang played an accomplished singer and dancer. She is alluring and seductive, repeatedly flirting with the already-engaged piano teacher (Chang Yang), and the two end up falling hopelessly in love. This eastern version of Carmen values righteousness, but cannot bear her ex-

husband One-eyed Dragon's relentless pursuit. The love relationship is eventually destroyed. MP & GI had produced countless films set in nightclubs, but this one best captures the atmosphere of the lifestyle driven by alcohol and cigarettes. Under Wong Tin-lam's eye for detail, the high-contrast black-and-white cinematography works well with the atmospheric lighting, sets and artistic design. Together with composer Yao Min's jazz score, this is the definitive Mandarin musical. Every movement made by Chang exudes exquisite sexiness. Many songs from this film have also become classics.

## 野玫瑰之戀 The Wild, Wild Rose

設映後談，講者張文麗、羅雅蕾 Post-screening talk with Amelia Cheung and Tweety Law  
21/8(六 Sat) 4:00pm



導演：王天林 編劇：秦亦孚(即秦羽) 攝影：黃明 監製：鍾啟文 製片：宋淇(即林以亮)、馬叔庸 出品：電懋  
主演：葛蘭、張揚、蘇鳳、王萊、歐陽莎菲 1960 黑白 DCP 國語 134分鐘 鳴謝國泰機構

Dir: Wong Tin-lam Scr: Qin Yifu (aka Nellie Chin Yu) Prod Co: MP & GI  
Cast: Grace Chang, Chang Yang, Dolly Soo Fung, Wang Lai, Ouyang Shafei  
1960 B&W DCP Mandarin 134min Courtesy of Cathay Organisation Holdings Ltd

本片於2004年在本地搜集。  
This film was acquired locally in 2004.

楊凡導演是資料館的忠實支持者。這份緣分源自楊導演觀看資料館節目，聊得興起之際一口答應捐贈其出品的電影底片及拷貝。眾所周知楊導演對藝術一絲不苟，他的電影美術如戲服等手工精緻、市值不菲。楊導演願意將電影戲服及手稿等轉贈資料館，資料館實在不勝感激。

昆曲是古老劇種，也是世界非物質文化遺產，楊凡導演在本片以兩段折子戲呈現這門戲劇藝術的獨特風姿。國寶級演員張繼青演出〈痴夢〉，其揮灑自如的風韻、清亮高亢的嗓音，以及豐富的情感，皆魅力逼人。她執手把技藝傳承給新一代，無私的態度教人動容。另一段〈折柳陽關〉由後輩王芳與趙文林演出，霍小玉送別西征的李益，離情依依。兩段折

子戲並置，有種薪火相傳的積極況味。導演除了把舞台演出化作分鏡，搬上銀幕，也在折子戲外捕捉演員的幕後生活，把崑劇與電影兩種藝術融合，為嶄新的嘗試。

Director Yonfan is a staunch supporter of the Archive. This relationship began after he watched one of the Archive's programmes and spoke to our staff. During the conversation he enthusiastically agreed to donate the negatives and copies of his films. As we all know, director Yonfan has very strict standards when it comes to art. His creations for his films, for example the costumes, feature exquisite hand work and are worth a fortune. The fact that he is willing to donate his costumes, hand-written scripts and other artefacts to the Archive shows his trust and affection in us, for which the Archive is extremely grateful.

*Kunqu* opera is an ancient style of drama and a UNESCO intangible cultural heritage. Through two different arias, director Yonfan shows the unique properties of this performing art. National treasure-grade actor Zhang Jiqing's performance shows total control and looks effortless. Her bright voice, illustrating her wealth of emotions, is simply magnificent. She passes on her skills to the next generation, displaying an incredibly selfless attitude. The second aria is performed by younger performers Wang Fang and Zhao Wenlin. It is about a woman and her lover saying goodbye before they are separated. With these two arias placed side by side, one gets a sense that the art of *kunqu* is aggressively being passed on to the next generations. Although opera performance is continuous, the way it was filmed and cut together with multiple shots and the addition of the backstage life of the performers makes this a new and unique combination between the arts of *kunqu* opera and film.

## 鳳冠情事 Breaking the Willow

4/9(六 Sat) 12:00pm



導演／監製／攝影：楊凡 攝影：陳善平 製片：賁能進、李超華、譚靜顏 出品：花生映社 主演：張繼青、王芳、趙文林  
2003 彩色 35mm 國語 中英文字幕 110分鐘

Dir/Prod/Pho: Yonfan Prod Co: Far-Sun Cast: Zhang Jiqing, Wang Fang, Zhao Wenlin  
2003 Colour 35mm Mandarin Chi & Eng Subtitles 110min

本片於2007年在海外搜集。  
This film was acquired overseas in 2007.

於七十年代首次放映的《董夫人》獨樹一格，使導演唐書璇一躍躋身國際大舞台。資料館一直苦苦追查其底片的下落，在海外發現這部電影的蹤影，可惜大部分拷貝的聲帶狀況欠佳。在進一步查探後，原來該片投資者仍保留拷貝。其家人爽快地答應轉贈菲林，展現對本館的絕對信任。

故事改編自林語堂的《中國傳奇小說》。在古代中國西南部的偏僻村莊，年輕寡婦董夫人（盧燕飾）與女兒維玲（周萱飾）同時愛上了派駐村中的楊尉官（喬宏飾），惟董夫人不敢逾越傳統禮教，只好壓抑感情暗湧，默默接受朝廷賜予的「貞節牌坊」，並成全女兒姻緣。唐書璇兼任編導，以現

代人的眼光，重探古代女性面對道德與情慾間的矛盾，交出一鳴驚人的處女作，勇奪四座金馬獎項。盧燕演溫婉嫻淑的董夫人，表現女性克制痛苦之情絲絲入扣。而在印度攝影大師舒寶拉圖米達拉的鏡頭下，電影的攝影風格亦見強烈，處處流露古典詩意。

*The Arch*, first released in the 1970s, is a unique film that launched director Tong Shu-shuen onto the international stage. The Archive had been intensively seeking the film's negative, and eventually found a print overseas. Unfortunately, part of the audio tracks was in unsatisfactory condition. After further investigation, the Archive found that the investor of the film had kept a print. The investor's family quickly agreed to donate the print, evidencing their trust in the Archive.

Set in a rural village in China's southwest region during the 17th century, this period drama stars Lisa Lu as Madame Tung, a widow who finds herself falling for the same man as her daughter. Constrained by the traditional values that define her life, Madame Tung gives up her pursuit of love and receives a 'chastity arch' by imperial decree. Tong Shu-shuen is one of the most important woman filmmakers in Hong Kong history. In *The Arch*, she explores hidden desires and morality in imperial-era China from a modern perspective in her astonishing directorial debut. Featuring a powerfully restrained performance by Lisa Lu and evocative images shot by legendary Indian cinematographer Subrata Mitra, the film won four prizes at the Golden Horse Awards, going on to become a celebrated monument in the cinematic landscape of Hong Kong.

## 董夫人 The Arch

設映後談，講者舒琪 Post-screening talk with Shu Kei  
4/9(六 Sat) 4:00pm



導演／編劇／製片：唐書璇 攝影：舒寶拉圖米達拉、祈和熙 監製：李朝宗 出品：電影朝代 主演：盧燕、喬宏、周萱、李影、文秀  
1970 黑白 35mm 國語 中英文字幕 95分鐘

Dir/Scr/Prod: Tong Shu-shuen Prod Co: Film Dynasty Cast: Lisa Lu, Roy Chiao, Hilda Chou Hsuan, Li Ying, Man Sau  
1970 B&W 35mm Mandarin Chi & Eng Subtitles 95min

兩片於2002年在本地搜集。  
These films were discovered locally in 2002.

香港電影先驅黎民偉於二十年代跟隨孫中山先生拍攝戰爭實況，他花了七年時間，走遍大江南北，冒著生命危險，在槍林彈雨的前線拍下這些珍貴無比的紀錄片段。黎氏影片的拷貝由其後人保存，雖然部分菲林因戰亂散失，遺留下來的部分片段亦已變壞，但資料館最終成功搶救一些彌足珍貴的片段，讓觀眾重回歷史時刻。

身為電影界的革命先鋒，黎民偉於二十年代初創辦民新製造影畫片有限公司，致力以電影宣揚愛國思想，與友人組織攝製隊，以數年時間跟隨孫中山先生到廣東和北京等地，記錄他出巡粵東、病逝北京以及蔣介石繼續北伐等場面。黎民偉把片段剪輯成《勳業千秋》，可惜母片在戰亂

時散失，現存的是殘缺本。《淞滬抗戰紀實》則記錄了1937年「八一三」事變，日軍攻打上海，八百壯士死守四行倉庫的事蹟。租界備戰、日軍轟炸上海火車站等歷史，都被黎民偉和同伴冒死拍下，成為中國近代史極度珍貴的新聞片段。

Lai Man-wai, considered the pioneer of Hong Kong cinema, documented the battle scenes involving Dr Sun Yat-sen. He spent seven years travelling all over China, often braving the dangers of frontlines, to film the battles. Copies of the films he shot were lost during the war but some were preserved by his family. After they were donated to the Archive, much of the precious work was able to be rescued for preservation, giving audiences the chance to relive history through these precious images.

Informed by the conviction that film was a means to advocate patriotism, Lai established China Sun Motion Picture Company in the early 1920s. He teamed up with friends to follow Dr Sun, traversing provinces for several years and filming precious historical moments such as Sun's inspection of the country and the Northern Expedition led by Chiang Kai-shek after the death of Sun. Some of those footages was edited into **A Page of History**, available to the public today, albeit deteriorated and incomplete. **The Battle of Shanghai** records the famous conflict at the beginning of the war in 1937 when, fervently resisting the invading Japanese army, 800 soldiers defended a warehouse until the very last moment. Shot by Lai and his team at the risk of death, the film is now an invaluable visual document in Chinese modern history.

## 勳業千秋 (又名:建國史之一頁)

A Page of History

18/9(六 Sat) 12:00pm



剪接／攝影／監製：黎民偉 攝影：羅永祥、梁林光、彭年 出品：民新 1941 黑白 D Beta 國語 33分鐘(缺本)

Pho/Edi/Prod: Lai Man-wai Pho: Lo Wing-cheung, Leung Lam-kwong, Pang Nin Prod Co: China Sun 1941 B&W D Beta Mandarin 33min (incomplete)

## 淞滬抗戰紀實

The Battle of Shanghai



製片主任：黎北海 攝影：黎民偉、徐長林、朱樹洪等 說明：沈昌煥、黎蘭 出品：民新(上海) 1937 黑白 D Beta 國語 26分鐘

Prod Supervisor: Lai Buk-hoi Pho: Lai Man-wai, Xu Changlin, Chu Shu-hong, etc. Prod Co: China Sun (Shanghai) 1937 B&W D Beta Mandarin 26min

本片於2001年在本地搜集。  
This film was collected locally in 2001.

製片家黃卓漢是自由影業公司、嶺光影業公司及第一機構有限公司的創辦人，曾多番帶領電影潮流，在美、加等地設立院線。2001年在黃卓漢的兒子黃海的安排下，讓資料館有機會將「自由」、「嶺光」及「第一」三家電影公司的出品整理、保存，以流傳百年。感謝黃氏父子的慷慨捐贈，讓觀眾可以重溫《樓下門水喉》(1954)、《工廠皇后》和《山中傳奇》(1979)等經典名片。

六十年代香港的輕工業迅速騰起，市場需要大量掌握手藝的女性生產力。婦女不再只是賢妻良母，更會跳出家庭，投入職場。於《女人的秘密》(1961)中演過女工的丁瑩今次再下一城，升格為漂亮有個性的工廠皇后。這部「流線型大喜劇」(廣告語)動員三生三旦演出，戲份主要落在丁

瑩和張儀這對銀幕情侶上。為博對方好感，鞋廠女工扮作洗衣店千金，司機則假冒富家子。二人的相愛關係中滿是惶恐與不安，無非是對個人身份感到迷惘，未懂學識面對自己、面對生活。影片獲廠商會支持，於荃灣的「利民膠廠」實地取景，為蓬勃一時的香港工業留下歷史的見證。

Producer Wong Cheuk-hon, the founder of Liberty Film, Lan Kwong and First Organisation Limited, was a versatile filmmaker who had been an industry trendsetter. He had also founded theatre chains in the US and Canada. In 2001, with the help of his son Wong Hoi, the Archive was able to add the works of Liberty Film, Lan Kwong and First Organisation to our collection. Thanks to the gracious support of two generations of the Wong family, the audience can now watch such classics as **Save Your Water Supply** (1954), **Three Love Affairs** and **Legend of the Mountain** (1979).

Hong Kong was quickly becoming industrialised in the 1960s. The market was hungry for female labourers with a grasp of crafting skills. In addition to being wives and mothers, many women entered the labour market at that time. This 'streamlined comedy' (as it was advertised) is called **Three Love Affairs**, but the main action is centred on the lovers played by Ting Ying and Cheung Yee. In order to make themselves more appealing, the factory girl pretends to be the daughter of a successful businessman, while the chauffeur pretends to be from a wealthy family. Their relationship is fraught with worry and anxiety, because they are confused about their own identities, and have not yet come to terms with themselves and their lives. With the support of the Manufacturers' Association, the film was shot on location at an actual factory, evidencing a prosperous period in Hong Kong's industrial history.

## 工廠皇后 Three Love Affairs

設映後談，講者吳俊雄博士 Post-screening talk with Dr Ng Chun-hung  
18/9(六 Sat) 5:00pm



導演／編劇：莫康時 攝影：孫倫 監製：黃卓漢 製片：張仲竹 出品：嶺光 主演：丁瑩、張儀、張英才、林艷、羅蘭 1963 黑白 D Beta 粵語 92分鐘

Dir/Scr: Mok Hong-si Prod Co: Lan Kwong Cast: Ting Ying, Cheung Yee, Cheung Ying-choi, Lam Yim, Helena Law Lan 1963 B&W D Beta Cantonese 92min

本片於2009年在本地搜集。  
This film was acquired locally in 2009.

邵氏公司作為昔日獨霸天下的影視帝國，其片藏質好量多。天映娛樂有限公司自2002年起將購入的邵氏片庫進行數碼修復，製作成影碟發行，更在2009年將七百多套電影菲林素材和數萬項資料轉交資料館保存。本館為此舉行隆重的移交典禮，以答謝天映對本館的鼎力支持。

梁山伯與祝英台的愛情故事，歷千年而不衰，到了李翰祥手中，更是踵事增華，添音潤色。「十八相送」密意綿綿、「樓台相會」肝腸寸斷，《梁祝》一首首曲詞優美的黃梅調深入民心，一場場大戲層層遞進，一氣呵成，薈萃川、越、粵的舞台精華。陳其銳的佈景清空淡雅，古意盎然；李華與鍾志光更將片廠佈置得勝似實景，韻味悠長。李翰祥起用當時

尚是新人的凌波飾梁山伯，配搭「古典美人」樂蒂演祝英台。樂蒂總領全局，女扮男裝、亦剛亦柔，演技成熟，獲封金馬影后。影片更奪金馬獎最佳劇情片、導演、音樂、剪接，凌波亦得最佳演員特別獎。經典傳奇，幕前幕後，盡皆不朽。

In its day, Shaw Brothers was the dominant film company in Hong Kong. Its collections are plentiful, and in good condition. Celestial Pictures, which purchased the Shaw Brothers Film Library, has been digitally restoring their collection since 2002, for video discs distribution. In 2009, Celestial transferred over 700 film prints and tens of thousands of artefacts and materials to the Archive for preservation. On that occasion, the Archive held a grand transfer ceremony to acknowledge Celestial's staunch support.

Adapted from the popular folklore *Liang Shanbo and Zhu Yingtai*, *The Love Eterne* is directed by one of the Mandarin cinema's greatest, Li Han-hsiang. It is narrated mostly in *huangmei diao* choruses, with melodic repetitions that endow the film with an alluring lyricism. Progressing in seamless sequence, the musical episodes skillfully assimilate the essences of Sichuan, Shanghai *yueju* and Cantonese operas, using the sceneries to create sentiments that linger and haunt. Chan Ki-yui's design and art direction also foster a poetic romanticism and pictorial classicism that recall Chinese landscape paintings. *The Love Eterne* won Best Feature Film, Best Director, Best Film Score and Best Film Editing at the Golden Horse Awards, alongside a Best Leading Actress trophy for Betty Loh Ti and a Special Award for Outstanding Performance for her on-screen partner Ivy Ling Bo. The film went on to become a sensational hit, creating a wildly enthusiastic *huangmei diao* craze.

## 梁山伯與祝英台 The Love Eterne

設映後談，講者鄭政恆 Post-screening talk with Matthew Cheng  
25/9(六 Sat) 12:00pm



導演／編劇：李翰祥 攝影：賀蘭山(即西本正)、戴嘉泰 繪景：鍾志光 佈景：陳其銳、李華 監製：邵逸夫 出品：邵氏 主演：樂蒂、凌波、任潔、李昆、井森 1963 彩色 DCP 國語 中英文字幕 121分鐘 版權由天映娛樂有限公司全部擁有

Dir/Scr: Li Han-hsiang Prod Co: Shaw Brothers Cast: Betty Loh Ti, Ivy Ling Bo, Jen Chieh, Li Kwun, Jing Miao 1963 Colour DCP Mandarin Chi & Eng Subtitles 121 min © Licensed by Celestial Pictures Limited. All rights reserved.

本片於2009年在本地搜集。  
This film was acquired locally in 2009.

一隊被戲謔為「黑仔」的消防員，在新來的上司領導下，由衝突到合作，逐漸磨合。於私生活上各人都面對不少煩惱，離開火場還是未能卸下裝備。局長的前妻突然出現，想他接回女兒；女隊長因工不能懷孕與丈夫發生齟齬；隊目戀上情困醫生……與其說是幾個消防員的故事，不如看成是杜琪峯為救人英雄撰寫的詩篇。港產片有不少警察故事，或許是製作成本和資源有限，鮮有以消防為主角。而本片的火災場面逼真細緻，扣緊觀眾的呼吸，與劇中人出生入死，在電腦特效未普及的年代，更見真章。

A squad of firefighters nicknamed 'the unlucky ones' is assigned a new commander. From conflict to cooperation, they gradually learn to work together. Meanwhile, many of them face personal problems: the sudden appearance of the captain's ex-wife who is unwilling to take care of their daughter, a female captain contradicting her husband's will and refusing to get pregnant, a firefighter crushing on a doctor on a rebound relationship. This is not just a collection of stories about a few firefighters, but

rather Johnnie To's ode to these life-saving heroes. There are many Hong Kong films about the police. Perhaps due to the massive production costs and limited resources, there are seldom films about firefighters. The realism and level of detail in the fires are breathtaking, luring the audience to experience the thrills of life and death with the firefighters. In the days when computer special effects were still far from commonplace, this film was considered to be a real feat.

## 十萬火急 Lifeline

設映後談，講者登徒 Post-screening talk with Thomas Shin  
25/9(六 Sat) 5:00pm



導演：杜琪峯 編劇：游乃海 監製：方逸華 製片：夏澤信 攝影：鄭兆強 出品：大都會 主演：劉青雲、李若彤、方中信、黃卓菱、劉松仁 1997 彩色 DCP 粵語 中英文字幕 104分鐘 版權由天映娛樂有限公司全部擁有

Dir: Johnnie To Scr: Yau Nai-hoi Prod Co: Cosmopolitan Cast: Sean Lau, Carmen Lee, Alex Fong, Ruby Wong, Damian Lau Chung-yan 1997 Colour DCP Cantonese Chi & Eng Subtitles 104min © Licensed by Celestial Pictures Limited. All rights reserved.

本片於1999年在本地搜集。  
This film was discovered locally in 1999.

1949年，一群舉足輕重的電影人為改善業界工作環境和電影品質，成立了華南電影工作者聯合會(影聯會)，建會十年後更邀來大批粵片影人義拍了《豪門夜宴》以籌建會所。1999年，文化節目辦事處舉辦電影周以慶祝影聯會成立五十周年，基於先前的合作經驗，影聯會決定讓資料館永久保存此片，延續華南影人團結互助的精神。

暴發戶馮綏仁為炫耀夫人的新鑽戒，竟然以父親留鬚為名設宴，卻嫌久住貧民區的老父過瘦有失體面，硬要替他進補，弄得不似人形。馮妹與丈夫不滿兄長氣焰，同時又為籌備人情而夫妻失和。與此同時，仁的對頭人何老大也發帖攪局，用金牌引誘賓客。宴會當晚，馮父忍無可忍，在

賓客面前扯掉假鬚揭穿謊言！此片不僅獲大批粵片影人傾力支持，若干國語明星亦有助陣。影聯會編劇組分組度橋、執筆，最後編寫出這一香港電影經典的劇本，由一張宴會請柬開始，有條不紊地描述幾個家庭，刻劃各階層人物的心態，是屬於那個時代的佳作。

In 1949, a group of important film-industry figures formed the South China Film Industry Workers Union (SCFIWU), dedicated to improving the working conditions of the industry as well as elevating film quality. Ten years later, the Union invited a large number of key Cantonese-cinema filmmakers to volunteer for the making of *Feast of a Rich Family* as a fundraiser for establishing a permanent office. In 1999, the Cultural Presentations Office presented a programme to celebrate the 50th Anniversary of SCFIWU, which, true to the Union mettle, deposited the film in the Archive as a testament to the cooperative spirit that informed the organisation.

戶外放映  
Outdoor Screening

# 豪門夜宴

## Feast of a Rich Family

此放映同時為響應聯合國教科文組織「世界視聽遺產日」  
This screening is presented to celebrate UNESCO's World Day for Audiovisual Heritage

27/10(三 Wed) 7:30pm 香港文化中心露天廣場C區 Piazza C, Hong Kong Cultural Centre 免費放映 Free Admission



導演：李晨風、李鐵、吳回、羅志雄 編劇：華南影聯編劇研究組 攝影：孫倫、趙錦、黃錫林 製片：朱紫貴、劉芳、謝益之、謝濟芝 出品：華南影聯  
主演：吳楚帆、張瑛、盧敦、張活游、梅綺 1959 黑白 DCP 粵語 102分鐘 鳴謝華南電影工作者聯合會

Dirs: Lee Sun-fung, Lee Tit, Ng Wui, Law Chi-hung Scr: South China Film Industry Workers Union's Script Committee  
Prod Co: South China Film Industry Workers Union Cast: Ng Cho-fan, Cheung Ying, Lo Duen, Cheung Wood-yau, Mui Yee  
1959 B&W DCP Cantonese 102min Courtesy of South China Film Industry Workers Union



兩片於2011年在本地搜集。  
These films were discovered locally in 2011.

電視廣播有限公司自六十年代開台以來，一直採購各式各樣、從古到今的香港電影，讓聲影從銀幕轉到螢幕上免費播放。資料館自1992年起開始與無綫電視商討菲林移交之事，最終於2011年達成協議，接收近千部電影，當中近六成為從未存有的藏品。為紀念此項壯舉，資料館特意舉行規模盛大的移交儀式。

《黃飛鴻正傳上集》是香港史上第一部黃飛鴻電影，梳花旗裝、不戴卜帽的黃飛鴻，和後期謙謙君子、深入民心的黃飛鴻大異其趣。就連徒弟梁寬也是一個會在妓院爭風呷醋而毫無愧色的是非之徒。本片的武打場面設計精彩，當中的八卦棍和鐵線拳固然是洪拳真傳，巢非非唱的一段

〈頂真格龍舟〉亦是嶺南民樂的珍貴史料。來到下集，黃飛鴻更要面對王貔貅陸續請來的高手，直到最後遇上前輩花槍白頭甫（石堅飾）也絕不退讓，令寶芝林變成踢館人的送客門。黃飛鴻在這裡首次使出著名的無影腳，雖不是凌空的連環踢腿，但展現的是正宗的洪拳功夫。

Since its opening in the 1960s, Television Broadcasts Limited (TVB) has been acquiring Hong Kong films, across the ages and in all genres, for free broadcasting to its audience. The Archive had been discussing with TVB since 1992 regarding the transfer of their film collection. Finally, an agreement was reached in 2011 and the Archive acquired almost a thousand films, 60% of which were brand new collections. To commemorate this achievement, the Archive held a star-studded transfer ceremony.

## 黃飛鴻正傳上集之 鞭風滅燭 (1949)

The Story of Wong Fei-hung, Part I  
Wong Fei-hung's Whip that Smacks the Candle

設映後談，講者歐桂英 Post-screening talk with Susan Au  
30/10(六 Sat) 12:00pm



導演：胡鵬 原著：朱愚齋 編劇：吳一嘯 監製：張作康  
製片：溫陵峰 出品：永耀 主演：關德興、陳露華、馬笑英、曹達華、李蘭  
1949 黑白 DCP 粵語 中英文字幕 77分鐘

Dir: Wu Pang **Orig Story:** Chu Yu-chai  
Scr: Ng Yat-siu **Prod Co:** Yongyao  
Cast: Kwan Tak-hing, Chan Lo-wah, Ma Siu-ying, Tso Tat-wah, Lee Lan  
1949 B&W DCP Cantonese Chi & Eng Subtitles 77min

## 黃飛鴻傳下集之 火燒霸王莊 (1949)

The Story of Wong Fei-hung, Part II:  
Wong Fei-hung Burns the Tyrant's Lair

設映後談，講者喬奕思 Post-screening talk with Joyce Yang  
30/10(六 Sat) 5:00pm



導演：胡鵬 原著：朱愚齋 編劇：吳一嘯 攝影：鄧志俠  
監製：張作康 製片：溫陵峰 出品：永耀  
主演：關德興、曹達華、石堅、李蘭、陳露華  
1949 黑白 D Beta 粵語 中文唱詞 67分鐘(缺本)

Dir: Wu Pang **Orig Story:** Chu Yu-chai  
Scr: Ng Yat-siu **Prod Co:** Yongyao  
Cast: Kwan Tak-hing, Tso Tat-wah, Sek Kin, Lee Lan, Chan Lo-wah  
1949 B&W D Beta Cantonese Chinese Lyrics 67min (incomplete)

本片於2011年在本地搜集。  
This film was acquired locally in 2011.

資料館因緣際會發現《畸人艷婦》的中文、英文字幕拷貝各一，相信這兩個版本為參加影展之用。這顆失去影蹤多年的遺珠，全片在60年代初以銅版字幕機「壓入」字幕，成本驚人，實屬罕見。

澳門窮家女冷樹賢（樂蒂飾）為了家小，委身下嫁天生畸型的香港富家子龍郁生（胡金銓飾），一直維持有名無實的婚姻關係。後來樹賢與郁生表哥漸生情愫，郁生雖然愛妻卻甘願自我犧牲成全二人，樹賢在自身幸福與家庭責任的兩難中將如何取捨？以演員身份入行的武俠電影導演胡金銓，在本片發揮其丑角功力，以

動人演技突顯醜陋外型與善良內心的反差，同時滲露孤獨又自卑的心聲；樂蒂演繹內心戲層次豐富，將角色委屈、寂寞、忐忑的情緒細膩詮釋，男女主角均令這段美女與野獸的故事更深刻真摯。本片獲1961年第八屆亞洲影展（後稱亞太影展）最佳編劇和最佳黑白攝影獎。

Purely by coincidence, the Archive discovered two copies of *The Deformed*, one with Chinese subtitles and the other with English subtitles. It is believed this long-lost treasure were two versions made to enter film festivals. Having an entire film embossed with subtitles in a brass-plated press would have cost an incredible fortune in the early 1960s, making this a very rare find.

Forced by family circumstances, Shuxian (Betty Loh Ti) is forced to marry Yusheng (King Hu), a deformed man from a wealthy family. They remain a couple in name only. Later, Shuxian falls in love with Yusheng's cousin. Yusheng loves her enough to get out of the way. Shuxian must now choose between her own happiness and family duty. Martial arts film director King Hu started out as an actor, and here flexes his thespian muscles, emphasising the contrast between his hideous appearance and kind heart. Betty Loh Ti shows so many layers of emotions in her performance, interpreting with great finesse the character's feeling wronged, her loneliness, and indecision. Both the male and female leads make this Beauty-and-the-Beast relationship deeper and truer. This film won Best Screenplay and Best Black-and-white Cinematography at the 8th Asian Film Festival (later known as Asia-Pacific Film Festival) in 1961.

## 畸人艷婦 The Deformed

設映後談，講者喬奕思 Post-screening talk with Joyce Yang  
30/10(六 Sat) 5:00pm



導演：岳楓 原著：俊人 編劇：葛瑞芬(即岳楓) 攝影：楊鈞 監製：邵逸夫 製片：周杜文 出品：邵氏  
主演：樂蒂、金銓(即胡金銓)、井森、趙明、紅薇 1960 黑白 D Beta 國語 中文字幕 99分鐘

Dir: Griffin Yue Feng **Orig Story:** Chun Yan **Scr:** Ge Rui fen (aka Griffin Yue Feng)  
Cast: Betty Loh Ti, Jin Quan (aka King Hu), Jing Miao, Zhao Ming, Hong Wei **Prod Co:** Shaw Brothers  
1960 B&W D Beta Mandarin Chinese Subtitles 99min

本片於2012年在本地搜集。  
This film was acquired locally in 2012.

「當你了解電影沖印的過程，便會發覺花數十元到戲院看一部電影是超值的。」這話來自東方電影沖印高級業務經理高天宙。一直以來大部分電影也是以菲林拍攝，近年已被數碼電影取代。成立於1969年的東方電影沖印(國際)有限公司亦因行業萎縮，決定於2012年節省成本，大屋搬細屋，整理片倉及通知影片的主人領回寄存的影片。感謝高先生及職員的努力，經他們的游說，大部分的片主也同意將影片落戶資料館。

徐克步入影壇首作。武俠、懸疑、偵探、科學，充滿了未來主義味道。故事內容錯綜複雜，情節峰迴路轉，以不懂武功的方紅葉(劉兆銘飾)作敘事者，透視江湖爭逐的虛妄。徐克於佳藝電視時期的《金刀情俠》(1978)一鳴驚人，備受矚目下拍攝此片，不負眾望，

## 蝶變 The Butterfly Murders

設映後談，講者高天宙 Post-screening talk with Ko Tin-chow  
31/10(日 Sun) 12:00pm

成功打造武俠電影新視覺：快速俐落的剪接，風格化的美術和服裝，還有如迷宮一樣的沈家堡地下密室，呈現了別樹一幟的江湖武俠世界。徐克鍾情科技探索，火藥火槍引入武俠天地的奇想、大反派盔甲人的設計，無不令人想到《星球大戰》(1977)的黑武士。

‘When you understand the film development process, you will discover that spending just tens of dollars to watch a film in the cinema is a super deal.’ Mr Ko Tin-chow, Senior Operations Manager at Mandarin Laboratory (International) Limited once said. Since the beginning, most motion pictures had been shot on film stock. Only recently has film been replaced by digital means. Established in 1969, Mandarin Laboratory began to feel the change in the industry in 2012, and decided to move to smaller premises, starting by organising their storage facility and contacting film owners to collect the product they had stored there previously. Thanks to the hard work of Mr Ko

and his staff, especially in their efforts in persuasion, many of the film owners agreed to donate their prints to the Archive.

Tsui Hark started his film career with a genre flick that challenges the genre and, with it, arguably ushered in the New Wave that transformed the industry of which that genre was a backbone. *The Butterfly Murders* is an ambitious freshman project that tries to expand the horizons of the *wuxia* film by debunking its conventions, revealing human dimensions behind superhuman martial arts moves, all the while presenting choreographed actions with kinetic editing to satisfy genre expectations. The film is decorated with cinematic references, from Hitchcock thrillers to Spaghetti Westerns to Japanese crime films, tied together by a dark humour that would become the director’s signature and a comic book-like mise-en-scène of tight close-ups, skewed camera angles and fitful camera movements. And perhaps the ultimate self-conscious, double-edged joke is the employ of a scholar as narrator—a reminder that the men of action in *wuxia* fiction were created by docile men of words.

本片於2011年在本地搜集。  
This film was acquired locally in 2011.

星空華文傳媒有限公司(星空華文)的片庫，保留了為數不少的七十至千禧年代的香港電影。資料館經多年的游說，終於在2011年「贏得美人歸」，將其片庫的拷貝移送資料館作永久保存。星空華文的存倉設備完善，影片多年來獲公司職員悉心照顧，捐贈的物料更整理得有條不紊。有賴他們的用心準備，令為期數星期的搬運工作得以順利完成。

影片結合導演與演員的對談、阮玲玉的電影片段、張曼玉扮演阮玲玉的場面，還有三十年代導演和演員的訪問，昔今對照，手法破格。有些人，如阮玲玉，生下來就被置於焦點之下，命運的大手不斷叩門，首首生命怨曲奏起，就是逃不掉。張曼玉與阮玲玉兩個新女性，同樣面對演藝事業的瓶頸和崎嶇苦澀的愛情。當年張曼玉的情信被公開，更讓她對「人言可畏」有切膚的體會。她扮

演三十年代的女星，是否神似實不重要，她與阮玲玉已化成一體，對世俗批判的眼光作出無聲但強烈的怒吼。影片為張曼玉帶來三座影后獎項，包括柏林影展銀熊獎的殊榮。

The film library of Fortune Star Media Limited (Fortune Star) consists of numerous Hong Kong films made from the 1970s to the 2000s. After much persuasion, success finally came in 2011 in the form of their transferring the film prints in their vaults to the Archive. The Fortune Star vaults are well-equipped, and over the years their staff had taken excellent care of the film prints. The donated artefacts had also been meticulously organised. Thanks to their thoughtful preparation, the weeks-long transportation process was smooth and efficient.

This film is a compilation of conversations between the director and actors, old film footage of Ruan Lingyu, Maggie Cheung playing the role of Ruan Lingyu, footage of

interviews between directors and actors in the 1930s, comparisons between old and new, and numerous layers of dialogue. The directing technique is unique and effective. Some people, such as Ruan Lingyu, were born to be in the limelight, to be at center stage. Fate would guide them that way, and they can never escape from it. Maggie Cheung and Ruan Lingyu were both modern women ahead of their time, and both faced bottlenecks in their acting careers and a rocky love life. Around the time Cheung made this film, her love letters were made public, so she intimately understood the phrase ‘rumours are frightening’. In playing an actress from the 1930s, it is unimportant if she physically resembled Ruan. She had already become one with Ruan’s spirit, soundlessly but powerfully protesting against the hyper-critical gossip from the masses. Cheung won three Best Actress awards with this film, including the Berlin International Film Festival’s Silver Bear.

## 阮玲玉 (導演版) Center Stage (Director’s Cut)

設映後談，講者吳文亮 Post-screening talk with Alfred Ng  
31/10(日 Sun) 4:00pm



導演：徐克 編劇：林志明、林凡 攝影：范金玉 監製：吳思遠 製片：吳思健、張權 出品：思遠 主演：劉兆銘、張國柱、黃樹棠、米雪、高雄  
1979 彩色 DCP 粵語 90分鐘

Dir: Tsui Hark Scr: Lam Chi-ming, Lam Fan Prod Co: Seasonal  
Cast: Lau Siu-ming, Chang Kuo-chu, Wong Shu-tong, Michelle Yim, Eddy Ko Hung  
1979 Colour DCP Cantonese 90min



導演：關錦鵬 編劇：邱戴安平(即邱剛健) 攝影：潘恆生 監製：陳自強、徐小明 製片：謝家慧 出品：嘉禾、威禾 主演：張曼玉、梁家輝、吳啟華、秦漢、劉嘉玲  
1992 彩色 DCP 粵語 中英文字幕 155分鐘 ©2010 星空華文傳媒電影有限公司 保留所有權利

Dir: Stanley Kwan Scr: Chiu Kang-chien Prod Cos: Golden Harvest, Golden Way  
Cast: Maggie Cheung, Tony Leung Ka-fai, Lawrence Ng Kai-wah, Chun Hon, Carina Lau Ka-ling  
1992 Colour DCP Cantonese Chi & Eng Subtitles 155min ©2010 Fortune Star Media Limited All Rights Reserved.

本片於2012年在海外搜集。  
This film was acquired overseas in 2012.

全賴電影院商及投資者馮秉仲親自牽線搭橋，資料館於2012年從美國三藩市華宮戲院獲得其創辦人方創傑慷慨捐贈，尋回多部絕無僅有的三、四十年代華語電影硝酸片，其中便包括《掙扎》及《女性之光》(1937)。這批電影文物的出土讓華語電影歷史拼圖重要的一塊歸位。

三十年代中國三大電影公司之一——天一影片公司現存唯一一部上海時期的出品。農村小情侶慘遭地主逼害，青年含冤坐牢，少女淪為小妾，一心報仇卻被殺，青年出獄後毅然加入義勇軍，最終命斷戰場。《掙扎》的時代意義不可小覷，觸覺敏銳的邵醉翁早在1931年已引進美國錄音器材和技術，令本片成為中國

最早的片上發聲電影之一。天一少數的「進步」製作，正反映這公司以娛樂掛帥的電影公司，在左翼思潮下，也需要切合時宜拍製批判資產階級和抗戰的主題。《掙扎》聚集上海三十年代的幕前幕後電影精英，更是裘芑香碩果僅存的導演作品。

Thanks to the cinema owner, businessman and investor Mr Gordon Fung for his personal introduction, in 2012 the Archive received a generous donation from Mr Jack Lee Fong, founder of San Francisco's Palace Theatre. The treasure trove contained Chinese-language nitrate films from the 1930s and 40s, including *Struggle* and *The Light of Women* (1937). The unearthing of this batch of rare films made an important piece of puzzle in the history of Chinese-language films back into place.

This is the sole surviving motion picture of Unique Film (Shanghai), one of China's three major film companies in the 1930s. The young lovers in rural China are framed by their evil landlord. The man is sent to prison; the woman is forced to get married. She tries to seek revenge but is killed. When the man is released from prison, he joins the People's Volunteer Army but is killed in battle. The film was significant in its time. Runje Shaw had imported advanced American audio film equipment and technology in 1931, making this one of the first sound films in China. As one of Unique's few 'progress' films, it also reflects that this 'entertainment-only', apolitical film company, under the left-wing influences in society, also needed to make films with topics such as the war effort and that criticise the bourgeoisie. *Struggle* is a joint effort among the best of talents in front of and behind the camera, and is also the only surviving work of director Qiu Qixiang.

# 掙扎 (又名:九江血戰)(修復版)

## Struggle (Restored Version)

設映後談，講者何思穎、蔡漫虹 Post-screening talk with Sam Ho and Carmen Tsoi  
6/11(六 Sat) 12:00pm



導演: 裘芑香 編劇: 于思 攝影: 吳蔚雲 監製: 邵醉翁 出品: 上海天一 主演: 陳玉梅、劉炳華、蕭正中、張振鐸  
1933 黑白 DCP 國語 76分鐘

Dir: Qiu Qixiang Scr: Yu Szu Prod Co: Unique Film (Shanghai) Cast: Chan Yoke-mui, Liu Binghua, Xiao Zhengzhong, Zhang Zhenduo  
1933 B&W DCP Mandarin 76min





本片於2012年在海外搜集。  
This film was acquired overseas in 2012.

李綺年飾演追求獨立自主的女性陸慕貞，哥哥為錢逼她下嫁工廠老闆當妾，她為了逃婚而避走他鄉。在那裡，她遇上情郎（鄺山笑飾），滿以為自由戀愛會得到幸福，無奈發覺情郎懦弱無能，並非能託付終身之人。於是她決定離開，獨力撫養養女秀華（梁添添飾），更開辦職業學校，教養窮家子弟。電影借母女倆的奮鬥歷程，側寫自梳文化的普及、承傳及衰落，透視當時女性逃離男權主導社會的另一種選擇。

Luk Mo-jing (Lee Yi-nin) aspires to a life of independence and self-reliance. When her brother forces her to marry a rich factory owner, she escapes to another town. There, she meets a man she loves (Kwong Shan-siu). She believes that free love will bring her happiness, but discovers that he is weak, incapable, and not someone she wants to spend the rest of her life with. So she leaves him and single-handedly raises adopted daughter Sau-wah (Leong Tim-tim) while establishing a vocational school for girls from disadvantaged families. Through the struggles of mother and daughter, the film portrays the increase in

popularity, then passing down to the next generations, and finally the downfall of the institution of women choosing not to get married, showing another choice for women in the 1930s who wish to escape male domination.

The quality of the picture and sound tracks of this film have deteriorated due to age, but the realism of the script is an accurate reflection of the details of life at the time.

影片的聲畫雖因年代久遠而欠佳，但劇本寫實，充份反映當年的生活細節。

# 女性之光

## The Light of Women

6/11(六 Sat) 4:00pm



導演：高梨痕 編劇：英明霞 監製：邵邨人 出品：南洋 演員：李綺年、鄺山笑、梁添添、黃楚山、陶三姑  
1937 黑白 DCP 粵語 84分鐘

Dir: Ko Lei-hen Scr: Ying Ming-ha Prod Co: Nanyang Cast: Lee Yi-nin, Kwong Shan-siu, Leong Tim-tim, Wong Cho-shan, To Sam-ku  
1937 B&W DCP Cantonese 84min



本片與《阿飛正傳》(1990)同樣由馮秉仲先生在2007年捐贈。  
This film, together with *Days of Being Wild* (1990), was donated by Mr Gordon Fung in 2007.

六十年代徙置區中三個少年阿B(梁朝偉飾)、輝仔(張學友飾)與細榮(李子雄飾),被命運從六七暴動的香港帶到更混亂的越南,在身不由己中經歷銘心刻骨的友情背叛。當子彈射進輝仔的頭顱,細榮已徹底把兄弟情粉碎。梁朝偉的光芒,與張學友不留餘力的演出平分秋色。港產片罕見的浩大戰爭場面,展現出史詩式的格局。四十萬尺菲林,濃縮成兩小時上映,吳宇森對香港的感情,在膠卷中流瀉。電影當年票房失利,時間卻還給它經典之名。今次放映的午夜場版,或許能解開某些場口並不完全接合的謎團。

In the 1960s in Hong Kong's impoverished resettlement area there were three young men: B (Tony Leung Chiu-wai), Fai (Jacky Cheung) and Sai Wing (Waise Lee). Fate brought them from the 1967 Hong Kong Riots to the chaos of Vietnam. Due to circumstances out of their control, they go through a gut-wrenching betrayal of their friendship. When Fai actually gets a 'Bullet in the Head', Sai Wing thoroughly destroys their brother-like friendship. Tony Leung absolutely shines in the film, on par with Jacky Cheung's relentless performance. The film also features an epic battle scene seldom seen in Hong Kong cinema. 400,000 feet of film is condensed into a two-hour screening version, overflowing with John Woo's love for Hong Kong. At the time, the film did not do well in the box office, but with time it became a classic. This screening is of the original midnight screening version, which could explain the puzzling disconnected scenes in its general release.

## 喋血街頭 (午夜場版)

Bullet in the Head (Midnight Screening Version)

設映後談,講者馮焯璋、鄭政恆 Post-screening talk with Peter Fung and Matthew Cheng  
28/11(日 Sun) 5:00pm



導演/編劇/剪接/監製:吳宇森 編劇:梁柏堅、秦小珍 攝影:林國華、陳沛佳、黃永恆、Somchai Kittikun 製片:姚逸華、許志豪  
出品:金公主 主演:梁朝偉、張學友、李子雄、任達華、袁潔瑩 1990 彩色 DCP 粵語 中英文字幕 136分鐘  
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Dir/Scr/Edi/Prod: John Woo Scr: Patrick Leung, Janet Chun Prod Co: Golden Princess  
Cast: Tony Leung Chiu-wai, Jacky Cheung, Waise Lee, Simon Yam, Fennie Yuen 1990 Colour DCP Cantonese Chi & Eng Subtitles 136min  
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## 放映節目表

### Screening Schedule

## 尋·珍·記

Treasure-Hunt Stories

門票4月9日於城市售票網發售

Tickets available at URBITX from Apr 9

票價

Tickets

**\$45**

日期 Date	時間 Time	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
<b>30/4</b>	五 Fri	<b>7:30pm</b> <b>忠烈圖</b> <small>(4K數碼修復版)</small> ◆ The Valiant Ones (4K Digitally Restored Version)
<b>4/12</b>	六 Sat	<b>7:30pm</b> <b>阿飛正傳</b> <small>(午夜場版)</small> ◆ Days of Being Wild (Midnight Screening Version)

日期 Date	時間 Time	香港電影資料館電影院 Cinema, Hong Kong Film Archive
<b>5/6</b>	六 Sat	<b>12:00pm</b> <b>人海孤鴻</b> ◆ The Orphan
		<b>4:00pm</b> <b>長相思</b> ▲ An All-Consuming Love
<b>12/6</b>	六 Sat	<b>12:00pm</b> <b>夜光杯</b> <small>(上集)</small> ▲ The Magic Cup, Part One
		<b>4:00pm</b> <b>正德皇夜探龍鳳店</b> <small>(修復版)</small> ◆ Emperor Zhengde's Night Visit to the Dragon and Phoenix Inn (Restored Version)
<b>19/6</b>	六 Sat	<b>12:00pm</b> <b>八百壯士</b> Eight Hundred Heroes
		<b>香港風景</b> Views of Hong Kong
		<b>香港風貌</b> ▲ Hong Kong Sceneries
		<b>6:00pm</b> <b>彩色青春</b> <small>(修復版)</small> ▲ Colourful Youth (Restored Version)
<b>26/6</b>	六 Sat	<b>2:00pm</b> <b>星座奇趣錄</b> ◆◆▲ Star Wonderfun
<b>3/7</b>	六 Sat	<b>12:00pm</b> <b>海棠紅</b> Blood Will Tell
		<b>5:00pm</b> <b>廣島廿八</b> ◆◆▲ Hiroshima 28
<b>17/7</b>	六 Sat	<b>12:00pm</b> <b>寒夜</b> ◆◆▲ It was a Cold Winter Night
		<b>6:00pm</b> <b>蝶影紅梨記</b> <small>(修復版)</small> ◆ Butterfly and Red Pear Blossom (Restored Version)
<b>31/7</b>	六 Sat	<b>2:00pm</b> <b>女殺手</b> ▲ Lady Bond
<b>7/8</b>	六 Sat	<b>12:00pm</b> <b>金粉霓裳</b> ▲ White Powder and Neon Lights
		<b>4:00pm</b> <b>孔夫子</b> <small>(修復版)</small> ◆◆▲ Confucius (Restored Version)

日期 Date	時間 Time	香港電影資料館電影院 Cinema, Hong Kong Film Archive
<b>21/8</b>	六 Sat	<b>12:00pm</b> <b>南北和</b> ▲ The Greatest Civil War on Earth
		<b>4:00pm</b> <b>野玫瑰之戀</b> ▲ The Wild, Wild Rose
<b>4/9</b>	六 Sat	<b>12:00pm</b> <b>鳳冠情事</b> ◆ Breaking the Willow
		<b>4:00pm</b> <b>董夫人</b> ◆◆▲ The Arch
<b>18/9</b>	六 Sat	<b>12:00pm</b> <b>勳業千秋</b> <small>(又名:建國史之一頁)</small> A Page of History
		<b>淞滬抗戰紀實</b> The Battle of Shanghai
		<b>5:00pm</b> <b>工廠皇后</b> ▲ Three Love Affairs
<b>25/9</b>	六 Sat	<b>12:00pm</b> <b>梁山伯與祝英台</b> ◆◆▲ The Love Eterne
		<b>5:00pm</b> <b>十萬火急</b> ◆◆▲ Lifeline
<b>30/10</b>	六 Sat	<b>12:00pm</b> <b>黃飛鴻正傳上集之鞭風滅燭</b> ◆ The Story of Wong Fei-hung, Part I: Wong Fei-hung's Whip that Smacks the Candle
		<b>黃飛鴻傳下集之火燒霸王莊</b> ▲ The Story of Wong Fei-hung, Part II: Wong Fei-hung Burns the Tyrant's Lair
		<b>5:00pm</b> <b>畸人艷婦</b> ■▲ The Deformed
<b>31/10</b>	日 Sun	<b>12:00pm</b> <b>蝶變</b> ▲ The Butterfly Murders
		<b>4:00pm</b> <b>阮玲玉</b> <small>(導演版)</small> ◆◆▲ Center Stage (Director's Cut)
<b>6/11</b>	六 Sat	<b>12:00pm</b> <b>掙扎</b> <small>(又名:九江血戰)</small> <small>(修復版)</small> ▲ Struggle (Restored Version)
		<b>4:00pm</b> <b>女性之光</b> The Light of Women
<b>28/11</b>	日 Sun	<b>5:00pm</b> <b>喋血街頭</b> <small>(午夜場版)</small> ◆◆▲ Bullet in the Head (Midnight Screening Version)
<b>31/12</b>	五 Fri	<b>10:00pm</b> <b>阿飛正傳</b> <small>(午夜場版 35毫米)</small> ◆ Days of Being Wild (Midnight Screening Version 35mm)

日期 Date	時間 Time	香港文化中心露天廣場C區 Piazza C, Hong Kong Cultural Centre	免費放映 Free admission
<b>27/10</b>	三 Wed	<b>7:30pm</b> <b>豪門夜宴</b> ❖ Feast of a Rich Family	

張婉婷與羅啟銳

**影談系列——張婉婷·羅啟銳** Movie Talk—Mabel and Alex

<b>日期</b> <b>Date</b>	<b>時間</b> <b>Time</b>	<b>香港電影資料館電影院</b> <b>Cinema, Hong Kong Film Archive</b>
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香港電影資料館電影院，位於香港中環皇后大道中，現址為舊香港電影業協會大樓。

<i><b>15/5</b></i>	六 Sat	1:00pm	<b>秋天的童話</b> <sup>(修復版)</sup> <span>◆▲</span> <div>An Autumn's Tale (Restored Version)</div>
		5:30pm	<b>七小福</b> <sup>(修復版)</sup> <span>◆▲</span> <div>Painted Faces (Restored Version)</div>
<i><b>22/5</b></i>	六 Sat	1:00pm	<b>歲月神偷</b> <span>◆▲</span> <div>Echoes of the Rainbow</div>
		5:30pm	<b>玻璃之城</b> <span>◆▲</span> <div>City of Glass</div>
<i><b>23/5</b></i>	日 Sun	1:00pm	<b>的士司機</b> <span>■▲</span> <div>Taxi Driver</div>
		5:30pm	<b>畢業生</b> <sup>(4K修復版)</sup> <span>■▲</span> <div>The Graduate (4K Restored Version)</div>

家燕與小田

**影畫早晨——家燕與小田** Morning Matinee—Nancy and Michael

<b>日期</b> <b>Date</b>	<b>時間</b> <b>Time</b>	<b>香港電影資料館電影院</b> <b>Cinema, Hong Kong Film Archive</b>
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香港電影資料館電影院，位於香港中環皇后大道中，現址為舊香港電影業協會大樓。

<i><b>25/6</b></i>	五 Fri	11:00am	<b>狗咬狗骨</b> <sup>(加映：薛家燕南遊特輯)</sup> <div>Dog Bites Dog Bone (Also screening Miss Sit Ka Yin Visited Singapore &amp; Malaysia)</div>
<i><b>2/7</b></i>	五 Fri	11:00am	<b>七兒八女九狀詞</b> <div>The Grand Re-union</div>
<i><b>9/7</b></i>	五 Fri	11:00am	<b>一年之計</b> <div>Year In, Year Out</div>
<i><b>16/7</b></i>	五 Fri	11:00am	<b>兔女郎</b> <div>Bunny Girl</div>
<i><b>23/7</b></i>	五 Fri	11:00am	<b>我是一個女人</b> <div>It So Happens to a Woman</div>
<i><b>30/7</b></i>	五 Fri	11:00am	<b>奪命刀</b> <div>That Frightening Sword</div>
<i><b>6/8</b></i>	五 Fri	11:00am	<b>神童捉賊記</b> <div>To Catch a Thief</div>
<i><b>13/8</b></i>	五 Fri	11:00am	<b>花樣的年華</b> <div>Spring Love</div>
<i><b>20/8</b></i>	五 Fri	11:00am	<b>人倫</b> <div>Human Relationships</div>
<i><b>27/8</b></i>	五 Fri	11:00am	<b>飛女正傳</b> <div>Teddy Girls</div>
<i><b>3/9</b></i>	五 Fri	11:00am	<b>神童歷險記</b> <div>Adventures of Genius Boy</div>
<i><b>10/9</b></i>	五 Fri	11:00am	<b>總有一天捉到你</b> <span>◆</span> <div>I'll Get You One Day</div>
<i><b>17/9</b></i>	五 Fri	11:00am	<b>秋風秋雨</b> <div>Autumn Wind and Autumn Rain</div>
<i><b>24/9</b></i>	五 Fri	11:00am	<b>姑娘十八一朵花</b> <div>Girls are Flowers</div>
<i><b>1/10</b></i>	五 Fri	11:00am	<b>金玉滿堂</b> <div>Happiness is for Tomorrow</div>
<i><b>8/10</b></i>	五 Fri	11:00am	<b>彩色青春</b> <sup>(修復版)</sup> <div>Colourful Youth (Restored Version)</div>
<i><b>15/10</b></i>	五 Fri	11:00am	<b>可憐天下父母心</b> <div>The Great Devotion</div>
<i><b>22/10</b></i>	五 Fri	11:00am	<b>狗咬狗骨</b> <sup>(加映：薛家燕南遊特輯)</sup> <div>Dog Bites Dog Bone (Also screening Miss Sit Ka Yin Visited Singapore &amp; Malaysia)</div>

黃飛鴻戲棚伏虎

**瑰寶情尋——聲影「留」傳 I** Archival Gems—Time after Time I

持以下門票的觀眾，可憑原有門票於改期日子觀賞同一影片。Audience with the original tickets of the cancelled screenings may watch the same film according to the below rescheduled date.

<b>日期</b> <b>Date</b>	<b>時間</b> <b>Time</b>	<b>香港電影資料館電影院</b> <b>Cinema, Hong Kong Film Archive</b>
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<i><b>2/5</b></i>	日 Sun	2:00pm	<b>黃飛鴻戲棚伏虎</b> <div>How Wong Fei-hung Defeated the Tiger on the Opera Stage</div>
		5:00pm	<b>黃飛鴻大鬧鳳凰崗</b> <span>▲</span> <div>How Wong Fei-hung Stormed Phoenix Hill</div>
<i><b>6/6</b></i>	日 Sun	2:00pm	<b>脂粉間諜網</b> <span>■</span> <div>The Tender Trap of Espionage</div>
		5:00pm	<b>黑蝴蝶</b> <span>■▲</span> <div>Black Butterfly</div>
<i><b>4/7</b></i>	日 Sun	2:00pm	<b>玉龍痴鳳</b> <sup>(又名：怪錯有情郎)</sup> <div>The Wrongly Accused Lover</div>
		5:00pm	<b>龍舟祥</b> <span>▲</span> <div>Cheung, the Dragon Boatman</div>
<i><b>1/8</b></i>	日 Sun	2:00pm	<b>血戰摩天嶺</b> <sup>(上、下集)</sup> <div>The Battle of the Peaks (Part 1 and 2)</div>
		5:00pm	<b>勇特務大戰神秘黨</b> <sup>(又名：鐵金剛勇破神秘黨)</sup> <span>▲</span> <div>The Secret Agent 303</div>
<i><b>5/9</b></i>	日 Sun	2:00pm	<b>玉女金剛</b> <div>The Female Chivalry</div>
		5:00pm	<b>第一號女探員之死亡通行証</b> <span>▲</span> <div>A Death Pass</div>
<i><b>3/10</b></i>	日 Sun	2:00pm	<b>玉女金剛</b> <div>The Female Chivalry</div>
		5:00pm	<b>第一號女探員之死亡通行証</b> <div>A Death Pass</div>

## 馬師曾一百二十周年誕辰紀念

In Memory of Ma Si-tsang on His 120th Birth Anniversary

持以下門票的觀眾，可憑原有門票於改期日子觀賞同一影片。Audience with the original tickets of the cancelled screenings may watch the same film according to the below rescheduled date.

<b>日期</b> <b>Date</b>	<b>時間</b> <b>Time</b>	<b>香港電影資料館電影院</b> <b>Cinema, Hong Kong Film Archive</b>
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<i><b>7/5</b></i>	五 Fri	11:00am	<b>兩地相思</b> <div>The Woman Between</div>
<i><b>14/5</b></i>	五 Fri	11:00am	<b>審死官</b> <div>The Judge Goes to Pieces</div>
<i><b>21/5</b></i>	五 Fri	11:00am	<b>野花香</b> <span>▲</span> <div>Wild Flowers are Sweeter</div>
<i><b>28/5</b></i>	五 Fri	11:00am	<b>契爺艷史</b> <div>Foster-Daddy's Romantic Affairs</div>
<i><b>4/6</b></i>	五 Fri	11:00am	<b>佳偶天成</b> <div>An Ideal Couple</div>
<i><b>11/6</b></i>	五 Fri	11:00am	<b>賊王子巧遇情僧</b> <sup>(又名：糊塗外父)</sup> <div>The Encounter between the Prince of Thieves and Lovelorn Monk</div>
<i><b>18/6</b></i>	五 Fri	11:00am	<b>賊王子</b> <span>▲</span> <div>Prince of Thieves</div>

- ❖ 免費入場 Free admission
- ▲ 設映後談 Post-screening talks
- 影片附中文字幕 With Chinese subtitles
- ◆ 影片附中英文字幕 With Chinese and English subtitles



香港電影資料館，位於香港中環皇后大道中，現址為舊香港電影業協會大樓。

香港電影資料館盡量放映菲林拷貝，以呈現影片最完好的面貌。惟本館收藏的拷貝大部分為孤本，為免菲林放映時撕裂刮損，本館將有關拷貝複製成Betacam母帶作放映用途，雖光度及色彩稍遜，但菲林卻得以妥善保存，而所耗費也較翻印拷貝為低，使更多館藏影片能與觀眾見面。

The contents of the programmes do not represent the views of the presenter. Most of the films in the Hong Kong Film Archive collection are lone prints. Betacam tapes are made of those prints for screenings to prevent the inevitable wear and tear that occur when prints are run through projectors. The Betacam format suffers from slight losses of visual qualities but is much less expensive than striking new prints. It is the most cost-effective way to at once preserve Hong Kong's cinema heritage and share it with audiences.



# 影畫早晨—— 家燕與小田

Morning Matinee—  
Nancy and Michael

香港電影資料館的早場放映節目自2010年舉辦至今，已踏入第十一個年頭。是次「影畫早晨」節目將首次以兩個熟識的名字——「家燕與小田」作主題。

黎小田與薛家燕同樣是童星出身，演藝事業同樣涉獵甚廣。黎小田自五、六歲便加入娛樂圈，成為長城電影公司的童星。他前期專拍國語片，多飾演個性乖巧的小孩；及後投身粵語片界，一系列「神童」電影如《神童捉賊記》(1958)和《神童擒兇記》(1960)裏機智勇敢的頑童角色最具代表性。其角色背景亦以草根階層居多，尤以《可憐天下父母心》(1960)裏的演出最深入民心。黎小田至十七歲時共演出三十多部電影，其後淡出影壇，開始在音樂事業拓展所長，成為香港殿堂級流行音樂教父。

與黎小田一樣，薛家燕在幼年時獲製片賞識，邀請她參演《七兒八女九狀詞》(1960)，開始了其燦爛的銀色旅途。她演出百多套電影，片種及角色也千變萬化。在青春歌舞片大行其道的六十年代，她與同是七公主的陳寶珠、蕭芳芳合作演出《彩色青春》(1966)，其後再與蕭芳芳合演《飛女正傳》(1969)，皆獲好評。

兩位童星直到1975年，才有機會在麗的電視首次合作，主持綜藝節目《家燕與小田》，節目大受歡迎，螢幕最佳拍檔的稱號亦由此而生。三年後，兩人更共同執導喜劇電影《狗咬狗骨》(1978)，這部是他們唯一一部在幕前合作的電影，同時見證了傳統粵語片沒落、電視迅速普及的七十年代。

Launched in 2010, morning screenings curated by the Hong Kong Film Archive have entered its eleventh year. The 'Morning Matinee' series would for the very first time bring to the audience two household names, Michael Lai Siu-tin and Nancy Sit Kar-yin.

Lai and Sit both started as child stars and went on to develop long and meaningful careers. Their stardom spanned a wide range of genres. Lai joined the Great Wall Movie Enterprise Ltd. at the tender age of five, often playing the nice kid in Mandarin films. Later he switched over to the Cantonese side of the industry, often starring child prodigies of wit and courage, such as in Cantonese 'Talented Child' or 'Child Genius' films like *To Catch a Thief* (1958) and *Talented Children Getting Robbers* (1960), which became some of his signature titles. Many of his roles are grassroots characters. One of the most memorable is from *The Great Devotion* (1960). Lai appeared in over 30 films before withdrawing from the film industry at the age of 17. He eventually returned to show business and became one of the maestros of Hong Kong popular music.

Nancy Sit, like Lai, was discovered at a tender age. She appeared as a child actor in *The Grand Re-union* (1960), which lifted the curtain of her glorious and lasting show business career. She has acted in over a hundred films, encompassing different genres and a wide range of characters. In the 1960s, at the peak of the development of Cantonese youth musicals, she was crowned one of the 'Seven Princesses' along with superstars Connie Chan Po-chu and Josephine Siao Fong-fong. Sit appeared with both in *Colourful Youth* (1966) and with Fong in *Teddy Girls* (1969). Both films became big hits.

Sit and Lai did not work with each other until they entered the second phase of their career—when they co-hosted the RTV variety show *Nancy and Michael* in 1975. Its popularity earned them the title 'Best Partners' of the small screen. Three years later, Sit and Lai co-directed and performed together in the comedy *Dog Bites Dog Bone* (1978), their only on-screen collaboration in cinema. The late 1970s work also bore witness to the decline of traditional Cantonese films and the rapid-growing television culture.





## 狗咬狗骨 Dog Bites Dog Bone

導演：薛家燕、黎小田  
編劇：黃國雄  
攝影：李萬傑  
剪接：黃義順  
音樂：陳錫堅  
監製：伍永森  
製片：崔寶珠  
出品：安行

合演：繆騫人、吳孟達、盧海鵬、  
許冠英、張國榮  
1978 彩色 DCP 粵語 90分鐘

**Dirs:** Nancy Sit, Michael Lai  
**Scr:** Wong Kwok-hung  
**Prod Co:** Safety Walk  
**Co-starring:** Cora Miao, Ng Man-tat,  
Lo Hoi-pang, Ricky Hui, Leslie Cheung  
1978 Colour DCP Cantonese 90min

同場加映《薛家燕南遊特輯》  
1967 黑白 DCP 粵語 5分鐘  
Additional screening of **Miss Sit Ka Yin**  
**Visited Singapore & Malaysia**  
1967 B&W DCP Cantonese 5min

25/6 (五. Fri) 11:00am

22/10 (五. Fri) 11:00am

In 1975, Nancy Sit and Michael Lai co-hosted the variety show *Nancy and Michael*, which became a sensation. Its success helped the stars to extend their popularity back to the big screen as co-directors and co-stars. Two vegetable peddlers (Sit and Cora Miao), two pork peddlers (Lai and Ng Man-tat) and an orange seller (Lo Hoi-pang) chip in to purchase a lottery ticket. When they win the lottery, the orange seller who safeguards the ticket ends up in the mental hospital. To get the prize money, the remaining four run across the city on a wild-goose chase. This uproarious comedy about the extreme measures taken by people for money was a big hit in Southeast Asia, selling out over 300 screenings. In addition to the leading cast, the film also features young Leslie Cheung and comedy legend Ricky Hui, who took on a cameo role in the film.

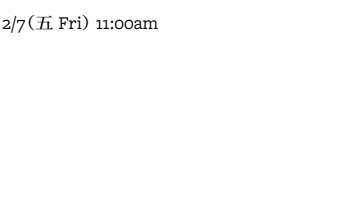




## 七兒八女九狀詞 The Grand Re-union

**導演**:黃岱
**原著/編劇/監製**:李少芸
**攝影**:崔鑫玉
**剪接**:湯廣仁
**出品**:麗士
**主演**:薛家燕、余麗珍、羅劍郎、半日安、麥先聲
1960 黑白 D Beta 粵語 中文唱詞 96分鐘

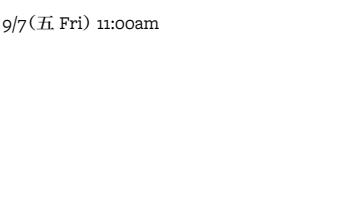
**Dir:** Wong Toi
**Orig Story/Scr/Prod:** Lee Siu-wan
**Prod Co:** Lux
**Cast:** Nancy Sit, Yu Lai-zhen, Law Kim-long, Poon Yat On, Mak Sin-sing
1960 B&W D Beta Cantonese Chinese Lyrics 96min



## 一年之計 Year In, Year Out

**導演**:朱石麟、文逸民、姜明
**編劇**:沈寂
**攝影**:羅君雄
**剪接**:許林森(即許先)
**音樂**:黎草田
**製片**:韓雄飛
**出品**:鳳凰影業
**主演**:黎小田、石磊、鮑方、韋偉、龔秋霞
1955 黑白 D Beta 粵語配音 100分鐘

**Dir:** Zhu Shilin, Wen Yimin, Jiang Ming
**Scr:** Shen Ji
**Prod Co:** Feng Huang
**Cast:** Michael Lai, Shi Lei, Bow Fong, Wei Wei, Kung Chiu-hsia
1955 B&W D Beta Cantonese (Dubbed) 100min



白碧茹(余麗珍飾)與楊天池(羅劍郎飾)育有七兒八女，尚書之子何文敬(麥先聲飾)垂涎白的美色，趁楊上京赴考，在途中把他推下海，迫白改嫁，白為報夫仇無奈應允。新婚夜何被其妾刀殺，拿著剪刀的白被捕，十五寶貝替母告狀，大難不死成了八府巡按的楊為妻脫罪。本片是薛家燕的銀幕處女作，她自小聰明伶俐，在父母的悉心栽培下，學會了粵劇的古老排場，又得袁小田教北派、胡鴻燕教京劇的青衣戲，李少芸獨具慧眼，力邀她拍電影。小家燕甫出場已憑精靈的眼神和豐富的表情搶盡鏡頭，薛母為了令女兒突圍而出，別出心裁把破布縫上其衣裳，又指導她演出，一顆明日之星就此誕生。

Yeung and his wife (Law Kim-long and Yu Lai-zhen) have seven sons and eight daughters. Yeung, on his way to the imperial examination, is pushed into the sea by Ho, the son of a minister, who has been lusting after Yeung's wife. To avenge her husband, the wife agrees to marry Ho. But she is then falsely accused of murdering Ho on their wedding night. The Yeungs' 15 children fight for their mother's innocence. But Yeung saves her from certain death when he returns from the dead! Sit was trained in Cantonese opera, later learnt Northern-style martial arts and Peking opera from action choreographer Yuen Siu-tien and actress Hu Hung-yen respectively. She was discovered by screenwriter Lee Siu-wan and made her film debut in this costume drama. While Sit's mother sewed rags on her wardrobe to make the child stand out among the huge cast, little Nancy more than did her part. She stole the show with her expressive eyes and rich expressions. A star was born.



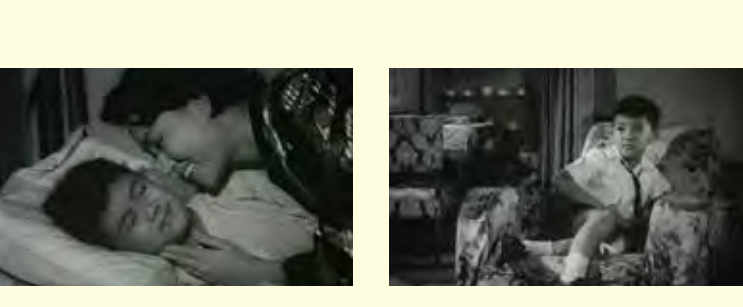
朱石麟主導的家庭倫理故事，通俗易懂，寓教於樂。《一年之計》講述五十年代一個大家庭的分分合合。同一屋簷下，兩兄弟貧富懸殊，妯娌漸生齟齬。當家的老母親(龔秋霞飾)行事小心翼翼，但還是拿勢利跋扈的大少奶(韋偉飾)苦無辦法。黎小田飾較窮二弟家的小兒子，才八、九歲的他，已懂得收放的分寸，一出場眉眼腼腆，是個默默受了不少委屈的乖小孩，到了緊要關頭，情緒一流露，父母、祖母都會生出疼惜之意。他的戲份不如大人角色般吃重，但由頭到尾帶動故事走向溫暖結局，不可或缺。

The great director Zhu Shilin is renowned for his urban family dramas. ***Year In, Year Out*** follows a family through its disputes and reconciliation, generating entertainment while challenging family values. The elder brother of the Ho family becomes wealthy with help from the parents of his wife. But his wife starts bossing everyone around, plunging the household into increasingly intense chaos. The mother tries to live gingerly with her overbearing daughter-in-law but the younger brother finally has enough and moves out with his wife and kids. Can a broken family be repaired? Michael Lai plays the younger brother's son, a minor role that is nonetheless pivotal to the happy ending of this melodrama. At the tender age of just eight or nine, Lai brought to life a complicated character, a forbearing child learning to deal with life's inequalities. His eventual outburst of emotions brings the family back together.



富家子黃達偉(呂奇飾)在木屋區拍照，偶遇少女阿芬(薛家燕飾)，他覺得女孩冰雪聰明，惜沒有受過教育，便決定要好好把她栽培。金國公司力捧薛家燕上位當女主角並主唱片中歌曲，宣傳加大力度推「四好政策」：演員多夾好(以呂奇、鄧光榮等二十多位演員襯托家燕)、劇本妙夾好{丁芝(即陳雲)執筆，牛玉妹奮發做人，劇情迂迴吸引}、佈景大夾好(大師陳景森主理，豪宅裝潢不惜工本)、歌舞新夾好(鞭笞舞和兔女郎舞叫人耳目一新)。十七歲的家燕是塊璞玉，嬌艷與純真集於一身，反叛的演出為兩年後的《飛女正傳》(1969) 作好熱身。

A wealthy young man (Lui Kay) meets a girl—smart and sparkling but with a rough edge (Nancy Sit)—and decides to transform her into a classy lass. Production company Kam Kwok, eager to promote Sit as the next big thing in the Cantonese cinema's youth campaign, casted the 17-year-old to play her first lead role in a star vehicle, complete with song and dance performances. Kam Kwok promoted the film with a declared policy of 'four goods': Good cast (teaming her with over 20 established stars), good script (hiring renowned scripter Chan Wan to pen this ***My Fair Lady*** (1964)-esque tale), good production design (inviting master Chan King-sam as art director and sparing no expenses to build grandiose sets) and good musical sequences (including the catchy 'whip dance' and 'bunny dance' numbers). Teenage Sit may be an embodiment of beauty and innocence but her lively performance, especially when her character takes a rebellious turn, foretells her wonderful turn two years later as one of the titled characters in the masterpiece ***Teddy Girls*** (1969).



黎小田早年銀幕生涯常演趣致幼童，哪怕戲份不多，眼仔碌碌的神情也足夠搶鏡。育有三子女的少奶奶林靄玲(紅線女飾)找了一份報館工作，無奈丈夫總讓她面對要家庭還是要工作的難題，甚至嚷著要離婚。由黎小田與蕭芳芳扮演小姐弟咖啡和可可，活潑討喜，不少場景都有他們的身影，他們郊遊跳舞的情景為電影增添興致，家庭發生衝突時則是靄玲的家庭牽絆。本片為女姐離港回內地前拍的最後一部作品，她以國語演唱幾首時代曲如《天鵝與白鵝》、《催眠曲》等，展慈母光輝，風采動人。

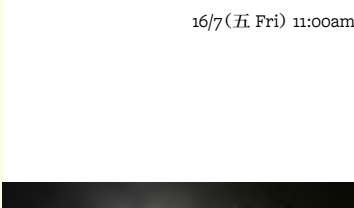
Michael Lai's persona as a child star is that of an adorable, even precocious kid. Even when playing minor roles, he would steal the show with his charming presence, often with endearing animations of his round and expressive eyes. Here, Lai and Josephine Siao play siblings in a family, with opera actress Hung Sin Nui starring as their mother. Working at a newspaper, the mother is caught between career and family, a classic dilemma for women of modern times. Her husband doesn't like her working and threatens to divorce if she keeps her job. ***It So Happens to a Woman*** is the last film Hung Sin Nui participated in before leaving Hong Kong for the Mainland of China. It features the luminant Cantonese opera diva in the spectacles of singing popular songs in Mandarin. The songs, together with scenes featuring the dance performance of Lai and Siao, provide lively and fun-filled moments that enliven the otherwise burdensome drama of the mother's predicament.



## 兔女郎 Bunny Girl

**導演**:秦晚濤(即陳雲)
**編劇**:丁芝(即陳雲)
**攝影**:黃捷
**剪接**:余燦峰
**音樂**:李斯
**監製**:朱少瑛
**製片**:關志強
**出品**:金國
**主演**:薛家燕、呂奇、方心、俞明、鄧光榮
1967 黑白 D Beta 粵語 中文唱詞 114分鐘

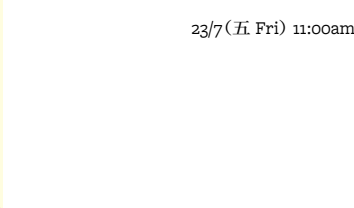
**Dir/Scr:** Chun Man-to (aka Chan Wan)
**Scr:** Ting Chi (aka Chan Wan)
**Prod Co:** Kam Kwok
**Cast:** Nancy Sit, Lui Kay, Fong Sum, Yu Ming, Alan Tang
1967 B&W D Beta Cantonese Chinese Lyrics 114min



## 我是一個女人 It So Happens to a Woman

**導演**:李萍倩
**編劇**:朱克
**攝影**:黃錫林
**剪接**:莊文郎
**音樂**:于彥
**製片**:袁仰安
**出品**:長城
**主演**:黎小田、紅線女、平凡、傅奇、蕭芳芳
1955 黑白 D Beta 粵語配音 108分鐘

**Dir:** Li Pingqian
**Scr:** Chu Hak
**Prod Co:** Great Wall
**Cast:** Michael Lai, Hung Sin Nui, Ping Fan, Fu Che, Josephine Siao Fong-fong
1955 B&W D Beta Cantonese (Dubbed) 108min





## 奪命刀 That Frightening Sword

**導演/編劇:**陸邦  
**攝影:**何克威  
**剪接:**宋明  
**製片:**關志強  
**出品:**金寶  
**主演:**薛家燕、雪妮、曾江、石堅、何驚凡  
1968 彩色 D Beta  
粵語 93分鐘

**Dir/Scr:** Luk Bong  
**Prod Co:** Kam Bo  
**Cast:** Nancy Sit, Suet Nei, Kenneth Tsang Kong, Sek Kin, Ho King-fan  
1968 Colour D Beta  
Cantonese 93min

30/7(五.Fri) 11:00am



蒲鋒在香港電影資料館出版的《香港影人口述歷史叢書5摩登色彩——邁進1960年代》一書中分析六十年代粵語武俠片——「產量大增，61至69年間，每年最少有二十多部……蔚然成為當時粵語片中最蓬勃的類型」。欲在競爭激烈的片種中突圍，創新點子不可少。「奪命刀」不用碰人毛髮亦能令對方七孔流血而亡，重頭戲以幻光與幻音交待，新奇獨特。鮮有執導武俠片的陸邦交出水準，大量外景增強實感，配樂亦緊貼氣氛，饒見心思。薛家燕在中段才出場，以俠女的姿態殺敵救沈天雁（曾江飾），小辣椒氣勢十足，但對著傾慕對象時又能釋放嬌嗔嫵媚，最後她得知沈是其親兄，則表現出尊敬與莊重。小妮子表情多變，伶俐生動，異常搶鏡。

This late-1960s *wuxia* film, with its stylistic flourishes of fanciful drama and showy visuals, is a testament to the Cantonese cinema's efforts to keep up with the changing times. The titular weapon has an innovative design, with special effects of lightning and thunder when wielded, striking opponents and causing death of bleeding from seven orifices, the body bursting into spontaneous combustion an hour or so later! *That Frightening Sword* is also yielded with a fantastic plot. The hero rescues a girl from a villain but finds himself embroiled in a murderous plot. His 'frightening sword' is stolen in the process. He later meets the villain's daughter (Nancy Sit), only to discover that they are biological siblings! The daughter eventually does the right thing, switching sides to help him... This ever-twisting plot is animated in vivid Eastmancolor, with some scenes shot at scenic locations, taking the audience through a thrilling and spectacular ride.



## 神童捉賊記 The Prodigy Who Caught the Thief

**導演:**陳文  
**編劇:**童揮  
**攝影:**陳幹  
**剪接:**郭強  
**音樂:**麒麟  
**監製:**何泰業  
**製片:**潘炳權  
**出品:**光藝  
**主演:**黎小田、謝賢、南紅、姜中平、梁淑卿  
1958 黑白 D Beta 粵語  
中文唱詞 93分鐘

**Dir:** Chan Man  
**Scr:** Tung Fai  
**Prod Co:** Kong Ngee  
**Cast:** Michael Lai, Patrick Tse Yin, Nam Hung, Keung Chung-ping, Leung Suk-hing  
1958 B&W D Beta Cantonese  
Chinese Lyrics 93min

6/8(五.Fri) 11:00am

《九九九海灘命案》(1957) 取得不俗票房，黎小田的冒險演出甚為奪目。陳文導演趁勢為他打造「神童」系列，盡情發揮他「百厭小子」的本色。黎小田以街頭擦鞋童靚仔成的形象出場，精靈世故，油嘴滑舌，專「車大炮」；但他本性純良，雖與母親相依為命難顧溫飽，當鄰居程劍峰（謝賢飾）與程妻（南紅飾）這對夫妻生活無著時，他仍會出手救濟。某晚他目擊一宗舞女謀殺案，可惜無人信他，以致他面對警方追緝、真兇暗算的雙重危機。黎小田在首部擔正主角的粵語片全面發揮演技，無論是率真勇敢的一面，還是圓滑機智的一面，都表現出與鏡頭的非凡默契，將擦鞋童一角演得自然渾成。

Michael Lai's first leading turn in a Cantonese film, *The Prodigy Who Caught the Thief*, finds him as a handsome shoe-shine boy, tart-tongued but compassionate, innocent deep down yet sophisticated on the surface. Though struggling to make ends meet, he would lend a helping hand to his neighbours (Patrick Tse Yin and Nam Hung). He witnesses the murder of a dance-hall girl, but having told way too many lies before, no one believes him. Soon finding himself pursued by both the police and the murderer, the boy is protected by nothing but his wits. Director Chan Man recognised Lai's potential after directing the boy in *Murder on the Beach* (1957) and therefore created a series of 'Prodigy' films tailor-made for him. This film is the kick-off instalment. Lai rises to the occasion, demonstrating superb acting skills in portraying his character in a wide range of dramatic possibilities, from smart-mouthed to tender-hearted, from glib to sincere, from frightened to courageous.



黃堯導演是六十年代青春歌舞片的一位重要功臣，這是他自組的金航電影公司的創業作。富家女戴安娜（蕭芳芳飾）被父親許配給海外歸來的江兆華（呂奇飾），不甘盲婚的她連同蜜友沈殿霞、葉青和首現銀幕的鍾叮噹戲弄未婚夫，與江的妹妹江淑嫻（薛家燕飾）鬥智。這場愛情遊戲的角力表現出年輕人反叛、放任和追求自由自我的本色。片首五女組成樂隊以廣東話、英文和國語唱出歐西流行曲〈More than I Can Say〉，完美呈現香港中西文化匯聚的特色。女子樂隊在當年非常罕見和前衛，薛家燕在片中落力唱歌、跳舞、彈電子結他，摩登有型，一套套迷你裙時髦養眼，搖曳生姿尤如時裝表演。

As a leading figure of Hong Kong's 1960s youth musicals, director Wong Yiu launched his Golden Sail Film Company with this film. Josephine Siao stars as a well-off young woman betrothed by her father to a young man (Lui Kay). Determined to defy the arrangement, the lass teams up with her friends (Lydia Shum, Yip Ching and Lisa Cheung) to deceive her fiancée and his sister (Nancy Sit). A charming battle of wits ensues. This romantic comedy is a delightful portrayal of youth, animating with approving touches of the baby-boom generation's newfound rebelliousness, enchanting exuberance and gritty pursuits of freedom. In a vivid demonstration of East meeting West in Hong Kong, the film opens with the lead actresses teaming up to perform the song 'More Than I Can Say' in a mix of Cantonese, English and Mandarin. The youthful Sit, trendy throughout a parade of eye-catching mini-skirts, puts her talents on full display with sweet singing and energetic dancing, much of the time cradling an electric guitar. Here presents a modern and chic Jade Girl of her time.



## 花樣的年華 Spring Love

**導演/編劇/監製:**黃堯  
**攝影:**黃捷  
**剪接:**潘熙  
**音樂:**王居仁  
**製片:**黃傑  
**出品:**金航  
**主演:**薛家燕、蕭芳芳、呂奇、沈殿霞、葉青  
1968 彩色 D Beta 粵語  
中文唱詞 99分鐘

**Dir/Scr/Prod:** Wong Yiu  
**Prod Co:** Golden Sail  
**Cast:** Nancy Sit, Josephine Siao Fong-fong, Lui Kay, Lydia Shum, Yip Ching  
1968 Colour D Beta Cantonese  
Chinese Lyrics 99min

13/8(五.Fri) 11:00am



## 人倫 Human Relationships

**導演:**李晨風  
**原著:**巴金  
**編劇:**李兆熊  
**攝影:**孫倫  
**剪接:**鄒志俠  
**製片:**朱紫貴  
**出品:**中聯  
**主演:**黎小田、吳楚帆、白燕、張活游、容小意  
1959 黑白 D Beta 粵語  
中文唱詞 96分鐘

**Dir:** Lee Sun-fung  
**Orig Story:** Ba Jin  
**Scr:** Lee Sil-hong  
**Prod Co:** The Union  
**Cast:** Michael Lai, Ng Cho-fan, Pak Yin, Cheung Wood-yau, Yung Siu-yi  
1959 B&W D Beta Cantonese  
Chinese Lyrics 96min

20/8(五.Fri) 11:00am





## 飛女正傳 Teddy Girls

**導演/編劇:**龍剛  
**編劇:**林年同、金炳興  
**攝影:**趙洪  
**剪接:**楊柏榮  
**音樂:**王居仁  
**監製:**吳榮華  
**製片:**李嘉恩  
**出品:**榮華  
**主演:**薛家燕、蕭芳芳、孟莉、龍剛、伊雷  
 1969 彩色 DCP 粵語  
 112分鐘

**Dir/Scr:** Partick Lung Kong  
**Scrs:** Lin Nien-tung, Kam Ping-hing  
**Prod Co:** Eng Wah  
**Cast:** Nancy Sit, Josephine Siao Fong-fong, Meng Li, Patrick Lung Kong, James Yi  
 1969 Colour DCP Cantonese  
 112min

27/8(五.Fri) 11:00am



富家女徐玉貞(蕭芳芳飾)因犯下傷人罪被判入女童院，在院內結識未婚媽媽馬碧珊(薛家燕飾)和吧女蘇茜(孟莉飾)。徐母(夏萍飾)被情人欺騙，徐與院友計劃逃亡復仇。龍剛與林年同和金炳興寫出結構嚴謹的劇本，更獲社會福利署借出感化院進行拍攝，戲中大量街景加強電影真實感，令電影當年取得八十萬票房的佳績。薛家燕由甜姐兒變身飛女，身形雖小但氣場強大，「瀨野」、「我哋撇啦！」等對白說來自然流暢，叛逆難馴。她和伊雷攤牌一幕尤其出色，把冷漠與仇恨演繹得淋漓盡致。片首芳芳大叫「我不回家，我寧願坐監！」的定格，呼應片尾家燕說「這個世界，死了比做人好！」，是對成人世界最赤裸尖銳的控訴。

Angry teen Josephine (Josephine Siao Fong-fong) assaults a man in a brawl and is sentenced to a reform school, where she befriends a single mother (Nancy Sit) and a bar girl (Meng Li). When her mother is scammed by her lover, Josephine breaks out with her friends to exact revenge. Filmed at a reform school and real locations, this juvenile-delinquency drama was a big hit. Sit transforms herself from a teen sweetheart to a rebellious young woman, exuding a strong presence with a fiery performance. Often speaking in vulgar street slangs, her character is driven by a ferocious insolence towards the cold, hard reality. "It's better to die than to live in this world!" The line she delivers in the film with raw and impassioned condemnation is a powerful expression of youthful furor.



## 神童歷險記 Adventures of Genius Boy

**導演:**陳文  
**編劇:**黃炳茂  
**攝影:**陳幹  
**剪接:**郭強、鄧幹  
**音樂:**居仁(即王居仁)  
**監製:**何啟榮  
**製片:**潘炳權  
**出品:**光藝  
**主演:**黎小田、謝賢、南紅、姜中平、梁淑卿  
 1961 黑白 D Beta  
 粵語 96分鐘

**Dir:** Chan Man  
**Scr:** Wong Bing-mau  
**Prod Co:** Kong Ngee  
**Cast:** Michael Lai, Patrick Tse Yin, Nam Hung, Keung Chung-ping, Leung Suk-hing  
 1961 B&W D Beta  
 Cantonese 96min

3/9(五.Fri) 11:00am

《神童捉賊記》(1958)的成功為黎小田帶來「神童」招牌，陳文導演延續這部電影的特色，與原班人馬再度合作。謝賢與南紅依然飾演草根小夫妻，黎小田則成了謝賢的弟弟「小賢」。他因家貧失學，成為常在天后廟前遊蕩打架的野孩子。不巧他撞破一宗精心設計的綁架案，多番錯摸後，自己也落入了匪徒的圈套。黎小田多了幾分少年叛逆的神態，野性難馴之餘，是非分明，機智勇敢，場場戲都因為他的自然演繹而變得更有滋有味。姜中平的壞人角色吳作業奸狡偽善，幾乎騙了所有人，反襯謝賢、南紅質樸純良，他與小田的幾番鬥智鬥勇，令情節一波三折，扣人心弦。

*The Prodigy Who Caught the Thief* (1958)'s success prompted director Chan Man to make another film with the same cast, with Michael Lai again taking up the lead as a smart kid. In this film, Lai is the brother of Patrick Tse Yin, whose wife is a chauffeur played by Nam Hung. The titled Genius Boy witnesses the kidnap of a rich man's son, recognising that the kidnapper is a friend of the wealthy family. But no one believes him. After a series of misadventures, both the kid and his brother are detained by the kidnapper. Lai, now a teenager sharing the bill with adult superstars, turns in a nuanced performance, bringing to life a righteous, brave yet rebellious youth.



美麗華公司創業作，原名《雙鳳擒龍》，因與另一部同由陳寶珠和曾江主演的電影《飛鳳狂龍》(1970)相似，改以歌曲名作片名。李慧鳳(陳寶珠飾)是柔道教練，妹妹李鳴鳳(薛家燕飾)無辜捲入珠寶劫案，姊奮身營救，最後發現男友王大維(曾江飾)竟是劫匪首腦。多支國語時代曲由寶珠、家燕和葉玲主唱，大量歌舞場面在懸疑偵探片中罕見地出現，家燕的舞姿尤其青春生動。電影攝影優美，構圖以窗框、鏡框、廢置車場等日常事物營造幾何線條，高潮一幕攝於何文田公主道山邊，背景是半拆卸的單層石屋，兩女與匪徒追逐於頹垣之中，視覺效果新穎奇特。

The first film by production company Miramar is a star vehicle for superstar Connie Chan Po-chu but fellow Jade Girl Nancy Sit more than just plays her part while sharing the stage. She also sings and dances. *I'll Get You One Day* is a fun-filled mystery thriller, with Chan playing a judo coach forced to take action to save her younger sister (Sit), who gets herself unknowingly embroiled in a jewelry heist. Heartbreak ensues when the judo expert discovers that her boyfriend (Kenneth Tsang Kong) is the mastermind of the heist. In addition to action spectacles such as a thrilling car chase in Ho Man Tin with half-demolished stone houses as background, this wild hybrid of genres also includes a number of enchanting musical sequences featuring Mandarin pop tunes performed by Chan, Sit and popular Taiwanese singer Yeh Ling.



影片以秋風秋雨為題，實是形容阿祥(李清飾)家所經歷的淒風苦雨。阿祥一家五口住在木屋區，僅靠他做苦力維生，妻子(白燕飾)臨盆在即，收租佬又找上了門。偏阿祥無辜入獄，祥嫂產後病重，孩子們該如何生活？國語片女星王葆真首次參演粵語片，她飾演的大姐阿蘭如父如母般照顧弟妹，種種犧牲叫人憐惜；黎小田飾演的小牛不懂世事艱難，常常闖禍，有時竟不如幼妹阿珠(毛毛飾)懂事。黎小田調皮魯莽的孩子氣為電影沉鬱的調子帶來一點輕鬆的調劑。三兄妹性格鮮明，為這個反映勞工生活之多艱的故事提供了豐沛的情感。

Wind and rain are natural phenomena that often take on symbolic meaning when cited by humans. Autumnal wind and rain evoke states of sadness and desolation, especially in Chinese poetic expressions. A family of five live in squalid conditions. When the rent-chasing landlord comes knocking on the door, the father, as the sole breadwinner in the family, is working as a laborer while the mother is about to give birth. Things go from bad to worse when the father gets arrested on unwarranted charges and the mother falls ill with the children left on their own to survive. Michael Lai plays the second son, bringing to life a poverty-stricken child with an endearing sense of humour despite being forced by life's hardship to suspend his innocence. He animates his character with verve and charm. His shenanigans offer moments of sunshine in this otherwise gloomy social-realist drama.



## 總有一天捉到你 I'll Get You One Day

**導演/監製:**陳烈品  
**編劇:**凌漢、司徒安  
**攝影:**林超(即林華超)  
**剪接:**湯廣仁  
**音樂:**王居仁  
**製片:**邵寶華  
**出品:**美麗華  
**主演:**薛家燕、陳寶珠、曾江、馮淬帆、張清  
 1970 彩色 D Beta 粵語  
 中英文字幕 86分鐘

**Dir/Prod:** Chan Lit-bun  
**Scrs:** Ling Hon, Szeto On  
**Prod Co:** Miramar  
**Cast:** Nancy Sit, Connie Chan Po-chu, Kenneth Tsang Kong, Stanley Fung, Cheung Ching  
 1970 Colour D Beta Cantonese  
 Chi & Eng Subtitles 86min

10/9(五.Fri) 11:00am



## 秋風秋雨 Autumn Wind and Autumn Rain

**導演:**吳回  
**編劇:**李亨、潘藩  
**攝影:**蔣錫偉  
**剪接:**鄧志俠  
**製片:**王鏗  
**出品:**榮華  
**主演:**黎小田、白燕、李清、王葆真、毛毛  
 1962 彩色 D Beta  
 國語 102分鐘

**Dir:** Ng Wui  
**Scrs:** Lee Hang, Poon Fan  
**Prod Co:** Eng Wah  
**Cast:** Michael Lai, Pak Yin, Lee Ching, Wang Baozhen, Mo Mo  
 1962 Colour D Beta  
 Mandarin 102min

17/9(五.Fri) 11:00am



## 姑娘十八一朵花 Girls are Flowers

**導演:**黃堯  
**編劇:**王白石 (即何璧堅)  
**攝影:**黃捷  
**剪接:**潘照  
**音樂:**李斯  
**監製:**關志剛  
**製片:**關志顯  
**出品:**志聯  
**主演:**薛家燕、陳寶珠、呂奇、葉青、張清  
 1966 黑白 D Beta 粵語  
 中文唱詞 95分鐘

**Dir:** Wong Yiu  
**Scr:** Wong Pak-shek (aka Ho Pik-kin)  
**Prod Co:** Chi Leun  
**Cast:** Nancy Sit, Connie Chan Po-chu, Lui Kay, Yip Ching, Cheung Ching  
 1966 B&W D Beta Cantonese Chinese Lyrics 95min

24/9 (五, Fri) 11:00am



## 金玉滿堂 Happiness is for Tomorrow

**導演/編劇:**左几  
**原著:**曹禺  
**攝影:**溫貴  
**剪接:**蔡昌、謝華  
**音樂:**于舜  
**製片:**謝益之、張鐵、張瑛  
**出品:**華僑  
**主演:**黎小田、張瑛、白燕、黃曼梨、李鵬飛  
 1963 黑白 D Beta 粵語 116分鐘

**Dir/Scr:** Tso Kea  
**Orig Story:** Cao Yu  
**Prod Co:** Wah Kiu  
**Cast:** Michael Lai, Cheung Ying, Pak Yin, Wong Man-lei, Lee Pang-fei  
 1963 B&W D Beta Cantonese 116min

1/10 (五, Fri) 11:00am



黃堯導演留意到「工廠女工」這個龐大的觀眾層極具消費潛力，遂設計出眼大、長髮、純良的人物形象，把陳寶珠打造成最入屋的青春偶像。回港度假的留學生陳子英（呂奇飾）和家庭教師吳海燕（陳寶珠飾）的愛情滿是暗湧，幸得妹妹陳珍珠（薛家燕飾）從中獻計，令有情人終成眷屬。電影為薛家燕度身訂造刁蠻小妹的角色，只是嬌縱也有不同的層面，葉青飾演的富家女橫蠻具破壞性且惹人生厭，妙計多多的珍珠卻處處討人歡喜，加上她纖巧曼妙的身材和陽光般的笑容，儼如童話中的小仙女。家燕的角色在片中有提鮮的作用，雖然她戲份不多，但每次出場都為主角傳達重要的訊息，這美麗使者點石成金，讓迷惘的愛情修成正果。

Director Wong Yiu, recognising the spending power of a new demographic, was looking to create a teenage sensation for the factory girls. It soon became a social phenomenon in the 1960s. Former child star Connie Chan Po-chu fitted the bill perfectly with her doe-eyed innocence framed by silky long hair. In *Girls are Flowers*, she plays a young tutor falling in love with a handsome boy. However, their road to romance is paved with potholes and speed bumps. Chan's fellow former child star Nancy Sit plays the boy's younger sister who saves the day with her shrewd, nimble-minded plans. Sit's role may be small but with radiance from her glorious smile and beaming personality, she brightens up this musical romantic comedy like a fairy-tale nymph.



這部電影由左几編導，改編自曹禺原著《北京人》，傾注求變之風。故事描述三十年代初曾家老爺子（李鵬飛飾）因循守舊，家道中落。兒子文清（張瑛飾）與表妹愫芳（白燕飾）兩情相悅，卻迫於父命，與李家小姐思懿（黃曼梨飾）成婚。孫兒曾霆（黎小田飾）不過十五歲，卻又重蹈父親舊路，為給祖父沖喜而娶妻。腐朽專制困住三代人，大家庭搖搖欲傾，文清、曾霆等都希望另覓新生。黎小田的角色以放紙鳶、收紙鳶出場，他童稚未褪便要成婚，其善良活潑比照父輩隱忍懦弱，為故事承載新希望。黎小田演出合度，足見他把握正劇的力度也準確。

This is adapted by director Tso Kea from May Fourth author Cao Yu's famed novel. The extended family is again used as an embodiment of corrupt traditions, with three generations trapped under the same roof of outworn values. The dictatorial patriarch of the Tsang family is a dedicated practitioner of arranged marriages, forbidding his son to wed his beloved cousin. Years later, as family fortunes wither, the seriously-ill patriarch continues to wield power and orders his grandson Ting (Michael Lai), very much a kid at the tender age of 15, to get married. It is a superstitious behaviour to reverse the natural passage of an old man towards death. Lai rises up to the challenge of playing a teenager forced to leave his adolescence behind, delivering a convincing performance that bears witness to his command of acting skills.



玉女蕭芳芳與陳寶珠破天荒攜手合作的彩色青春歌舞片，當年數度上映皆大收旺場，為志聯打開一條新戲路。資料館於1995年在北角國都戲院（已拆卸）找到電影的底片，獲志聯同意下展開修復的工作，電影在2011年於文化中心獻映依然座無虛席，可見青春偶像的魅力劃破時空，歷久彌新。

芳芳和胡楓飾演前衛的情侶，活出六十年代年輕人的生活形態。純良的鄧蘭絲（陳寶珠飾）護妹鄧蘇絲（薛家燕飾）情切，竟為她背上偷竊之名，蘇絲則因誤交飛仔男友而付出沉重的代價。影片以伊士曼七彩攝製，戲服和佈景花上不少心思。家燕飾演的嬌嬌女橫蠻得來展現出層次，由最初不講理地刻薄姐姐，到後來覺悟前非悔不當初，任性中賺得觀眾的憐惜與同情。

This is a vibrant youth musical that stars the two biggest names of its time. Wildly popular Jade Girls Connie Chan and Josephine Siao team up for the first time in a contemporary film, producing a phenomenal success for the company Chi Leun Films. In 1995, the Archive discovered the film's negatives at the now-demolished Olympia Theatre in North Point. The film was later restored with Chi Leun's blessing. It played to a full house at the Hong Kong Cultural Centre in 2011, a vivid illustration of Chan and Siao's enduring star power. Nancy Sit gets a foothold in the company of superstars, playing the spoiled younger sister of Chan. She finds herself in trouble after being fooled by a conniving but trendy boyfriend. Filmed in vivid Eastmancolor, *Colourful Youth* also features elaborate costumes and set designs rare for its time, resulting in a visual spectacle.



此乃粵語片經典之作。導演楚原取真人真事為藍本，以寫實風格，刻畫六十年代一個香港小家庭在饑寒交迫的邊緣苦苦掙扎的生活面貌，絕境中顯現的父母之心、子女之愛溫暖感人。張活游與白燕飾演的夫妻禍不單行，面對失業、病重、幼女夭折種種苦難，被逼得走投無路。他們的演出自然精彩，但故事起起伏伏，能如此撥動人心、賺人熱淚，也有賴四位童星黎小田、梁俊密、王愛明及馮寶寶的精彩表演，不少重點情節都靠他們來支撐。黎小田飾演的大哥為給母親籌措藥費，帶弟妹行乞卻被誤會而捱打，一力承擔重擔的長兄姿態莫不叫人動容。

A highly-regarded classic of Cantonese cinema, *The Great Devotion*, presents a compelling portrait of a Hong Kong family pulling together to face the dire conditions of abject poverty, but with parental devotion triumphing over societal harshness in the end. Writer-director Chor Yuen adapts real-life incidents in his story, backed by a stellar cast of accomplished actors, including Cheung Wood-yau, Pak Yin and Michael Lai, the latter already a seasoned actor in his teenage years. Cheung and Pak play the parents who face the challenges of unemployment, sickness and death of their youngest daughter all at the same time. Lai, as the eldest child, helps to shoulder the family's numerous burdens. Lai sheds his usual wisecracking persona to play a child who is denied of his childhood. At one point, he leads his three brothers and sisters to beg on the streets to pay for their mother's medicine bills but only to get beaten up. This is a heartbreaking yet heartwarming film.



## 彩色青春 Colourful Youth (修復版) (Restored Version)

**導演:**余河 (即陳雲)  
**編劇:**魏敏 (即陳雲、魏少芝夫婦)  
**攝影:**黃捷  
**剪接:**余純  
**音樂:**李斯  
**監製:**關志顯  
**製片:**關志顯  
**出品:**志聯  
**主演:**薛家燕、陳寶珠、蕭芳芳、胡楓、王愛明  
 1966 彩色 DCP 粵語 115分鐘

**Dir:** Yu Ho (aka Chan Wan)  
**Scr:** Ngai Man (sobriquet of Chan Wan & wife Ngai Siu-chee)  
**Prod Co:** Chi Leun  
**Cast:** Nancy Sit, Connie Chan Po-chu, Josephine Siao Fong-fong, Woo Fung, Wong Oi-ming  
 1966 Colour DCP Cantonese 115min

8/10 (五, Fri) 11:00am



## 可憐天下父母心 The Great Devotion

**導演/編劇:**楚原  
**攝影:**孫倫  
**剪接:**蕭南  
**音樂:**草田、楊莉君  
**監製:**白燕  
**製片:**孔強  
**出品:**山聯  
**主演:**黎小田、張活游、白燕、王愛明、馮寶寶  
 1960 黑白 D Beta 粵語 98分鐘

**Dir/Scr:** Chor Yuen  
**Prod Co:** Shan Luen  
**Cast:** Michael Lai, Cheung Wood-yau, Pak Yin, Wong Oi-ming, Fung Bo-bo  
 1960 B&W D Beta Cantonese 98min

15/10 (五, Fri) 11:00am

# 影談系列—— 張婉婷·羅啟銳

Movie Talk—  
Mabel and Alex

在芸芸香港八十年代的導演中，張婉婷與羅啟銳是少數的黃金拍檔。兩人結識於紐約大學，由電影學院同班同學變為固定搭檔，以編劇、導演及監製的不同身分，共同製作了多部香港電影經典。

張、羅的電影多以自身經驗入題，從人物日常反映時代脈絡：《非法移民》(1985)及《秋天的童話》(1987)寫異鄉人及留學生的細膩感情；《玻璃之城》(1998)以港大舍堂文化點出一代青春與失落；《歲月神偷》(2010)啟發自羅的成長背景，喚起不少港人回憶……部部作品充滿生活實感，卻不失浪漫情懷。

近年，二人回到校園擔任講師，投身香港電影導演會等業界後勤工作，用創作以外的方式支持香港電影。

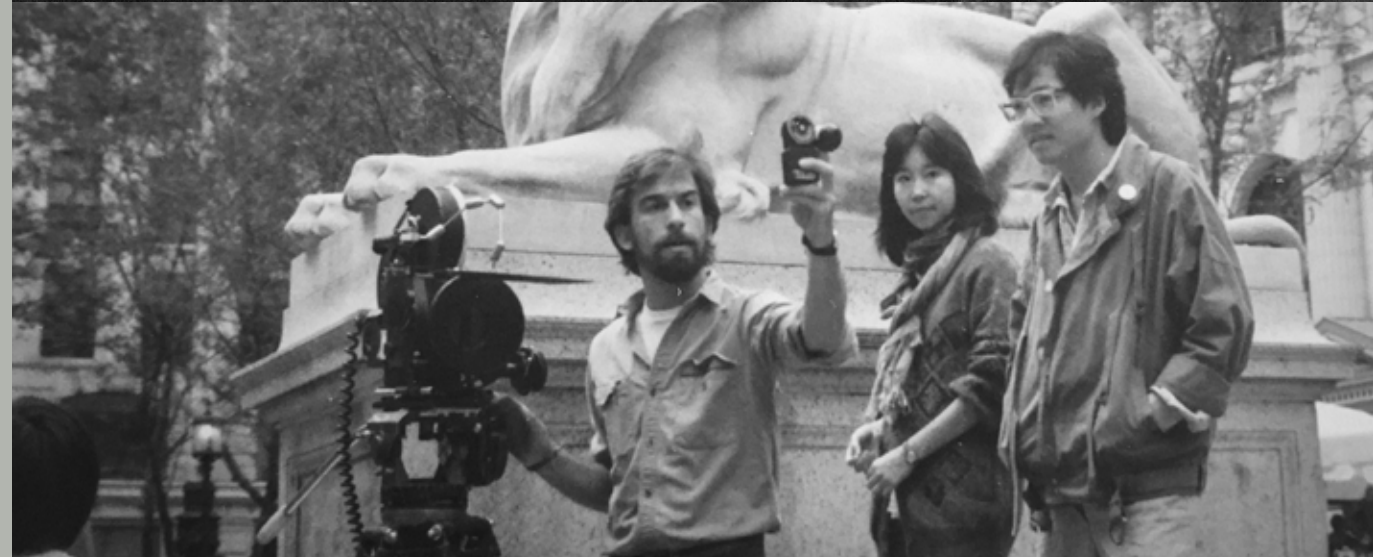
在新一輯的影談系列，張婉婷與羅啟銳挑選了四套合作作品及兩部對他們影響深遠的電影，讓觀眾從創作點滴窺探電影背後的真摯情感。

Among the numerous film directors of the 1980s, the combination of Mabel Cheung and Alex Law is one of the few so-called 'golden partnerships'. They met at New York University, and progressed from film school classmates to steady partners. In various roles including scriptwriter, director and producer, they have created many Hong Kong film classics together.

These Cheung/Law films are mostly based on personal experience, reflecting society and the times through everyday people and events. *The Illegal Immigrant* (1985) and *An Autumn's Tale* (1987) are about the intricacies of the emotions of workers and students in foreign lands. *City of Glass* (1998) expresses the inter-generational exuberance and heartbreak of youth through the University of Hong Kong's dormitory culture. Inspired by Alex Law's childhood, *Echoes of the Rainbow* (2010) arouses the distant memories of many Hongkongers. Each of their works is filled with the realities of life, interlaced with romance, heartbreak and joy.

In recent years, Cheung and Law have gone behind the scenes, becoming university lecturers and committee members of the Hong Kong Film Directors' Guild, supporting the Hong Kong film industry in various other ways.

In this new instalment of Movie Talk, Mabel Cheung and Alex Law have chosen four films in which they have collaborated, and two others which have profoundly influenced them, letting the audience see their passion for film from the creative point of view.



# 秋天的童話

(修復版)

## An Autumn's Tale

(Restored Version)

**導演:** 張婉婷  
**編劇:** 羅啟銳  
**攝影:** 鍾志文、James Hayman  
**剪接:** 蔣國權、李炎海、陳祺合、朱晨杰、鄺志良  
**音樂:** 盧冠廷  
**監製:** 岑建勳  
**製片:** 湯美如、朱嘉懿  
**出品:** 德寶  
**主演:** 周潤發、鍾楚紅、陳百強、吳福星、黃淑儀

1987 彩色 DCP  
粵語 中英文字幕 98分鐘

**Dir:** Mabel Cheung  
**Scr:** Alex Law  
**Prod Co:** D & B  
**Cast:** Chow Yun-fat, Cherie Chung, Danny Chan, Wu Fu-sheng (aka Cindy Ou), Gigi Wong

1987 Colour DCP Cantonese  
Chi & Eng Subtitles 98min

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## 張導演的話

### Cheung's Statement

15/5(六 Sat) 1:00pm

設映後談，講者張婉婷、羅啟銳、岑建勳  
**Post-screening talk with Mabel Cheung, Alex Law and John Sham**

1985年張婉婷以處女作《非法移民》奪得金像獎最佳導演，一鳴驚人。與德寶電影公司合作本片，也是她移民三部曲之第二部，旋即在影壇掀起童話風暴，拿下多個獎項。

《秋天的童話》裏的鍾楚紅飾演充滿愛情憧憬的大學生十三妹，隻身到紐約與男友(陳百強飾)相聚，想不到情夢破碎。人在異鄉，照顧她的只有在唐人街餐廳做侍應的船頭尺(周潤發飾)。船頭尺粗俗爛賭，與十三妹這大學生格格不入，兩人在看似無趣的日常瑣事中屢屢鬥氣，亦因各種微小的事情牽引，漸漸萌生愛意。

三位明星一改既定形象，新鮮氣質前所未有，帶動感情波浪起起伏伏，牽動心弦。深深淺淺的浪漫經過細膩編織，溫柔又傷感，成為張婉婷、羅啟銳這對編導組合的拿手筆觸。

當一個人被連根拔起、到外國生活的時候，在人生路不熟的環境，很多固有的心理框框，對人生的既定看法，都會一一打破。

在美國讀書時期的我，生活寂寞、一貧如洗，那時候覺得，只要是黑頭髮、黃皮膚的人，都可以當朋友。

就這樣，在唐人街打「黑市工」的時候，認識了一個名叫「皺皮檸」的非法移民，他在我最落魄的日子，給我幫助和鼓勵，他就是戲中「船頭尺」的原型，是我認識的人當中，最有趣之一。

《秋天的童話》是我在紐約大學唸書時的一段回憶，亦是我送給這位好朋友的一份禮物。

In 1985, Mabel Cheung was awarded Best Director for her first film, *The Illegal Immigrant*. This film, produced by D & B Films, is the second part of her 'Migration Trilogy'. Recipient of numerous film awards, this is Cheung's second directorial effort and features Law as scriptwriter.

Cherie Chung plays Jennifer, a romantic university student who goes to New York to be with her boyfriend (Danny Chan). Unfortunately, he dumps her. A stranger in a strange land, Jennifer discovers the only person who shows her any concern is Samuel Pang (Chow Yun-fat), a waiter at a Chinatown restaurant. Samuel is vulgar and addicted to gambling, everything Jennifer dislikes in a man. They argue continuously, but somehow love grows between them.

The three screen idols Chung, Chan and Chow all portray characters not typical of their usual types, bringing a breath of fresh air to the film. The emotional ups and downs are expertly handled. The different levels of interweaving of romance, at once gentle and melancholic, have become the signature touch of the Mabel Cheung-Alex Law, director-writer combination.

When a person is uprooted and transplanted overseas, to live in a place where nothing is familiar, a lot of your psychological boundaries and preconceived notions will be shattered.

When I was studying in the US, I was desolate and impoverished. At that time, I felt that anyone with black hair and yellow skin was potentially a friend.

So when I was working 'under the table' in Chinatown, I got to know an illegal immigrant nicknamed 'Wrinkled Lemon'. When I was at the lowest point in my life, he helped and encouraged me. One of the most interesting people I have ever met, he was the inspiration for the character Samuel Pang.

*An Autumn's Tale* is one of my memories during the time I was studying in New York, and my gift to this good friend of mine.



# 七小福

(修復版)

## Painted Faces

(Restored Version)

**導演 / 編劇:** 羅啟銳  
**編劇:** 張婉婷  
**攝影:** 鍾志文  
**剪接:** 余純、鄺志良  
**音樂:** 盧冠廷  
**監製:** 何冠昌、方逸華  
**製片:** 黃小瓊  
**出品:** 邵氏、嘉禾  
**主演:** 洪金寶、鄭佩佩、  
林正英、岑建勳、午馬

1988 彩色 DCP  
粵語 中英文字幕 107分鐘

**Dir/Scr:** Alex Law  
**Scr:** Mabel Cheung  
**Prod Cos:** Shaws, Golden Harvest  
**Cast:** Sammo Hung,  
Cheng Pei-pei,  
Lam Ching-ying,  
John Sham,  
Wu Ma

1988 Colour DCP Cantonese  
Chi & Eng Subtitles 107min

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### 羅導演的話

Law's Statement

15/5(六 Sat) 5:30pm

設映後談, 講者張婉婷、羅啟銳、何思穎  
**Post-screening talk with  
Mabel Cheung, Alex Law and Sam Ho**

羅啟銳編導、張婉婷編劇的作品, 以寫實風格拍攝七小福的成長經歷, 展現他們融入香港電影輝煌年代的前奏, 也道出舊年光景留不住的唏噓。

著名京劇武生于占元(洪金寶飾)是七小福的恩師, 他一手一腳創辦中國戲劇研究學院, 收了三毛、阿彪以及阿龍等不少弟子, 在港發揚武生傳統。七小福們長大, 戲曲的時代卻已沉沉落幕。

林正英飾演的師叔在片場發瘋既是悲哀, 也是邀請, 讓新一代人走上電影舞台。羅、張二人拿捏複雜情感, 總能找到人情深厚處。五味雜陳, 難卻難在從不丟失赤子之心。洪金寶飾演師傅于占元, 神采功架入型入格, 奪金像影帝實至名歸。

《七小福》是我第一套執導的電影, 講述一群來自五湖四海的小孩, 艱辛地在香港學習京戲的日子。幾十個發育未全的傻笨小子, 吃盡苦頭與白眼, 只望有天能夠守得雲開, 卻不知道所學的技藝, 其實已日漸式微, 「人言洛陽花似錦, 偏奴前來不是春」。

眾人前路茫茫、去日苦多的心境, 於今天的社會看來, 又更添一層新的意義與體會。不過, 所謂「山窮水盡疑無路, 柳暗花明又一村」, 還是恆久真確的。這幫傻笨小子從寂寂無名的劇場替身, 堅持著不捨不棄, 終於先後成為了國際巨星, 中間的信念與堅毅, 實在值得當下的我們細味。

This film was directed by Alex Law and co-written by Mabel Cheung. It tracks the childhood journeys of the 'Seven Little Fortunes' in a realistic style, showing them prior to their entering the Hong Kong film industry during its golden age. It is also a poetic acknowledgement of the inevitability of time passing.

Their teacher, Peking opera master Yu Zhanyuan, established the China Drama Academy to teach traditional Chinese opera and accepted among his pupils the boys who would become Sammo Hung, Yuen Biao and Jackie Chan. As the boys grew up, the opera tradition in Hong Kong died off.

The scene in the film where Master's Senior, played by Lam Ching-ying, suffers a breakdown at the film studio, is the mourning of the passing of opera and at the same time an invitation for a new generation to step onto the stage of film. Law and Cheung show their expertise in handling complex emotions with precision, always striking the right note to stir one's soul. Throughout the bittersweet experience, a child-like innocence is maintained. Sammo Hung played his real-life master Yu Zhanyuan, lending an air of authenticity to the role that garnered Hung well-deserved recognition as the Hong Kong Film Awards Best Actor.

*Painted Faces* was my directorial debut. It is about a time several decades before, when a group of boys from all over China attended an academy of Peking opera in Hong Kong. These dozens of silly pre-pubescent boys suffered rigorous physical training as well as discrimination, hoping for better days in the future. However, masters and pupils were all unaware that the skills and techniques, to which they had dedicated their lives, were dying out in Hong Kong, and they were all victims of being in the wrong place at the wrong time.

The state of mind of those people, knowing the hardships they had undergone in the past and in the face of a completely unclear future, strikes a new level of relevance and meaning in today's society. But the adage 'when the heavens shut the door, somewhere they open a window' is always true. These silly kids went to the film studios to be stunt doubles, and, with their persistence and hard work, have become international film stars. Their faith, hope and determination are inspirations to us.



# 歲月神偷 Echoes of the Rainbow

導演/編劇：羅啟銳  
攝影：林志堅  
剪接：鄺志良、陳志偉  
音樂：黎允文  
監製：張婉婷  
製片：區焯麟  
出品：大地傳播、天下影畫、電影發展基金  
主演：任達華、吳君如、  
李治廷、鍾紹圖、蔡穎恩

2010 彩色 35mm  
粵語 中英文字幕 118分鐘

**Dir/Scr:** Alex Law  
**Prod :** Mabel Cheung  
**Prod Cos:** Dadi Media, Big Pictures,  
Film Development Fund  
**Cast:** Simon Yam,  
Sandra Ng,  
Aarif Lee,  
Buzz Chung,  
Evelyn Choi

2010 Colour 35mm Cantonese  
Chi & Eng Subtitles 118min

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## 羅導演的話 Law's Statement

22/5(六 Sat) 1:00pm

設映後談，講者張婉婷、羅啟銳、岑建勳  
Post-screening talk with  
Mabel Cheung, Alex Law and John Sham

根據羅啟銳的童年經歷改編，藉小弟羅進二（鍾紹圖飾）的童真視角講述羅家故事。羅父（任達華飾）是腳踏實地的鞋匠，羅母（吳君如飾）打理店鋪操持家務。大哥羅進一（李治廷飾）讀傳統名校，戀上富家女劉芳菲（蔡穎恩飾），草根出身成為戀情鴻溝，後更發現自己患上不治之症。家庭變故突如其來，悲傷催淚。

六十年代香港人的時代點滴，如貪污猖獗、颱風溫黛襲港及殖民地時代的精英氣氛等一一重現銀幕。生活雖苦，父母輩「一步難一步佳」、「做人總要信」的樸素觀念，支撐起一頭家。電影取上環永利街唐樓實景，呈現舊時人情暖意。孩童視角沖淡六七十年代時代風雲的沉重，著力烘托生離死別又無可奈何的情感，引起強烈共鳴。

有時候，我是真的慶幸，我在六、七十年代的香港長大，那是一個純真、好奇、互信，一切都躍躍欲試的年代，每個人都充滿希望，每件事都有著萬般的可能。

可惜的是，這些純真互信的日子，看來已經一去不復返了，而《歲月神偷》這電影，也由我本來要紀念香港、紀念我在這兒愛過的人，變成我對這個城市的告白，我寫給舊香港的一封信。

而且我更恐怕，這告別信，終於還會給退回來，信封面上，附著一個淡淡的紅印：「收信人已經不在」。

Adapted from Alex Law's childhood, this film tells stories of the Law family as seen through the eyes of eight-year-old 'Big Ears' Chun-two (Buzz Chung): Father (Simon Yam) is a pragmatic cobbler, Mother (Sandra Ng) manages the shop and their household and elder brother Desmond (Aarif Lee) studies at an elite school and falls in love with rich girl Flora (Evelyn Choi). Desmond's grassroots family background prevents their relationship from progressing. Desmond later becomes terminally ill. The sudden changes experienced by the family are heartbreaking.

Various aspects of life in Hong Kong in the 1960s, such as rampant corruption, the destruction wrought by Typhoon Wanda, the elitism during the colonial era are shown again on screen. Life may be hard, but the parents keep up the family's morale with simple aphorisms such as 'one step of hardship, one step of joy' and 'we must have faith'. The film was shot on location at Wing Lee Street in Sheung Wan, the layout of the neighborhood evoking the humanity and warmth of a bygone era. The innocent child's point of view deflects the heaviness of the turbulent 1960s with a plaintive and helpless attitude towards the inevitable aspects of life.

Sometimes I feel very lucky to have grown up in Hong Kong in the 1960s and 70s. It was a time of genuine naïveté, curiosity and mutual trust. Everyone was full of hope, and everything held a multitude of possibilities.

Unfortunately, that era of purity and naïveté seems to have gone forever. Meanwhile, my film *Echoes of the Rainbow* has taken on a new role. It was my souvenir of Hong Kong and everyone I have loved there. Now it has become my declaration of love to my city, my farewell letter to the old Hong Kong.

And I am terrified that the farewell letter may be someday returned to me with a light red stamp on the envelope: 'Not at This Address'.



# 玻璃之城 City of Glass

導演/編劇: 張婉婷  
編劇/監製: 羅啟銳  
攝影: 馬楚成  
剪接: 李明文  
音樂: 李迪文、趙增熹  
製片: 杜玉貞  
出品: 嘉禾、藝神  
主演: 黎明、舒淇、  
張燊悅、吳彥祖、谷德昭

1998 彩色 35mm  
粵語 中英文字幕 111分鐘

**Dir/Scr:** Mabel Cheung  
**Scr/Prod:** Alex Law  
**Prod Cos:** Golden Harvest, Amuse  
**Cast:** Leon Lai,  
Shu Qi,  
Nicola Cheung,  
Daniel Wu,  
Vincent Kok Tak-chiu

1998 Colour 35mm Cantonese  
Chi & Eng Subtitles 111min

鳴謝橙天嘉禾娛樂集團  
Courtesy of Orange Sky Golden Harvest  
Entertainment Group

## 張導演的話 Cheung's Statement

一切從我知道香港大學要拆卸它唯一的一所女生宿舍開始。

那兒是我渡過年青歲月的地方，它的消失，彷彿叫我的青春和回憶也隨之而逝……

我忽然醒覺，有很多美好的事物，我一直以為是理所當然、長存不滅的事物，其實都會轉瞬消逝、流失、破滅。我們原來處身於一個閃爍燦爛的玻璃之城，一切的耀眼光輝和幻像，都會剎那間在你的眼前灰飛煙滅……

我希望在這個我熟悉的世界消失之前把它拍成電影。《玻璃之城》基本上由三個愛情故事組成：第一個是在浪漫的七十年代成長的一對男女的故事，純真少女，赤子之心；第二個是他們兒女的故事，在動盪的九十年代，回歸舊地，只是舊夢難尋；最後一個，就是我和香港的故事，一個我不知不覺間，原來愛上了很久很久的城市的故事……

Director Mabel Cheung and scriptwriter Alex Law once again based their work on personal experience, their shared history as the University of Hong Kong students. In 1998, when the University's women dormitory Lady Ho Tung Hall was about to be demolished and rebuilt, Cheung decided to use that as a setting for a love story that spans 20 years, casting Shu Qi and Leon Lai as campus couple in the 1970s.

Lai's character, while attending the University, is arrested for his political activities and has to continue his education overseas. Separated, they each get married and have their own families. In 1997, shortly before the Retrocession, they meet again. The burning love of youth is rekindled two decades later. But then, fate intervenes and tragedy ensues, bringing the man's son (Daniel Wu) and the woman's daughter (Nicola Cheung) together. The love stories of separate generations intertwine, played out against the parallel histories of two different eras, the interplay between the personal and the historical eventually coalescing into an epic tale of time and place.

It all started when I learnt that the University of Hong Kong was going to pull down its only ladies' hall where I spent my adolescent years. With its disappearance, it seemed as if part of my youth and memory was going to be buried along with it. Then came the news that Hong Kong's only airport, which had accompanied the Colony to grow from a small, remote island to a modern, cosmopolitan city during the past 50 years, would also be replaced in due course. It suddenly dawned on me that a lot of the things which I had taken for granted and had assumed would last forever, were in fact very transient and fragile. We are living in a city of glass, full of illusions of grandeur which can disappear without a trace in front of our very eyes.

As a director, I want to capture on film the world that I knew before it's too late. In a way, *City of Glass* is a story of two generations of Hong Kong-born and British Colony-educated young people facing the immense changes brought about by the Retrocession in 1997, the year in which Hong Kong returned from Britain to China. But basically this is a film embodying three love stories: one between two people who grew up in Hong Kong in the romantic 70s; one between their children who returned to the city in the turbulent 90s; and finally, one between myself and the city which I have loved for a long, long time without knowing...



# 的士司機 Taxi Driver

**導演:** 馬田史高西斯  
**編劇:** 保羅施拉德  
**出品:** 哥倫比亞  
**主演:** 羅拔迪尼路、  
萊迪科士打、  
茜貝兒雪花

1976 彩色 DCP  
英語 中文字幕 114分鐘

**Dir:** Martin Scorsese  
**Scr:** Paul Schrader  
**Prod Co:** Columbia Pictures  
**Cast:** Robert De Niro,  
Jodie Foster,  
Cybill Shepherd

1976 Colour DCP English  
Chinese Subtitles 114min

Courtesy of Park Circus

## 張導演的話 Cheung's Statement

23/5(日 Sun) 1:00pm

設映後談，講者張婉婷、舒琪  
Post-screening talk with  
Mabel Cheung and Shu Kei

七十年代的馬田史高西斯以張狂創意，拍出這部新荷里活電影後期的代表作。史高西斯成長於紐約的小意大利區，目睹各式街頭暴力事件，同時被青年人的精神苦悶與暴力情緒包圍，成為終生受用的創作泉源。

崔維斯(羅拔迪尼路飾)自越戰退伍，開夜更的士，晚晚開車遊走街頭，見證城市夜幕下種種罪惡。他談了一場失敗的戀愛，預備報復式刺殺總統候選人，卻成了拯救雛妓的英雄。電影通過主觀鏡頭牢牢抓住觀眾感知，傳遞時代的絕望憤怒，貢獻影史多幕經典鏡頭。萊迪科士打初登銀幕，場次不多但光彩難忘。

馬田史高西斯的《的士司機》，是七十年代非常重要的電影作品，羅拔迪尼路飾演崔維斯這個退役軍人，在冷漠、污煙瘴氣、充斥著黑幫、流氓和妓女的紐約大都會，當夜更的士司機，看盡扭曲的生活百態，慢慢變成精神錯亂，大開殺戒、替天行道的一個人，非常震撼！

我那時在紐約讀書，對史高西斯描寫的紐約感同身受，這影片對我影響很深，也標誌著紐約電影導演的寫實風格，與西岸的史提芬史匹堡或佐治盧卡斯等導演天馬行空的特色，大異其趣。

The wildly creative Martin Scorsese made this New Hollywood classic in 1976. Scorsese grew up in Little Italy in New York, and witnessed much violence on the streets. At the same time, he was surrounded by the spiritual emptiness and violent emotions of local youths. This has become a constant source of inspiration for many of his works.

Travis (Robert De Niro) is a veteran who drives a night-shift taxi. Driving through the city, he witnesses all kinds of crimes committed under the dark of night. He fails at a romantic relationship, leading him to plan a revenge assassination on a presidential candidate, but ends up becoming a hero who saves a child prostitute. The camerawork, often shot from Travis's point of view, grips the audience's senses firmly, expressing the hopelessness and anger of the times, making film history with many of the scenes. It was also Jodie Foster's debut film. She was not in many scenes but her performance was brilliant and unforgettable.

Martin Scorsese's *Taxi Driver* was a very important film in the 1970s. Robert De Niro plays Travis, a veteran who works as a night-shift taxi driver in the heartless, filthy metropolis of New York, filled with gangsters, transients and prostitutes. He sees every twisted facet of life and gradually becomes a psychotic, murderous enforcer of justice. It is an earth-shattering film.

At the time, I was studying in New York. I could completely relate to the New York that Scorsese had described. This film affected me profoundly. It is also an excellent example of the realism that New York film directors tend to favour, as opposed to the unrestrained imagination of west coast directors such as Steven Spielberg and George Lucas. That vast difference is very interesting.





# 畢業生

(4K 修復版)

## The Graduate

(4K Restored Version)

**導演:** 米克尼高斯  
**原著:** Charles Webb  
**編劇:** Calder Willingham、  
Buck Henry  
**音樂:** Dave Grusin、  
Paul Simon  
**出品:** Lawrence Truman Productions  
**主演:** 德斯汀荷夫曼、  
安賓歌羅馥、  
嘉芙蓮羅絲

1967 彩色 DCP  
英語 中文字幕 107分鐘

**Dir:** Mike Nichols  
**Orig Story:** Charles Webb  
**Scrs:** Calder Willingham,  
Buck Henry  
**Prod Co:** Lawrence Truman Productions  
**Cast:** Dustin Hoffman,  
Anne Bancroft,  
Katharine Ross

1967 Colour DCP English  
Chinese Subtitles 107min

Courtesy of Tamasa Distribution

## 羅導演的話

Law's Statement

23/5(日 Sun) 5:30pm

設映後談，講者羅敏銳、舒琪  
Post-screening talk with  
Alex Law and Shu Kei

根據查爾斯韋伯的同名小說改編。班傑明(德斯汀荷夫曼飾)從名牌大學畢業，獲得豐厚獎學金，父母為他慶祝，所有人都過來給他建議，他卻站在人生十字路口，對未來充滿了迷惘和徬徨。他受羅賓遜夫人(安賓歌羅馥飾)勾引，墮入畸戀，後來發現自己真正所愛的其實是她的女兒伊蓮(嘉芙蓮羅絲飾)。

影片反映了美國六十年代激蕩的社會情緒，各種解放變革運動風起雲湧，年輕一代亟待擺脫傳統卻不知何去何從。德斯汀荷夫曼的演技絲絲入扣，影片的鏡頭處理可謂教材級別。電影囊括金球獎最佳電影、最佳導演等五項大獎。西蒙和加芬克爾的名曲〈The Sound of Silence〉也至此成為歷久不衰的經典。

《畢業生》是我看過最多遍的電影之一，從小看到大，老看不厭，說來還真有點奇怪。

但這電影又的確伴著我成長，就像一個老朋友，永遠待在那裡，伴我走過不同的階段與心境、喜樂與悲哀。

《畢業生》拍於數十年前，但它的敘事方法與拍攝技巧，按今天的尺度，還是叫人如此賞心悅目。我尤其喜歡片中那些破格的演出，神經質的對白，不按牌理出牌的剪接，清脆得如同透明一樣的音樂，以及最最重要的，那個反叛、跳脫、卻又傷感的成長故事，觸動我至今。

This film is adapted from the Charles Webb's novel of the same name. Benjamin (Dustin Hoffman) graduates from a famous university. His parents throw him a party to celebrate. Everyone offers him advice but Benjamin is at a crossroads, filled with confusion and uncertainty about the future. He is seduced by Mrs Robinson (Anne Bancroft) and has an affair with her. He later discovers that his true love is her daughter Elaine (Katharine Ross).

The film reflects the turbulent social atmosphere in the US in the 1960s, when many liberation movements were sweeping through the nation and the younger generation, though desperate to throw off tradition, was uncertain where to turn. Dustin Hoffman's performance was nothing short of brilliant. The camerawork was textbook-perfect. The film was awarded five major Golden Globe awards including Best Film and Best Director. The Simon and Garfunkel song 'The Sound of Silence' has also become international perennial classic.

*The Graduate* is one of the films I have watched the most times. Interestingly, all through the years from my days as a youngster, I have never been tired of it.

But this film has really grown up with me, like an old friend who is always there, walking alongside as I went through my different stages of development and emotional states, joys and sadnesses.

*The Graduate* was made decades ago, but the way it tells its story and its cinematographic techniques is still just as relevant and admirable by today's standards. I especially enjoy the groundbreaking acting techniques, the neurotic dialogue, the non-conformist editing, the crisp and clear music, and most importantly that rebellious, over-the-top yet sentimental coming-of-age story that moves me even today.





2021年4月 Apr 2021

# 影談系列

張婉婷 · 羅啟銳

香港電影資料館  
二十周年號外

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