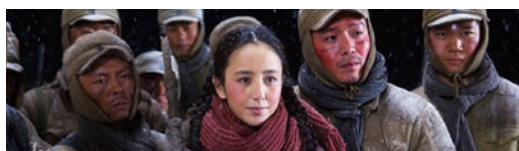


PROFOLIO

展影

10/2022

101



瑰寶情尋 聲影「留」傳 II

ARCHIVAL GEMS

TIME AFTER TIME II





聲影「留」傳
TIME AFTER TIME



世事變幻，物轉星移，但世人都思考著類同的人間課題，或以詩畫抒發，或以歌舞寄意，電影則是當中最為豐富的形式。每代電影人將其感悟及省思，結合創意與當時的技術發展，化為光影輾轉流傳。

念念不忘，必有迴響。香港電影資料館於2019年起致力把館藏電影數碼化，希望將多年來因菲林狀況欠佳或為孤本所限而從未曝光的影片與公眾分享。繼早前率先推出多齣圍繞「婚姻」、「鬼怪」及「警匪」等主題的作品後，我們另闢新章，再次將多部五、六十年代的館藏電影，對應類近命題電影一同放映，讓觀眾與不同年代港產片跨時空對話。多位專家將緊接每齣電影主持映後談，在觀眾記憶猶新之際，與大家一同探問各命題的軌跡。

Things change, while people come and go. But thoughts about life remain. Generations of human beings ponder the same issues over and over again—through artistic expressions, from poems to paintings, from songs to dances, and cinema is a form where many riches of those expressions meet. Filmmakers from different eras have shared their insights, reflections and epiphanies by integrating creativity, craft and technology to produce works that comment on the human condition.

What is experienced and remembered will ultimately result in resonance. The Hong Kong Film Archive has, since 2019, been embarking on an effort to digitise our collection. Many films that we have been unable to screen because of the poor condition of the celluloid prints or because they are the sole copy in the collection can now be shown. Following the previous chapter, the programme continues to pair up and juxtapose titles from the 1950s and 1960s with films that deal with similar topics, in an attempt to create dialogue across time. Experts from different fields will conduct post-screening talks to explore the cinematic projections and historical trajectories of events and issues of vital interest.

* 購買同日場次門票可獲折扣優惠，詳見第21頁。

Discounts will be available for purchasing tickets for screenings on the same day.
Please see P.21 for details.



奇幻劍俠之演繹 Swordplay Fantasies

香港自四十年代末成為華語武俠電影重要甚至一度唯一的發展場域，香港武俠電影在不斷演變中發展，類型中有次類型，更能跨越時空，長久影響華語影視創作。五十年代初雖頗多作品承繼上海電影，或改編民初武俠小說，但也出現演繹南派拳師傳奇、表現廣東文化風味的新題材，《峨嵋劍俠》(1951)便是連接不同源流的後現代文本。劍仙或神怪武俠片，則在徐克鏡頭下真正大放異彩。融匯本地特技和西方電腦視效，《蜀山傳》(2001)達致高峰，電腦數碼影像刻鏤出中國文化想像的奇觀幻境，無比瑰麗獨一，一顯其拓展華語武俠電影及特技的雄心不息。

Hong Kong was an important arena for the development of Chinese *wuxia* films. The genre has undergone many changes since the 1940s, with various sub-genres developed, leaving long lasting impact on Chinese language cinema. In the early 1950s, many *wuxia* films inherited characteristics of those made in Shanghai, but productions were also rooted in Cantonese culture, some about kung fu masters of the Southern School. *Five Great Heroes from Shaolin* (1951) is a good example of how a swordplay film blends different conventions of Chinese language films. Half a century later, the swordplay genre was rejuvenated with special effects and computer graphics in Tsui Hark's *The Legend of Zu* (2001). The film, using computer graphics to create the spectacular landscape of an imaginary world filled with elements of Chinese culture, demonstrates ambitions in widening the horizons of the Chinese *wuxia* genre.



Five Great Heroes from Shaolin

峨嵋劍俠

(又名：少林五大奇俠)

峨嵋派傳有鴛鴦劍，徒弟碧姑(秦小梨)擁有鴛鴦劍，本可與找到鴛鴦劍的飛天燕子金谷(黃鶴聲)成親。師兄至善(石燕子)和白眉(崔子超)都鍾情碧姑，後者竟偷去她的鴛鴦劍。幾番易手，終由因失戀而剃度的至善搶得，交還碧姑，促成碧、金好事。而暗戀至善的師妹五枚(于素秋)知他於少林寺出家，亦棄俗入尼庵。五十年代初香港武俠片熱潮中的跨類別趣味之作，參考《蜀山劍俠傳》等劍仙小說及神怪武俠片，如峨嵋武當之爭、特異武器及影像風格，主角則源自南少林傳奇的五枚師太、至善禪師及白眉道人。集合時興元素，有打鬥有笑料，為武俠片搞搞新意思。重點是追補南拳宗師的少年情史，原來他們的典型形象是由情傷和遺憾造成，江湖恩怨中隱藏許多愛的記憶，比《東邪西毒》(1994)早了四十年。

本片可能經過刪剪，部分情節零碎跳躍，敬請留意。

The Emei Sect holds the Yuen Yeung Swords, a pair of blades with special significance—yuen yeung the Chinese words for mandarin ducks, symbols of faithful love in traditional culture for their habit of living in pairs of male and female. Bik (Chung Shiu-lee) and Kam (Wong Hok-sing), are sworn lovers, but Chi Sin (Sek Yin-tsi) and Bak Mei (Cui Tsi-chiu) both have crushes on Bik, and the latter steals her Yuen sword. Years later, the sword is handed back to Bik by Chi Sin, who, heartbroken, has become a monk; allowing Bik and Kam to finally get married. Meanwhile, Ng (Yu So-chow) who has a crush on Chi Sin, decides to follow his path and becomes a nun.

Produced during the wuxia heatwave in the early 1950s, the film cross-referenced the Emei and Wudang Sects conflicts, fantastical weapons and visual styles from supernatural wuxia films or swordplay novels such as *Legend of the Swordsmen of the Mountains of Shu*. The characters are also based on legends of the southern Shaolin school. An interesting collage of popular trends, the film injects laughter and thrill into the traditional wuxia genre. The film also highlights the masters' youthful romances, suggesting that their heroic legends originated from love loss and emotional regrets, an interesting narrative touch long before Wong Kar-wai's *Ashes of Time* (1994).

Please note that this version of the film is incomplete, with unintended cuts.

4/12/2022 (日 Sun)
11:00am

設映後談，講者鄭政恆
Post-screening talk with
Matthew Cheng

導演／編劇：馮志剛 攝影：李筠 出品：三三
主演：于素秋、石燕子、秦小梨、鄒潔雲、黃鶴聲
Dir/Scr: Fung Chi-kong Prod Co: Sansan
Cast: Yu So-chow, Sek Yin-tsi, Chung Shiu-lee, Chow Kit-wan, Wong Hok-sing

1951 黑白 DCP 粵語 59分鐘
1951 B&W DCP Cantonese 59min

The Legend of Zu

蜀山傳

蜀山之崑崙掌門孤月(張柏芝)被老妖幽泉血魔所殺，與她相戀的徒弟玄天宗(鄭伊健)遁跡山林。二百年後幽泉又威脅各派，峨嵋真人(洪金寶)命天宗任峨嵋掌門，統領抗敵。峨嵋女弟子李英奇(張柏芝)酷似孤月，大弟子丹辰子(古天樂)被妖精附體，擄走英奇。幽泉終發動血雲大陣，天宗一眾抱捨身成仁的精神應戰。徐克再創諷喻現實的劍仙幻境，神魔人各界依然鬥爭不息，正邪難分。從《新蜀山劍俠》(1983)初識世途的小徒弟，進化到身擔大任的青年領袖，既要團結有勇謀，又須培護後晉，添了滄桑和憂患。千禧年香港影業壓力重重，徐克開發新科技，激化武俠經典，藉大量電腦特技，繪出壯麗奇詭的想像，讓淑世信念衝上雲霄。他自我期許，與同業互勉，唯當年公映時電影被指使用過多電腦特技，頗遭誤解，現在是時候回溯這腔情懷。

Dawn (Cecilia Cheung), head of the Kunlun Sect on the Mountain of Zu, is killed by the demon Insomnia and her disciple and lover King Sky (Ekin Cheng) retires to the woods. When Insomnia re-emerges 200 years later, Emei elder White Brows (Sammo Hung) appoints King Sky to lead Emei for the fight against the demon. Emei apprentice Enigma (Cheung) resembles Dawn, and is captured by possessed Red (Louis Koo). Insomnia eventually assaults with the bloodied clouds, King Sky and the rest of Emei come together and fight the final battle. Tsui Hark orchestrated this fantastical wuxia world of endless fights between factions. The young apprentice in Tsui's 1983 work *Zu: Warriors from the Magic Mountain* has now become a masterful leader, who now has the brains, guts and compassion. Tsui reactivated the classical wuxia genre at a time when the Hong Kong film industry was struggling, developing new technologies to depict the wondrous worlds of swordsmanship. Back when the film was released, many questioned his overuse of computer-generated effects. It is time now to revisit this seminal work.

4/12/2022 (日 Sun)
3:00pm

設映後談，講者鄭政恆
Post-screening talk with
Matthew Cheng

導演／監製：徐克 編劇：徐克、李敏才 攝影：潘恆生、邱禮濤、嚴偉倫
剪接：麥子善 製片：林慧霞、文卓求、余偉森、陳偉揚 出品：一百年電影
主演：鄭伊健、張柏芝、古天樂、洪金寶、林熙蕾

Dir/Prod: Tsui Hark Scr: Tsui Hark, Lee Man-choi Prod Co: One Hundred Years of Film
Cast: Ekin Cheng, Cecilia Cheung, Louis Koo, Sammo Hung, Kelly Lin

2001 彩色 DCP 粵語 104分鐘
2001 Colour DCP Cantonese 104min

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功夫人物再塑造 Re-Inventing Kung Fu Legends

南少林傳說和嶺南拳師電影，經四十年代末《方世玉》、《黃飛鴻》系列建造基礎，一直是華語武俠功夫電影體系的重要部分。潮流早期，較多作品以發掘不同高手生平作題材，甚至邀請當代門人擔任武指和參演，在片中表演獨門功夫，增加可信度和吸引力。《白鶴英雄傳》（1956）尤為特殊，白鶴派團體主動支持黃飛鴻電影班底改編師尊朱子堯的事跡，最後作品更有呼應時代的意義，惜未能發展為片集。當時，詠春拳葉問師傅（1893-1972）剛由中國內地來港，五十載後詠春固然知名，「葉問」則一度成為競拍題材，推動坊間集體回溯本地武林歷史文化。其中《葉問》四齣電影系列，成績足以傳承南派功夫電影。

Since the late 1940s, Southern Shaolin legends and Lingnan boxers hold an important place in Chinese *wuxia* films, largely thanks to cinematic contributions of *Fong Sai-yuk* and *Wong Fei-hung* series. In the beginning, most of these films were autobiographical. Martial arts practitioners at the time were often featured or starred to give credibility to the production. One example is *The White Crane Hero* (1956), a film dedicated to master of the White Crane sect Chu Tsi-yiu. The film had the backing of the White Crane sect and it reflected the spirit of the time, though it did not develop into a series. Also settled in Hong Kong during that time was Ip Man (1893-1972), master of Wing Chun, a school that had become household name today while Ip's legendary life had inspired a number of popular films and reinvigorated interests in Hong Kong's *wuxia* heritage.



The White Crane Hero

白鶴英雄傳

1/1/2023 (日 Sun)
11:00am

設映後談，講者安娜
Post-screening talk with
David Chan

朱子堯(關德興)是白鶴派師尊之一，年輕時在肇慶慶雲寺隨昇隆長老學武。家鄉朱家店鄉民長年遭鄰村惡霸雷鳴遠(石堅)欺凌奴役，瀕臨滅村，子堯返鄉，率鄉人擊退鳴遠及爪牙。鳴遠施詭計反攻，終遭打敗，朱家店上下得以重建家園。黃飛鴻電影於1956年蔚成熱潮，班底順勢拍攝另一位南派宗師的傳奇，反映了類型電影衍生的動態。劇情卻不因循，比黃飛鴻電影多敘述惡霸的劣行陰謀和農民反抗的波折。有別於黃師傳總是先忍讓調停，朱子堯面對父老蒙難，悲憤溢於言表，抗敵復仇絕不手軟，配以迅猛的刀槍動作，主題風格激烈熱血。有四十年代末香港左翼電影的痕跡，把階級鬥爭意識注入武林舊事，拳師恍若農民革命領袖，大膽而巧妙的拓展南派武俠類型片的內容。

Chu (Kwan Tak-hing) is a master of the White Crane Sect, who trained in his youth under the Sing Lung Master in Zhaoqing. Chu's family and friends back in his village are bullied by Lui (Sek Kin), and Chu returns to fight against the bully. The cunning Lui is eventually defeated and the village is restored to order. The *Wong Fei-hung* film series was popular in 1956, and the crew of the franchise produced this film on another legendary southern master. The story is different from the familiar plots of the *Wong Fei-hung* series, with more emphasis on the villagers' resistance to the thugs. Unlike Wong who always stays calm and tries to ease tension, Chu outwardly shows his anger and vengefulness. His kung fu actions are quick and fierce, giving the film an intensive visual energy. The film has a sense of local leftist cinema from the 1940s with ideas of class struggle; the kung fu master has become somewhat a leader of the revolution, a bold move to expand the content of southern *wuxia* genre.

導演：胡鵬 編劇：王風 監製：陸智夫 攝影：伍強 剪接：樊家根 製片：譚子駒
出品：白鶴體育會 主演：關德興、曹達華、梅珍、任燕、石堅
Dir: Wu Pang Scr: Wong Fung Prod Co: White Crane Athletic Association
Cast: Kwan Tak-hing, Tso Tat-wah, Mui Zhen, Yam Yin, Sek Kin

1956 黑白 DCP 粵語 98分鐘
1956 B&W DCP Cantonese 98min

Ip Man 2

葉問2

1/1/2023 (日 Sun)
3:00pm

設映後談，講者安娜
Post-screening talk with
David Chan

詠春拳聞名國際，與葉問師傅五十年代遷港授拳，門派從此開枝散葉息息相關。葉問(甄子丹)初期只能在天台開班授徒，雖贏得本地國術界心悅誠服，卻因不肯交保護費給洋警司，被迫轉到公園上課。英國西洋拳手貶低國術，洪拳名師洪震南(洪金寶)與其較量卻遭遇失敗，葉問為維護民族和國術尊嚴，挺身而出擊。影片對葉問有獨特入微的描寫，他秉性溫和，平時為養妻活兒忍氣求存，但在大是大非前則剛毅不屈，毫不畏縮。當年香港市井散發艱苦生動的氣息，以及受種族歧視的港人處境，藉洪師傅遭遇傳神表達，葉問最後宣示平等見解亦恰到好處。續集繼承近代武術宗師必伸張民族大義的電影傳統，再添舊日香港和家庭情懷，構成一個體現香港性格、人性化的宗師形象，確立系列的成功。

In the 1950s, master Ip Man settled in Hong Kong to teach the Wing Chun style, nurturing many students and contributing greatly to the eventual establishment of the style's worldwide reputation. In the film, Ip (Donnie Yen) teaches Wing Chun on the rooftop of his apartment. While gaining respect from other local masters, Ip refuses to pay protection fees to the foreign police officer and is forced to move his class to the park. A British boxer openly scorns Chinese martial arts and Hung Kuen master Hung (Sammo Hung) challenges him but loses. Ip steps up to protect the dignity of the nation and Chinese martial arts. The film depicts in detail Ip's unique qualities—a gentle peacemaker, but also resolute and unyielding when national pride is at stake. Hong Kong was a very hardworking city, and there were some rules still practised with racial prejudice. Master Hung's fate in the film is a vivid illustration of that situation and Ip's forthright call for equality a rightful approach towards it. This *Ip Man* sequel extends the contemporary *wuxia* cinema practice of upholding national pride and standing up against racial justice. Together with depictions of old Hong Kong and nostalgic animation of family values, a humanised image of a grandmaster is fostered.

導演：葉偉信 編劇：黃子桓 監製：黃百鳴、李欣、安曉芬 攝影：潘恆生
剪接：張嘉輝 製片：彭玉琳 出品：東方、河南電影電視製作集團、北京盛世華銳、大盛
主演：甄子丹、洪金寶、黃曉明、熊黛林、鄭則士
Dir: Wilson Yip Scr: Edmond Wong
Presenters: Mandarin, Henan Movie Group, Beijing Shengshi Huarui, Desen
Cast: Donnie Yen, Sammo Hung, Huang Xiaoming, Lynn Xiong, Kent Cheng

2010 彩色 35mm 粵語 中英文字幕 109分鐘
2010 Colour 35mm Cantonese Chi & Eng Subtitles 109min



師徒情懷的表現 Showing the Master-Pupil Bond

師徒關係是武俠功夫片的一大元素，現實裡失落的人倫傳統在電影中獲得保育、發揮。黃飛鴻電影最尊師，兼有人情味和幽默感，因此塑造出形象獨特而具情感連繫的人物譜系。徒弟梁寬豪爽好勝，愛抱打不平，自始獲觀眾喜愛，五十年代衍生至少四部獨立做主角的電影。《獅王梁寬肉搏猛虎坑》(1958)中他當起師傅，嚐到黃師傅因自己惹禍的苦惱，並一樣同仇敵愾和徒弟懲戒壞人。近作《打擂台》(2010)譜仿七十年代功夫片，卻極富創意，將師徒關係拓展到三代。為老不尊的師傅、有中佬鬱結的愛徒，以及誓要改變廢青人生的徒孫，聯手在經濟掛帥的都市打出功夫真諦，有歷史感，而且態度開明。

The bond between the master and his apprentices is a major theme in kung fu films. Traditional values that were losing significance in modern society were being revived and celebrated. The *Wong Fei-hung* series was marked by a reverence for the master, often animated with humour and warmth. Master Wong's disciple Leung Foon, a popular figure with the audience and beloved for his upright character and straightforward personality, is the central character in at least four films made in the 1950s. In *Champion Lion Dancer Leung Foon's Big Fight at Tiger Valley* (1958), Leung the disciple has graduated to being a master, finding himself in the shoes of Master Wong, dealing with troubles caused by immature disciples and eventually combatting brutes who trigger the trouble. The recent production *Gallants* (2010) creatively references 1970s *wuxia* films, its story spanning across three generations: a laid back master, a senior disciple going through mid-life crisis, and an ambitious youthful newcomer. Set against the backdrop of a capitalistic metropolis, the story is at once a homage to the former glories of *wuxia* films and an update of the martial arts spirit.



獅王梁寬肉搏猛虎坑

Champion Lion Dancer Leung Foon's Big Fight at Tiger Valley

5/2/2023 (日 Sun)
11:00am

設映後談，講者劉嶽
Post-screening talk with
Lau Yam

梁寬(曹達華)的徒弟制止廣州府都司之姪強搶歌女，拳師鬍鬚程(石堅)受命捕寬治罪。寬投靠師伯清遠飛來寺主持黃澄可，程及官兵掩至之際，再獲廣西富紳古福收留，化名梁標。程誘使飛賊梁冠(林蛟)冒充名打家劫舍，福外甥女張婉文(羅艷卿)誤以冠為寬，帶往福家躲藏，竟也化名梁標。沒有黃飛鴻坐陣，梁寬在片中當起師傅，舞獅授徒，與「廣東十虎」黃澄可及蘇乞兒同場，添上幾分威嚴和風霜。劇情參考犯罪驚悚西片，以逃亡貫穿，一向黃被寬惹事連累的遭遇落在寬身上，加上真假梁寬的設定，頗多曲折，設計不俗。官府任命惡霸為捕快，追緝忠良，操縱拳師相鬥，尾聲更非由黃師傅傲惡懲奸般簡單，自有別人收漁人之利。黑吃黑的悲觀主題，緊湊迂迴的情節，突破了同期黃飛鴻電影的定制，又豐富片種的內容，徒弟亦有主導的天地。

Leung Foon (Tso Tat-wah)'s disciple rescued a songstress from the nephew of a Canton government official, and boxer Ching (Sek Kin) is tasked with arresting Leung in retaliation. Foon takes shelter in a temple but is cut off by Ching's forces. Businessman Ku Fuk takes him in and he changes his name to Leung Bui. Ching convinces burglar Leung Koon (Lam Kau) to steal in Foon's name and Ku's niece (Law Yim-hing) mistakes Koon as Foon and hides him in Ku's home, also assuming the alias Leung Bui...Leung Foon takes the helm at Wong Fei-hung's absence and teaches lion dancing in the film together with other legendary kung fu figures Wong Ching-ho and Beggar So. The eventful plot takes inspiration from Western thrillers, full of twists and turns that touch on several different dramatic themes. A film that takes the *Wong Fei-hung* franchise into new territories.

導演：馬月東 編劇／製片：馮一葦 攝影：伍強 出品：大興行
主演：曹達華、羅艷卿、林蛟、石堅
Dir: Ma Yuet-tung Scr/Prod: Fung Yat-wai Prod Co: Tai Hing Hong
Cast: Tso Tat-wah, Law Yim-hing, Lam Kau, Sek Kin

1958 黑白 DCP 粵語 中文唱詞 100分鐘
1958 B&W DCP Cantonese Chinese Lyrics 100min

打擂台

Gallants

5/2/2023 (日 Sun)
5:00pm

設映後談，講者劉嶽
Post-screening talk with
Lau Yam

十餘年來耀目的新銳導演作品之一。地產公司小職員祥(黃又南)被派往賤價收樓，結識功夫高手淳(梁小龍)和成(陳觀泰)，兩人三十年來守護昏迷的師傅羅新(泰迪羅賓)。新突然蘇醒，地獄式訓練三人，備戰龐青(陳惠敏)舉辦的擂台賽。青用計使淳等喪失參賽資格，三人向青投下戰書。譜仿七、八十年代港產功夫影視，集合當日響噓武打明星，重溯往日功夫片打鬥場面，惹笑狠勁並重。陳觀泰穩健似其名角色大哥成，梁小龍腿功不減陳真水準，譚炳文粵語片式旁白，各人皆有幾十年歷練，叫人無法招架。師傅原非食古不化，一直幫徒弟揚長補短，徒弟對師傅不捨不棄，秉承傳統情義。臨老打出一生慍氣，不為輸贏為鬥志，更啟迪徒孫輩在扭曲發展的社會中迎難而上。本片活化經典片種，拍出新時代的師徒情和功夫價值。

This is one of the most impressive productions by new filmmakers in recent years. Real estate agent Cheung (Wong You-nam) is sent to reclaim a property and befriends kung fu experts Chun (Leung Siu-lung) and Shing (Chan Koon-tai). For 30 years Chun and Shing have been guarding their master Law (Teddy Robin), who has been comatose. Law suddenly wakes up and trains the three, in preparation of Pong (Michael Chan Wai-man)'s boxing contest. The film pays tribute to 1970s and 80s kung fu films, recreating fight scenes with *wuxia* stars of the day. Chan Koon-tai's sturdy presence and Leung Siu-lung's amazing leg moves are complemented by a narration by Cantonese cinema star Tam Bing-man. The traditional bond between master and disciples is recreated on screen. Motivated by principle rather than pragmatism, the teacher gives his best in the final fight, inspiring the students to face adversities in life with the same determination. *Gallants* injects new energy into the classic genre, celebrating the importance of traditional values in the modern days.

導演：郭子健、鄭思傑 編劇：郭子健、鄭思傑、譚廣源 監製：林家棟
攝影：柯星沛 剪接：許偉傑 出品：映藝、銀都、浙江博納
主演：梁小龍、陳觀泰、泰迪羅賓、黃又南、陳惠敏
Dirs: Derek Kwok, Clement Cheng Scr: Derek Kwok, Clement Cheng, Frankie Tam
Presenters: Focus, Sil-Metropole, Zhejiang Bona
Cast: Leung Siu-lung, Chan Koon-tai, Teddy Robin, Wong You-nam, Michael Chan Wai-man

2010 彩色 DCP 粵語 中英文字幕 97分鐘
2010 Colour DCP Cantonese Chi & Eng Subtitles 97min

鳴謝映藝娛樂有限公司
Courtesy of Focus Films Limited



戲曲電影軌跡 (I) The Trajectories of Cantonese Opera Films (I)

自華語有聲電影起始，香港粵語片便和粵劇跨界結合。三十至六十年代，粵劇電影共逾千部，幾佔粵語片產量的三分之一。電影和粵劇的形式類型互為影響，演員伶影雙棲，質與量都臻於豐碩成果。然而，隨著娛樂風氣的改變，粵劇電影逐漸停產。這次重現銀幕的《羅通掃北》(1957)是五十年代鑼鼓戲曲片代表作，既是古裝故事，名伶唱做唸打，又像時裝喜劇，橋段輕鬆浪漫。九十年代亦有《虎度門》(1996)另闢新徑，往返舞台上下，著眼現代伶人的人生歷練和社會氣氛，可謂粵劇電影的變奏。

The cross-media integration of Cantonese cinema and Cantonese opera has a long history. From the 1930s to the 1960s, Cantonese opera films, totaling over 1,000 titles, accounted for almost one third of all Cantonese films. The two forms of art influenced each other, with actors starring in productions of both, yielding notable results in both artistic and commercial terms. *Law Tung Conquers the North* (1957), a prime example of the *luogu* (gong-and-drum) film, is a costume drama with actors performing in Cantonese opera conventions, while also featuring elements of modern romantic comedies. *Hu-Du-Men* (1996), on the other hand, examines the role of regional opera culture in an urban setting. The film combines the traditional and the modern, with the narrative traversing onstage and off, following an opera actress' struggles in contemporary society.



羅通掃北 Law Tung Conquers the North

5/3/2023 (日 Sun)
11:00am

設映後談，講者舒琪
Post-screening talk with
Shu Kei

五十年代中，吳君麗以刀馬旦形象奠定正印花旦地位，開始與「文武生王」新馬師曾於伶影兩界長期拍檔，本片是兩人早年一次精采之作。源自清代小說《說唐演義後傳》，唐太宗親征北番，卻被屠爐公主(吳君麗)圍困於木楊城，乃徵召羅通(新馬師曾)掛帥救駕。爐殺通弟，再擒拿通，通詐允與公主成婚，以解太宗之圍，實未忘殺弟大仇，洞房之夜拒與其完婚。太宗為兩國和平，降旨逼婚，通無奈欲答允卻被公主妙計刁難。麗姐在本片使出渾身解數，北派功藝漂亮紮實，大小靠、公主蟒服、盔頭七星額，各樣披掛叫人目不暇給。且值麗姐聽取唐滌生建議兼攻文戲，因此乍喜乍驚的少女情懷，復遭悔婚的羞憤嗔態，配以一把悽婉清潤的子喉，確實文武兼濟、動靜皆宜。

Ng Kwan-lai and Sun Ma Si-tsang were top stars of both stage and screen in the 1950s and had joined hands for many films. *Law Tung Conquers the North*, adapted from Qing dynasty fiction, is one of their early collaborations. Law (Sun Ma) is a general in the Tang dynasty with a mission to save the emperor who is trapped by the princess of the Tibetan Empire (Ng). The princess kills Law's brother and captures Law, forcing him into marriage. Law pretends to agree while seeking revenge, but the princess herself is not without tricks up her sleeve...Ng is renowned for her acrobatic fighting skills and she puts them on spectacular display in this film, draped in sumptuous opera costumes and yielding elaborately crafted props. The film was made at a time when Ng, heeding the advice of genius librettist-director Tong Tik-sang, was working to refine her dramatic skills in an effort to expand her repertoire. The romantic dimension of the film allows her to exercise those skills, realising a wide range of emotions. *Law Tung Conquers the North* is an exemplar of Ng's early attempts to perfect herself as an all-round actress.

導演：黃鶴聲 編劇：陸沖（即陸雲峰） 攝影：崔鑫玉
剪接：潘照 製片：陸雲峰 出品：雲峰
主演：新馬師曾、吳君麗、李海泉、李寶瑩、張醒非
Dir: Wong Hok-sing Scr/Prod: Luk Wan-fung Prod Co: Wan Fung
Cast: Sun Ma Si-tsang, Ng Kwan-lai, Lee Hoi-chuen, Lee Bo-ying, Cheung Sing-fei

1957 黑白 DCP 粵語 中文唱詞 107分鐘
1957 B&W DCP Cantonese Chinese Lyrics 107min

虎度門 Hu-Du-Men

5/3/2023 (日 Sun)
3:00pm

設映後談，講者舒琪
Post-screening talk with
Shu Kei

港產片中罕有的現代粵劇伶人故事，娓娓側寫香港社會的變遷及港人煩惱。女文武生冷劍心(蕭芳芳)享負盛名，卻將移民他方。她臨行依然對表演一絲不苟，終日為班務忙碌，此際包頂頸的丈夫生意失敗，女兒行為又似喜歡同性，多年前因事業離棄的私生子也突然出現，雖欲告別舞台，人生卻未能輕鬆放下。舞台劇原著固然優秀，電影演繹亦有從容細緻的格調。對人物體貼，對時代關切，有言處生機勃勃，無言間渺渺蒼涼，舞台和人生的虛實相生，在聲光畫影裡，尤見對照而感懷。蕭芳芳在台上風度翩翩，功架十足，一時是八面玲瓏的名伶領班，一時是深情緊張的師奶慈母，獨家喜劇演繹駕馭全片，為複雜的藝術人生找得平衡，誠然亦雅亦俗的韻味佳作。

Hu-Du-Men is a rare film about Cantonese opera set in a contemporary setting, using the faded glory of the traditional art form to reference the changing Hong Kong society and the growing pain of the people at the turn of the millennium. Josephine Siao Fong-fong plays a renowned Cantonese opera actress specialising in male roles, who is joining—reluctantly—the 1990s emigration tide with her husband. Yet she remains passionate about opera and devotes much of her energy to the daily grind of troupe businesses. Bidding farewell to the stage is hard, but dealing with people around her is even tougher. She is haunted by her husband's failing business, the enigma of her daughter's sexual orientation and the return of an illegitimate son... *Hudumen* (tiger gate) is the imaginary entrance to the opera stage, marking the divide between the fictional and the real. Likewise, the film switches between the lives—on-stage and off—of an opera actress. Siao plays this challenging role to perfection, a charismatic stage artist leading the cast in one scene, an ordinary wife and mother in the next. In a rapidly changing world, Cantonese opera as well as a woman practitioner of the art form are striving to find balance at the juncture of social and cultural transitions.

導演/剪接：舒琪 編劇/原著：杜國威 監製：高志森 攝影：黃仲標
剪接：鄺志良 製片：李儼峻（即李永洪） 出品：高志森影業、嘉禾
主演：蕭芳芳、袁詠儀、陳曉東、李子雄、鍾景輝
Dir/Edi: Shu Kei Scr/Orig Story: Raymond To
Prod Cos: Ko Chi Sum, Golden Harvest
Cast: Josephine Siao Fong-fong, Anita Yuen, Daniel Chan, Waise Lee, Chung King-fai

1996 彩色 DCP 粵語 中英文字幕 101分鐘
1996 Colour DCP Cantonese Chi & Eng Subtitles 101min



戲曲電影軌跡 (II) The Trajectories of Cantonese Opera Films (II)

香港粵劇電影是華人戲曲電影的奇葩，在商業主導的環境裡，依賴觀眾擁戴，竟可大量的創作，或許良莠不齊，但也培植出精品、奇戲、奇才。舉「莊周試妻」題材為例，因涉及求道、恐怖和情色，海峽兩岸都曾禁演有關劇目，在香港則拍成電影《莊周蝴蝶夢》(1956)，保留主旨和敏感賣點，又融合粵語片倫理元素，弄得非常熱鬧和本土化。南海十三郎是黃金時代的編劇大家，人生比戲文更為奇情超脫。九十年代香港人開始懷香港的舊，十三郎的生命從舞台到銀幕，飛揚的神采，潦倒的身影，獲得多少嘆服和唏噓。他對粵劇藝術和人的忠貞，我們現代人全心共鳴，正是粵劇和電影連結的時代價值。

The Cantonese opera cinema of Hong Kong is a phenomena among Chinese opera films, its popularity translating into a prolific genre, making room for a number of outstanding works and impressive talents. The opera *Zhuang Zi Tests His Wife*, based on a well-known folk tale, was once banned in some areas for its supernatural and erotic elements. But it was made into a film in Hong Kong. *Butterfly Dream* (1956) retains the opera's plot and sensational elements while adding to the story components of traditional morality commonly celebrated in Cantonese cinema. Librettist Nam Hoi Sap-sam Long, whose life is chronicled in *The Mad Phoenix* (1997), was a renowned playwright in the 1930s and 1940s. The film is in turn adapted from a popular play, product of the 1990s nostalgia wave. The story harks back to the war years and the post-war era, tracing the writer's rise to opera renown, his jump from stage to screen and his descent to mental illness and a state of down and out. His story may be tragic but his faithfulness to artistic sanctity of Cantonese opera and his dedication to artistic excellence pursuit take on special resonance today.



Butterfly Dream 莊周蝴蝶夢

莊周學道數載，尚未成正果。一日幫寡婦陳氏掘乾夫墳，陳氏執意做妾，正室田氏為之妬怒。周突病危，田氏信誓旦旦永守貞節。周往生，徒弟楚國王孫來訪，田氏慕他風流瀟灑，主動挑逗。王孫頭痛，言須食男人腦救治，田氏當夜斧劈周棺，欲砍頭取腦，周卻「復活」，田氏羞愧自縊，周自此專心修道。黃鶴聲的編導靈活破格，轉化文學和京崑中夢蝶、掘墳、試妻、鼓盆而歌等重點，並注入粵語片的家庭倫理，增設觀音、妾侍、莊父角色，借莊周求道而無後的難題構成戲劇衝突，於是有翁媳妻妾間的精彩鬥嘴。鳳凰女風騷奔放，李海泉鬼馬閉翳，新馬師曾唱腔悠揚別致，活脫脫是陷於理想和家庭拉扯的男人及丈夫。具人生哲理和情慾色彩的經典劇目，變身粵劇電影，另有一番淺明動人的俗趣。

Zhuang Zi was a Taoist philosopher of the Warring States era. Later playwrights fabricated stories about him, and one of them is *Zhuang Zi Tests His Wife*, which has been adapted into different regional operas. The play had also been adapted for screen, including one that was arguably the first film of Hong Kong, and also *Butterfly Dream*. The story starts with Zhuang Zi helping a widow to dry her deceased husband's tomb, and the widow offers to be his concubine. Zhuang's wife despises the widow and vows she will remain loyal to him. Zhuang suddenly falls ill and dies, and soon his wife falls for a visiting prince, who claims to be ill and needs to eat the brain of a man. The wife opens Zhuang's coffin to get the brain but the dead husband suddenly comes back to life...The film's plot basically follows the classic play, with new characters like Zhuang's father added. Zhuang is caught between pursuing philosophical studies and his filial duty to produce offspring and this conflict is brought to life by the opera-film star Sun Ma Si-tsang, complemented beautifully by Fung Wong Nui as the spirited and flirtatious wife. The father who demands Zhuang to bear children is played with amusing brilliance by Lee Hoi-chuen. An opera classic featuring interplay of the sensual and the philosophical is adapted into a film with appeal for the popular audience.

2/4/2023 (日 Sun)
11:00am

設映後談，講者曾肇弘
Post-screening talk with
Eric Tsang Siu-wang

導演／編劇：黃鶴聲 攝影：崔鑫玉 剪接：余純 製片：蘇容 出品：雄鷹
主演：新馬師曾、鳳凰女、賽珍珠、李海泉
Dir/Scr: Wong Hok-sing Prod Co: Xiongying
Cast: Sun Ma Si-tsang, Fung Wong Nui, Choi Zhen-chu, Lee Hoi-chuen

1956 黑白 DCP 粵語 中文唱詞 120分鐘
1956 B&W DCP Cantonese Chinese Lyrics 120min

The Mad Phoenix 南海十三郎

杜國威原著舞台劇於1993年首演，演繹一代梨園奇傑的跌宕生涯，備受讚賞，電影版同樣成績驕人。南海世家子江譽鏐自少聰慧，鍾情文藝，為名伶薛覺先賞識，三、四十年代寫就多部粵劇佳作。抗戰時期他編寫愛國劇，勞軍激勵；戰後不附和娛樂潮流，事業走向低谷；後神志失常，浪跡於街頭，孤獨而終。影片發揮原創神髓，傾力塑造南海十三郎忠於粵劇、人生、家國的文藝家形象。他才華橫溢、嫉俗如仇，度戲能量令人叫絕，而一生行徑狂狷傲岸，卻對師友愛人無私關懷，終生不悔。如此至情至性人物，面對現實世道，也只好半傻半癡，浮遊於精神雲霧。幕前幕後精采絕倫，風格生鬼而意蘊深刻，不僅是說一個傳奇，更重現當年省港粵劇和電影業的人事風光，對照歷史的震動和知識分子應具的高潔。

Adapted from a renowned play by the playwright Raymond To himself, *The Mad Phoenix* chronicles the life of another playwright, the legendary Kong Yue-kau. Widely known by his pseudonym Nam Hoi Sap-sam Long (Thirteenth Son of Nanhai), Kong's gift for words is evident at an early age. His talent is discovered by the renowned opera star Sit Kok-sin and rise to quick fame as a prolific playwright in the 1930s, turning to writing patriotic plays during WWII. After the war, he comes to resist the pressure to entertain and his career begins to falter. Mental illness ensues and he becomes homeless...A biographical film, *The Mad Phoenix* re-enacts many life episodes of the legendary figure who had penned over a hundred plays, his devotion to Cantonese opera equaled by his patriotism. Conflicted between principle and compromise, steadfast insistence on the former results in the ruination of the exceptional artist's career and life. The film offers a compelling portrait of a playwright, highlighting the confluence his intelligence, perseverance, and righteousness, against the backdrop of Cantonese opera in Hong Kong and Guangzhou in the 1930s and 1940s.

2/4/2023 (日 Sun)
3:00pm

設映後談，講者曾肇弘
Post-screening talk with
Eric Tsang Siu-wang

導演／監製／剪接：高志森 編劇／原著：杜國威 攝影：李嘉高
製片：王震球 出品：嘉禾 主演：謝君豪、蘇玉華、吳綺莉、黃霽、潘燦良
Dir/Prod/Edi: Clifton Ko Chi-sum Scr/Orig Story: Raymond To Prod Co: Golden Harvest
Cast: Tse Kwan-ho, Louisa So, Elaine Wu, James Wong, Poon Chan-leung

1997 彩色 DCP 粵語 中英文字幕 110分鐘
1997 Colour DCP Cantonese Chi & Eng Subtitles 110min

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



戰爭與樣板之轉化

War and Changes in Revolutionary Operas

自千禧年代開始，陸續有香港知名導演在中國內地執導主旋律電影，兩地電影其實向來有著千絲萬縷的關係。1949年新中國建立後，香港左派電影陣營在冷戰前沿創作既適應本地觀眾，又具一定批判意識的電影。隨著六十年代末的政治變化，左派電影人開始明顯學習內地革命題材及風格，《烽火孤鴻》（1967）便是時代產物，兩地電影規範並存，實驗饒富趣味。日轉星移，現在徐克可以名正言順重拍剿匪經典《智取威虎山》（2014）。他作為具歷史文化意識的香港導演，調融不同觀眾口味、港產類型片創作智慧及個人電影觀，拓展了主旋律電影的風格，為經典注入生命力。

More and more Hong Kong filmmakers began directing 'main melody' productions in the mainland of China since the 2000s, a continuation of the ongoing interactions between the cinemas of Hong Kong and the mainland of China. After the establishment of the People's Republic of China in 1949, the leftist camp of the Hong Kong film industry began making films with ideological inclinations while also trying to appeal to local audiences. Later in the 1960s, they ventured into emulating China's revolutionary films in both style and content, one example being *Operation Child Hunt* (1967). Fast forward to 2014, director Tsui Hark's *The Taking of Tiger Mountain* is an adaptation of a novel on the fight against bandits during the Civil War, expanding the scope of 'main melody' films with Hong Kong's genre film impulses.



烽火孤鴻

Operation Child Hunt

火紅年代香港左翼電影的範本遺珍。日軍欲捉游擊隊領袖張鐵牛（鮑方）的妻女，引牛現身。牛妻遇難，女兒得護士楊愛華（朱虹）和鄉民保護，幾番化險為夷，惜仍被逮捕。牛部下李虎（江漢）智救眾人，與游擊隊會合，一舉殲敵。本片明顯參考《小兵張嘎》（1963）、《野火春風鬥古城》（1963）、《地道戰》（1965）等中國內地游擊戰名片，如日軍以鄉親要脅、游擊隊神出鬼沒的場面，以及用鏡頭和化妝造型突出英雄和壞人的對比。而澳門街景與片場四合院無縫併合為北方縣城，氣氛濃厚，製作認真。香港電影不擅長拍攝戰爭，轉攻拯救戰火孤雛，著重人物情感和驚險設計，可見受歐美間諜片影響。導演沈鑒治學貫中西（後任《信報》總編輯），影片是六十年代末左翼電影積極學習中國內地的先鋒之一，加以本地化調節，為特殊時代下別具風格的實驗作品。

A hidden gem produced at the height of the Hong Kong left-wing cinema. The Japanese army wants to force resistance leader Cheung (Bow Fong) to appear by capturing his family. Cheung's wife dies and, despite the protection by the nurse Yeung (Chu Hung) and other villagers, Cheung's daughter is captured. In the end Cheung's subordinate Lee Fu (Jiang Han) regroups with the resistance and saves the day, defeating the enemy and rescuing everyone. This film clearly references wartime productions in the mainland of China, with elements such as the Japanese taking hostages, resistance guerilla fighters, and the contrast between 'heroes' and 'villains' made obvious through camerawork and make-up designs. Street scenes shot in Macau merge seamlessly with studio scenes to recreate northern Chinese towns. War epics were not a strong suit of Hong Kong cinema. This film takes inspirations from Euro-American spy films and pays attention to character development and the *mise-en-scène*. Director George Shen was a well-learned man (later serving as Chief Editor of the *Hong Kong Economic Journal*) and this film is a production that successfully blends elements of the mainland of China with local ones.

7/5/2023 (日 Sun)
11:00am

設映後談，講者劉嶽
Post-screening talk with
Lau Yam

導演：沈鑒治 編劇：陳召 攝影：曹瑞池 剪接：許林森
製片：楊誠 出品：鳳凰 主演：朱虹、江漢、石磊、鮑方、徐力
Dir: George Shen Scr: Chan Chiu Prod Co: Fenghuang
Cast: Chu Hung, Jiang Han, Shi Lei, Bow Fong, Hsu Li

1967 黑白 DCP 普通話 中英文字幕 97分鐘
1967 B&W DCP Putonghua Chi & Eng Subtitles 97min

智取威虎山

The Taking of Tiger Mountain

原為六十年代中國內地樣板戲，曾拍成戲曲電影，皆膾炙人口，由徐克用港式風格和3D鏡頭重拍。抗日勝利後的東北山林，土匪首領座山雕（梁家輝）盤踞威虎山，解放軍剿匪隊偵查員楊子榮（張涵予）假意獻藏寶圖，投於座山雕麾下，裡應外合，消滅匪幫。故事實甚適合徐克著迷的亂世浮生和俠義精神主題：威虎山似他電影中的魔界，盜賊如肆虐妖孽，剿匪隊則是為民犧牲的俠客。楊子榮一身江湖味，深入虎穴，座山雕上下怪異殘暴，但有其生存規矩，雙方鬥智鬥法，呼應港產片中臥底的處境。組織村民以寡敵眾，村婦被擄為押寨夫人的橋段，則轉化自黑澤明經典《七俠四義》（1954）。徐克發揚港產片及個人特長，把剿匪傳奇警匪武俠化，輔以新科技，為主旋律大片帶來新視野，延續原作的崇高地位。

Originally a 'model play' film from the 1960s, Tsui Hark recreates the classic with Hong Kong aesthetics and 3D format. In post-war Northeast China, local gang leader (Tony Leung Ka-fai) dominates the Tiger Mountain. The People's Liberation Army sends special agent Yang (Zhang Hanyu) to infiltrate and destroy the gang from within. The story shows Tsui's fascination with survival and honour in a harsh world: Tiger Mountain is a place of evil, the gang agents of darkness, and the special forces the selfless vigilantes. Gang members may be cruel and coarse, but they have their own code of honour. The setting echoes the undercover plot of Hong Kong cinema. Villagers grouping to battle the gang and a female villager being taken as hostage are references to Akira Kurosawa's *Seven Samurai* (1954). With thematic elements from Hong Kong cinema, the use of new technologies, and his cinematic idiosyncrasy, Tsui injects new energy into a 'model play' classic.

7/5/2023 (日 Sun)
3:00pm

設映後談，講者劉嶽
Post-screening talk with
Lau Yam

導演：徐克 原著：曲波 編劇：黃欣、李楊、徐克、吳兵、董哲、林啟安
攝影：蔡崇輝 剪接：于柏楊
出品：博納影業集團、華夏、八一、萬達、電影頻道節目中心、優酷土豆、上海三次元、藍色星空、博納影視娛樂
主演：梁家輝、張涵予、林更新、余男、佟麗婭
Dir: Tsui Hark Scr: Huang Xin, Li Yang, Tsui Hark, Wu Bing, Dong Zhe, Lin Chi-an
Orig Story: Qu Bo
Presenters: Bona Film Group, Huaxia, August First, Wanda, China Movie Channel, Youku Tudou, Shanghai Real Thing, Dream Sky, Bona Entertainment
Cast: Tony Leung Ka-fai, Zhang Hanyu, Lin Gengxin, Yu Nan, Tong Liya

2014 彩色 DCP 普通話 中英文字幕 143分鐘
2014 Colour DCP Putonghua Chi & Eng Subtitles 143min

聯合國教科文組織 「世界視聽遺產日」

Celebrating UNESCO's 'World Day for Audiovisual Heritage'

聯合國教育、科學及文化組織自2005年起訂定每年的10月27日為「世界視聽遺產日」，奠定視聽遺產作為地域文化的重要地位，藉此加深大眾對視聽遺產保育的認識。今年，香港電影資料館特別獻上兩部館藏瑰寶——《遊園驚夢》（2001）及《鳳冠情事》（2003）以資響應。

崑曲是中國古老劇種，被譽為「百戲之祖」，2001年獲聯合國教科文組織列為「人類口述和非物質遺產代表作」。導演楊凡對崑曲的沉醉，始於看浙江崑劇團的《長生殿》。沒有華麗的佈景，崑曲表演者演繹傳誦千古的〈長恨歌〉，讓觀眾動容。導演帶著這份感動，在2001年拍攝了《遊園驚夢》，兩年後再執導《鳳冠情事》。

今年導演特別為兩部出色而珍貴的光影遺產作數碼修復，更授權資料館在10月27日「世界視聽遺產日」於資料館首映《鳳冠情事》修復版，並在11月5日於香港文化中心大劇院首映《遊園驚夢》4K修復版。兩部作品皆精妙融合崑劇與電影兩種藝術，影迷及崑曲戲迷不容錯過。

Since 2005, the United Nations Educational, Scientific and Cultural Organization (UNESCO) has designated 27 October as 'World Day for Audiovisual Heritage' to acknowledge the importance of audiovisual heritage to regional culture, and to enhance public knowledge of the preservation of audiovisual heritage. This year, the Hong Kong Film Archive will present two treasured films from our collection, *Peony Pavilion* (2001) and *Breaking the Willow* (2003).

Kunqu is an early form of Chinese opera, often regarded as the source of all operatic genres. In 2001, it was included in UNESCO's list of 'Masterpieces of the Oral and Intangible Heritage of Humanity'. Director Yonfan fell in love with *kunqu* after watching a performance of *The Palace of Eternal Life* by the Zhejiang Kunqu Opera Troupe. Without elaborate set decorations, *kunqu* artists staged a remarkable rendition of the classic 'The Song of Everlasting Sorrow'. The audience was profoundly moved and Yonfan, carrying with him memories of that profound experience, made *Peony Pavilion* in 2001, following that two years later with *Breaking the Willow*.

Yonfan digitally restored these two films in 2022. He also authorised the Archive to present the premiere of the restored version of *Breaking the Willow* at the Archive on 27 October on the 'World Day for Audiovisual Heritage' as well as premiering the 4K restored version of *Peony Pavilion* at the Hong Kong Cultural Centre on 5 November. Both films, marked by a notable integration of cinema and opera, are must-see items for devotees and fans of film and opera.

* 凡購買一組兩張不同場次的正價門票，可獲八折優惠。詳見第20頁。

Enjoy 20% discount for every purchase of a pair of regular-priced tickets of different screenings. Please see P.20 for details.



遊園

楊凡導演的話

2021年新冠聖誕夜，重觀《鳳冠情事》（2003），看到王芳、趙文林演繹的〈折柳陽關〉，美不勝收，忍不住拿出手機拍了一段錄像，WeChat我的崑曲老師古兆申。古老師當下回應：「只要有美的東西，我們就會活得很好。每次唱到『問芳卿，為誰斷送春歸去？』呢段，我就暈晒大浪，無可救藥。為了中國的詩詞曲，我下一生仍要做漢人。」

一陣興奮，彼此通了超過一個鐘頭的電話。從上世紀七九年第一次在昆明看到王丹鳳《桃花扇》中清唱「姝紫嫣紅開遍」開始，古老師帶我在香港文化中心觀《長生殿》之後的驚艷，拜汪世瑜老師學唱「則為你如花美眷似水流年」，接著開拍《遊園驚夢》（2001），再拍崑曲二折《鳳冠情事》。為了鄭重其事，張繼青老師練功說戲的部分用高清拍攝，舞台上的曲目〈痴夢〉和〈折柳陽關〉則用35厘米菲林攝製，再加上隨意的手提數碼攝錄機錄像，最後將這三種不同的攝影方式雜混在一起，將數碼影像沖印翻子，再翻印翻底片，與菲林攝製的底片剪輯，變成一部35厘米的紀錄片。

二十年前沒有數碼的年代，也算是求好心切，誠意十足。有信念電影應屬於戲院大銀幕，當年將這個拷貝送給電影資料館，說是只要有銀幕，就可免費提供。到了將近二十年之後的手機年代，有一天看見《鳳冠情事》在電影資料館以35厘米拷貝和觀眾見面，機會難得，第一時間趕到影院觀賞。科技永遠是日新月異，沒想到當年花費不菲的35厘米翻子翻底鏡頭，在銀幕上居然忽而粗糙忽而細緻，技巧方面過不了二十年後自己這關。但是文化和藝術卻是永遠的，三位老師的表演和唱作，多年後重觀更是越陳越香。

那晚告訴古老師，一定要將這些鏡頭還原到盡善盡美，畢竟文化和藝術永遠都在科技之上。話才剛剛說完，不到兩三週的時間，張繼青老師和古兆申老師都先後在2022年1月6日及11日仙遊，為了表達我的敬意，修復的工作就正式開始。如今，在這個聯合國、教育科學及文化組織的「世界視聽遺產日」，各位不但可以看到全新修復的《鳳冠情事》，更可以參加4K復刻《遊園驚夢》的世界首映，重溫王祖賢和宮澤里惠如何用她們的演技和崑曲的身段將這部電影推登上《時代雜誌》當年世界十大電影之一。不謙虛的告訴你，我這部「私房戲」將會是中國電影永遠的經典。而這兩部崑曲電影，只有唐伯虎的詩句「痛追年少樂，不許俗人知」可以形容。

難怪古老師說：下一生仍要做漢人。

寫於2022年8月15日（星期一）

遊園驚夢 (4K修復版)

Peony Pavilion (4K Restored Version)

導演／編劇：楊凡
監製：許鞍華
攝影：鍾有添
剪接：鄺志良
旁白：林青霞
出品：花生映社
主演：宮澤里惠、王祖賢、吳彥祖、
趙志剛、湯夢佳
Dir/Scr: Yonfan
Prod Co: Far-Sun
Cast: Rie Miyazawa, Joey Wang,
Daniel Wu, Zhao Zhigang,
Tang Mengjia

拍攝緣起自楊凡對崑曲的一聽鍾情，驚艷於《長生殿》，綻放在《牡丹亭》。楊導以獨門美學，用工筆細描三十年代蘇州榮府絕色華麗園，春光流轉。

本是秦淮歌妓的古翠花（宮澤里惠）嫁入豪門復被冷待，與榮府醉心崑曲的表妹榮蘭（王祖賢）互相依偎扶持，芳華虛耗，都在大宅的圍牆下磨蝕殆盡；然後青年刑志剛（吳彥祖）出現，讓這段同性愛波瀾翻覆。楊凡有意提高本片的藝術水平，請來上海越劇王子趙志剛飾演暗戀翠花的二管家，而戲中幾段崑曲則由崑曲表演藝術家王奉梅和楊娟主唱。風華正茂的宮澤里惠早歷滄桑，帶種孤寂幽怨美；久休復出的王祖賢，剪掉長髮穿上瑪蓮德烈治式洋裝，琉璃珠子般翦水雙瞳，難辨雌雄。《遊園驚夢》像間流動美術館：明朝仇英的扇面真跡、鐵芬尼古董花窗玻璃檯燈、蘇富比翡翠鑽石穿插紛呈，加上倫永亮結合古今中西的配樂，六朝金粉頹靡古典美盡現。4K修復版在大銀幕下婀娜搖曳，氤氳靈動，是一縷讓觀眾集體吸食的視覺鴉片。

The idea for this film began when director Yonfan first heard *kunqu* opera and immediately fell in love with it. His passion was ignited with *The Palace of Eternal Life*, and came into full bloom with *Peony Pavilion*. Through Yonfan's unique aesthetic, the pavilion in 1930s Suzhou is portrayed in incredible, exquisite detail, as we are brought back in time...

Courtesan singer Cuihua (Rie Miyazawa) married into a nobleman's house, but was subsequently neglected. Her only source of emotional support and friendship at the pavilion comes from the nobleman's cousin Ronglan (Joey Wang), also a dedicated fan of *kunqu* opera. Inside the walls of the mansion, the youth and beauty of both women are gradually worn away. And then young man Xing Zhigang (Daniel Wu) walks into their lives, upsetting their homosexual relationship. Yonfan raises the artistic standard of this film by engaging the 'Prince of Yue opera' Zhao Zhigang from Shanghai to play a servant who has a crush on Cuihua; and the several *kunqu* arias featured in the film are performed by Zhejiang *kunqu* Opera Troupe singers Wang Fengmei and Yang Juan. Rie Miyazawa has, in real life, experienced many hardships from an early age; her beauty exudes an air of solitary loneliness and hidden bitterness. Joey Wang, back on the screen after a prolonged absence, has cut off her long hair, dresses à la Marlene Dietrich, and with her clear, beautiful eyes glittering like pearls of glass, she is a gorgeous example of androgyny in style. *Peony Pavilion* is like a moving museum, displaying amazing works of art such as an actual hand-fan surface painted by Qiu Ying in the Ming dynasty, Tiffany stained-glass windows and lamps and jade and diamond jewellery of Sotheby's auction quality strewn throughout the film. In addition, Anthony Lun's score, which combines Chinese and western music from older and more recent times, emphasises the classic beauty of the gilded decadence throughout the ages. On the silver screen, this 4K restored version is sultry and captivating, tantalising the viewers like a whisp of visual opium.

5/11/2022 (六 Sat)
7:30pm

香港文化中心大劇院
Grand Theatre,
Hong Kong Cultural Centre

同場加映導演訪問特輯及導演為第七十屆威尼斯國際電影節拍攝的短片《韻》
Additional screening of director's interview and *Yun* (aka *Rhythm*), short film by the director for the 70th Venice International Film Festival

楊凡導演將出席放映
Director Yonfan will attend the screening

2001 彩色 DCP 國語 中英文字幕 122分鐘
2001 Colour DCP Mandarin Chi & Eng Subtitles 122min

鳳冠情事 (修復版)

Breaking the Willow (Restored Version)

導演／出品人／攝影：楊凡
攝影：陳善平
剪接：黃歡華
出品：花生映社
主演：張繼青、王芳、趙文林
Dir/Presenter/Pho: Yonfan
Prod Co: Far-Sun
Cast: Zhang Jiqing, Wang Fang,
Zhao Wenlin

27/10/2022 (四 Thu)
7:30pm

香港電影資料館電影院
Cinema, Hong Kong Film
Archive

同場加映導演訪問特輯
Additional screening of
director's interview

兩樁與鳳冠有關的情事，終究都是黃粱一夢。由「崑曲皇后」張繼青擔演的〈痴夢〉，講述婦人崔氏耐不住貧寒，休夫改嫁，最終處境更苦，落得自殺收場；〈折柳陽關〉則講述霍小玉送別丈夫，多番哭別，祈願對方早日回歸，卻痴心錯付，鬱鬱而歿。兩齣折子戲以舞台紀錄片形式拍攝，詩意盎然，如〈痴夢〉中慢鏡處理崔氏拋汗巾一景，映現了崔氏零落的命運，堪稱神來之筆。影片並置了戲台的虛構世界與蘇州的市景實況，遠古的人情世情在急速發展、一味向前的當下，更形虛幻。然而，張繼青說戲時的真情投入，舉手投足渾身是戲，正顯示了傳統藝術千錘百鍊的堅實根基。對崑劇藝術一往情深的楊凡導演，特意安排張氏在影片首尾執手教戲，向年輕演員傳授崑劇代表作《牡丹亭》，延續古老曲藝的意圖溢於言表。

Love is but a dream, as told by the two opera excerpts in this *kunqu* documentary. Zhang Jiqing, better known as the 'Queen of *Kunqu*', plays a wilful woman who divorces her dirt-poor husband, only to find greater woes lying ahead. The other is about a royalty bidding a tearful farewell to her commander husband, who ends up marrying someone else. The happenings on stage, contrasted with the cityscape of present-day Suzhou in the film, come across as all the more dreamy and distant. And yet, Zhang Jiqing, who shifts in and out of character seamlessly when talking about her art, is a living testimony to this age-old legacy. The film ends on Zhang guiding young actors through *The Peony Pavilion*; the magnum opus of *kunqu*. Yonfan's dedication to perpetuating this dream is there for all to see.

2003 彩色 DCP 普通話 中英文字幕 110分鐘
2003 Colour DCP Putonghua Chi & Eng Subtitles 110min

放映節目表

Screening Schedule

聯合國教科文組織「世界視聽遺產日」

Celebrating UNESCO's 'World Day for Audiovisual Heritage'

票價 \$45
Tickets

日期 Date	時間 Time	香港電影資料館電影院 Cinema, Hong Kong Film Archive
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27/10/2022 四 Thu 7:30pm **鳳冠情事(修復版) ◆**
Breaking the Willow (Restored Version)

日期 Date	時間 Time	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
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5/11/2022 六 Sat 7:30pm **遊園驚夢(4K修復版) ◆**
Peony Pavilion (4K Restored Version)

門票10月1日起於城市售票網發售

Tickets available at URBTIX from 1 Oct

套票優惠(只限「聯合國教科文組織『世界視聽遺產日』」適用)

凡購買一組兩張「聯合國教科文組織『世界視聽遺產日』」不同場次的正價門票，該組兩張門票可獲八折優惠。

折扣優惠(所有節目適用)

六十歲或以上高齡人士、殘疾人士及一名同行照料者、全日制學生及綜合社會保障援助受惠人士半價。

訂購每張門票最多可享一種票價優惠，請於購票時先向票務人員查詢優惠詳情。

Package Discount (available for "Celebrating UNESCO's 'World Day for Audiovisual Heritage'" only)

For "Celebrating UNESCO's 'World Day for Audiovisual Heritage'", enjoy 20% discount for every purchase of a pair of regular-priced tickets of different screenings.

Booking Discount (available for all programmes)

Half-price ticket for senior citizens aged 60 or above, people with disabilities and one accompanying-carer, full-time students and Comprehensive Social Security Assistance recipients.

Patrons can enjoy only one of the above discount schemes for the purchase of each ticket. For purchase of concessionary tickets, please inform box office staff of the eligible discount type at the time of purchase.

粵劇日廿周年

20th Anniversary of Cantonese Opera Day

票價 \$45
Tickets

日期 Date	時間 Time	香港電影資料館電影院 Cinema, Hong Kong Film Archive
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26/11/2022 六 Sat 12:00pm **蝶影紅梨記(修復版) ▲◆**
Butterfly and Red Pear Blossom (Restored Version)

4:30pm **樊梨花**
The Story of Heroine Fan Lei-fa

27/11/2022 日 Sun 12:00pm **樊梨花 ▲**
The Story of Heroine Fan Lei-fa

4:30pm **蝶影紅梨記(修復版) ◆**
Butterfly and Red Pear Blossom (Restored Version)

門票10月14日起於城市售票網發售

Tickets available at URBTIX from 14 Oct

跨界的香港電影——泰國篇

Border Crossings in Hong Kong Cinema – Thailand

日期 Date 時間 Time 香港電影資料館電影院 Cinema, Hong Kong Film Archive

6/11/2022	日 Sun	12:30pm	地下火花 ▲◆ Flame in Ashes (aka Underground Sparks)
		4:30pm	喋血雙雄 ▲◆ The Killer

門票10月14日起於城市售票網發售

Tickets available at URBITX from 14 Oct

瑰寶情尋——聲影「留」傳II

Archival Gems — Time After Time II

日期 Date 時間 Time 香港電影資料館電影院 Cinema, Hong Kong Film Archive

4/12/2022	日 Sun	11:00am	峨嵋劍俠(又名:少林五大奇俠) ▲ Five Great Heroes from Shaolin
		3:00pm	蜀山傳 ▲ The Legend of Zu
1/1/2023	日 Sun	11:00am	白鶴英雄傳 ▲ The White Crane Hero
		3:00pm	葉問2 ▲◆ Ip Man 2
5/2/2023	日 Sun	11:00am	獅王梁寬肉搏猛虎坑 ▲ Champion Lion Dancer Leung Foon's Big Fight at Tiger Valley
		<u>5:00pm</u>	打擂台 ▲◆ Gallants
5/3/2023	日 Sun	11:00am	羅通掃北 ▲ Law Tung Conquers the North
		3:00pm	虎度門 ▲◆ Hu-Du-Men
2/4/2023	日 Sun	11:00am	莊周蝴蝶夢 ▲ Butterfly Dream
		3:00pm	南海十三郎 ▲◆ The Mad Phoenix
7/5/2023	日 Sun	11:00am	烽火孤鴻 ▲◆ Operation Child Hunt
		3:00pm	智取威虎山 ▲◆ The Taking of Tiger Mountain

門票11月4日起於城市售票網發售

Tickets available at URBITX from 4 Nov

套票優惠 (只限「瑰寶情尋——聲影『留』傳II」適用)
凡購買一組兩張「瑰寶情尋——聲影『留』傳II」同日不同場次的正價門票, 該組兩張門票可獲八折優惠。

折扣優惠 (所有節目適用)
六十歲或以上高齡人士、殘疾人士及一名同行照料者、全日制學生及綜合社會保障援助受惠人士半價。

訂購每張門票最多可享一種票價優惠, 請於購票時先向票務人員查詢優惠詳情。

Package Discount (available for 'Archival Gems — Time After Time II' only)

For 'Archival Gems — Time After Time II', enjoy 20% discount for every purchase of a pair of regular-priced tickets of different screenings on the same day.

Booking Discount (available for all programmes)

Half-price ticket for senior citizens aged 60 or above, people with disabilities and one accompanying-carer, full-time students and Comprehensive Social Security Assistance recipients.

Patrons can enjoy only one of the above discount schemes for the purchase of each ticket. For purchase of concessionary tickets, please inform box office staff of the eligible discount type at the time of purchase.

「創意搖籃——德寶的童話」延續篇

More Brilliance, Still Different — The D & B Story Redux

票價 \$45
Tickets

日期 Date	時間 Time	香港電影資料館電影院 Cinema, Hong Kong Film Archive
15/10/2022	六 Sat	11:00am 黑貓 ▲◆ Black Cat
		7:00pm 龍在江湖 ◆ Legacy of Rage
29/10/2022	六 Sat	11:00am 霹靂大喇叭 ◆ Where's Officer Tuba?
		2:30pm 最後勝利 ▲◆ Final Victory
17/11/2022	四 Thu	7:00pm 癲佬正傳 ◆ [加場 Additional Screening] The Lunatics
20/11/2022	日 Sun	11:00am 三人世界 ◆ Heart to Hearts
		7:00pm 拳王 ◆ Dreams of Glory, a Boxer's Story
30/11/2022	三 Wed	7:00pm 秋天的童話(4K修復版) ◆ [加場 Additional Screening] An Autumn's Tale (4K Restored Version)
10/12/2022	六 Sat	11:00am 夢中人 ▲ Dream Lovers
		2:30pm 一咬OK ◆ A Bite of Love
		7:00pm 地下情 ◆ Love unto Wastes
17/12/2022	六 Sat	11:00am 雙肥臨門 ◆ Double Fattiness
		2:30pm 神奇兩女俠 ▲ Wonder Women
		7:00pm 最愛 ◆ Passion
18/12/2022	日 Sun	11:00am 貓頭鷹與小飛象 The Owl vs Bumbo
		7:00pm 秋天的童話(4K修復版) ◆ An Autumn's Tale (4K Restored Version)

門票現已於城市售票網發售

Tickets available at URBIX now

展覽座談會 Exhibition Seminars

「創意搖籃——德寶的童話」延續篇

More Brilliance, Still Different — The D & B Story Redux

日期 Date	時間 Time	香港電影資料館電影院 Cinema, Hong Kong Film Archive
15/10/2022	六 Sat	2:30pm 生於1984 ✧ Born in 1984
20/11/2022	日 Sun	2:30pm 鐵三角的三人世界 ✧ The Creative Trinity of D & B
18/12/2022	日 Sun	2:30pm 德寶票房與宣傳戲法 ✧ The Promotion Strategy of D & B
29/1/2023	日 Sun	2:30pm 從電懣到德寶:中產世界三十年 ✧ From MP & GI to D & B: 30 Years of the Good Life
5/2/2023	日 Sun	2:30pm 站在《生死綫》上的攝影師 ✧ Photographer on <i>The Island</i>

座談會以粵語主講,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。

Seminars are 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.

芳姿綽約——水銀燈下的芳艷芬

The Queen of *Huadan* – Celebrating the Stage and Screen Career of Fong Yim-fun

日期 Date	時間 Time	香港電影資料館電影院 Cinema, Hong Kong Film Archive
7/10/2022	五 Fri	11:00am 仙女牧羊 The Fairy Shepherdess
14/10/2022	五 Fri	11:00am 鴛鴦淚 Lovers' Tears
21/10/2022	五 Fri	11:00am 硃痕記 A Red Spot
28/10/2022	五 Fri	11:00am 一年一度燕歸來(1958) Swallows Come Home
4/11/2022	五 Fri	11:00am 三娘教子 How Third Madam Educated Her Son
11/11/2022	五 Fri	11:00am 紅娘 Red Maid, the Matchmaker
18/11/2022	五 Fri	11:00am 鴛鴦福祿 Love Follows Fortune
25/11/2022	五 Fri	11:00am 出嫁從夫 Follow the Husband
2/12/2022	五 Fri	11:00am 艷福齊天 All the Love Heaven Allows
9/12/2022	五 Fri	11:00am 唔嫁又嫁 She Said 'No' to Marriage but Now She Says 'Yes'
16/12/2022	五 Fri	11:00am 硃痕記 A Red Spot
23/12/2022	五 Fri	11:00am 鴛鴦淚 [加場 Additional Screening] Lovers' Tears
30/12/2022	五 Fri	11:00am 鴛鴦福祿 [加場 Additional Screening] Love Follows Fortune
6/1/2023	五 Fri	11:00am 硃痕記 [加場 Additional Screening] A Red Spot
13/1/2023	五 Fri	11:00am 出嫁從夫 [加場 Additional Screening] Follow the Husband

門票現已於城市售票網發售

Tickets available at URB TIX now

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



各節目內容並不反映主辦機構的意見。

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.

跨界的 香港電影—— 泰國篇

Border Crossings in Hong Kong Cinema – Thailand

香港的電影市場一直尋求跨地域合作，向外覓尋發展空間。本地片商早於四、五十年代已開始與亞洲鄰近地區跨界發展，包括日本、韓國及星馬泰。港人熟悉的泰國市場，於五十年代已與香港電影公司種下合作的契機。其中中國聯合以及新華影業公司拍攝了多部與泰國合作的電影，首部在香港上映的港泰合拍片為《秋鳳》（1957），及後還有《毒蟒情鴛》（1961）及《艇屋龍虎鬥》（1962）等作品。這些港泰合拍片，合作方式為雙方各出演員，創作及製作則由香港電影公司主導，而影片大部分取景泰國，希望帶給觀眾新鮮的視覺效果。

為紀念港泰電影的合作淵源，是次香港電影資料館及電影節日辦事處分別與泰國駐香港總領事館合作，於11月假資料館電影院，播放多部泰國以及港泰合拍片。資料館方面特別選映兩部電影：王天林執導、香港演員張仲文主演的港泰合拍片《地下火花》（1958）在泰國電影頒獎禮勇奪最佳男演員（蘇力實）、最佳劇本以及最佳佈景三項殊榮；吳宇森執導的《喋血雙雄》（1989），當中展現的江湖兄弟情，更影響部分泰國電影日後之風格及發展。

地下火花 Flame in Ashes (aka Underground Sparks)

導演：王天林
編劇：梭柳沙諾其拉
監製：胡晉康
出品：中國聯合（香港）、冷拉密（泰國）
主演：張仲文、金峯、蘇力實、威莉旺、潘悅悟
Dir: Wong Tin-lam
Scr: Suuh Lusalokara
Prod Co: China United (Hong Kong),
Neramitr Film (Thailand)
Cast: Diana Chang Chung-wen, Chin Feng,
Wilaiwan Watthanaphanit,
Surasit Sattayawong,
Pan Yue-wu

1958 彩色 數碼檔案 國語 中英文字幕 104分鐘
1958 Colour Digital File Mandarin Cantonese
Chi & Eng Subtitles 104min



The Hong Kong film industry has a long history of border-crossing endeavours, striving to expand its market by reaching audiences beyond the city's boundaries. Since the 1940s and 50s, Hong Kong companies have been collaborating with nearby industries, like that of Japan, Korea and Southeast Asian nations. Thailand, with which Hong Kong has had many contacts on cultural and commercial fronts, was a frequent collaborator.

China United Film Company and Hsin Hwa Motion Picture Company were among the most active of Hong Kong companies working with Thailand. Each produced a number of co-productions, including the first Hong Kong-Thailand collaboration released in Hong Kong, *The Autumn Phoenix* (1957), followed by *The Lovers and the Python* (1961), *House Boat* (1962) and others. With those co-productions, both parties would provide actors, with the Hong Kong companies responsible for the creative and production tasks. Much location shooting would take place in Thailand, in an attempt to provide Hong Kong audiences with fresh and interesting vistas.

To commemorate this meaningful cooperation, the Hong Kong Film Archive and the Film Programmes Office, co-organising with the Royal Thai Consulate-General in Hong Kong respectively, will screen several Thai films and Hong Kong-Thai co-productions at the Archive's Cinema in November. The Archive also contributes to the event with a selection of two films from our collection. One is *Flame in Ashes* (aka *Underground Sparks*) (1958), a co-production directed by famed director Wong Tin-lam and starring the entrancing Diana Chang. The film won Best Actor, Best Script and Best Film Set at a Thai awards ceremony. The other is *The Killer* (1989), the international megahit by director John Woo. In addition to being widely considered a classic of Hong Kong cinema, the film is relished for its poignant depiction of brotherly relationship between the leading characters, a portrayal that served as inspiration for some Thai directors.

It is the hope of the Hong Kong Film Archive that, through this programme, cross-cultural exchanges between Hong Kong and Thailand will be enhanced, extending the spirit of cooperation between the two territories.

香港影業在一九五〇年代已與泰國合作，其中以胡晉康主持的中國聯合最為活躍，1957至62年間三度製作中泰合拍片，包括此部懸疑警匪電影。故事講述抗日戰爭期間，泰國華僑銀行家離奇被殺，殺手不久亦死於非命，一連串事件撲朔迷離，警方懷疑與假冒愛國組織的「青指甲黨」有關……「最美麗的動物」張仲文飾演匪黨成員，亦正亦邪的角色形象，配合緊身旗袍的性感外形，發揮神秘、勾魂的華人女性魅力。本片打鬥槍戰連場，機關重重，緊張佈局同樣刺激官能。全片以伊士曼彩色攝製，外景內景均在泰國拍攝，是罕有記錄五十年代曼谷景貌的香港電影。《地下火花》在港連映二十一日，刷下國語片賣座新紀錄，並於泰國電影展覽會獲得三項大獎。

Hong Kong has been co-producing films with Thailand since the 1950s. One of the most active companies was China United (Hong Kong) headed by Hu Jinkang, having co-produced three films with Thailand between 1957 and 1962, including this suspense/ cops-and-robbers film. The plot: during the war against the Japanese, an ethnic Chinese banker was murdered under strange circumstances. The killer soon also perished. The whole series of events was very confusing. The police suspected that a syndicate posing as a patriotic organisation, the Green Fingernail Gang, was involved. Diana Chang Chung-wen, played a member of the gang. Her character, at once good and evil, her sensuality emphasised by tight-fitting cheongsam, expresses the mysterious, sultry charm of a Chinese woman. The film is laden with physical combat and gunfights. Numerous traps and a tense general atmosphere stimulated the senses. The entire film was shot on Eastman Colour film. All exterior and interior locations were shot in Thailand, making it a rare Hong Kong film that recorded 1950s Bangkok scenery. In addition to the three prestigious awards from Thailand, the film played for twenty-one continuous days in Hong Kong, and set a new box-office record for a Mandarin film.

6/11/2022 (日 Sun) 12:30pm

設映後談，講者喬奕思
Post-screening talk with Joyce Yang



喋血雙雄

The Killer

導演／編劇：吳宇森

監製：徐克

攝影：黃永恆、鮑起鳴（即鮑德熹）

剪接：樊恭明

動作指導：程小東、劉志豪

出品：金公主

主演：周潤發、李修賢、葉倩文、朱江、曾江

Dir/Scr: John Woo

Prod Co: Golden Princess

Cast: Chow Yun-fat, Danny Lee, Sally Yeh,

Paul Chu, Kenneth Tsang Kong

1989 彩色 DCP 粵語 中英文字幕 111分鐘

1989 Colour DCP Cantonese Chi & Eng Subtitles 111min

6/11/2022 (日 Sun) 4:30pm

設映後談，講者喬奕思及張政立博士

Post-screening talk with Joyce Yang & Dr Dickson Cheung

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吳宇森「英雄系列」中最有作者風範的標誌性作品，不單讓吳導成功打進國際影壇，更影響西方和亞洲電影製作者，泰國新浪潮代表導演朗斯·尼美畢達的首作《喋血青春》（1997）便是一例。職業殺手阿莊（周潤發）誤傷歌女（葉倩文）至失明，為籌手術費接下最後一單任務，卻捲入黑幫權力鬥爭及重案組追查的兩面困境。阿莊與督察李鷹（李修賢）本是一黑一白，逐漸建起同生共死感情，何為正義，吳宇森重新詮釋。《喋血雙雄》在現代警匪片的類型框架下，刻劃武俠片中的江湖情義；同時奠定吳宇森式的美學符號，浴血槍戰與白鴿、燭光與教堂的宗教意象對比，渲染英雄喋血的悲壯。影片榮獲第九屆香港電影金像獎最佳導演及最佳剪接，並入選資料館「百部不可不看的香港電影」。

This most auteur film of John Woo's 'Heroic Series' not only propelled Woo to international renown, it profoundly influenced many western and Asian filmmakers. An outstanding example is Thai New Wave director Nonzee Nimibutr's debut film *Young Gangsters* (1997). In *The Killer*, professional assassin Jong (Chow Yun-fat) accidentally injures a songstress (Sally Yeh). To raise the medical expenses for her eye surgery, he takes on one final job, but ends up caught between a gangster power struggle and an intense police investigation. Supposedly, police detective Li Ying (Danny Lee) and Jong respectively represented good and evil, but gradually they develop a bond as they go through life-and-death experiences together. Here, righteousness is redefined by John Woo. Inside the framework of a contemporary cops-and-robbers film structure, a kind of martial 'bromance' is portrayed. At the same time, the John Woo aesthetic sense came into its own: blood-filled gunfights contrasting with doves, candlelight and religious symbols in a church, rendering the stirring, tragic image of the blood-stained hero. The film won Best Director and Best Editor in the 9th Hong Kong Film Awards, and has been included among the '100 Must-see Hong Kong Movies' issued by the Archive.

29/7/2022 - 12/2/2023

More Brilliance, Still Different —

The D & B Story

Redux



創意搖籃
——
延續篇

德寶的童話

香港電影資料館展覽廳
Exhibition Hall, Hong Kong Film Archive
免費入場 Free Admission

20th Anniversary of Cantonese Opera Day

粵劇日廿周年

適逢「粵劇日」踏入第二十個年頭，香港電影資料館特別選映兩部粵劇電影，分別由任劍輝及陳寶珠擔綱演出，兩位各自與不同拍檔擦出火花，觀眾能藉此機會與「戲迷情人」及「影迷公主」於電影院再遇。兩片均以數碼格式放映，表演者的聲、色、藝透過數碼科技重現，希望讓更多觀眾欣賞粵劇這「非物質文化遺產」之美。

The Hong Kong Film Archive is presenting two Cantonese opera films to celebrate the 20th Anniversary of Cantonese Opera Day, one starring 'Opera Fans' Lover' Yam Kim-fai, the other featuring 'Movie-fan Princess' Connie Chan Po-chu. Yam and Chan are both matched with wonderful co-stars, lighting up the screen with sparkling interactions. Both films will be screened in the digital format, capturing the wonderful artistry of Cantonese opera, part of our Intangible Cultural Heritage.







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

26/11/2022 (六 Sat)
 12:00pm*

27/11/2022 (日 Sun)
 4:30pm

* 設映後談，講者
 陳守仁教授及何思穎
 Post-screening talk with
 Prof Chan Sau-yan & Sam Ho

本片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。故事改編自元代張壽卿雜劇，講述詩妓（白雪仙）與書生（任劍輝）詩箋神交，卻慘遭宰相（靚次伯）棒打鴛鴦。縱有相府幕客（梁醒波）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戲優雅動人，身段及眉梢眼角亦盡展層次豐富的銀幕風華。資料館於2019年為本片作數碼修復，讓光影承傳。

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. Director Lee Tit retains his normal 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 incredibly popular combination of Yam and Pak fully express the rich multiple layers of the art of the silver screen. The film has been digitally restored by the Archive in 2019, reinstating its artistic glory.

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

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 黑白 DCP 粵語 中英文字幕 142分鐘
 1959 B&W DCP Cantonese Chi & Eng Subtitles 142min



取材自中國古代四大巾幗英雄的故事，彩色闊銀幕大製作。電影以六十年代流行一時的黃梅調旋律配以廣東話唱詞，一新觀眾耳目。武場依舊沿用戲曲鑼鼓，保留粵劇傳統韻味，與黃梅曲調互相輝映。導演馮志剛請來「影迷公主」陳寶珠，不但以子喉獨唱廣東小曲及黃梅調，更破天荒以刀馬旦姿態飾演大唐女將樊梨花，展現傳統武場功架。她與沈芝華均師承京劇名伶粉菊花，訓練有素；「神童」羽佳在片中大耍棍花，技巧純熟；著名女丑譚蘭卿反串程咬金助陣，為電影平添無限趣味。

Centering on the legend of the four ancient Chinese heroines, the film was a novelty for audiences at the time, as the singing performance was in Cantonese and used *huangmei* operatic rhythms—a popular trend in the 1960s, yet it retained traditional flavours by using operatic *luogu* (gong-and-drum) percussion in the battle scenes. 'Movie-fan Princess' Connie Chan Po-chu not only sings Cantonese songs and *huangmei* tone solos in the film, she also wows the audience by taking up the *doumadan* (female warrior) role for the first time as the Tang dynasty female general Fan Lei-fa, showing off her superb operatic martial skills, together with Shum Chi-wah, both inherited from Peking opera master Fen Ju Hua. Yu Kai's weaponry prowess and renowned female comedian Tam Lan-hing cross-dressing as a male general are also brilliant in this gem.

導演／編劇：馮志剛 監製：李浪觀
 撰曲：潘焯 攝影：魏海峰 剪接：余純 出品：堅利
 主演：陳寶珠、譚蘭卿、羽佳、沈芝華

Dir/Scr: Fung Chi-kong Librettist: Poon Cheuk Prod Co: Kin Lee
 Cast: Connie Chan Po-chu, Tam Lan-hing, Yu Kai, Shum Chi-wah

1968 彩色 DCP 粵語 中文唱詞 103分鐘
 1968 Colour DCP Cantonese Chinese Lyrics 103min

樊梨花

The Story of Heroine

Fan Lei-fa

26/11/2022 (六 Sat)
 4:30pm

27/11/2022 (日 Sun)
 12:00pm*

*設映後談，講者
 陳守仁教授及何思穎
 Post-screening talk with
 Prof Chan Sau-yan & Sam Ho

芳姿綽約

水銀燈下的

芳艷芬

展覽

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瘋劫

The Secret

再版 REPRINT

導演許鞍華進軍影壇首作《瘋劫》(1979)，劇本由著名編劇陳韻文編寫，故事取材自七十年代的龍虎山雙屍案，利用時空虛實交錯的敘事結構，引領觀眾拼湊出悲劇的真相。鏡頭營造的強烈視覺對比，表現出新舊文化的參差摩擦，扣連著人物的不安心理，盡見人文關懷，為香港電影新浪潮開展新章。影片經數碼修復，幽魅色彩及詭秘氣氛得以重現。

Penned by renowned screenwriter Joyce Chan, *The Secret* (1979) is the first feature film of director Ann Hui. Based on a homicide case in the 1970s, it utilises a non-linear narrative structure to unpeel layer after layer of secrets and illusions. Its clever use of visual contrast not only underscores the clashes between traditional and modern cultures, but also mirrors the psychological tension of characters. The film explores the dark side of the human psyche and experiments with innovative styles, heralding the Hong Kong New Wave. The nostalgic world of mystique created in *The Secret* is now digitally restored to its original splendour.



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開放時間及節目詳情(包括座位安排)或因特殊情況作出調動,敬請留意本館網頁。

Opening hours and programmes (including seating arrangements) may be changed due to special circumstances. Please consult our website for updated information.

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- A 110, 720
- B 2A, 2X, 77, 82S, 99, 608, 722
- C 77, 82S, 85A, 99, 110, 307P, 606, 606A
- D 2A, 2X, 14, 77, 99, 608, 694, 720, 720X, 722
- E 102, 102P, 106, 106P, 302A, 608, 613, 678, 682, 682A, 682B, 682C, 682X
- F 2, 8H, 18X, 19P, 77, 77A, 81, 81A, 82, 85, 85A, 99, 307P, 720, A12
- G 2, 8H, 18X, 81, 81A, 82, 82X, 85, 85A, 102, 102P, 106, 106P, 613, 682, 682A, 682B, 682D, 682P, 720, A12
- H 2A, 2X, 14, 33X, 77, 77X, 82S, 99, 99X, 106P, 110, 307P, 606, 606A, 608, 678, 682C, 694, 720, 720A, 722

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Closed on Tuesdays (except public holidays), and the first two days of the Chinese New Year

The opening hours of the various facilities are:

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Monday, Wednesday to Sunday: 12:00pm or from 1 hour before the first screening to 8:00pm

Resource Centre

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AV materials viewing service: The centre has a number of viewing booths of different capacities;
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