

展景 99

PROFOLIO

2021年10月 October 2021



瑰聲
ARCHIVAL GEMS
TIME AFTER TIME II

寶影「留」傳 II

情
尋



萬能旦后



鄧碧雲 逝世三十周年紀念



鄧碧雲於上世紀五、六十年代飲譽影壇，在1950至1990年間拍攝了超過280齣電影，類型繁多，題材豐富，其中不少是改編自她主演的粵劇戲寶，教人百看不厭。鄧碧雲形象百變，不論是「委曲娥眉」的悲情人物、「鬼馬大姐」的詼諧形象、「古典佳人」的古裝扮相、「瀟灑男兒」的反串演出，抑或「唯一媽打」的母親角色，她均能揮灑自如，留下千變萬化的銀幕風姿，其精湛演技風靡萬千觀眾，時至今日，仍是無數人心目中的「萬能旦后」。為紀念鄧碧雲逝世三十周年，資料館精心挑選十八齣她的經典作品，分別展示她五種截然不同的形象，當中多齣更是首度在資料館選映，極為珍貴，值得我們一再回味。

Tang Bik-wan was a household name of the 1950s and 60s' Hong Kong film industry. Credited with over 280 movies of numerous genres and themes made between 1950 and 1990, including many adaptations from her Cantonese opera masterpieces, she was hailed the 'Versatile Opera Queen'. Tang breathed life into her characters – the sorrowful lady; the comical sister; the classic beauty; even the charming dandy or the one and only 'Ma Da' (mother). Her many brilliant performances had graced the silver screen and are remembered even till today. In commemoration of the 30th Anniversary of the death of Tang, the Archive is showcasing 18 classical works of her five distinctive personas and many of them are rare gems that have not been presented at the Archive before.

特別鳴謝鄧碧雲女士之女兒雷靄然女士對此節目的慷慨支持。
Special thanks to Helen Lui Oi-yin, daughter of Tang Bik-wan for her generous support to this programme.

In Commemoration of the 30th Anniversary of the Death of the 'Versatile Opera Queen' Tang Bik-wan

小傳

鄧碧雲（1926-1991），原名鄧苟芙，廣東三水人。在廣州出生的她，年少時隨粵劇作曲家廖丁了學習唱腔，至1937年來港定居，再拜著名粵劇男花旦鄧肖蘭芳門下學藝，並先後加入「太平」及「九重天」劇團任梅香。1942年戰時避居澳門，因演出《關麗珍問吊》而一舉成名；之後於多個粵劇團如「勝利年」、「錦添花」、「興中華」等擔當正印花旦。1947年自組「碧雲天」劇團，演出多齣名劇，包括《花王之女》、《艷女情顛假玉郎》、《鸞鳳換香巢》、《彩鸞燈》等，1977年的《丹鳳飛臨野鶴家》為她最後的粵劇演出。她的演出以多樣化揚名，能勝任不同類型的角色，甚至反串生角，故享有「萬能旦后」之美譽。

鄧碧雲於1950年開始從影，曾主演多齣膾炙人口的電影，如《碧海狂僧》（1953, 1958）、《鐵嘴雞》（1956）、《神女會襄王》（1957）、《仙鶴神針》（1961）、《好姐賣粉果》（1965）等，創造出不少經典角色，像「鐵嘴雞」、「胭脂馬」、「軟皮蛇」、「橫紋刀」、「蒸生瓜」和「好姐」等，無不大受歡迎。她演繹鬼馬惹笑的角色尤令人印象深刻，說話能在不同鄉音間轉換自如，而且口才犀利、雄辯滔滔，演技令人拍案叫絕。她亦曾創辦三間電影公司，分別為「寶寶」、「寶華」及「金碧」，攝製達四十六齣電影之多。

五十年代後期，鄧碧雲已是香港首屈一指的紅星，曾於1959及1961年兩度獲報章選為花旦王。她對推廣粵劇文化貢獻良多，在1963和1971年先後帶領團員走埠到星、馬和美國登台演出，亦積極提攜和培育多位後起之秀，包括李鳳聲、陳良忠、梁漢威、陳嘉鳴等。踏入八十年代，她復出參演電影和電視劇，憑劇集《季節》（1987-1989）中的母親一角再露鋒芒，成為街知巷聞的「眾人媽打」。1991年3月，因病與世長辭。

BIOGRAPHY

Tang Bik-wan (1926-1991), born Tang Cheuk-fu, was a Guangdong native. At a young age, she received vocal training from Cantonese opera composer Liu Liu-liu, before moving to Hong Kong in 1937. There she became an apprentice under renowned male *huadan* Tang Chiu Lan Fong, and played minor roles in opera troupes including Tai Ping. Fearing of the war, she moved to Macau in 1942 and rose to stardom after performing in *The Hanging of Kwan Lai-chun*. Tang subsequently joined numerous Cantonese opera troupes as the leading *huadan*. In 1947, she formed Bik Wan Tin Cantonese Opera Troupe and presented notable acts – *The Gardener's Daughter*, *The Unmanly Man*, *Moving House*, among others. *Princess and the Poor Scholar* staged in 1977 was her last opera performance. Tang found success with her versatility to perform various characters, and even *sheng* roles, which gave her the moniker the 'Versatile Opera Queen'.

In 1950, Tang Bik-wan ventured into film and starred in multiple popular titles, including *The Mad Monk by the Sea* (1953) and *Mad Monk* (1958), *Lady with a Silver and Bitter Tongue* (1956), *The Secret Book* (1961), *Delicious Snacks* (1965), and many more. She achieved fame with her portrayal of numerous distinctively different personas. Her comical acts were particularly remarkable, with the ability to freely switch between dialects while remaining articulate. Tang was also founder of three film companies, Baobao, Baohua and Kam Big, which had produced 46 films.

Tang had already become a top star since the late 1950s and was twice awarded the 'Queen of *Huadan*' by the newspaper in 1959 and 1961. An avid promoter of Cantonese operatic culture, Tang toured with her troupe to Singapore, Malaysia and the United States in 1963 and 1971, and groomed protégés such as Cecilia Lee Fung-sing, Chan Leung-chung and Chan Ka Ming. Tang returned to film and television in the 1980s, and starred as the notable 'Ma Da' in long-running drama *The Seasons* (1987-1989). She passed away in March 1991.

委曲娥眉

The Sorrowful Lady

苦情戲幾乎是每位女演員的必演戲種：遭丈夫視如敝屣的糟糠、死於非命的歌姬、心如止水的自梳女，以及為兒子踏上不歸路的慈母，都是紅顏薄命的悲劇套路，惟鄧碧雲演來細膩迫真，尤其擅於運用聲線，如泣如訴，以聲動人，令觀眾更真切地感受到角色命運起伏的坎坷。



鳳閣重開姊妹花

Two Sisters in Phoenix Bower

導演／編劇：凌雲、楊工良 原著：李少芸

製片：梁標 出品：大方

合演：張瑛、藍夜、阮兆輝、伊秋水、雷露然

1954 黑白 數碼檔案 粵語 中文唱詞 98分鐘

Dirs/Scr: Ling Wan, Yeung Kung-leong

Orig Story: Lee Siu-wan Prod Co: Dafang

Co-starring: Cheung Ying, Lam Ye, Yuen Siu-fai, Yee Chau-shui, Helen Lui Oi-yin

1954 B&W Digital File Cantonese Chinese Lyrics 98min

改編自1953年任劍輝、白雪仙、馬師曾及紅線女主演的同名粵劇，鄧碧雲罕有地與女兒同場，亦是她和阮兆輝首度合作，二人自此合作無間，在銀幕上結下深厚的母子情誼。飾演純樸村女葉紅梅的鄧碧雲，在盲婚丈夫孟子卿（張瑛）決意另娶富家女白玫瑰（藍夜）後，獨自撫養兒子錦兒（阮兆輝），更不惜下海伴舞，惜錦兒發現後以母為恥，離家出走與父親相認，卻令父親和玫瑰屢起爭執，後玫瑰意外受傷，臨終時才被紅梅認出是失散多年的親妹。紅梅受委屈時的堅忍、被兒子誤會的沉鬱及最後喪妹的悲痛，鄧碧雲都演得絲絲入扣，她更以低嗓門親自唱出電影中的兩首歌曲，聽來別有韻味。而童星阮兆輝也甚有發揮，成功演繹錦兒由最初懂事純厚，到後期一意孤行的變化，塑造出一個早熟小孩的形象。

Adapted from the Cantonese opera of the same name featuring Yam Kim-fai, Pak Suet-sin, Ma Si-tsang and Hung Sin Nui, the film marks the rare occasion of Tang Bik-wan sharing the silver screen with her real-life daughter. Also appearing together for the first time are Tang and Yuen Siu-fai, the enduring mother-and-son screen pairing. Tang is the innocent village maiden Yip whose husband Mang (Cheung Ying) through arranged marriage decides to marry the rich Pak (Lam Ye) instead. Raising up her son Kam-yi (Yuen Siu-fai) by herself, Yip resorts to being a dance escort. Ashamed of his mother, Kam-yi leaves home for his father. This causes a rift between Mang and Pak, and leads to the revelation of the unexpected bond between Pak and Yip. Tang gives a riveting performance as Yip perseveres through hardship and feels despair when misunderstood by her son. She performs two songs in the film with her deep sultry voice which touches the audiences' heart. Yuen also shines as the sensible kid transformed into a headstrong youngster forced to grow up before his time.

設映後談，講者阮兆輝教授、阮紫瑩

Post-screening talk with Prof Yuen Siu-fai and Yuen Tsz-ying

29/10/2021 (五 Fri) 11:00am

夜祭金嬌

Paying Nocturnal Sacrifice to Kam-kiu

導演：陳皮 編劇：李壽祺

攝影：梁洪、趙錦 剪接：姜興隆 撰曲／製片：吳一嘯 出品：捷利洋行

合演：任劍輝、羅艷卿、司馬祿郎（即陸驚鴻）、馬笑英、張生

1954 黑白 D Beta 粵語 中文唱詞 91分鐘

Dir: Chan Pei Scr: Lee Sau-kei Prod Co: Jieli Company

Co-starring: Yam Kim-fai, Law Yim-hing, Sima Luk-long (aka Luk King-hung),

Ma Siu-ying, Cheung Sang

1954 B&W D Beta Cantonese Chinese Lyrics 91min

《祭金嬌》是任劍輝於1952年灌錄成唱片的獨唱名曲，曲中這段富家子戀上歌女的愛情悲劇，乃是發生在廣州東堤及大沙頭一帶的真人真事，故事再由陳皮搬上銀幕，任姐主演多情公子潘俊輝，鄧碧雲則飾演薄命歌姬金嬌。俊輝無力反抗父威，被逼迎娶伍彩鳳（羅艷卿）為妻，婚後卻常與金嬌幽會，金嬌經俊輝父親規勸後決意另嫁他人以斷絕對俊輝的一片癡情，孰料在出嫁前葬身火海，最後化身鬼魂勸俊輝珍惜眼前人。片中任姐一面對金嬌癡纏冤氣，一面將彩鳳視如敝屣，任性情深集一身，演出十分精彩，而碧姐穿上多套不同款式的小鳳仙裝，舉手投足更添艷美。任姐碧姐份屬好友，共合作了約二十八齣電影，此片是現存最早一齣他們分飾男女主角的歌唱片，尤為珍貴。

Paying Nocturnal Sacrifice to Kam-kiu originates from a solo Cantonese operatic song recorded by Yam Kim-fai in 1952, which tells a tragic love story between a rich young man in love with a courtesan based on a true story in Guangzhou. Adapted to the silver screen by director Chan Pei, Yam is the young noble Poon who falls head over heels over the courtesan Kam-kiu played by Tang Bik-wan. Against his own wish, Poon is forced by his father to marry Ng (Law Yim-hing) instead. When Poon continues to have rendezvous with Kam-kiu, his father persuades Kam-kiu to end the illicit affair. Yam's layered character remains dedicated to Kam-kiu while being harsh with Ng, and Tang is a dazzling beauty dressed in an assortment of stylish Little Phoenix dresses featuring three quarter sleeve jackets with slim waist and A-line skirt. Good friends in real life, Yam and Tang co-starred in nearly 28 films with this film being the earliest musical still extant featuring the duo as the male and female leads.

5/11/2021 (五 Fri) 11:00am

Almost every actress has to play in sad stories at some point – the wronged wife, the songstress who died in the incident, the imperturbable ‘self-combed’ woman and the mother who sacrificed for her son. Tang brought these typical tragic images to life with her singing voice, and touched the hearts of many audiences.



繅絲女 Silk Factory Girl

導演：陳皮 編劇：李壽祺
攝影：曹瑞池（即曹池） 撰曲／製片：吳一嘯 出品：寶寶
合演：陳錦棠、鳳凰女、伊秋水、林妹妹、鄭君綿
1955 黑白 D Beta 粵語 中文唱詞 103分鐘
Dir: Chan Pei Scr: Lee Sau-kei Prod Co: Baobao
Co-starring: Chan Kam-tong, Fung Wong Nui, Yee Chau-shui,
Lam Mui-mui, Cheng Kwan-min
1955 B&W D Beta Cantonese Chinese Lyrics 103min

電影甫開場，就聽見程紫香（鄧碧雲）感傷自嘆，唱出母親早喪、父親（伊秋水）再娶惡毒後母（林妹妹）的淒涼景況，然後才切換到她在屋內唱歌的畫面，推軌鏡頭隨她從左到右移動一幕，結合了人物內在的情緒和聲畫線性流動的美感，情景交融，令人動容。紫香因父欠下債務，被後母逼嫁殘廢老翁，愛人何俊堂（陳錦棠）為籌錢救她，答允迎娶表妹盧鳳嬌（鳳凰女），不料後母竟吞佔款項私逃，父親只好賣屋償債。紫香心如止水，決定自梳不嫁，卻見盡一起自梳的姊妹在姑婆屋被大姊欺壓，甚至投井自盡，令她萬念俱灰，最後在愛人懷中鬱鬱而終。碧姐透過出色的唱功及爐火純青的演技，演活一個歷盡坎坷的悲劇人物，尤其臨終一場，更是賺人熱淚。

本片聲畫欠佳，敬希垂注。

The film commences with Ching (Tang Bik-wan) lamenting over her bleak life through singing: her mother died early and her stepmother (Lam Mui-mui) is wicked. The song precedes her appearance in the house while the cinematography helps to tug at the emotional heartstrings. Because of her debt-ridden father, Ching is forced by the stepmother to marry an old invalid. To prevent the marriage, Ching's lover Ho (Chan Kam-tong) raises money by agreeing to marry his own cousin (Fung Wong Nui). Ching's life is doomed, yet, when the stepmother absconds with the money. With all her hopes dashed to the ground, Ching decides to opt out of marriage for life. However, witnessing her 'self-combed' sworn sisters being bullied even to the point of committing suicide further devastates her. This tragic heroine comes to life through Tang's masterful performance both as a singer and an actor. The climatic and tear-jerking scene of Ching dying is definitely a highlight of the film.

The image and sound quality are short of ideal. We appreciate your understanding.

12/11/2021 (五 Fri) 11:00am



三姑嫂 The Three Sisters

導演：珠璣 編劇／監製：李少芸
攝影：崔鑫玉 剪接：湯廣仁 製片：蘇哲明 出品：麗士
合演：余麗珍、胡楓、林鳳、李香琴、金雷
1965 黑白 數碼檔案 粵語 89分鐘（上集） 91分鐘（下集大結局）
Dir: Chu Kea Scr/Pro: Lee Siu-wan Prod Co: Lux Film
Co-starring: Yu Lai-zhen, Woo Fung, Patricia Lam Fung,
Lee Hong-kum, Kam Lui
1965 B&W Digital File Cantonese 89min (Part One) 91min (Part Two)

《三姑嫂》是鄧碧雲與七位當紅女星結拜成「八牡丹」後，首度與其中兩位姊妹余麗珍及林鳳攜手演出，三人的火花成為本片賣點。符家大嫂林茹素（余麗珍）入門不久喪夫，家翁遂厚愛二嫂陳瑞潔（鄧碧雲），繼室柳月梅（李香琴）心有不甘，施計誣譏瑞潔，使瑞潔被逐出家門，只好把兒子志聰交托給茹素。豈料月梅竟帶同女兒慧敏挾帶私逃，茹素惟有獨力撫養患上急病的志聰，徬徨之際與瑞潔重遇，瑞潔為救子走上當私娼的不歸路，長大後的志聰（胡楓）與慧敏（林鳳）卻宿命地成為同學……電影劇情高潮迭起，戲內幾個女性角色有悲有苦，「八牡丹」三姊妹演技各有千秋，尤其鄧碧雲把一個為母則強的女子演得自然出色，令觀眾身同感受。

In the 1960s, eight famous actresses became stage sisters and formed 'Eight Peonies', three of which, Tang Bik-wan, Yu Lai-zhen and Patricia Lam Fung, appeared together in this film marked their first collaboration. The story revolves around the Fu family in which Tang plays the wife of Fu's second son, Chan, who is framed for adultery by her stepmother-in-law Lau (Lee Hong-kum) and left her sister-in-law Lam (Yu Lai-zhen) to take care of her sick son Chi Chung. Chan even resorts to prostitution to pay for Chi Chung's medical expenses. Years later, Chi Chung (Woo Fung) and Lau's daughter Wai Man (Patricia Lam Fung) grow up and become classmates... Filled with high drama, the three stage sisters all owned their moments on screen. Tang is particularly outstanding, evoking empathy from the audience in her role as a resilient mother who endures all hardships for the sake of her child.

上集 Part One

19/11/2021 (五 Fri) 11:00am

下集大結局 Part Two

26/11/2021 (五 Fri) 11:00am

鬼馬大姐

The Comical Sister

被視為百變女星始祖的鄧碧雲，在喜劇範疇常有突破性演出，例如她多次在大銀幕上飾演的「鐵嘴雞」，說起對白時夾雜中山話和順德話，更顯鬼馬惹笑。鄧碧雲曾自言自己性格活潑，不注重形象，且喜歡作新嘗試，希望以演技證明自己的價值，不甘做偶像派，她的喜劇角色足證這點。



奇女薛一娘

The Strange Lady Sit Yat-neung

導演：陸邦 編劇：柳長青（即陳雲） 攝影：梁洪 剪接：楊柏榮

撰曲：羅寶生 監製：姚偉 製片：雷球 出品：偉基

合演：麥炳榮、鄧碧雲、半日安、張醒非、蕭仲坤

1962 黑白 數碼檔案 粵語 中文唱詞 98分鐘

Dir: Luk Bong Scr: Lau Cheung-ching (aka Chan Wan) Prod Co: Wai Kei

Co-starring: Mak Bing-wing, Cheng Bik-ying, Poon Yat On,

Cheung Sing-fei, Siu Chung-kwan

1962 B&W Digital File Cantonese Chinese Lyrics 98min

薛一娘（鄧碧雲）假借秦樓楚館求偶，選中文武雙全的李崇（麥炳榮），心儀一娘的太師之子金滔（蕭仲坤）心有不甘，誣陷李崇通番賣國，幸得一娘冒充巡按救出李崇，卻不料誤殺金滔。太師欲為子報仇，假稱皇帝昏庸，招攬李崇夫婦一同謀朝篡位，再治以弑君之罪。幸一娘原來是皇帝流落在民間的女兒，正要上京面聖為母雪冤，於是與李崇入宮查探，成功識破太師陰謀，反施計策將奸人一網成擒。碧姐在片中的造型千變萬化，既要醜態裝出嫁大講中山話，又反串三郎與夫一起明查暗訪；演唱部分更是令人讚嘆不已，一時扮媒婆高歌順德話粵曲，一時演活佛濟公大唱馬腔，盡顯萬能旦后風采。她與麥炳榮的對手戲更是精彩，崇從屢遭一娘戲弄，到兩人終結成夫婦，互動甜蜜有趣。

In search for her perfect groom, Sit (Tang Bik-wan) goes to a bordello and falls in love with talented Lee (Mak Bing-wing). Burning with jealousy, the Imperial Tutor's son (Siu Chung-kwan) frames Lee for treason, yet accidentally gets killed by Sit when she rescues Lee. To avenge his son's death, the Imperial Tutor tricks the couple into joining force in overthrowing the emperor and plans to accuse them of treason. Sit, who turns out to be the emperor's long-lost daughter, follows Lee to the palace for investigation. In the film, Tang Bik-wan put on various guises in her character, e.g. dressing as an ugly and Zhongshan dialect-speaking woman when she weds, disguising as a man while investigating. She proved herself a well-rounded diva with her marvellous singing, switching between different dialects and operatic styles. The scenes with Mak Bing-wing also show great chemistry, as the duo evolve from quarrelsome lovers to husband and wife.

設映後談，講者吳岳清

Post-screening talk with Ng Ngok-ching

3/12/2021 (五 Fri) 11:00am

鐵嘴雞水鬼陞城隍

Iron-beaked Hen's Sudden Rise to Power

導演：陳皮 編劇：王克

剪接：姜興隆 撰曲：羅寶生 監製：雷基 製片：李壽祺 出品：寶華

合演：梁無相、梁醒波、周坤玲、黃楚山、周海棠

1957 黑白 數碼檔案 粵語 中文唱詞 95分鐘

Dir: Chan Pei Scr: Wong Hak Prod Co: Baohua

Co-starring: Leung Mo-sheung, Leung Sing-por, Chow Kwun-ling,

Wong Cho-shan, Chow Hoi-tong

1957 B&W Digital File Cantonese Chinese Lyrics 95min

「鐵嘴雞」是鄧碧雲演戲生涯裡的經典喜劇角色之一，她在本片與梁醒波合作「扮鬼扮馬」，搭配梁無相和周坤玲，雙生雙旦令人目不暇給。伶牙俐齒又樂於助人的鐵嘴雞（鄧碧雲）借助手肥波（梁醒波）往省城替世伯程厚（黃楚山）調解紛爭，因途中遇賊而投宿鬼屋，無意中救了意欲殉情的情侶杜樂賢（梁無相）和余美容（周坤玲）。原來賢父早喪，其叔父為奪其家產逼他迎娶別人。鐵嘴雞於是出謀獻計，把新娘偷龍轉鳳，更和肥波兩人假扮媒婆和縣官，警戒其叔父，希望玉成樂賢、美容的婚事，最後到達程厚家時又不忘把一眾貪婪鄉親戲弄一番。鬼馬機靈的鄧碧雲遇上諧趣絕核的梁醒波，一瘦一肥、一女一男、一精一傻，擦出無盡搞笑火花，使全片佻皮熱鬧，歡樂連場。

本片聲畫欠佳，敬希垂注。

The 'Iron-beaked Hen' is one of Tang Bik-wan's iconic comedic characters in her prolific career. She dresses up in multiple roles in a variety of settings along with Leung Sing-por in the film. Together with Leung Mo-sheung and Chow Kwun-ling, the ensemble cast shines on the silver screen. When travelling to the city to resolve conflicts for the elderly (Wong Cho-shan), Iron-beaked Hen and her assistant Fatso Bo rescue the lovers To (Leung Mo-sheung) and Yu (Chow Kwun-ling) who plan to commit suicide together. It turns out To's uncle forces him to marry someone in order to seize the family fortune. The resourceful Iron-beaked Hen devises a clever plot to swap the bride. She and Bo even pretend to be the wedding chaperone and county magistrate. Sparks fly when the sharp-witted Tang shares the screen with comedy master Leung Sing-por, creating sharp contrast between being svelte and fat, and sharp wit and brazen silliness. Their onscreen chemistry makes this film a buoyant and joyful spectacle.

The image and sound quality are short of ideal. We appreciate your understanding.

10/12/2021 (五 Fri) 11:00am

Tang was the acclaimed diva who could perform a wide range of roles. The comedic eristic 'Iron-beaked Hen' was one of her signature acts, as she switched between dialects eloquently. Tang had put her lively personality into her characters. She was daring to try out new roles to prove her artistic skills instead of settling for any roles with merely a pretty face.



王先生騎正胭脂馬

Mr Wong's Adventures with the Unruly Girl

導演：黃鶴聲 編劇：楊捷
撰曲：羅寶生 剪接：鄺鑫 製片：楊枝 監製：黃玉麟 出品：玉聯
合演：新馬師曾、譚蘭卿、雪艷梅、司馬華龍
1959 黑白 數碼檔案 粵語 中文唱詞 110分鐘
Dir: Wong Hok-sing Scr: Yeung Chit Prod Co: Yulin
Co-starring: Sun Ma Si-tsang, Tam Lan-hing, Suet Yim-mui, Sima Wah-lung
1959 B&W Digital File Cantonese Chinese Lyrics 110min

改編自經典漫畫《王先生》，鄧碧雲遇上新馬師曾和譚蘭卿，可謂高手過招，場場對手戲都使人目不暇給。家有惡妻的王壽南（新馬師曾）冒充經理追求美女許芝蘭（鄧碧雲），卻不知芝蘭乃是自己侄兒秉希（司馬華龍）的未婚妻。芝蘭得知秉希曾向壽南借錢做生意被拒，故將他多番戲弄，又使美人計獲得金錢資助。新馬師曾把畏妻又好色的王壽南演得入型入格，而鄧碧雲扮演牙尖嘴利的「胭脂馬」（意指難以馴服的女人）也恰到好處。結尾一場，壽南托詞交錢給芝蘭，約她到酒店相會，豈料被惡妻（譚蘭卿）發現，使兩女大打出手，同為喜劇勝手兼花旦王的譚蘭卿與鄧碧雲，一個潑辣一個淡定，把新馬師曾耍得團團轉，趣味橫生，不容錯過。

The film is adapted from Chinese classic comic series *Mr Wong*, with Tang Bik-wan joining hands with the magnificent Sun Ma Si-tsang and Tam Lan-hing to give a dazzling performance. Wong (Sun Ma Si-tsang) passes off as the company's manager to pursue the beauty Hui (Tang Bik-wan) behind his fearsome wife's (Tam Lan-hing) back. Unbeknown to him, Hui is actually the fiancée of his nephew (Sima Wah-lung), to whom he has refused to lend money. Scenes in which Hui plays pranks on him and tricks him into providing funds for her are spiced up by the lively acting of Sun Ma as a wife-fearing perv and Tang as a sassy girl with a sharp tongue. The film ends with Wong making excuses to meet Hui at a hotel but getting caught by his feisty wife. Whilst both are acclaimed comedians in their own right, brassy Tam and composed Tang together pull Sun Ma's leg in an unmissable classic slapstick.

17/12/2021 (五 Fri) 11:00am



後備新娘

A Reserve Bride

導演：黃堯 編劇：十五郎
攝影：鄭勇 剪接：潘照 監製：成定邦 製片：鄧邦 出品：國邦
合演：胡楓、譚蘭卿、俞明、洪紅、李香琴
1966 黑白 數碼檔案 粵語 93分鐘
Dir: Wong Yiu Scr: Sap Ng Long Prod Co: Kwok Pong
Co-starring: Woo Fung, Tam Lan-hing, Yu Ming, Hung Hung, Lee Hong-kum
1966 B&W Digital File Cantonese 93min

黃堯初出茅廬就獲鄧碧雲夫婿雷唯舟（即雷基）提拔，執導多齣由碧姐擔綱的電影，兩人一拍即合，創下不少賣座喜劇，《後備新娘》正是其中之一。故事因連番誤會而起，育有一子的李基厚（胡楓）與王大珠（鄧碧雲）夫妻恩愛，大珠某日驗身卻發現自己患癌，只餘兩個月壽命，故與母（譚蘭卿）合謀為丈夫物色賢淑的後備新娘代為照顧家人，並看中護士蘇蓮蓉（洪紅）。大珠於是一面撮合蓮蓉和基厚，一面裝作與扮成男人的好友葉迪（李香琴）偷情，引起笑話一籬籬，最後始發現一切是自己看錯報告而虛驚一場！碧姐在片中演繹神經質少婦，放蕩不羈地與女扮男裝的琴姐打情罵俏，可說是其演出的一大突破；而她與譚蘭卿這對銀幕冤家今次化身為母女，不再鬥氣卻是母慈女孝，亦是破天荒的一次。

As a young director, Wong Yiu's talent was quickly noticed by Tang Bik-wan's husband Lui Wai-chau (aka Lui Kei) and directed many films with Tang as the lead actress. The two had made a number of box office hit comedies together, including *A Reserve Bride*. A series of misunderstandings lay the foundation of the story: Lee (Woo Fung) and Wong (Tang Bik-wan) are a loving couple while Wong finds out she has only two more months to live after a health check. Scheming with her mother (Tam Lan-hing), Wong set out to find the nurse So (Hung Hung) to be the back-up bride to look after her family. She tries to fix So and Lee up and meanwhile pretends to have an affair with her friend Judy (Lee Hong-kum) who is disguised as a man, only to find out later that she has misread the report! Tang put on a breakthrough performance by playing the neurotic young wife flirting with cross-dressed Lee Hong-kum. The harmonic mother and daughter depicted by Tang and Tam Lan-hing who share a long history of being on-screen bickering duo was also unprecedented.

24/12/2021 (五 Fri) 11:00am

古典佳人

The Classic Beauty

無論是粵劇抑或電影，古裝都是一個演員的重要裝扮。鄧碧雲作為當時得令的紅伶花旦，更是「八牡丹」之一，有「藍牡丹」之稱，其古典扮相亦清麗動人，多次扮演大家閨秀和小家碧玉，無論是處身文藝酒會或以花箋傳情，還是戀人初遇或結成美眷，種種場面都令人留下深刻印象。



彩鸞燈

The Colourful Phoenix Lamp

導演／編劇：馮志剛 原著：蘇庭芝 剪接：姜興隆

撰曲：潘一帆 監製：雷基 製片：雷球 出品：寶實

合演：新馬師曾、陳錦棠、鳳凰女、半日安、芙蓉麗

1960 黑白 數碼檔案 粵語 中文唱詞 119分鐘

Dir/Scr: Fung Chi-kong Orig Story: So Ting-chi Prod Co: Baobao

Co-starring: Sun Ma Si-tsang, Chan Kam-tong, Fung Wong Nui, Poon Yat On, Fu Yung Lai

1960 B&W Digital File Cantonese Chinese Lyrics 119min

《彩鸞燈》本是麗的呼聲廣播劇，鄧碧雲以寶實影業公司的名義購得版權，1959年先在她的「碧雲天」劇團公演，再由原班人馬拍成電影。將門之子上官文聰（新馬師曾）與孟彩鸞（鄧碧雲）早有婚約，以彩鸞燈為信物，提督錢大雄卻縱子貴卿（陳錦棠）強娶彩鸞，更誣告鸞父造反。彩鸞與婢女小娟（鳳凰女）逃亡中途遇劫，被拐到醉月樓淪為歌姬，文聰得知後改扮女裝與她相見，惜貴卿突然到訪，兩人再次失散。劇情其後雙線發展，這邊廂彩鸞女扮男裝獲尚書千金垂青，被苦纏不休；那邊廂文聰棄筆從戎，扶搖直上。最後文聰班師回朝，在御前揭發錢家父子之罪，並由皇上作媒，替聰鸞完婚。本片情節峰迴路轉、人物眾多，更有多人精彩的反串演出，興味盎然。

本片部分片段畫質欠佳，敬希垂注。

The film was originally a radio drama that was put on stage in 1959 by Tang Bik-wan's Bik Wan Tin Opera Troupe and then adapted on screen with the same cast. The engaged couple Sheung-kwun (Sun Ma Si-tsang) and Mang (Tang Bik-wan) have a colourful phoenix lamp as the keepsake for their relationship. Yet, provincial commander's son Chin (Chan Kam-tong) attempts to force Mang to marry him, and falsely accuses her father of treason. Mang tries to flee, but is kidnapped and sold to a drinking club. Disguising himself as a woman to look for Mang, Sheung-kwun fails to rescue her. Apart from the enthralling characters and unexpected plot twists, the cross-dressing performances by Tang and Sun Ma are also worth watching.

The image quality is short of ideal. We appreciate your understanding.

設映後談，講者陳嘉鳴、阮紫瑩

Post-screening talk with Chan Ka Ming and Yuen Tsz-ying

31/12/2021 (五 Fri) 11:00am



七氣蘇秦

The Seven Humiliations of Su Qin

導演／編劇：馮志剛

攝影：魏海峰 撰曲：胡文森 剪接：余純 出品：干戈

合演：何非凡、譚蘭卿、許英秀、蕭仲坤、甘露

1957 黑白 數碼檔案 粵語 中文唱詞 113分鐘

Dir/Scr: Fung Chi-kong Prod Co: Gan'ge

Co-starring: Ho Fei-fan, Tam Lan-hing, Hui Ying-sau, Siu Chung-kwan, Kam Lo

1957 B&W Digital File Cantonese Chinese Lyrics 113min

改編自蘇秦拜相的歷史故事，鄧碧雲飾演的蘇秦妻子由記載中的「不下紆」改為暗中扶持丈夫。蘇秦（何非凡）不擅工商，只知讀書，父母和嫂嫂（譚蘭卿）視之不務正業，經常取笑他沒出色，妻子規勸無效，也只歎大器難成。蘇秦後來遠赴秦國遊說秦王採連橫計策蕩平六國，卻被秦王擲揄一番，潦倒而還的他難忍家人冷待嘲笑，離家出走寄宿破廟。妻子打聽得他意志消沉後，施計化裝為醜女一再暗訪，兩次無功而還後，終在三訪時以激將法鼓勵他發奮圖強。最後，蘇秦終憑合縱之計成功遊說六國，獲封為相，他衣錦榮歸之日方知妻子即貌醜恩人。本片一眾演員均發揮出色，何非凡把蘇秦封相前後的自卑與得意演得入木三分，而碧姐演的賢妻勸夫勵夫、左右為難，甚至麻面視人，形象鮮活。

本片部分片段畫質欠佳，敬希垂注。

Based on the story of political strategist Su Qin during the Warring States period, Tang Bik-wan played Su's wife who is, as opposed to true history, supportive of her husband. Su Qin (Ho Fei-fan) is an academic lacking in business acumen, hence looked down by his parents and sister-in-law (Tam Lan-hing). He later travels to the state of Qin to persuade the king to conquer the other six states, but is ridiculed. Unable to bear his family's disses, Su leaves home to stay at an abandoned temple. To encourage him, his wife disguises as an ugly, scornful woman to visit him. Later Su manages to persuade the six states to form the Vertical Alliance against Qin and is made Prime Minister. When he returns to home in glory, he finally discovers that the ugly woman is his wife. The performance of the main cast was a tour de force. Ho Fei-fan proved himself a great showman as he successfully captures Su's transformation from an insecure scholar into a proud statesman while Tang gave a vivid portrayal of the good wife who tries every possible means to support her husband.

The image quality is short of ideal. We appreciate your understanding.

7/1/2022 (五 Fri) 11:00am

As the most sought-after *huadan* of her times, periodic costumed performances in Cantonese operas and films were both Tang's typical acts. She was known as the 'Blue Peony' in the famous 'Eight Peonies'; her portrayal of beautiful periodic sweethearts situated in different scenes were simply unforgettable.



蘇小妹三難新郎

Su Siu-mui Thrice Tricks the Groom

導演：楊工良 編劇/撰曲：胡文森 原著：馮夢龍

攝影：伍強 剪接：楊柏榮 製片：雷球 出品：雄興行

合演：新馬師曾、半日安、陳好逑、張醒非

1958 黑白 數碼檔案 粵語 中文唱詞 99分鐘

Dir: Yeung Kung-leong Scr/Librettist: Wu Man-sung

Orig Story: Feng Menglong Prod Co: Xiongxing Company

Co-starring: Sun Ma Si-tsang, Poon Yat On, Chan Ho-kau, Cheung Sing-fei

1958 B&W Digital File Cantonese Chinese Lyrics 99min

出自明代馮夢龍《醒世恆言》的同名選段，鄧碧雲搖身一變為才貌雙全、滿腹珠璣的名門小姐，與才子新馬師曾締結良緣。蘇小妹（鄧碧雲）恃才生驕，常與兄長蘇東坡（半日安）齟齬，父兄皆恐她難以出嫁。小妹一次女扮男裝參加文酒會時邂逅秦少游（新馬師曾），兩人以文比試，不相伯仲，少游邀小妹同往青樓賞酒，令小妹被逼與妓女同房，要婢女春香（陳好逑）施計脫身，叫人哭笑不得。後少游返鄉，小妹依依不捨，送行途中暗示欲把「妹妹」許配給他。至少游拜訪蘇家，卻遭小妹多番戲弄與刁難，新婚夜仍要他通過三個難題，少游幸得東坡暗助，終抱得美人歸。電影的上半部，碧姐反串男裝演出，風度翩翩、玉樹臨風，令人陶醉不已；中段仿倣「梁祝」的〈長亭十送〉情節，以子喉和平喉大展唱功，惜部份畫面畫質欠佳，影像模糊，敬希垂注。

Adapted from a chapter of the same title in *Lasting Words to Awaken the World* written by Feng Menglong, the film stars Tang Bik-wan as the beautiful and well-read Su who falls in love with the talented Chun played by Sun Ma Si-tsang. Su, dressed as a man, meets Chun in a literary gathering. The two play literary games against each other and develop mutual admiration. When Chun returns to his hometown, Su sees him off and hints that 'he' wants Chun to marry 'his sister'. Chun subsequently visits Su's family, yet is repeatedly teased by her. Even on the wedding night, Su makes Chun solve three difficult puzzles! Tang's charismatic performance as a lettered gentleman in the first half of the film is particularly captivating. Her excellent singing in both *zihou* (falsetto voice) and *pinghou* (modal voice) is on display in the scene adapting the plot of 'walking 18 miles to send off his sworn brother' in the Chinese tale, *Butterfly Lovers*.

The image quality is short of ideal. We appreciate your understanding.

14/1/2022 (五 Fri) 11:00am



第八才子花箋記

Poetic Genius

導演：黃鶴聲 編劇：譚劍白 攝影：阮曾三 剪接：鄺鑫 撰曲：梁山人

監製：鄺富修、溫蘇球 製片：張仲康、溫詩啟 出品：巴厘

合演：羅劍郎、鳳凰女、半日安、蘇少棠、李香琴

1960 黑白 數碼檔案 粵語 中文唱詞 114分鐘

Dir: Wong Hok-sing Scr: Tam Kin-pak Prod Co: Bali

Co-starring: Law Kim-long, Fung Wong Nui, Poon Yat On, So Siu-tong,

Lee Hong-kum

1960 B&W Digital File Cantonese Chinese Lyrics 114min

又一才子佳人的愛情故事，梁亦滄（羅劍郎）在舅母家邂逅楊瑤仙（鄧碧雲），二人以花箋傳情，並在亦滄的僕役阿福（半日安）和瑤仙的婢女碧月（鳳凰女）穿針引線下私訂婚盟。然而，亦滄回鄉後被父逼婚，憤而離家；瑤仙卻誤信亦滄表弟，以為他忘情另娶，黯然隨父回京。亦滄尋瑤仙不果，淪落街頭時偶遇表弟才疑團盡釋，並隨他上京赴考，高中後即找瑤仙說明一切，二人冰釋前嫌。後來亦滄奉詔出征，被誤傳死訊，瑤仙痛不欲生，幸亦滄不久即凱旋而歸，有情人終成美眷。鄧碧雲在粵語片的黃金時代曾與無數男演員合作，但與她拍檔最多的要數合演了六十多齣電影的羅劍郎，本片正好讓戲迷重溫這對銀幕最佳情侶的風采。

Another classic love story between a talented poet and a beauty. Leung (Law Kim-long) and Yeung (Tang Bik-wan) pledged to get married without their parents' permission after a series of romantic conversations through letters. However, the lovers are later separated due to a forced marriage and some misunderstandings, followed by the imperial examination and the war. Yet, the film offers a happy finale with the pair being reconciled with each other, much to the audience's delight. Among the numerous male stars Tang Bik-wan has partnered with during the golden era of Cantonese films, Law was her most frequent co-star and the two had collaborated in more than 60 films. This film would provide a perfect reminiscence of this on-screen couple well loved by their fans.

21/1/2022 (五 Fri) 11:00am

瀟灑男兒

The Charming Dandy

在粵劇台板上時而擔演文武生的鄧碧雲，在電影裡也有很多亦旦亦生、性別錯配的反串演出；有時是滿足長輩重男輕女的期許，有時是掩飾身份以便行走江湖，情境包羅萬有，貫穿古裝時裝，無論是翩翩公子抑或西裝筆挺，碧姐的俊俏風度皆不遜於真正的男演員。



夜夜念奴嬌

Tonight and Every Night

導演：陳皮 編劇：陳雲 原著：唐滌生

攝影：黃明 剪接：蔡昌 監製：廖一原 製片：盧敦 出品：新聯

合演：梁無相、梁醒波、盧敦、丁荔、周聰

1956 黑白 DCP 粵語 103分鐘

Dir: Chan Pei Scr: Chan Wan Orig Story: Tong Tik-sang Prod Co: Sun Luen

Co-starring: Leung Mo-sheung, Leung Sing-por, Lo Duen, Ting Lai,

Chow Chung

1956 B&W DCP Cantonese 103min

改編自1952年由何非凡、鄧碧雲領導的「喜臨門」劇團演出的同名粵劇，性別互換的惹笑劇情之中，夾雜了對重男輕女傳統的諷刺。迷信的任文波（梁醒波）根據籤文，認定要先誕女才能有子嗣，生下兒子奴嬌（梁無相）的任妻於是迫他男扮女裝；漆步雲（鄧碧雲）的父親則求子心切，囑妻須一索得男，遂令步雲被迫女扮男裝。步雲與奴嬌長大後偶然相識，發現彼此的真正性別，互訴衷情，結成愛侶，但兩家的父親均為攀附權貴分別替他們訂親，結果四個年輕人在婚禮上用計交換伴侶，兩對有情人終成眷屬。鄧碧雲與梁無相在片中忽男忽女、撲朔迷離，一對活寶貝合力製造笑料，教人回味再三。兩人同以反串出色聞名，演繹男女角色時氣質分明，尤其碧姐穿起西裝英俊瀟灑，換上西裙則婀娜多姿，讓觀眾耳目一新！

本片部分片段畫質欠佳，敬希垂注。

Adapted from a Cantonese opera of the same title by Ho Fei-fan and Tang Bik-wan's opera troupe in 1952, this film takes a farcical plot of gender reversal with a sarcastic touch on patriarchal values. The two protagonists, No-kiu (Leung Mo-sheung) and Po-wan (Tang Bik-wan), are forced to cross-dress as the opposite sex respectively since they are born due to the superstition of their fathers. The story unfolds as the two later fall in love with each other and tie the knot despite their fathers' objection. Both acclaimed for their travesty roles, Leung and Tang's divine and intriguing performance playing both sexes is undoubtedly the highlight of the film and a feast for the eyes.

The image quality is short of ideal. We appreciate your understanding.

設映後談，講者阮紫瑩

Post-screening talk with Yuen Tsz-ying

28/1/2022 (五 Fri) 11:00am



天劍神筆

The Powerful Sword and the Magic Pen

導演：黃鶴聲 編劇：梁琛 原著：張夢還 攝影：魏海峰 剪接：鄺鑫

撰曲：潘焯 監製：羅堃 製片：江揮 出品：銀河

合演：于素秋、曹達華、李紅、洪波

1963 彩色 數碼檔案 粵語 中文唱詞 97分鐘

Dir: Wong Hok-sing Scr: Leong Sum Orig Story: Cheung Mung-wan

Prod Co: Milkyway

Co-starring: Yu So-chow, Tso Tat-wah, Lee Hung, Hong Bo

1963 Colour DigitalFile Cantonese Chinese Lyrics 97min

電影以多個神話故事如《七仙女》、《白蛇傳》等為藍本，魔幻元素引人入勝。天界仙境，以神筆繪畫的文曲星（鄧碧雲）巧遇羅剎女（于素秋）和武曲星（曹達華），羅剎女不慎打翻丹爐，引起天火，文曲與武曲星代為認罪，被貶為平民。羅剎女為贖罪偷下凡間，與文曲星轉世的孟士良結為夫妻；而河伯之女銀鈴公主（李紅）亦化身為人，下嫁由武曲星轉世的士良弟士元。好景不常，道士覬覦天劍神筆，羅剎女出手教訓卻與賽神仙結怨，更令士良遭其誤殺，她為救夫君到天宮盜仙草；另一邊廂士元則被縣官逼令求雨，銀鈴公主偷借河水化雨卻傷及水族，被龍王告狀。王母命天神下凡捉拿兩女，她們臨別時囑咐丈夫，若高中文、武狀元，獲聖恩賜建寶塔，夫妻便可重聚，良元二人最終不負所望，夫妻再續前緣。本片除了欣賞碧姐的風流倜儻、風度翩翩外，佈景、特技均值得一看。現時坊間僅流存黑白版本，此彩色粵語版本實不容錯過。

Based on a number of mythical tales like *The Seventh Heavenly Maiden* and *The Legend of the White Snake*, the film enchants the audience with a magical element. The Chinese deity of Civil Star (Tang Bik-wan) who owns a magic pen and the deity of Military Star (Tso Tat-wah) with a powerful sword are demoted to the mortal world to start an earthly life. After some dramatic events and deadly fights with the villains, the two Gods ranked first in the imperial examination and reunited with their other halves. Apart from Tang's suave and graceful rendition of the immortal character, the film's spectacular sets and stunts are also worth watching. Whilst the existing film copy in circulation is black and white, this coloured Cantonese version is not to be missed.

Tang nailed different roles in her Cantonese opera stage and film works, that included both *huadan* roles and cross-dressing as *sheng* roles. Whether dressed in traditional costume or in a tuxedo; conforming to parents' prejudicial expectations or disguising herself as a way of protection, Tang's gender-bending performances were nothing less than what a real male actor could deliver.



假玉郎

A Funny Match

導演：珠璣 編劇：李願聞 攝影：鄭勇 剪接：潘照 撰曲：龐秋華

監製：雷基 製片：雷球 出品：寶寶

合演：鄭碧影、李鳳聲、半日安、檸檬

1963 黑白 數碼檔案 粵語 中文唱詞 102分鐘

Dir: Chu Kea Scr: Lee Yuen-man Prod Co: Baobao

Co-starring: Cheng Bik-ying, Cecilia Lee Fung-sing, Poon Yat On, Ning Meng

1963 B&W Digital File Cantonese Chinese Lyrics 102min

改編自1952年由芳艷芬、白玉堂、半日安及麥炳榮等於「金鳳屏」劇團開山的劇目《艷女情顛假玉郎》，鄧碧雲創辦的寶寶影業公司在1953年的創業作已曾將此劇拍為時裝版，絕對是其拿手好戲。文、謝兩家老爺慘被奸相害死，然生前已將文家夢瑚、秋雲（鄧碧雲分飾孿生兄妹）和謝家承恩（李鳳聲）、小嬌（鄭碧影）兩對兄妹指腹為婚，惜秋雲自幼與夢瑚失散，為乞丐收養。十八年後，夢瑚往謝家提親，已貴為大學士的承恩對夢瑚心存敵意；而秋雲巧合到謝府偷竊，得知瑚嬌之婚事，遂女扮男裝冒認夢瑚向小嬌騙財，不料酒後誤與承恩同床更暗結珠胎。大婚之日，「假玉郎」硬與小嬌成婚，但竟於洞房之夜以男身產子！幾番錯摸，兄妹會否重逢？有情人又能否成眷屬？眾演員表現出色，「大碧」鄧碧雲反串分飾兩角，時而剛直、時而嬌柔，與「細碧」鄭碧影的多場對手戲趣味十足；半日安更分飾老丐和太后，來個「雙反串」。

An adaptation from the inaugural operatic title *The Unmanly Man* of Golden Phoenix Opera Troupe starring Fong Yim-fun, Pak Yuk-tong, Poon Yat On and Mak Bing-wing in 1952; a cinema version was also adapted as the inaugural production of Baobao Film Company founded by Tang Bik-wan in 1953. The story revolves around two pairs of brothers and sisters of the Man and Tse families (one of which being a pair of twins played by Tang Bik-wan) who are betrothed to each other for life. While the sister of the Man went missing and was adopted by a beggar, the brother of the Tse turns out to become a scholar years later. The audience will definitely be captivated by the devious plot and hope for a happy reunion at last. Tang's dazzling portrayal of the dual characters and her collaboration with Cheng Bik-ying are more than delightful.

11/2/2022 (五 Fri) 11:00am



女俠脫脫兒（上集）

Tur Tur's Adventure, Part One

導演：黃堯 編劇：凌雲 原著：王香琴 攝影：鄭勇

剪接：潘照 武術指導：徐松鶴 監製：雷基 製片：雷球 出品：寶寶

合演：于素秋、李香琴、李鵬飛、駱恭、石堅

1964 黑白 數碼檔案 粵語 91分鐘

Dir: Wong Yiu Scr: Ling Wan Orig Story: Wong Heung-kam

Prod Co: Baobao

Co-starring: Yu So-chow, Lee Hong-kum, Lee Pang-fei, Lok Kung, Sek Kin

1964 B&W Digital File Cantonese 91min

脫脫兒（于素秋）之父林斯真（駱恭）為反元義士，曾與妓女柳青青（李香琴）相戀，已珠胎暗結的青青卻改嫁元朝脫脫丞相（李鵬飛），導致數年後斯真闖相府奪回女兒。脫脫兒其後邂逅丞相手下蔣華生（鄧碧雲），得其引見與母親重逢，卻同時欲代父行刺丞相，惟丞相力證她確為其女，反命她殺斯真，脫脫兒不忍下手。時青青發現脫脫兒與華生相戀，又得知丞相改命華生殺斯真，情急下說出華生才是她與斯真的骨肉，華生與脫脫兒實為異父兄妹。最後脫脫兒被丞相逼嫁元帝，幸華生及時相救。全片劇情發展曲折離奇，人物關係錯綜複雜，好待觀眾邊看邊猜男女主角的兄妹關係，而連場武打、機關佈景及許多神怪特技亦甚有驚喜。雖然下集已散佚，但本片是鄧碧雲唯一一齣反串男主角的武俠片，值得一看再看。

Tur Tur (Yu So-chow) is the daughter of an anti-Yuan-dynasty warrior (Lok Kung) and prostitute Tsing-tsing (Lee Hong-kum) who is later married to the Prime Minister (Lee Pang-fei) of Yuan dynasty. As Tur Tur grows up, she reunites with her biological father and tries to take the Prime Minister's life, during which she meets his subordinate Chiang (Tang Bik-wan) and falls in love with him. This story is full of quirky twists, and the intertwined relationships between characters leave the audience wondering throughout the film, not to mention the surprising martial arts scenes, machineries, sets and special effects. Though the sequel is missing, this film being the only martial arts film where Tang plays a male character already makes it a must-see.

18/2/2022 (五 Fri) 11:00am

媽打本色

The Eternal 'Ma Da'

舊日的電影福將，化身電視奇葩。六十年代末，鄧碧雲轉戰電視圈，曾先後於麗的、佳藝及無綫電視演出，最為人熟悉的角色當屬1987年《季節》中的「媽打」李淑德。1988年，鄧碧雲回歸電影界，與董驃和沈殿霞組成喜劇鐵三角，在《南北媽打》延續「媽打」角色。

In the late 1960s, Tang switched to performing in television dramas. Her most notable role as Lee Suk-tak in *The Seasons* (1987-1989) had earned her the legendary 'Ma Da' title and the one and only mother figure in television history. Tang even returned to cinema in 1988 to reprise her role in *Mother Vs. Mother*, alongside Bill Tung and Lydia Sum as the sparkling comical trio.



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鄧碧雲在《歡樂今宵》的長篇短劇《季節》（1987-1989）中演繹大方得體的母親一角，處理家庭糾紛頭頭是道，形象令觀眾拜服，因而有「眾人媽打」之稱，事業再創高峰，片商乘勢以「媽打」為號召打造本片，足見對她的演技、人氣均信心十足。關德興（董驃）與青梅竹馬的李消雲（鄧碧雲）本諧連理，但父命難違，德興被逼娶富家女周申玉（沈殿霞），被橫刀奪愛的消雲只得徒嘆奈何。多年過去，申玉兒子仁堅（張學友）竟與消雲女兒文文（張曼玉）戀愛，與雙方家長見面始知彼此恩怨，一味靠凶的申玉再遇溫柔體貼的消雲，互相戲弄鬥個不停。為令婚事順利，父子想來妙計，竟綁架申玉以誘消雲中計，兩女雙雙被網在大轆上，到底她們是否能和解？兩位喜劇女星鄧碧雲、沈殿霞難得碰頭，自然火花四濺，加上當時青澀的張曼玉與張學友，令全片絕無冷場。

南北媽打 Mother Vs. Mother

導演：梁家樹 編劇：吳雨
攝影：黃文雲 剪接：姜興隆 監製：劉天賜 出品：大都會
合演：張學友、張曼玉、董驃、沈殿霞、廖偉雄
1988 彩色 DCP 粵語 中英文字幕 91分鐘
Dir: Tommy Leung Scr: Ng Yu Prod Co: Cosmopolitan
Co-starring: Jacky Cheung, Maggie Cheung, Bill Tung, Lydia Sum, Liu Wai-hung
1988 Colour DCP Cantonese Chi & Eng Subtitles 91min

Tang Bik-wan is celebrated for her motherly character who nails it in resolving any family disputes in the TV serial *The Seasons* (1987-1989) under the variety show *Enjoy Yourself Tonight*. Her considerate and decent mother image has not only earned her the nickname of 'Everyone's Mom', but also propelled her career to new heights. *Mother Vs. Mother* is exactly a derivative following this success. In this rare collaboration between Tang and another renowned comedic actress Lydia Sum who plays the wife of Tang's ex-lover (Bill Tung) in the film, sparks fly and tempers flare as the two mothers engage in a hilarious fight over their children's marriage. In addition to the youthful performances by the then inexperienced Maggie Cheung and Jacky Cheung, this film simply keeps you amused at all times.

設映後談，講者雷靄然、阮紫瑩
Post-screening talk with Helen Lui Oi-yin and Yuen Tsz-ying

25/2/2022 (五 Fri) 11:00am



聯合國教科文組織「世界視聽遺產日」

Celebrating UNESCO's 'World Day for Audiovisual Heritage'

免費放映 Free Screening

豪門夜宴

Feast of a Rich Family

27/10 (三 Wed) 7:30pm

香港文化中心大劇院

Grand Theatre, Hong Kong Cultural Centre

免費門票派發 Free Ticket Distribution:

1. 香港電影資料館票務處

Box Office, Hong Kong Film Archive

From 2/10 起

12:00nn - 8:00pm

(星期二除外 except Tuesdays)

2. 香港文化中心詢問處

Enquiries Counter, Hong Kong Cultural Centre

From 4/10 起

9:00am - 9:00pm

每人限取兩張，先到先得，派完即止。

Each person can obtain a maximum of two tickets.

Limited tickets available on a first come, first served basis.

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。

To show off his wife's new diamond ring, nouveau-riche Fung plans to throw a banquet, supposedly to celebrate his father's beard. However, he is embarrassed at his impoverished father's thinness, and force-feeds him to a ridiculous degree. Fung's sister and her husband dislike Fung's arrogance, and at the same time get into a fight over the gift to bring. Meanwhile, Fung's nemesis Ho also plans a party at the same time, luring guests with gifts of gold. At the banquet, Fung's father cannot stand it any more and rips off his fake beard in front of the guests, exposing the lie. Numerous Cantonese filmmakers as well as various Mandarin film stars enthusiastically supported the production. The script writers' branch of the SCFIWU split up into teams to handle plot development, writing and editing the script of this now-classic Hong Kong film. From one banquet invitation, the plot pans out and describes the situations in several families and the states of mind of people in different economic strata. It is one of the signature films of the period.

鳴謝華南電影工作者聯合會

Courtesy of South China Film Industry Workers Union

放映設少量現場名額，公眾可於放映開場前30分鐘於香港文化中心大劇院外排隊領取門票，每人限取兩張。名額有限，先到先得，額滿即止。

Limited walk-in seats available on a first-come, first-served basis. Visitors are welcome to queue up outside the Grand Theatre of Hong Kong Cultural Centre 30 minutes before the screening begins. One person can register for two tickets the maximum.



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

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



瑰 寶 情 尋 聲 影 「留」 傳 II

香港電影題材豐富、風格活潑，就算同一題材落在不同影人手中也有不一樣的處理手法，令港產片琳瑯滿目，目不暇給。今輯「瑰寶情尋」嘗試帶大家穿越時間的迴廊，看一批五、六十年代的黑白電影，與對應類似主題的千禧後作品，如何在不同年代的意識形態和製作技術條件中，闡述各代影人共同關心的人間課題。

該批五、六十年代影片，一直收藏在資料館的倉庫裡，礙於菲林狀況欠理想或為孤本所限，多年來都不見天日，從未離開過倉庫與觀眾見面。幸而資料館在2019至20年度獲政府撥款二千萬元，進行為期五年的館藏數碼化計劃，預計在修復組團隊的努力下，將有150齣珍貴電影轉換成數碼格式。今次「瑰寶情尋 聲影『留』傳II」承接上輯，再將其中七齣長埋多年的電影重現觀眾眼前。

為讓觀眾更了解不同年代港產片對同一命題的不同詮釋，是次節目相同主題的放映之間將設專題座談會。購買同主題之場次門票可獲折扣優惠，詳見第33頁。

[座談會 SEMINARS]

從夢工廠嫁到金都
兩節婚姻電影輔導
From Dream Factory
to Golden Plaza—
Two Hong Kong
Marriages on Film

講者 Speaker:
劉嶽 Lau Yam

希治閣時代詮釋
Interpretations of
Hitchcock's Work in
the Changing Era

講者 Speaker:
舒琪 Shu Kei

探長形象進路
Evolution of
Detectives' Persona

講者 Speaker:
鄭政恆 Matthew Cheng

7/11/2021 (日 Sun) 2pm 5/12/2021 (日 Sun) 2pm 2/1/2022 (日 Sun) 2pm

ARCHIVAL GEMS

TIME AFTER TIME II

Hong Kong cinema touches on a great variety of topics and themes, and demonstrates much diversity in styles and treatments. Filmmakers may approach the same theme in all different ways, making Hong Kong cinema a real treasure of culture. The latest chapter of ‘Archival Gems’ takes the audience down the history lane by showing black and white films from the 1950s and 60s, and juxtaposes them with films made in the new millennium in which some motifs recur. While the interest on certain themes is shared by filmmakers across generations, each film is peculiar to the epoch in which it was made, and we can see how each one is shaped by the prevalent ideologies and technical conditions of the times.

Some films from the 1950s and 60s from the Hong Kong Film Archives’ collection have never been screened publicly because the celluloid was in bad condition or there existed only one copy of film stock. With a funding of \$20 million allocated by the government, the Archive launched a 5-year digitisation project to transfer these kinds of collection from analogue to digital format. The Conservation Unit of the Archive expects to digitise 150 films so that screenings of these titles will not cause further damages to the original copies. Following the previous chapter of this programme, ‘Archival Gems – Time After Time II’ now brings to the audience seven of such precious films that are screened in front of the contemporary audience for the first time at the Archive.

A seminar will be held in between screenings of titles under the same theme to discuss how these films are diversely interpreted across decades. Please also see page 33 for discount when purchasing tickets for films on the same theme.

警匪世界的女性
Female Characters in
Crime Films

講者 Speaker:
皮亞 Pierre Lam

6/2/2022 (日 Sun) 2pm

做針定係做線——
香港電影臥底論
To Catch a Stoolie—
The Definitive
Subgenre of Hong
Kong Crime Cinema

講者 Speaker:
劉嶽 Lau Yam

6/3/2022 (日 Sun) 2pm

鬼怪電影符號系統
Symbolical System in
Ghost Films

講者 Speaker:
曾肇弘 Eric Tsang Siu-wang

3/4/2022 (日 Sun) 2pm

母愛的靈異表達
Psychic Expression of
Maternal Love

講者 Speaker:
舒琪 Shu Kei

1/5/2022 (日 Sun) 2pm

從夢工廠嫁到金都——兩節婚姻電影輔導

From Dream Factory to Golden Plaza—Two Hong Kong Marriages on Film



愛情文藝是電影常見類型，婚姻亦是愛情的永恒目標，然而不同年代對婚姻或有不同的了解。《名醫與紅伶》（1960）和《金都》（2019）都以女性為主角，前者要事業家庭兩兼顧，希望重新定義女性婚姻崗位；後者所處的時代已沒有家庭與事業的矛盾，取而代之的是人生與價值觀的反思。

名醫與紅伶

The Doctor and the Prima Donna



導演：袁仰安、吳景平 編劇：余慕舜
攝影：蔣錫偉 剪接：莊文郎
製片：沈鑒治 出品：新新
主演：毛妹、關山、馮琳、李次玉、馮強
1960 黑白（局部彩色） DCP 國語 中文唱詞 102分鐘
Dirs: Yuen Yang-an, Wu Jingping Scr: Yu Mushun
Prod Co: Sun Sun
Cast: Mao Mei, Kwan Shan, Feng Lin, Li Ciyu, Fung Chiang
1960 B&W (Partially shot in colour) DCP Mandarin
Chinese Lyrics 102min

著名舞蹈家、電影明星方蘭（毛妹）和名醫張仲賢（關山）結婚後，盼望兼顧工作和家庭，可惜丈夫反對，方惟有偷偷排戲練舞，事情敗露後雙方瀕臨離婚……袁仰安經營的新新公司參考荷里活歌舞片，製作認真，美侖美奐，毛妹形象優雅時髦，歌舞風格多樣優美。婦女解放和就業是左翼電影一大主題，此片捨常見的基層生活而聚焦明星故事，但進步精神不變，方蘭不曾懷疑藝術志向，義正辭嚴繼續工作，正是左翼進步意識的堅定表態，她僅在夢中做了一天家庭主婦，諷刺手法使人拍案叫絕。最後一場伊士曼七彩菲林拍攝的歌舞，是六十年代中之前，香港電影在技術資源限制下，盡求美的歷史紀錄。不僅袁仰安、女婿兼製片主任沈鑒治，鮑起靜、鄭佩佩均有出鏡，青春風姿，不可不看。

Famous dancer and film actress Fong Nan (Mao Mei) desires both a career and a family after marrying an eminent doctor (Kwan Shan), who, however, wants her to be a stay-at-home wife. They are on the brink of divorce when he finds out she secretly rehearses for her dance and movie... Taking inspirations from Hollywood musical films, the movie is beautifully directed and meticulously produced by Yuen Yang-an and his Sun Sun Film Enterprises. While most films at the time usually depict how grassroots people rise above adversity, this one tells the story of a famed actress who thrives for success and never gives up on her artistic ambition. This reflects that women's liberation and employment was a dominating theme in left-wing movies. The finale was shot in Eastman colour negative film, which was rare before mid-60s given the limited technical resources in Hong Kong film industry, and thus a valuable record in the city's cinematic history. Not only did Yuen make a cameo appearance in the film, his son-in-law and line producer George Shen, Nina Paw Hee ching and Cheng Pei pei were also among the young and talented ensemble cast.

7/11/2021 (日 SUN) 11:00am

座談會 Seminar
7/11/2021 (日 Sun) 2pm
講者 Speaker: 劉焮 Lau Yam



Is marriage the grave of love or the goal of a romantic relationship? People from different times hold different views, and indeed men and women often understand marriage differently. *The Doctor and the Prima Donna* (1960) and *My Prince Edward* (2019) both look at marriage, or more generally gender relationships, from a feminist perspective and prompt the audience to reflect on their own lives and values. The challenge for women might vary decades ago – at least nowadays a married woman is rarely expected to sacrifice her career – but the tension brought by marriage might be equally disturbing for our female protagonists.

張莉芳（鄧麗欣）和同居男友殷俊榮（朱栢康）在金都商場從事嫁衣租賃和婚禮攝影工作，殷結婚心切，但張在年少時假結婚賺錢，尚處已婚狀態，只好急忙尋回假丈夫辦離婚，對方卻反過來求她以妻子身份往內地協助申請單程證。殷知悉後，各自積壓的怨懟噴湧而出，對婚姻的歧見亦無所遁形。金像獎新晉導演黃綺琳傑作，穩健從容地以當下港女的人生經驗，反思愛情、婚姻與個人自由。故事鋪排巧妙，對白設計見心思，婚姻或許是愛情的終章，但電影意不在否定婚姻，而是呈現當下婚姻文化，啟動個體思想，探問和「生活合夥人」建立互信與尊嚴的可能。女主角身世平凡，但有見解、有勇氣，毫不張揚地修補人生，當一切事過境遷，對人生價值又有新領悟。寫實而不媚俗，省思而不著跡，整體表演出色。

Fong (Stephy Tang) and Edward (Chu Pak-hong) are a cohabiting couple who both work in Golden Plaza, a mall known for its wedding-related businesses. When Edward is eager to tie the knot after eight years of relationship, Fong is left scurrying to fix a long-buried secret: she is still in a sham marriage with a mainlander, which was arranged ten years ago when she needed money. Fong tries to fix the problem with her fake husband, who agrees to jointly file for divorce but only after she helps him in getting a one-way permit. But when the secret is later exposed, all the grievances accumulated over the years between the engaged couple, as well as their disagreement on the idea of marriage, also surface. This triumphant debut by Norris Wong Yee-lam, the winner of Hong Kong Film Awards' Best New Director is a contemplation on the notion of love, marriage, and personal freedom from a Hong Kong woman's perspective. The female protagonist shows her insights and courage to mend and find new meanings in her life. With its clever, layered script and witty dialogue, the film authentically and effortlessly portrays the complexities of modern love, explores today's marriage culture and the possibility of establishing a life-long relationship that is based on mutual trust and respect.

金都 My Prince Edward



導演／編劇：黃綺琳
攝影：龐浩威 剪接：張叔平
監製：陳慶嘉、柯星沛 製片：黃家怡 出品：金都
主演：鄧麗欣、朱栢康、鮑起靜、金楷杰、林二汶
2019 彩色 DCP 粵語 中英文字幕 93分鐘
Dir/Scr: Norris Wong Yee-lam
Prod Co: My Prince Edward Film
Cast: Stephy Tang, Chu Pak-hong, Nina Paw Hee-ching,
Jin Kaijie, Eman Lam
2019 Colour DCP Cantonese Chi & Eng Subtitles 93min

鳴謝高先電影有限公司
Courtesy of Golden Scene Company Limited

7/11/2021 (日 SUN) 4:00pm

希治閣時代詮釋

Interpretations of Hitchcock's Work in the Changing Era

當代港產動作電影標榜硬朗，槍戰打鬥刺激緊張，在國際上自成一派。五、六十年代國粵語片不乏向歐美借鏡，包括奇案、間諜、盜寶等類型，混合驚險動作、浪漫及喜劇，營造摩登輕快的娛樂性。其中希治閣作品常被參考，《飛賊黑貓》（1956）便源自《捉賊記》（1955），場面設計巧妙，模仿原片的節奏與幽默，感情戲則融入本地文化。近年《龍鳳鬥》（2004）也是參考此類經典《龍鳳鬥智》（1968）的瀟灑風格，杜琪峯傾注一貫的世界觀，男女反覆鬥法，遊戲中凝聚情義。

飛賊黑貓 Black Cat, the Cat Burglar



導演：王鏗 編劇：楊帆
攝影：孫倫、黃捷 製片：黃傑 出品：文華
主演：吳楚帆、曾藍施、馬金鈴（即夏娃）、黎灼灼、黃楚山
1956 黑白 DCP 粵語 88分鐘
Dir: Wong Hang Scr: Yeung Fan
Prod Co: Mun Hua
Cast: Ng Cho-fan, Tsang Nam-sze, Ma Kam-ling (aka Ha Wa), Lai Cheuk-cheuk, Wong Cho-shan
1956 B&W DCP Cantonese 88min

夜盜案屢次發生，已經洗手不幹的飛賊黑貓李振輝（吳楚帆）被誣陷，李既要逃避警方，又希望阻止假黑貓再犯案，更同時周旋於華僑少女（曾藍施）和世姪女（馬金鈴）之間。雖無法如參考的原作《捉賊記》（1955）往法國蔚藍海岸取景和以七彩闊銀幕攝製，但這個在地經濟版仍然拍得神采飛揚，自得其樂。導演王鏗向來手法西化，新界公路飛車追逐，比大多粵語片緊湊有層次，豪華酒店社交、海濱嬉水、化妝舞會捉迷藏等場景炮製出一派流麗的時尚風格。沒有荷里活條件，便避重就輕，情節、美術、分鏡簡明搶眼，表現粵語片的靈活性。吳楚帆比加利格蘭深沉，角色多了一份神秘文藝氣質，兩位女星造型性感，但避開了希翁鏡頭下女性控制欲的威脅，男女互動自有本土情趣。

Lee (Ng Cho-fan), who is the retired jewel thief the Black Cat Burglar, is suspected by the police in a string of burglaries. While fleeing from the police's search, he realises he can only prove his innocence by catching the new Cat in the act. Meanwhile, he is romantically caught in between a young girl from overseas and his goddaughter. As a Cantonese ripoff of Hitchcock's *To Catch a Thief* (1955), this remake does not have the beautiful scenery from the French Riviera but is full of economical wonders. Director Wong Hang employs westernised filmmaking troops to enhance the film, making it outstanding from other Cantonese films of the same time. From high society gatherings to a hide-and-seek in a masquerade, the film demonstrates not only an elegant style but the versatility and adaptability of Cantonese films. Unlike Cary Grant, Ng Cho fan manifests himself with a mysterious and artistic aura.



5/12/2021 (日 SUN) 11:00am

Hong Kong cinema is known for action and gunfight scenes in the international arena – hardboiled, thrilling and spectacular – that Hollywood sometimes likes to learn from. But some fifty years ago, Hong Kong crime fiction movies often borrowed from Western films their storylines and styles, mixing action, suspense, romance and comedy elements. For example, *Black Cat, the Cat Burglar* (1956) can be considered the Hong Kong remake of Alfred Hitchcock's *To Catch a Thief* (1955), keeping the original's tempo and humour but adding a local flavor to the protagonists' romance. Johnnie To's *Yesterday Once More* (2004) might have referenced the classic *The Thomas Crown Affair* (1968) in terms of style, yet encompasses much more about marriage and relationships, elevating the genre to a new level.

城中名流盜生盜太（劉德華、鄭秀文）實是通天大賊，某次因分贓不均而離婚，離婚後的盜太被富家子求婚，盜太以他贈送家傳項鍊為答應條件，不料盜生先搶得項鍊藏起。二人輾轉後復合，同稱自己患絕症，盜生更突然失蹤。時富家子再用家傳珠寶求婚，又被人搶去，使盜太肯定了一件事……杜劉鄭鐵三角愛情奇作中的至奇，追懷驚險浪漫喜劇和盜寶片，格調瀟灑利落，場景盡是夢幻生活盛宴，奉加意大利外景，雌雄大盜身姿飄逸，鬥智鬥嘴，煞是跳脫好看。但杜Sir豈甘於此，內裡實講愛情、講夫妻，俗世情感堪比江湖險惡，難分真假，經過時間和歷練，才能達致最後的證明，惟上天從來沒有保證圓滿。西方盜寶片追求意想不到的黑吃黑橋段，此片卻在解構愛情費洛蒙，舉重若輕間，留下深刻的唏噓。

In the public's eyes, Mr and Mrs To (Andy Lau and Sammi Cheng) are a decent upper-class couple. However, they are actually disobedient thieves skilled in stealing precious jewels from millionaires. Mr To disappeared mysteriously after getting a divorce from Ms To. Later a wealthy young man intent to marry Ms To with jewellery, but it is stolen suddenly, which makes Ms To realise that...Shot in Italy with flamboyance and charm, this Johnnie To's heist film incorporates the remarriage narrative of romantic comedy while touching upon the issue of gender conflict - the comic yet serious motif of sexual attraction versus sexual tension.

龍鳳鬥 Yesterday Once More



導演/監製：杜琪峯 編劇：隱士、歐健兒
攝影：鄭兆強 (HKSC) 剪接：David Richardson
製片：施愛玲 出品：寰亞、銀都
主演：劉德華、鄭秀文、胡燕妮、吳嘉龍、林家棟
2004 彩色 35mm 粵語 中英文字幕 98分鐘
Dir/Pro: Johnnie To Scr: The Hermit, Au Kin-ye
Prod Co: Media Asia, Sil-Metropole
Cast: Andy Lau, Sammi Cheng, Jenny Woo, Carl Ng, Gordon Lam
2004 Colour 35mm Cantonese Chi & Eng Subtitles 98min

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

5/12/2021 (日 SUN) 4:00pm

探長形象進路

Evolution of Detectives' Persona

探長作為警匪片裡的重要人物形象，在國粵語片年代的呈現最為典型，模仿福爾摩斯及荷里活電影，一身乾濕褸、氈帽，手執煙斗，冷靜睿智，《血影驚魂》（1961）便是好例子，融合香港情境和西式派頭，足見香港文化的混雜。《神探》（2007）中的探長形象則走另一極端，儼如瘋狂的超人，抽絲剝繭的不止案情，還有人心，是香港電影類型的跳躍式高水準作品，而兩齣電影都在懸疑奇情中保存一份人道關懷，似又呼應了香港電影的倫理傳統。

血影驚魂

The Shadow



導演：馮峰 編劇：楊捷 原著：馮展萍
攝影：董邵良 剪接：鄺欽
監製：黃玉麟 製片：楊枝 出品：玉聯
主演：羅劍郎、鳳凰女、馮寶寶、司馬華龍、劉克宣
1961 黑白 DCP 粵語 61分鐘
Dir: Fung Fung Scr: Yeung Chit Orig Story: Fung Chin-ping
Prod Co: Yulin
Cast: Law Kim-long, Fung Wong Nui, Fung Bo-bo, Sima Wah-lung,
Lau Hark-suen
1961 B&W DCP Cantonese 61min

富翁薛木虎（劉克宣）垂涎女傭古嘉蓮（鳳凰女）美色，古和丈夫汪海（司馬華龍）遂設局敲詐，不料薛卻遭一裝扮似汪的人刺死，在場的古即驚慌逃走。雷克探長（羅劍郎）先以兩人女兒寶寶（馮寶寶）引古露面，再多方偵查，施計潛入薛家，擒得真兇。馮展萍（客串警長）原創的商台天空小說風靡一時，電影版聲影俱備更是奇峰迭起，拍出一樁富娛樂性及社會意義的人海奇案。殺人奪產的主線固然懸疑，貧寒夫婦為了生活和女兒教育鋌而走險則更動人，可見粵語片倫理意識的深植，正面處理犯罪根源更屬難得。羅劍郎的探長紳士造型摩登，身手與智慧俱全，極富男性魅力；馮寶寶的反斗可愛，既連結情節，亦增添輕快節奏。

Rich old man Sit (Lau Hark-suen) desires for the maid Ku (Fung Wong Nui). Ku thus concocts a scheme with her husband Wong (Sima Wah-lung) to swindle money out of her lascivious boss. However, Sit is stabbed to death during their secret rendezvous and Ku has to flee into hiding. Detective Lui Hak (Law Kim-long) investigates the murder at Sit's house and arrests Wong who has a sharp knife in his possession. Bearing witness to the murder, their daughter Bo-bo (Fung Bo-bo) fights to prove her father's innocence. Upon receiving a score of mysterious phone calls revealing Ku's whereabouts, Lui lures the woman out with Bo-bo as bait, subduing and detaining the suspect. Adapted from an extremely famous radio play, the film version is an even more suspenseful and enthralling dramatisation of the original. Full of entertaining and socially conscious aspects, the rare gem is still deeply rooted in the common ethics of Cantonese films.

2/1/2022 (日 SUN) 11:00am

The portrayal of detectives has always been fascinating in Hong Kong movies. In the early days, the detective image in Hong Kong cinema often copied that from the West – trench coats, fedora hats and tobacco pipes. *The Shadow* (1961) is a good example of how a detective in Western attire is investigating crime in a Hong Kong setting, showing a perfect manifestation of Hong Kong's hybrid culture. *Mad Detective* (2007) pushes the detective image to another extreme. Instead of a well-attired suave professional, the detective looks more like a mad man. What he uncovers is not only the truth but also people's inner selves. Both films share a concern over humanity and go beyond intriguing suspense and captivating narratives.

同時獲頒香港電影金像獎和香港電影評論學會大獎兩項最佳編劇殊榮，《神探》劇本可謂無容置疑的上乘之作。兩名便衣警察追賊入樹林，僅高志偉（林家棟）歸來，同僚連人帶槍失蹤，失槍隨後成為多件劫殺案的兇器。負責調查的督察何家安（安志杰）找因精神病退職的舊上司陳桂彬（劉青雲）指點，陳自稱能夠看到人心裡的鬼，而高有七個鬼……影片具高超編劇意念，失槍案真相昭然若揭，卻只是牽出錯綜複雜人性的引子；藉構圖和剪接，具體展現病態人物的主觀世界，人格分裂現身，幽默又驚心，觀眾得以赤裸裸面對化作影像的人物本質，重新認知已有經驗。「鏡室」一場的槍戰活用《上海小姐》（*The Lady from Shanghai*）（1947）和《省港旗兵》（1984）的設計，哀嘆貪嗔痴的孽力無從抑制，人類相鬥不絕自掘墳墓，盡收電影的天眼裡。

Awarded the Best Screenplay at the Hong Kong Film Awards and The Hong Kong Film Critics Society Awards, *Mad Detective* has a special place in the history of Hong Kong detective film. Inspector Ho (Andy On), stuck in the case of a missing police gun used in several robberies and murders, seeks help from his former mentor Detective Bun (Lau Ching-wan). Bun claims he can see ghosts in a person, and finds seven of them in Inspector Chi-wai (Gordon Lam), the main suspect. The plot unfolds gradually with intriguing twists and turns, illustrating in the process the complicated state of the human psyche. Inspired by Hollywood's *The Lady from Shanghai* (1947) and our very own *Long Arm of the Law* (1984), the gunfight scene in the mirror room is a powerful depiction of the demons that lurk inside humans.

神探

III Mad Detective



導演／監製：杜琪峯、韋家輝 編劇：韋家輝、歐健兒

攝影：鄭兆強 (HKSC) 剪接：Tina Baz

製片：施愛玲 出品：一百年電影

主演：劉青雲、安志杰、林家棟、林熙蕾、李國麟

2007 彩色 DCP 粵語 91分鐘

Dirs/Pros: Johnnie To, Wai Ka-fai Scrs: Wai Ka-fai, Au Kin-ye

Prod Co: One Hundred Years of Film

Cast: Lau Ching-wan, Andy On, Gordon Lam, Kelly Lin, Lee Kwok-lun

2007 Colour DCP Cantonese 91min

鳴謝中國星集團

Courtesy of China Star Entertainment Group

2/1/2022 (日 SUN) 4:00pm

警匪世界的女性

Female Characters in Crime Films

香港電影的偵探警匪片儘管剛陽凜冽，卻不乏女性角色發揮偵查智慧和凌厲身手的故事。五十年代的《美人計》（1956）中，嬌俏可愛的女工為改變蒙冤男友的厄運大膽誘敵；近年的《跟蹤》（2007），則是警隊女新丁對陣老謀深算的慣匪，臨危不亂，完成自我，成為警匪片新經典。兩片同樣鍾情社區情境，前者用廠景鋪設工人階層的生活，傾訴美滿的願望，後者穿梭中上環，在刺激的蒙太奇中保存舊區氣氛，都是可敬的創意。

美人計

An Unusual Crime at Night



導演：吳回 編劇：譚美龍
攝影：鄒志俠 剪接：鄒新泉
監製：鄭生 製片：朱紫貴 出品：永茂
主演：上官筠慧、司馬華龍、金雷、駱恭、黃義（即黃宗保）
1956 黑白 DCP 粵語 87分鐘
Dir: Ng Wui Scr: Tam Mei-lung
Prod Co: Evergreen
Cast: Sheung-kwun Kwan-wai, Sima Wah-lung, Kam Lui, Lok Kung,
Wong Yee (aka Wong Chung-bo)
1956 B&W DCP Cantonese 87min

洋溢社區氣息、基層人情味的街坊偵探片。女工阿珍（上官筠慧）的父親（駱恭）不幸工傷，珍兄輝（司馬華龍）和男友宗（金雷）獲一老人借予醫療費，豈知老人隨即遭劫殺，宗涉嫌行兇被捕。珍為救愛人，施出美人計，追查真相。故事遠超女飛俠、女神偷的套路，平實鋪敘普通女工的驚險奇遇。珍與家人男友交流時的形象舉止，均顯自然少女情態，但當危機來臨，卻能勇敢機警地化解，表現出平民女偵探的非凡爆炸力。影片注重工人角色和作息場景，有勞資關係、環境影響兒童成長等情節，塑造出一個草根社群網絡，在當時的電影中頗為罕見。上官筠慧固然演技扎實多元，成功駕馭角色，其他演員的演出亦甚為精彩，例如飾演警探、藝名高峰的古天樂父親。

Rejected by Law (Sheung-kwun Kwan-wai), ruffan Koo (Wong Yee) exacts his vengeance by making Law lose her job. When her father is injured at work, her brother Fai and boyfriend Tse resort to obtaining a loan. Koo even kills their creditor and frames the murder on Tse. Law and her brother sow discord between Koo and his mistress, eventually exposing their crime and leading to Tse's acquittal. While retaining her feminine elegance and charm in subtle details, Law resourcefully eliminates all the threats and dangers. Unlike other conventional detective dramas of Cantonese films, this film is filled with a sense of community and grassroots sensibility. Sheung-kwun Kwan-wai impressively demonstrates a great flexibility and versatility in her characterisation and performance of this female detective role.

6/2/2022 (日 SUN) 11:00am



座談會 Seminar
6/2/2022 (日 Sun) 2pm
講者 Speaker: 皮亞 Pierre Lam

Detective films are often male-led, but there are exceptions to this masculine genre in which a female detective role ably unveils the truth in crime. *An Unusual Crime at Night* (1956) follows a female factory worker who is determined to investigate a homicide case, when the real culprit sets her boyfriend up to be the scapegoat. In *Eye in the Sky* (2007), a newbie female cop is assigned to surveillance suspects, and she is equally resolute to track down the robber who has once escaped her eyes. The urban Hong Kong milieu shares the stage with our female protagonists in both films, making them telling of Hong Kong's urban landscape and social ethos in their respective eras.

作為警匪片，主角不發一槍，卻叫觀眾看得喘不過氣。杜琪峯班底中堅游乃海首次執導，刻劃向來在同類電影中擔當配角、俗稱「狗仔隊」的跟蹤隊事跡。新丁豬女（徐子珊）與警長狗頭（任達華）在街頭考試當日，恰逢械劫集團犯案，狗仔隊跟蹤監視，終鎖定賊首（梁家輝），卻被他脫身。豬女似是宿命般與他再度遇上，從跟隨背影變成正面交鋒，是她必須完成的致命歷練。影片挑戰創作高概念，槍戰場面甚少，全靠視線神情、暗號竊聽、多線平行剪接，編織出逼人劇力與跌宕激情。兵賊在街道人群中交集，從中上環到蘇豪，盡收地方風貌。任達華、梁家輝一閒散、一冷面，俱是超水準演技示範，徐子珊初登大銀幕，如同豬女一角全力以赴，與游乃海分別勇奪香港電影金像獎最佳新演員及新晉導演。

The protagonist does not fire a bullet, but *Eye in the Sky* takes no prisoners. The longtime acclaimed screenwriter and the backbone of Johnnie To's Milkyway Image, Yau Nai-hoi, gives us a fine directorial debut. Ka-bo (Kate Tsui), a new recruit of the surveillance team in the police force, is mentored by Wong (Simon Yam). Undergoing on-job training while tracking down a gang of well organised armed heist robbers, it becomes an almost impossible quest for a newcomer like Ka-bo. Instead of the conventional gun-fring scenes of the genre, the film is filled with images of eye contacts, spying signals and parallel editing. All of these escalates to an enthralling and frantic chase in this cops-and-robbers drama. With the stunning performance she made in her silver screen debut, Kate Tsui won the Best New Performer in the 27th Hong Kong Film Awards.

跟蹤 Eye in the Sky



導演／編劇：游乃海 編劇：歐健兒
攝影：張東亮 (HKSC) 剪接：David Richardson
監製：杜琪峯、徐小明 製片：區樟麟 出品：驕陽
主演：任達華、梁家輝、徐子珊、林雪、邵美琪
2007 彩色 DCP 粵語 中英文字幕 90分鐘
Dir/Scr: Yau Nai-hoi Scr: Au Kin-ye
Prod Co: Sundream
Cast: Simon Yam, Tony Leung Ka-fai, Kate Tsui,
Lam Suet, Maggie Shiu
2007 Colour DCP Cantonese Chi & Eng Subtitles 90min

6/2/2022 (日 SUN) 4:00pm

做針定係做線——香港電影卧底論

To Catch a Stoolie—

The Definitive Subgenre of Hong Kong Crime Cinema

卧底和線人是七十年代以來香港警匪片的典型人物，早已是敘事重心，撐起了一個次類型。前者忍辱負重，拉扯於雙重身份，後者兩面不討好，往往下場堪虞，觸發許多波譎雲詭的戲劇矛盾。《九九大血案》（1956）呈現警隊查案過程，卧底滲透手法和背景心態，描劃寫實細緻；《綫人》（2010）則轉化卧底角色，予線人更多細節、情感及尊嚴，並揭示背後操縱者的人性，將關懷擴展至道德覺醒與救贖層面，是此類型近年的傑作。

九九大血案

The Murder Case at Club 99



導演：顧文宗 編劇：朱超

攝影：白英才 剪接：盧小萍

監製：許立齋 製片：樊家根 出品：立達

主演：石燕子、羅艷卿、林蛟、秦小梨、陳露華

1956 黑白 DCP 粵語 中文唱詞 79分鐘

Dir: Ku Wen-chung Scr: Chu Chiu

Prod Co: Lap Tat

Cast: Sek Yin-tsi, Law Yim-hing, Lam Kau, Chun Siu-lei, Chan Lo-wah

1956 B&W DCP Cantonese Chinese Lyrics 79min

羅探長調查一件珠寶劫案時遭行刺受傷，他懷疑兩案都是九九俱樂部老闆石狗仔（石燕子）的匪幫所為。探長女兒慧芳（羅艷卿）往俱樂部做舞女，搜集罪證，賭徒金龍（林蛟）也為警方做線人，潛伏石狗仔身旁。石狗仔老謀深算，金龍身份曝光，恰警察掩至，原來俱樂部還有其他卧底……此片頗有荷里活「半紀錄片」式警匪片影子，主線為警隊瓦解犯罪集團的過程及策略，沒有愛情橋段等旁枝末節，情節客觀直接，由警方利用為糊口的失業者做卧底，以至犯案場景，都描寫仔細。角色人性複雜、卧底焦慮不安、黑幫跋扈霸道，一眾江湖男女交往，道德只有灰色地帶，與現代警匪片不遑多讓。動作場面具實感，街頭追逐和林蛟、袁小田跳躍跌撲，更有一鏡拍攝，令影片可觀性甚高。

Club 99 is not just a hideout for triad gangsters, but also a haven for smuggling jewellery from robbery. When detective Law is investigating a jewellery heist, he is ambushed by the men from Dog Stone (Sek Yin-tsi) who is the owner of Club 99. Then, Law's daughter Fong (Law Yim-hing) helps her father to be undercover and disguises herself as a dancer in the club and gambler Lung (Lam Kau) is also an informant for the police force. While Dog Stone is cunning enough to discover their identities, there are in fact more undercover agents in the club...Influenced by Hollywood's semi-documentary style, the film has a detailed yet complex portrayal of human nature undercover anxieties, domineering gangsters and moral ambiguity. With its realistic chasing and action sequences, the film is nonetheless a very entertaining piece of cinema.

6/3/2022 (日 SUN) 11:00am



Undercovers and informants are typical roles in crime fiction, and are often spotlighted in films, so much so that films about these characters have formed a sub-genre. These people find themselves in difficult positions in crime syndicates, and the dilemma they face is often what creates dramatic tensions in movies. *The Murder Case at Club 99* (1956) meticulously unfolds the police's investigative process and delves into undercovers' psyche. *The Stool Pigeon* (2010), likewise, looks into the inner world of crime informants in great detail, and extends the exploration to the moral awakening of officers managing these stool pigeons sandwiched between law enforcers and mobsters.

警探李滄東（張家輝）偵破毒品案而升職，線人廢喻（廖啟智）卻被毒販報復，弄致精神錯亂。為剷除械劫犯巴閉（陸毅）的賊幫，滄東再招攬釋囚細鬼（謝霆鋒），混進賊幫做線人。細鬼和巴閉的女友阿弟（桂綸鎂）發生感情，巴閉等犯案後，阿弟竟黑吃黑，和細鬼被同夥追殺，滄東再次面對線人危在旦夕的情境。林超賢推展前作《証人》（2008）的贖罪題旨和悲情風格，用兩個線人角色，重複強調他們卑賤苟活、無所信靠，多次夾在鐵閘門縫中動彈不得的鏡頭，意象強烈。道德拷問反射到操縱者身上，滄東從一心破案，犧牲線人安全，至領教制度的功利與妻子的不幸，更深化了其反省歷程，最後捨身維護使命。廢校中的困獸鬥，血淚交織，將警匪故事昇華為人生悲劇；謝霆鋒亦憑本片奪金像獎最佳男主角。

Policeman Don (Nick Cheung) often works with informants but numerous too-close calls and failed missions cause him to see the world as one betrayal after another. Then, he meets Ghost, Jr. (Nicholas Tse), and is given a new chance to change his views. Despite not having the word 'beast' in its title like his previous film, *The Stool Pigeon* is a solid Hong Kong film by Dante Lam that expresses and explores the themes of redemption and grief beneath the surface of a dog-eat-dog world. With its striking imagery and camera designs, *The Stool Pigeon* unflinchingly pours in blood and tears to portray the informant as a sentimental yet tragic hero. Nicholas Tse has won The Best Actor in the 30th Hong Kong Film Awards.

綫人

The Stool Pigeon



導演：林超賢 編劇：吳焯倫
攝影：謝忠道 (HKSC) 剪接：陳祺合 (HKSE)、許偉傑
監製：梁鳳英、張大軍、任月 製片：丘子傑、陳澤軒
出品：英皇、華誼兄弟、銀都
主演：謝霆鋒、張家輝、桂綸鎂、廖啟智、陸毅
2010 彩色 35mm 粵語 中英文字幕 112分鐘
Dir: Dante Lam Scr: Jack Ng
Prod Cos: Emperor, Huayi Brothers, Sil-Metropole
Cast: Nicholas Tse, Nick Cheung, Kwai Lun-mei, Liu Kai-chi, Lu Yi
2010 Colour 35mm Cantonese Chi & Eng Subtitles 112min

鬼怪電影符號系統

Symbolical System in Ghost Films

資料館「百部不可不看的香港電影」之一《殭屍先生》於1985年公映後引起殭屍片熱潮，為港式殭屍片建立了框架與符號，例如防屍用糯米、遇屍要閉氣等，對傳統的茅山道術有視覺化的呈現。義莊作為一個標誌性的場景，其實在五十年代的《夜盜艷屍》（1955）已有詳細的刻劃，對人死後屍體的變化亦有所描述；近年的《救殭清道夫》（2017）反而重破殭屍有屍性無人性的慣律，一改他們最終灰飛煙滅的宿命。

夜盜艷屍

Stealing the Beauty's Corpse at Night



導演：謝虹 編劇：張揚 攝影：趙樹培
主演：羅艷卿、黃超武、鄭惠森、梁素琴、劉克宣
1955 黑白 DCP 粵語 中文唱詞 88分鐘
Dir: Tse Hung Scr: Cheung Yeung
Cast: Law Yim-hing, Wong Chiu-mo, Cheng Wai-sum,
Leung So-kam, Lau Hark-suen
1955 B&W DCP Cantonese Chinese Lyrics 88min

劉司令（劉克宣）欲強娶女伶李小紅（羅艷卿），其兄天虹（鄭惠森）與之理論，被毆打至昏厥，小紅亦因躲避劉司令調戲，從高樓墮下，兄妹被草草埋葬於義莊。不久義莊便鬧鬼，黃志偉（黃超武）本與小紅兩情相悅，因思念愛人便半夜查探義莊，欲一見小紅；與此同時，劉司令不信鬼神，亦要到義莊查看屍首……電影把義莊拍得鬼影幢幢，聲效、剪接、鏡頭角度都見其心思，小紅兄妹的鬼怪扮相亦承接港式靈異傳統，出現與消失的場面都設計巧妙。故事雖然簡單，背後卻有深刻教誨。

It is a simple story with a deep meaning. When the beautiful chanteuse Hung (Law Yim-hing) is forced to marry Commander Lau (Lau Hark-suen), her brother (Cheng Wai sum) interferes but is brutally beaten to death. Hung also falls to her death when she tries to escape. The siblings are only hastily buried in a coffin home, which is haunted soon afterwards. Hung's lover Wong (Wong Chiu-mo) later sneaks into the haunted house hoping to see her for one last time; Lau, meanwhile, insists on inspecting the coffin home and the corpses to prove that ghosts do not exist...The film creates an eerie and uncanny atmosphere with its well-designed camera angles, sound and editing. The haunting looks of the two ghost characters are a nod to Hong Kong's typically told horror stories.

3/4/2022 (日 SUN) 11:00am

座談會 Seminar

3/4/2022 (日 Sun) 2pm

講者 Speaker: 曾肇弘 Eric Tsang Siu-wang

The vampire (*jiangshi*) genre reached its peak in the 1980s with a wave beginning with *Mr Vampire* (1985), which is one of the '100 Must-See Hong Kong Movies' named by the Hong Kong Film Archive. Yet vampire films have a much longer history in Hong Kong, and are still loved by moviegoers and filmmakers alike nowadays. *Stealing the Beauty's Corpse at Night* (1955) features the coffin home and transformation of corpses that are commonly seen in the vampire wave in the 1980s, and *Vampire Cleanup Department* (2017) carries on some of the traditions from that wave while attributing a human twist to one of such supernatural creatures.

殭屍片可謂是道地的港片特產，吸收數十年日月精華，煉成足與舶來喪屍片分庭抗禮。《救殭清道夫》以經典殭屍片、靈幻片演員承接固有傳統符號，新一代少年男女主角則包裝成青春愛情故事。國際都會由來便有殭屍，政府設有秘密部門VCD (Vampire Cleanup Department) 處理。VCD成員張春天 (蔡瀚億) 血液天生有防屍毒抗體，與伏屍前輩聰叔 (吳耀漢)、阿秋 (錢小豪) 等人參與一次行動時被殭屍奕小夏 (林明禎) 所咬，小夏吸入他的抗體，骨肉再生，屍氣漸減，人氣漸增，且與春天情意互生。影片有許多向傳統殭屍片致敬的地方，黃符木劍更是不可或缺的象征，加上兩位主角青春逼人，與港產老戲骨相映成趣，延續香港殭屍經典之餘，亦為此一類型注入活力。

Hong Kong cinema has long been famous for its fair share of genre-blending and unabashedly original *jiangshi* (hopping vampire) films, which match up and even stand out from their foreign counterparts. This film is a modern twist and tribute to the local vampire classics – an old-school vampire hunting story with a romantic love tale at its core. In the film, the undead has been haunting the city for centuries. The titular secret government department is dedicated to vampire slaying. Tim (BabyJohn Choi Hon-yick) is recruited to the squad for his natural immunity to vampire bites. As he follows his seniors Uncle Chung (Richard Ng Yiu-hon) and Chau (Chin Siu-ho) to his first mission, he meets a female vampire Summer (Lin Min-chen), who slowly transforms from a living dead back into human form after biting him. The two fall in love as Tim secretly trains her to be human again. The film is a homage to traditional *jiangshi* genre in many aspects, throwing in genre staples like Taoist paper spells and wooden swords. A heady mix of newcomers and veterans also signifies the inheritance of, as well as introduction of fresh blood, to this unique genre.

救殭清道夫 Vampire Cleanup Department



導演：甄栢榮、趙善恆 編劇：甄栢榮、何永航、章彥琦
攝影：蔡高比 剪接：唐偉榮 監製：夏雨、陳羅超 製片：張遨揚
出品：寰亞、無限動力實業、星藝、滿滿額
主演：蔡瀚億、林明禎、錢小豪、吳耀漢、羅莽
2017 彩色 DCP 粵語 中英文字幕 94分鐘
Dirs: Yan Pak-wing, Chiu Sin-hang
Scrs: Yan Pak-wing, Ho Wing-hong, Ashley Cheung
Pro Cos: Media Asia, Entertaining Power, Samart, mm2 Studios
Cast: BabyJohn Choi Hon-yick, Lin Min-chen,
Chin Siu-ho, Richard Ng Yiu-hon, Law Mon
2017 Colour DCP Cantonese Chi & Eng Subtitles 94min

3/4/2022 (日 SUN) 4:00pm

母愛的靈異表達

Psychic Expression of Maternal Love

靈 異鬼怪片是香港電影一個特別類型，題材多樣、風格多變，有純驚嚇的，有加入動作、喜劇元素的，亦有毫無鬼怪出現，只透過懸疑驚悚氣氛包裝，反映人性恐怖一面的，例如《殭屍拜月》（1958）、《怪物》（2005）的主角都因母愛而異化成「鬼怪」，年代不同，手法各異，但都展露了這一類型的不同面貌。



殭屍拜月

A Vampire Pays Offerings to the Moon



導演：珠璣 原著：孫嘯鳴
攝影：黃捷 剪接：宋明
製片：朱超 出品：順利
主演：上官筠慧、司馬華龍、陳露薇、金雷、鄭君綿
1958 黑白 DCP 粵語 93分鐘
Dir: Chu Kea Orig Story: Suen Siu-ming Pro Co: Shunli
Cast: Sheung-kwun Kwan-wai, Sima Wah-lung, Chan Lo-mei,
Kam Lui, Cheng Kwan-min
1958 B&W DCP Cantonese 93min

民間流傳的殭屍拜月，意象陰森恐怖，不過由黃少梅（上官筠慧）扮演的這隻殭屍僅片頭拜月，到尾聲才又匆匆一現，意景淒美卻不恐怖。少梅與海平（司馬華龍）相戀，珠胎暗結，平母卻逼海平迎娶李艷紅（陳露薇），艷紅見海平婚後仍與少梅形影不離，便假釋善意讓海平娶少梅為妾，伺機加害。一天少梅撞破艷紅與其表兄（金雷）姦情，遭二人毒殺，遺下半歲親兒，自此村民間便流傳半夜有殭屍拜月……影片所指的殭屍與普遍理解的不同，不但沒有任何魑魅魍魎，驚嚇程度亦只屬輕微，反而人性刻劃較多，《紅樓夢》、《竇娥冤》、《狸貓換太子》的情節，在片中似曾相識。

Centuries-old, bone-chilling folklore has it that vampires revive by basking in the rays of the full moon. But the story of the vampire in this film is a rather heartrending one. Star-crossed lovers Siu-mui (Sheung-kwun Kwan-wai) and Hoi-ping (Sima Wah-lung) are forcibly separated when Hoi-ping is made to marry Li (Chan Lo-mei) although Siu-mui is already pregnant with his child. Li becomes ferocely jealous when she knows the two are still seeing each other, and plots to harm Siu-mui by letting her to be a concubine. Siu-mui is later killed, leaving behind her half-year-old son, when she discovers the affair between Li and her cousin (Kam Lui). After her tragic death, myth about a vampire paying offerings to the moon at midnight begins to spread and passes down the generations...The film breaks conventional undead tropes and is more a poignant tale focusing on the depiction of humanity than a spooky horror story, with touches of *The Dream of the Red Chamber*, *The Injustice Done to Dou E* and *How a Dead Cat Was Substituted for a New-born Prince* in between.

1/5/2022 (日 SUN) 11:00am



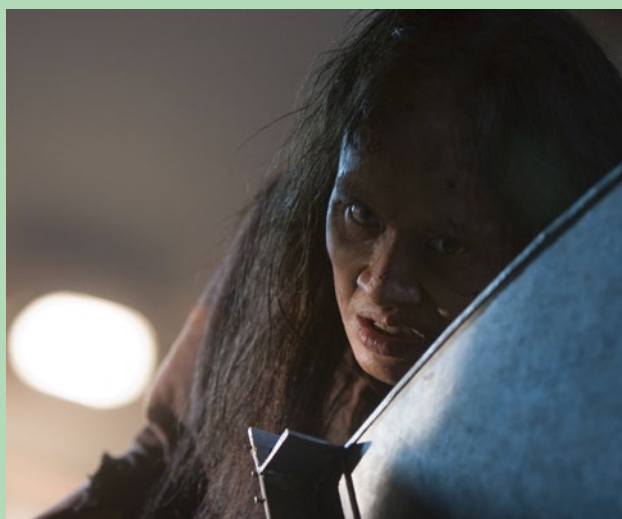
座談會 Seminar
1/5/2022 (日 Sun) 2pm
講者 Speaker: 舒琪 Shu Kei

Ghost film as a genre has always been popular in Hong Kong cinema. Sometimes the genre crosses-over with action and comedy, and at other times they are purely scary and spooky. Ghosts might even be absent in some 'ghost films', but human beings in them might be even more spectral. In *A Vampire Pays Offerings to the Moon* (1958) and *Home Sweet Home* (2005), the female leads have become horrible 'ghosts' because of love for their children. Though the two films come from different eras and demonstrate different cinematic treatments, they are both exploring human natures that are timeless and universal.

May (舒淇) 與丈夫Ray (方中信) 帶同兒子子路遷入大型屋苑，隨即遇上怪事，才知道該處原是木屋區，當年收地發展屋苑，有居民在抗議搬遷時身亡。一家人不以為意，可是子路神秘失蹤，遍尋不獲，May鏗而不捨，令鄰居和警方均感厭惡，但她終於發現線索，助警查出搶去兒子的竟是隱匿在屋苑的通風槽、儲水池之中、吃廚餘充飢、憶子成狂的「怪物」。片中鬼、怪、驚慄元素兼而有之。由故佈疑陣，到暗示鬼魂作祟，繼而揭出「怪物」擄人的真相，最後隨著主角心理變化，讓觀眾看到兩種母愛如何歇斯底里地「怪物」化。

May (Shu Qi) moves into a new apartment with her husband Ray (Alex Fong) and son Chi-lo, only to find out that the building is erected over a squatter area, where some of the residents died in a riot when they refused to move out. The family decides to stay nevertheless, but soon, Chi-lo mysteriously disappears without a trace. May desperately searches for her missing son and finds the disturbing fact that he is kidnapped by a hideous 'monster' lurking in secret through the ventilation and trash pipes, who is driven insane by the loss of her own son. The film starts by building up tension with intriguing paranormal suspense, keeps the audience guessing until the truth about the 'monster' is revealed, and finally shows the audience two kinds of maternal love and how love can turn someone into a 'monster'.

怪物 Home Sweet Home



導演：鄭保瑞 編劇：司徒錦源、鄧力奇
攝影：黃永恒 (HKSC) 剪接：林安兒 監製：鄭丹瑞、唐文康、陳敏
製片：錢榮威 出品：星皓
主演：林嘉欣、舒淇、方中信、譚竣浩、林雪
2005 彩色 D Beta 粵語 95分鐘
Dir: Soi Cheang Scrs: Szeto Kam-yuen, Tang Lik-kei
Pro Co: Filmko
Cast: Karena Lam, Shu Qi, Alex Fong, Tam Chun-ho, Lam Suet
2005 Colour D Beta Cantonese 95min

鳴謝星皓影業（香港）有限公司
Courtesy of Filmko Pictures (Hong Kong) Co., Ltd

1/5/2022 (日 SUN) 4:00pm

故紙堆中覓「太平」盛世

OUT OF THE PAST
FROM THE TAI PING TREASURE TROVE



香港電影資料館展覽廳

EXHIBITION HALL, HONG KONG FILM ARCHIVE

免費入場 Free Admission



了解更多太平故事
Explore More Stories
of Tai Ping



安坐家中遊覽360°
網上虛擬展覽
Join 360° Online Virtual
Tour Anytime, Anywhere

5.11
2021
/
13.3
2022

TALES
OF THE
FILM
STILLS

電
影
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物
語

現代都市人智能電話裡的照片動輒過千，許多時回看也記不起照片的來龍去脈，是某個盛夏的岸邊？還是一晚失戀的車站？過千照片背後或許有上萬的情節，一格照片如何盛載？正如一齣電影如何濃縮在一幀劇照中一樣，劇照顯示主演成員外，還傳遞著什麼？劇照師又是怎樣達致需要的效果？就讓展覽「電影劇照物語」訴說他們的故事。

If you view the photo albums in your smartphone, what memories do you recall? A spectacular sunset at the coast in high summer, a lonely night after a breakup at railway station or the romantic first snow with your beloved ones? With all the unforgettable moments stored, photography allows us to go back to the scene and linger in the memory. One photo speaks volumes. When a feature film is condensed into one still image, how can the captured moment convey million stories behind? How can a still photographer present the soul of a film by a mere photo? Let's listen to the stories of creating photography masterpieces through our exhibition 'Tales of the Film Stills'.

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

快門內的時代變遷

The Scenes They Saw Through Their Viewfinder

不同年代的劇照師將分享如何在片場捕捉電影神髓、工作趣事與處理劇照的心思。

Film stills photographers from different generations will share their strategies of capturing the best moment on set and amusing anecdotes about creating significant film stills.

18/12/2021 (六 Sat) 2:00pm

講者：周寶圻、方浩源、鄧曦珩（小雲）
Speakers: Chow Po-ki, Fong Ho-yuen, Karen Tang

主持：傅慧儀
Moderator: Winnie Fu

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

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.

淺談攝影技巧與賞析

Brief Introduction on Photography

如何能像劇照師一樣有技巧地捕捉各樣場景？專業攝影老師將簡述攝影基本原理及技巧。

How can we capture stunning images like a film stills photographer? Photography professionals will briefly introduce basic theories and techniques of photo-taking.

詳情請留意資料館網頁。
Stay tuned for details on HKFA's website.



香港博物館節 1/10-31/12/2021

一起發掘博物館隱藏的
藝術、歷史、科學寶藏

Join us to discover the hidden
treasures of art, history and
science in museums

REMAKE
因節

放映節目表 Screening Schedule

瑰寶情尋 Archival Gems

聲影「留」傳 II Time After Time II

票價 Tickets : \$55

日期 Date	時間 Time	香港電影資料館電影院 Cinema, Hong Kong Film Archive
7/11/21 日 Sun	11:00am	名醫與紅伶 The Doctor and the Prima Donna
日 Sun	2:00pm	座談會 Seminar ★ 從夢工廠嫁到金都—— 兩節婚姻電影輔導 From Dream Factory to Golden Plaza— Two Hong Kong Marriages on Film
日 Sun	4:00pm	金都 ◆ My Prince Edward
5/12/21 日 Sun	11:00am	飛賊黑貓 Black Cat, the Cat Burglar
日 Sun	2:00pm	座談會 Seminar ★ 希治閣時代詮釋 Interpretations of Hitchcock's Work in the Changing Era
日 Sun	4:00pm	龍鳳鬥 ◆ Yesterday Once More
2/1/22 日 Sun	11:00am	血影驚魂 The Shadow
日 Sun	2:00pm	座談會 Seminar ★ 探長形象進路 Evolution of Detectives' Persona
日 Sun	4:00pm	神探  Mad Detective
6/2/22 日 Sun	11:00am	美人計 An Unusual Crime at Night
日 Sun	2:00pm	座談會 Seminar ★ 警匪世界的女性 Female Characters in Crime Films
日 Sun	4:00pm	跟蹤 ◆ Eye in the Sky
6/3/22 日 Sun	11:00am	九九大血案 The Murder Case at Club 99
日 Sun	2:00pm	座談會 Seminar ★ 做針定係做線——香港電影臥底論 To Catch a Stoolie—The Definitive Subgenre of Hong Kong Crime Cinema
日 Sun	4:00pm	綫人 ◆ The Stool Pigeon

票價 Tickets : \$55

日期 Date	時間 Time	香港電影資料館電影院 Cinema, Hong Kong Film Archive
3/4/22 日 Sun	11:00am	夜盜艷屍 Stealing the Beauty's Corpse at Night
日 Sun	2:00pm	座談會 Seminar ★ 鬼怪電影符號系統 Symbolical System in Ghost Films
日 Sun	4:00pm	救殭清道夫 ◆ Vampire Cleanup Department
1/5/22 日 Sun	11:00am	殭屍拜月 A Vampire Pays Offerings to the Moon
日 Sun	2:00pm	座談會 Seminar ★ 母愛的靈異表達 Psychic Expression of Maternal Love
日 Sun	4:00pm	怪物 Home Sweet Home

門票10月7日起於城市售票網發售

Tickets available at URB TIX from 7 October

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.

★ 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.

◆ 影片附中英文字幕 With Chinese and English subtitles

三級影片 Category III film :

根據電影檢查條例，只准年滿十八歲人士入場觀看。

Under the Film Censorship Ordinance, only persons aged 18 or above shall be admitted to the screening of the film.

放映節目表 Screening Schedule

影畫早晨 Morning Matinee

萬能旦后鄧碧雲 逝世三十周年紀念

In Commemoration of the 30th Anniversary of the Death of the 'Versatile Opera Queen' Tang Bik-wan

票價 Tickets : \$30

日期 Date	時間 Time	香港電影資料館電影院 Cinema, Hong Kong Film Archive
29/10/21 五 Fri	11:00am	鳳閣重開姊妹花 ▲ Two Sisters in Phoenix Bower
5/11/21 五 Fri	11:00am	夜祭金嬌 Paying Nocturnal Sacrifice to Kam-kiu
12/11/21 五 Fri	11:00am	繅絲女 Silk Factory Girl
19/11/21 五 Fri	11:00am	三姑嫂 (上集) The Three Sisters, Part One
26/11/21 五 Fri	11:00am	三姑嫂 (下集大結局) The Three Sisters, Part Two
3/12/21 五 Fri	11:00am	奇女薛一娘 ▲ The Strange Lady Sit Yat-neung
10/12/21 五 Fri	11:00am	鐵嘴雞水鬼陞城隍 Iron-beaked Hen's Sudden Rise to Power
17/12/21 五 Fri	11:00am	王先生騎正胭脂馬 Mr Wong's Adventures with the Unruly Girl
24/12/21 五 Fri	11:00am	後備新娘 A Reserve Bride
31/12/21 五 Fri	11:00am	彩鸞燈 ▲ The Colourful Phoenix Lamp
7/1/22 五 Fri	11:00am	七氣蘇秦 The Seven Humiliations of Su Qin
14/1/22 五 Fri	11:00am	蘇小妹三難新郎 Su Siu-mui Thrice Tricks the Groom
21/1/22 五 Fri	11:00am	第八才子花箋記 Poetic Genius
28/1/22 五 Fri	11:00am	夜夜念奴嬌 ▲ Tonight and Every Night
4/2/22 五 Fri	11:00am	天劍神筆 The Powerful Sword and the Magic Pen
11/2/22 五 Fri	11:00am	假玉郎 A Funny Match
18/2/22 五 Fri	11:00am	女俠脫脫兒 (上集) Tur Tur's Adventure, Part One
25/2/22 五 Fri	11:00am	南北媽打 ▲◆ Mother Vs. Mother

門票10月7日起於城市售票網發售
Tickets available at URB TIX from 7 October

香港電影資料館 20 周年誌慶節目

Programme Celebrating the 20th Anniversary of the Hong Kong Film Archive

聯合國教科文組織

「世界視聽遺產日」

Celebrating UNESCO's 'World Day for Audiovisual Heritage'

日期 Date	時間 Time	香港電影資料館電影院 Cinema, Hong Kong Film Archive
27/10/21 三 Wed	7:30pm	豪門夜宴 ◆ Feast of a Rich Family

憑票免費入場。有關門票領取詳情，請參閱P.13。
For details of free ticket distribution, please see P.13.

展覽座談會 Exhibition Seminars

電影劇照物語 Tales of the Film Stills

日期 Date	時間 Time	香港電影資料館電影院 Cinema, Hong Kong Film Archive
18/12/21 六 Sat	2:00pm	快門內的時代變遷 ★ The Scenes They Saw Through Their Viewfinder
待定 TBC		淺談攝影技巧與賞析 ★ Brief Introduction on Photography

★ 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.

◆ 免費入場 Free admission

▲ 設映後談 Post-screening talks

◆ 影片附中英文字幕 With Chinese and English subtitles



節目詳情請參閱本館網頁。
For details, please consult our website.



各節目內容並不反映主辦機構的意見。
The contents of the programmes do not represent the views of the presenter.

香港電影資料館盡量放映菲林拷貝，以呈現影片最完美的面貌。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。

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.

開放時間及節目詳情或因特殊情況作出調動，敬請留意本館網頁。

Opening hours and programmes may be changed due to special circumstance. Please consult our website for updated information.

開放時間

星期一、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

各項設施的開放時間如下：

售票處

星期一、三至日：中午12時或是日首場電影開場前1小時至晚上8時

資源中心

星期一、三至五：上午10時至晚上7時

星期六：上午10時至下午5時

星期日及公眾假期：下午1時至5時

視聽資料觀賞服務：資源中心設有不同大小的觀賞間；

年證三百二十元，日證五十三元，全日制學生、殘疾人士及六十歲或

以上高齡人士半價。

展覽廳（免費入場）

只適用於展覽舉行期間，請留意展覽廳節目詳情。

星期一、三至日：上午10時至晚上8時

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料者、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: 10am - 8pm

Christmas Eve and Chinese New Year's Eve: 10am - 5pm

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

The opening hours of the various facilities are:

Box Office

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

Resource Centre

Monday, Wednesday to Friday: 10am - 7pm

Saturday: 10am - 5pm

Sunday and public holidays: 1pm - 5pm

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

Year Card HK\$320. Day Card HK\$53. Half price for full-time students, people with disabilities and senior citizens aged 60 or above.

Exhibition Hall (Free admission)

The Exhibition Hall only opens when an exhibition is being held in the venue. Please refer to programme information about events in the Exhibition Hall.

Monday, Wednesday to Sunday: 10am - 8pm

Ticketing Information

Tickets are available at URB.TIX.

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.

節目查詢 Programme Enquiries

香港電影資料館
Hong Kong Film Archive
2739 2139

票務 Ticketing
3761 6661

網上購票 Internet Booking
www.urbtix.hk

信用卡電話購票
Credit Card Telephone Booking
2111 5999

電郵 E-mail
hkfa@lcsd.gov.hk

網址 Website
www.filmarchive.gov.hk

YouTube 頻道 Channel



位置圖 Location Plan

香港西灣河鯉景道50號

50 Lei King Road, Sai Wan Ho, Hong Kong

由西灣河港鐵站A出口步行前往需15分鐘

地庫設繳費停車場

15-minute walk from Exit A, Sai Wan Ho MTR Station

Fee-paying parking available at the basement

巴士站 Bus Stop 只供參考 For reference only:

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

車輛路線 Direction for vehicles
行人路線 Direction for pedestrians _____

展影

ProFolio

2021年10月 October 2021

99

萬能旦后 鄧碧雲

逝世三十周年紀念

In Commemoration of the
30th Anniversary of the Death of
the 'Versatile Opera Queen'
Tang Bik-wan

