

抗戰影像回眸

Cine Memories of the War of National Resistance

為紀念中國人民抗日戰爭勝利，香港電影資料館每年九月舉辦專題放映節目，選映以抗戰為題的作品，免費讓市民欣賞。繼去年放映《路》(1959)，今年再選映中聯另一部以日軍侵華為背景的電影——《海》(1963)，片中大部分的幕前幕後工作人員都曾親身經歷過抗日戰爭，對戰禍自然是痛心疾首。影片提倡「同舟共濟、同仇敵愾」的精神，只要大家團結抗敵，終能獲勝。

To commemorate the victory of the Chinese people's resistance against Japanese aggression, the Hong Kong Film Archive presents every September a free screening on the theme of the Anti-Japanese War. The selected feature this year is *Sea* (1963), set against the backdrop of anti-Japanese resistance and featuring filmmakers who had personally undergone hardships during wartime. The film advocates the essence of unity in dark times—as long as we stay true to the edict 'helping each other while sharing the same boat, remaining united against the enemy', we will prevail.



導演：吳回 編劇：程剛 攝影：孫倫
剪接：鄧志俠 製片：朱紫貴 出品：中聯
主演：張活游、白燕、吳楚帆、李清、張瑛
1963 黑白 數碼檔案 粵語 92分鐘
Dir: Ng Wui Ser: Cheng Kang Prod Co: The Union
Cast: Cheung Wood-yau, Pak Yin, Ng Cho-fan,
Lee Ching, Cheung Ying
1963 B&W Digital File Cantonese 92min

3/9 (日 Sun) 2:30pm

本片是中聯成立十周年的紀念作，繼《路》(1959)之後，再次觸動抗日回憶。這番由陸路移師海路，一再帶出「同舟共濟」的正面信息。吳楚帆和白燕飾演船家夫婦，將十七人偷渡往澳門。上船不久，未曾衝出封鎖線，已是危機重重，日軍上船，而且炮來炮往。八人落難荒島，誰知又是日軍通訊基地，逃亡和求生都不容易。張活游站在小崗上，拿機關槍掃射日軍，英氣凜凜，在關鍵時刻打救眾人，一反一貫斯文形象。

This all-star production was made to commemorate Union Film's 10th anniversary. *Sea* is somewhat a sequel to *Road* (1959), another film about the war against Japan that features most of the company's stars. This is in fact a road movie on water and the edict 'helping each other while sharing the same boat', while informing both films, takes on more significance here. The war experience is even more difficult this time around, as the microcosm of passengers in a boat is subjected to ever dreadful devastations. The misadventure eventually lands on an island, where guerrilla warfare breaks out, portrayed with body combat, gun fights and spectacular explosions, including a cliffhanger moment in which the usually docile Cheung Wood-yau literally rises to the occasion.

憑票免費入場，門票由8月5日(六)起，於星期一至三至日上午十時至下午八時，在香港電影資料館詢問處派發。每人限取兩張，先到先得，派完即止。
活動亦設少量現場名額，公眾可於放映開場前四十五分鐘於資料館一樓大堂排隊領取門票，每人限取一張，名額有限，先到先得，額滿即止。
Free admission by ticket. Tickets will be distributed at the information centre of the Archive starting from 5 August (Sat) on Monday and from Wednesday to Sunday from 10:00am to 8:00pm. Each person can receive up to two tickets on a first-come, first-served basis while stocks last.
Limited walk-in seats will also be available on a first-come, first-served basis. Visitors are welcome to queue up at the 1/F Foyer of the Archive 45 minutes before the screening begins. Each person can register for one ticket while stocks last.

《展影》104期工作小組

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放映節目表 Screening Schedule

修復瑰寶——野玫瑰之戀 (4K修復版)
Restored Treasures – The Wild, Wild Rose
(4K Restored Version)

日期 Date	時間 Time	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
30/7 日 Sun	7:30pm	野玫瑰之戀 (4K修復版) ◆ The Wild, Wild Rose (4K Restored Version)
日期 Date	時間 Time	香港電影資料館電影院 Cinema, Hong Kong Film Archive
27/10 五 Fri	7:00pm	野玫瑰之戀 (4K修復版) ▲◆ The Wild, Wild Rose (4K Restored Version)
門票7月1日起於城市售票網發售		Tickets available at URBITIX from 1 Jul

就是不平凡——李小龍
The Kid is Extraordinary – Remembering Bruce Lee

日期 Date	時間 Time	香港電影資料館電影院 Cinema, Hong Kong Film Archive
26/8 六 Sat	2:30pm	苦海明燈 ▲ A Son is Born
23/9 六 Sat	2:30pm	危樓春曉 ▲ In the Face of Demolition
23/10 一 Mon	2:30pm	雷雨 ▲ Thunderstorm
25/11 六 Sat	6:00pm	人海孤鴻 ▲◆ The Orphan
門票7月22日起於城市售票網發售		Tickets available at URBITIX from 22 Jul

抗戰影像回眸
Cine Memories of the War of National Resistance

日期 Date	時間 Time	香港電影資料館電影院 Cinema, Hong Kong Film Archive
3/9 日 Sun	2:30pm	海 Sea

開放時間
星期一至三至日：上午10時至晚上8時
聖誕前夕及農曆新年除夕：上午10時至下午5時
星期二(公眾假期除外)：農曆年初一及二休館
購票須知
電影放映門票在城市售票網發售。六歲以下恕不招待。
六十歲或以上高齡人士、殘疾人士及一名同行照顧者，全日制學生及綜合社會保障援助人士半價。每張門票折扣後的票價將計算至個位數，不足港幣一元亦作一元計算。
Opening Hours
Monday, Wednesday to Sunday: 10:00am - 8:00pm
Christmas Eve and Chinese New Year's Eve: 10:00am - 5:00pm
Closed on Tuesdays (except public holidays), and the first two days of the Chinese New Year
Ticketing Information
Tickets are available at URBITIX. Persons aged under 6 will not be admitted.
Half-price tickets for senior citizens aged 60 or above, people with disabilities and one accompanying carer, full-time students and Comprehensive Social Security Assistance recipients. The price of each discount ticket will be rounded up to the nearest dollar.

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苦海明燈 A Son is Born

導演／編劇：秦劍 攝影：孫倫
剪接：潘熙 製片：劉芳 出品：中聯
合演：張活游、白燕、吳楚帆、黃楚山
1953 黑白 數碼檔案 粵語 113分鐘
Dir/Ser: Chun Kim Prod Co: The Union
Co-starring: Cheung Wood-yau, Pak Yin, Ng Cho-fan,
Wong Cho-shan
1953 B&W Digital File Cantonese 113min



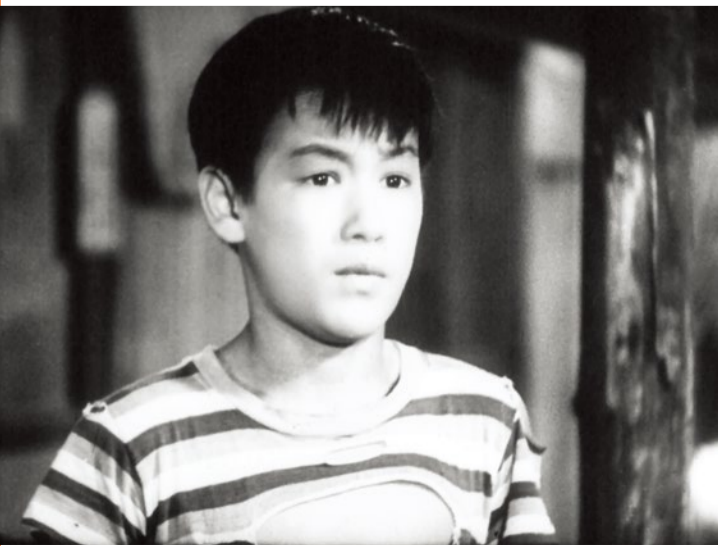
中聯繼《家》(1953)後的第二部作品，由秦劍編導，李小龍、張活游分飾男主角陳天生的少年與成年。天生乃纨绔子弟的私生子，被生父遺棄，生母亦無力撫養，更接連被養父出賣，輾轉流落不同人家，最後幸得醫生夫婦(黃楚山、白燕)收留，終成大器。李小龍在中聯的電影中多演好孩子，是次角色尤其吃重，他演繹的苦命兒，既沉鬱又堅強，不會過分悲觀，對周遭生活保持守恆態度，而且靜中帶動，好事降臨時又立刻流露善良純真的喜悅，感染力強。本片的他完全洗脫本身頑皮好動的痕跡，展現其內心戲的功架。

Bruce Lee appeared in several productions of Union Film, one of the most important companies in the history of Hong Kong cinema, and this is the first one. *A Son is Born* is the story of a child born out of wedlock and abandoned by his rich father, only to be saved by an altruistic couple and eventually enjoying a new lease on life. As in most of his other Union appearances, Lee plays a good kid. But this role is special, his character having to go through many shifts in surroundings, each leading to a change in mentality. Bruce sails through it all with remarkable skill, offering convincing interpretations of each shift. The child may be showered with misfortune, but Lee animates his sadness with a subtle vitality. And when nice things happen, he beams with genuine joy. A vivid illustration of Lee's remarkable acting skills at the tender age of 12.

26/8 (六 Sat) 2:30pm
設映後談，講者歐錦棠及舒琪
Post-screening talk with Stephen Au & Shu Kei

危樓春曉 In the Face of Demolition

導演：李鐵
編劇：余幹之 (即盧敦及陳雲)
攝影：孫倫 剪接：梁誠、潘熙 製片：陳文 出品：中聯
合演：張瑛、吳楚帆、黎莉莉、梅綺
1953 黑白 DCP 粵語 129分鐘
Dir: Lee Tit
Sers: Yu Kon-chi (joint pseudonym of Lo Duen and Chan Wan)
Prod Co: The Union
Co-starring: Cheung Ying, Ng Cho-fan, Tsi Lo Lin, Mui Yee
1953 B&W DCP Cantonese 129min



李鐵五十年代初的代表作，描寫戰後香港草根階層的住屋及就業問題，樹立了「人人为我，我为人人」的人倫理想，用以對抗現代商業社會對倫理的侵蝕。全片以羅老師(張瑛)的際遇起落為主線，穿插各戶的悲歡，幾戶人家的命運，更籠罩在深城的塌樓危機內。可是大家早把艱難當作家常便飯，甚至有別開生面的壽宴，為危樓灌注生氣。導演盡展其一流的場面調度，精準鏡位捕捉板間房的狹窄空間，編劇亦巧妙排通俗劇的起承轉合，加上眾多老戲骨的超卓演技，及小小年紀便搶盡鏡頭的李小龍，使此片成為當年的票房奇跡、今日香港經典。

An acknowledged masterpiece of Hong Kong cinema, *In the Face of Demolition* is an exemplary work of social realism, a defining formal practice of 1950s filmmaking. It is also a classic of the 'tenement film', a genre of often heart-wrenching human stories depicting the housing and employment conditions of the underclass. The film is a vivid portrait of communal living, fostering drama from the different shades of harmony and conflicts between the tenants. The famous line 'All for One, and One for All' is an embodiment of not only the ethical ideal of Union Film but also the humanist tradition of Hong Kong cinema and Chinese culture. The film, featuring an ensemble cast of big-name stars and experienced actors working in congruent chemistry, was a huge surprise hit, consolidating Union Film's market prominence and its reputation in history. And Bruce Lee, playing the son of an impoverished family, manages to blend in effortlessly with the seasoned veterans while also stealing the scenes without spoiling the harmony.

23/9 (六 Sat) 2:30pm
設映後談，講者歐錦棠及何思穎
Post-screening talk with Stephen Au & Sam Ho

PROFOLIO 展影

7/2023
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雷雨 Thunderstorm

導演：吳回 原著：曹禺 編劇：程剛 攝影：孫倫
剪接：黎昌 製片：謝益之 出品：華僑
合演：白燕、盧敦、張瑛、梅綺
1957 黑白 DCP 粵語 125分鐘
Dir: Ng Wui Orig Story: Cao Yu
Ser: Cheng Kang Prod Co: Wah Kiu
Co-starring: Pak Yin, Lo Duen, Cheung Ying, Mui Yee
1957 B&W DCP Cantonese 125min



張瑛和謝益之的華僑電影企業公司創業作，乘著五十年代五四文學改編電影的風潮，將曹禺同名經典話劇搬上銀幕。十六歲的李小龍首次穿起中山裝，飾演周家二少爺周冲，與兄長周萍(張瑛)同時愛上婢女四鳳(梅綺)，演出既深情又青澀。《雷雨》經歷百天八次劇本改動，動員126人，拍攝近一個月，製作嚴謹認真，在當年粵語片界實屬罕見。佈景由中式府第移到西化大宅，盡現陳其銳細琢場景陳設；水中倒影的重複性意象鏡頭，凸顯孫倫構圖的敏銳觸覺，是次放映的版本，除補充了白燕被趕離周家前的片段及失佚的片頭資料，畫質亦較以往的專業數碼錄影帶版本細緻清晰。

This is a work of historical importance. The debut project of Wah Kiu, one of Cantonese cinema's 'Big Four Companies' that had greatly impacted the development of our film history, is adapted from the May Fourth era play of the same title and one of the most important theatrical works of modern China. It is also the only film in which Bruce Lee, playing an idealistic student, wears a Zhongshan suit! The story is informed by contempt and anger towards the class injustice and patriarchal corruptions of traditional China, coloured by love and incest, jealousy and resentment. All these are executed by director Ng Wui's orchestrated mise-en-scene, including a controlled performance by Lee that showcases the future kung fu star's gentler side.

23/10 (一 Mon) 2:30pm
設映後談，講者鄭政恒
Post-screening talk with Matthew Cheng

人海孤鴻 The Orphan

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
合演：吳楚帆、白燕、馮峰、李月菁
1960 彩色 DCP 粵語 中英文字幕 107分鐘
Dir: Lee Sun-fung Orig Story: Auyeung Tin
Ser/Prod: Ng Cho-fan Prod Co: Hwa Lien
Co-starring: Ng Cho-fan, Pak Yin, Fung Fung, Lee Yuet-ching
1960 Colour DCP Cantonese Chi & Eng Subtitles 107min



李小龍離港赴美前的最後一部電影，也是他粵語片時期最光芒四射的演出。吳楚帆與李小龍在《苦海明燈》(1953)後再演父子，吳飾演孤兒院何主任，主張對壞孩子教化，導其向善；李飾演小偷阿三，自小與雙親失散，在正邪之間徘徊。李小龍早期難得一見的彩色電影配合現場收音，他滿口街巷俚語，玩世不恭，演出靈動多變。吳楚帆身兼主演、改編及監製三職，何主任正直形象的原型，更非吳本人莫屬。本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。今看本片部分實景攝影，由舞火龍到徙置區皆富歷史意義。

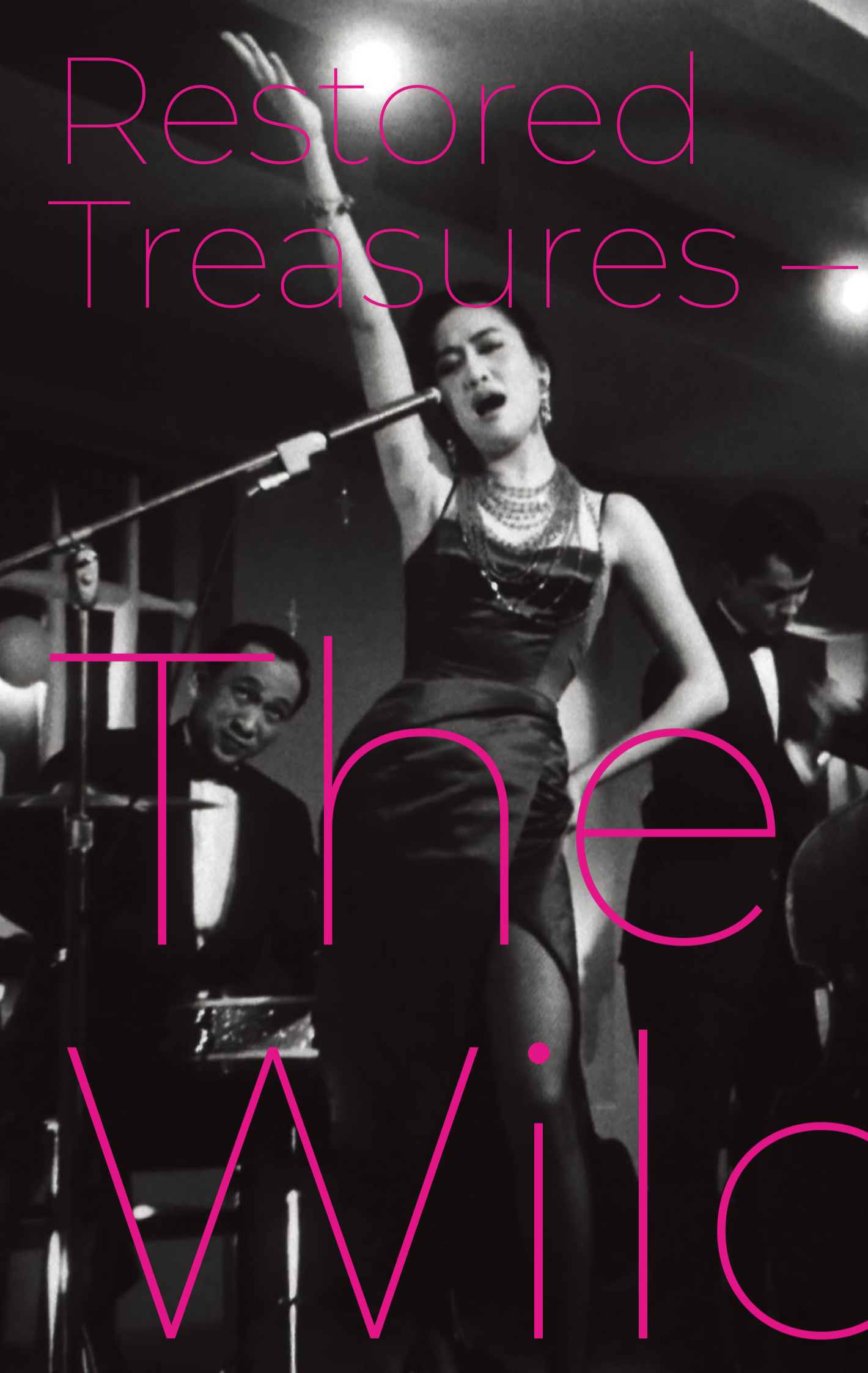
This was Bruce Lee's last film before he left Hong Kong for the US, and his most radiant performance as a child star. Veteran actor Ng Cho-fan plays Ho, the director of an orphanage, dedicated especially to reforming problem kids. Lee plays the titled character, Sam, a teenage thief on the verge of becoming a career criminal. In an appearance on colour film with sync-sound, which were rare for the time, Lee offers a nimble and wide-ranging performance, speaking in lively street slang and flaunting a frivolous, cynical attitude that disguises deep, emotional wounds. Ng assumes the triple role of star, scriptwriter and producer, turning in a convincing animation of the strait-laced and righteous Director Ho. This film was shot on Eastman colour stock and shipped overseas for processing, considered lost initially and was discovered and returned to Hong Kong 30 years later.

25/11 (六 Sat) 6:00pm
設映後談，講者周嘉姚
Post-screening talk with Janice Chow

Bruce Lee is internationally renowned for his contributions to martial arts and action cinema. But long before he gained global fame with his kung fu films, even before he left for studies in the United States at age 18, Lee was already a prolific and respected child actor, having appeared in over 20 Cantonese films. Son of noted film and Cantonese opera actor Lee Hoi-chuen, young Bruce grew up on movie sets and on the opera backstage, giving him a head start on the art of performing. He had played many different roles, from orphan to street kid to rebellious teenager, each time delivering moving performances that earned him critical acclaim as a 'genius child actor'.

In commemoration of the 50th anniversary of Bruce Lee's passing, the Hong Kong Film Archive presents a retrospective of Bruce Lee's early works, starting in August and lasting through November of this year. In 2010, the Archive presented 'The Kid is All Right', another retrospective of Lee's child-star films to commemorate the 70th anniversary of his birth. Lee is all right in the many roles he played as a child. He is also extraordinary in those roles! For 'The Kid is Extraordinary', one film from the early phase of Lee's career will be screened each month, providing wonderful opportunities for everyone to relish the extraordinary beginning of a legend.

In July, the Archive is collaborating with the Hong Kong Heritage Museum to present the film *The Kid* (1950) at the HKHM. Stay tuned for programme details on the HKHM and HKFA websites.



Restored
Treasures –

The Wild, Wild Rose



修復瑰寶

野玫瑰之戀

4K
修復版



4K
Restored
Version



4K
修復版

修復瑰寶

野玫瑰之戀

為響應一年一度的「世界視聽遺產日」及讓大眾了解保育視聽遺產的重要性，香港電影資料館今年特意選映入圍「百部不可不看」的香港電影，由王天林導演、「曼波女郎」葛蘭及張揚主演的《野玫瑰之戀》(1960) 4K修復版，希望帶給觀眾更佳的觀影感受。

《野玫瑰之戀》是資料館繼《忠烈圖》(1975) 後，第二部4K數碼修復的電影。這部電影於新加坡國泰機構搜集，縱然影片菲林拷貝沒大破損，但影像反差太大，同時亦出現一般舊菲林常見的花痕及黑白點，加上電影場景大部分是夜景及在夜總會內，場面較暗，暗位的細節不易被記錄下來。幸而經過數碼修復及光暗調較，影片的細節和質感終再現於眼前。修復電影不僅改善觀眾的觀影體驗，也令影片久違的原貌重現，讓光影瑰寶得以傳承下去。

《野玫瑰之戀》4K修復版將於7月30日(日)假香港文化中心大劇院作世界首映，並特別安排在10月27日(五)的「世界視聽遺產日」於資料館電影院放映，戲迷萬勿錯過！



Restored
Treasures –

The Wild, Wild Rose

4K
Restored
Version

In support of the annual 'World Day for Audiovisual Heritage' and to enhance public recognition of the importance of preserving our audiovisual heritage, the Hong Kong Film Archive is screening the 4K restored version of *The Wild, Wild Rose* (1960), one of the Archive's '100 Must-see Hong Kong Movies'.

Film restoration breathes new life into cinematic treasures, augmenting the viewing experience of many generations to come. *The Wild, Wild Rose* is the second 4K digitally restored film by the Archive [the first being *The Valiant Ones* (1975)]. The film elements were acquired from the Cathay Organisation in Singapore and while they have not suffered major damage, the image contrast is very large, with scratches and black-and-white flecks typical of old prints. Also, most of the film is set at night inside nightclubs and details of darker and shadowy scenes have diminished. After digital restoration and colour timing, much details and texture of the original version are refurbished.

The world premiere of the 4K restored version of *The Wild, Wild Rose* will be on Sunday, 30 July at the Grand Theatre of the Hong Kong Cultural Centre. In addition, there will be a special screening on Friday, 27 October 'World Day for Audiovisual Heritage' at the Hong Kong Film Archive Cinema. Don't miss it!

導演：王天林
編劇：秦亦孚 (即秦羽)
攝影：葉明
剪接：王樹鵬
監製：鍾啟文
製片：宋琪 (即林以亮)、馬叔明
出品：電懋
主演：葛蘭、張揚、蘇鳳、王萊、歐陽莎菲
1960 黑白 DCP 國語
中英文字幕 134 分鐘
Dir: Wong Tin-lam
Scr: Qin Yifu (aka Nellie Chin Yu)
Prod Co: MP & GI
Cast: Grace Chang, Chang Yang,
Dolly So Fung, Wang Lai,
Ouyang Shafei
1960 B&W DCP Mandarin
Chi & Eng Subtitles 134min

「JAJAMBO!」葛蘭高舉雙臂一呼，帶動全場觀眾情緒高漲，投入連場歌舞。《野玫瑰之戀》是電懋才女編劇秦亦孚 (即秦羽) 為「曼波女郎」葛蘭度身改編的東方版《卡門》。在王天林純熟流暢的鏡頭調度下，飾演夜總會歌女的葛蘭在戲裡魅力四射，妖艷迷人但同時重情重義，與憨直鋼琴師 (張揚) 譜出撕心裂肺的愛戀悲曲。

電影用上高反差的黑白攝影，配以極具格調的燈光、佈景、美術，拍出香港二十世紀五、六十年代煙酒迷濛的夜生活氣氛。姚敏精心設計帶爵士風的配樂，並有服部良一及李梅青巧妙糅合中西文化元素創作的多首電影歌曲，經歌舞皆精的葛蘭演繹後俱成膾炙人口的經典，令本片廣受傳頌，成為國語歌舞片代表作。4K修復版將台前幕後傾盡心血打造的聲畫盛會重現大銀幕，再度引領觀眾沉醉於極致視聽享受之中。

鳴謝國泰-Keris影片私人有限公司
Courtesy of Cathay-Keris Films Pte Ltd

'JAJAMBO!!!' With hands raised high in what has become her signature pose, Grace Chang pumps audience emotions sky-high with a mesmerising parade of song and dance! *The Wild, Wild Rose* is a masterpiece of Hong Kong cinema, tailor-made for the always-enchanting Chang by MP & GI and directed by the always-great Wong Tin-lam. The wild creature in the title is a nightclub songstress, at once radiant, seductive and bewitching while also tempestuous and loyal. A character inspired by Bizet's opera *Carmen*, she ends the film as a variation of Puccini's *Madame Butterfly*, doomed by fate despite her determined individuality.

Shot in high-contrast black-and-white, the film features stylised lighting, sets and art direction, painting an enticing portrait of the smoky, alcohol-soaked atmosphere of 1950-60s nightlife. The jazz-inspired score by Yao Min, plus the many songs composed for the film by Ryōichi Hattori and lyrics by Li Junqing, are an amazing and everlasting fusion of Chinese and Western cultures. No wonder the film is now considered Must-see, a textbook example of Mandarin musicals and, to boot, a great work of art. This 4K restored version presents again the fruits of labour of the cast and crew, offering a bountiful feast of aural and visual excellence.

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

27/10 (五 Fri) 7:00pm
香港電影資料館電影院
Cinema, Hong Kong Film Archive
設映後談，講者舒琪及何恩穎
Post-screening talk with Shu Kei & Sam Ho