

**CHOR YUEN –
MASTER OF HIS TIME**

02-03/2023

玫瑰

· 蝴蝶 · 紅葉 ·
再探楚原的秘密花園

合辦 JOINTLY PRESENTED BY:



香港電影資料館
HONG KONG FILM ARCHIVE



香港電影導演會
HONG KONG FILM DIRECTORS' GUILD

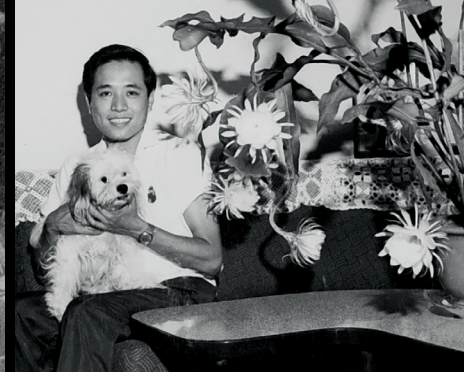
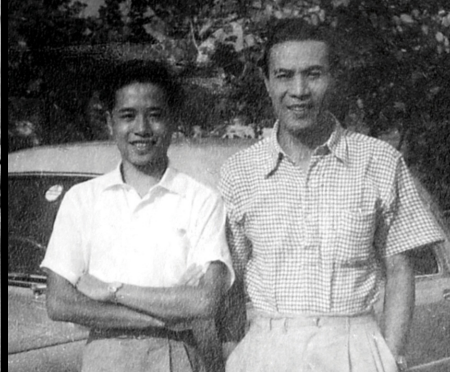


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101 academy
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回首平生. 貴人若.
落拓情怀. 吟詩掃.
夢如夢.
夢本不分明.
何必縮教夢醒.

2015/5



第三十七屆香港電影金像獎
終身成就獎得獎感言

「當你回首往事，
不因碌碌無為而悔恨，
不為虛度年華而羞恥，
你便能很驕傲地說，
你無負此生。」——楚原

前言

2022年2月，第三十七屆香港電影金像獎終身成就獎得主、著名導演兼演員楚原（原名張寶堅）不幸溘逝。仙風道骨的楚原叔，不單為本地影壇留下了傳世經典，也為觀眾記憶留下寶貴餘韻。

在命運的巧妙安排下，修讀化學的楚原，因為看過桑弧導演的《哀樂中年》（1949）深受感動，繼而踏上電影路。1959年獨立執導《湖畔草》一鳴驚人，1960年執導的《可憐天下父母心》家喻戶曉。以寫實角度、藉住屋問題帶出傳統倫理關係的《七十二家房客》（1973），更打破了當時的票房紀錄。

作品題材多元化、影像風格獨樹一幟是楚原電影的特色。他喜歡以家庭倫理、愛情文藝及社會時弊為題材，亦常以藝術家作影片主人翁，探討理想與現實間的矛盾。就如1965年的《黑玫瑰》，意念來自西片「007」電影系列，惟楚原卻能將陳寶珠塑造成新一代的女俠盜，化身「女版占士邦」，人物設計鮮明突出。

1970年開始，楚原更涉足武俠電影，以「楚原式」唯美浪漫手法開啟了改編古龍小說的熱潮，成就多部叫好叫座的作品，如《流星·蝴蝶·劍》（1976）及《天涯·明月·刀》（1976）等，與李翰祥、胡金銓及張徹並列為「邵氏四大導演」。

因緣際會，憑藉電影的關係，楚原與香港電影資料館（資料館）亦結下一段深厚情緣。他分別在1994年、2004年6月及7月三度接受資料館的口述歷史訪問，資料館後來於2006年把其訪談輯錄成《香港影人口述歷史叢書三：楚原》，並舉辦「玫瑰·蝴蝶·紅葉：楚原的秘密花園」電影回顧展，為觀眾及讀者留下珍貴的文化遺產。

2023年2月剛好是楚原逝世一周年，為了紀念這位名導，資料館首次與香港電影導演會（導演會）合辦放映回顧節目「玫瑰·蝴蝶·紅葉——再探楚原的秘密花園」。資料館及導演會從其過百部電影中精選十三部播放，再配合導演會全人主講的映後談，向第一屆導演會執委會副會長致敬，同時與觀眾進一步探索楚原電影的獨特哲學。

特別鳴謝楚原導演的哲嗣張詩樂先生，在資料館籌備節目過程中給予支持及協助，不但提供珍貴照片及手稿，也分享了父子間的點滴回憶，讓我們對楚原導演有更立體與多面的認識。

'LOOKING BACK, WHEN YOU HAVE NO REGRETS FOR NOT ACHIEVING ANYTHING WHILE DOING LOTS OF THINGS, WHEN YOU'RE NOT EMBARRASSED FOR HAVING WASTED ALL THOSE YEARS, THEN YOU CAN PROUDLY SAY, THAT YOUR LIFE HAS NOT BEEN IN VAIN.'

— CHOR YUEN

from his acceptance speech for the Lifetime Achievement Award
at the 37th Hong Kong Film Awards

FOREWORD

Chor Yuen, one of the most important directors in the history of Hong Kong cinema, passed away on 21 February 2022, leaving behind a significant number of wonderful films.

More than any other filmmaker, Chor Yuen embodied all the splendour of Hong Kong in the second half of the 20th Century. It was a time of dramatic transformations and Chor captured much of them in his work while adjusting to the ever-shifting winds of the times.

Son of Cantonese star Cheung Wood-yau, Chor entered the film industry when Hong Kong was taking its first steps towards economic prosperity and social stability. From the boom and bust of the Cantonese cinema to the eventful development of the Mandarin *wuxia* film to the rise and fall of the last Golden Age of Hong Kong cinema, Chor was there. He not only weathered all the changes but played meaningful roles in most of the important chapters in the post-war history of Hong Kong film.

February 2023 marks the anniversary of Chor's passing. The Hong Kong Film Archive, in collaboration with the Hong Kong Film Directors' Guild, is paying tribute to the great director by presenting the programme 'Chor Yuen – Master of His Time'. 13 of Chor's representative works will be shown, each complemented by a talk with a member of the Hong Kong Film Directors' Guild.

Special thanks to Mr Carey Cheung, son of Chor Yuen, who generously offered his help and support for this programme, providing precious artefacts like the late director's manuscripts and rare photographs. He also shared with us his memories of his father, giving us a better understanding of the master filmmaker.



原名張寶堅，廣東梅縣人。1934年10月8日於廣州出生（香港身分證出生年份為1933年），父親張活游是著名粵語片演員。曾就讀廣州中山大學化學系，二年級時（1955年）因病來港就醫，停學期間擔任吳回的助導和編劇，正式進入電影圈。

1957年加入光藝製片公司，跟隨秦劍學習編導。首部獨立執導的影片為《湖畔草》（1959）。1960年，憑著導演寫實經典作《可憐天下父母心》而成名。1962年和未來太太南紅組織「玫瑰影業公司」，推出創業作《含淚的玫瑰》（1963）。楚原迅速成為粵語片其中一位重要的導演，代表作包括時裝動作片《黑玫瑰》（1965）、懸疑片《我愛紫羅蘭》（1966）、文藝愛情片《冬戀》（1968）、喜劇《玉女添丁》（1968）等等。六十年代後期，粵語片式微，楚原加入國泰機構（香港）有限公司，拍出首部國語片《火鳥第一號》（1970）和首部武俠片《龍沐香》（1970），後者為楚原簽名式奇情武俠片定下基調，而《玉樓春夢》（1970）則奪得第十六屆亞洲影展「最佳美術指導獎」。1970年11月他轉投邵氏，首作《火併》（1971）獲老闆邵逸夫賞識，工作接踵而來。1972年執導由邱剛健編劇的《愛奴》，視覺流麗，風格奇詭，大獲好評；接著以廣東話拍攝的《七十二家房客》（1973）更打破票房紀錄，促成粵語片的復甦。1976年，楚原向古龍小說取經，以唯美浪漫手法拍攝《流星·蝴蝶·劍》和《天涯·明月·刀》等一系列武俠片，其中《孔雀王朝》（1979）榮獲第二十五屆亞洲影展「最佳動作片導演獎」。1985年離開邵氏，繼續為不同電影公司拍片，包括由紅線女主演的粵劇電影《李香君》（1990），《血在風上》（1990）是他導演的最後一部作品。楚原曾以「紫游」和「秦雨」作筆名撰寫劇本，他的創作力驚人，畢生導演了一百二十多部電影，多產且風格多樣，除粵、國語片外，他還拍過潮語片《辭郎洲》（1976）。80年代起他開始在幕前演出，包括電影《雪兒》（1984）、《警察故事》（1985）、電視劇《卡拉屋企》（1991）等。

楚原先後於1998年及2018年獲香港電影金像獎「專業精神獎」（第十七屆）及「終身成就獎」（第三十七屆）殊榮。2022年2月21日病逝於香港。

資料來源：楚原口述歷史訪問

BIOGRAPHY OF CHOR YUEN



Chor Yuen was born Cheung Po-kin, on 8 October 1934 (HKID birth year: 1933) in Canton, his father the Cantonese film star Cheung Wood-yau. He studied Chemistry at Sun Yat-sen University in Canton, but dropped out in Year Two (1955) to seek medical treatment in Hong Kong. He then started working as Ng Wui's assistant director and scriptwriter, and had since then stayed in the film industry.

He joined Kong Ngee Motion Picture Production Company in 1957 and learnt directing from Chun Kim before making his directorial debut with *The Natural Son* (1959). In 1960, he rose to fame after directing the realist classic *The Great Devotion*. He formed Rose Motion Picture Company with his future wife Nam Hung in 1962, releasing *Rose in Tears* (1963) as the company's inaugural title. Chor Yuen soon became one of the most sought-after directors in Cantonese cinema, with cherished titles like the actioner *Black Rose* (1965), the suspense film *The Violet Girl* (1966), the romance *Winter Love* (1968) and the comedy *The Pregnant Maiden* (1968). With the decline of Cantonese cinema in the late 1960s, Chor joined Cathay Organisation Hong Kong Limited to make his first Mandarin film *Violet Clove and Firebird* (1970) and his first *wuxia* film *Cold Blade* (1970), the latter laying the foundation for the atmospheric romantic approach to swordplay films that has become his signature. He then moved over to Shaw Brothers and made *Duel for Gold* (1971). Studio owner Sir Run Run Shaw was impressed with the film, paving the way for Chor's productive tenure in the company. He directed *Intimate Confessions of a Chinese Courtesan* (1972), written by Chiu Kang-chien, which received much acclaim for its splendid visual and exotic style. He then made *The House of 72 Tenants* (1973), its use of Cantonese created a sensation, breaking box office records and leading to the revival of Cantonese cinema in Hong Kong. In 1976, he adapted novels by Gu Long to start a series of swordplay films, including *Killer Clans* and *The Magic Blade*, both considered classics of the genre. *Murder Plot* (1979), another Gu Long adaptation, won the Best Action Film Director award at the 25th Asian Film Festival. Chor left Shaw Brothers in 1985 and worked on projects with different companies, including Hong Kong's last Cantonese opera film *The Legend of Lee Heung Kwan* (1990), starring Hung Sin Nui. Chor Yuen was highly productive in his creative career, having directed over 120 films with varied styles. Apart from Cantonese and Mandarin films, he also made *Farewell to a Warrior* (1976) in Teochew dialect. He concluded his directorial career with *Blood Stained Tradewinds* in 1990. He had also worked as an actor, in such films as *Cherie* (1984) and *Police Story* (1985), and the TV series *Family Squad* (1991).

Chor Yuen received the Professional Achievement Award and the Lifetime Achievement Award at the 17th (1998) and the 37th (2018) Hong Kong Film Awards respectively. He passed away on 21 February 2022 in Hong Kong.

Source: Oral history interview of Chor Yuen

導演/編劇：楚原 | 原著：綠薇 | 攝影：陳幹 | 剪接：郭強 | 監製：何啟湘 | 製片：潘炳權 | 出品：光藝
主演：嘉玲、南紅、謝賢、姜中平、江一帆 | 1959 黑白 數碼檔案 粵語 107 分鐘

湖畔草

18/2 (六) 12:00pm

設映後談

講者 張婉婷導演
主持 文雋



改編自綠薇的三毫子小說《私生子》，對家庭和血緣等問題作全新思考，質疑舊社會對「私生子」這敏感詞的道德審判。方敏如（嘉玲）未婚懷孕復遭拋棄，後與飛機師崔仲明（謝賢）熱戀，她將往事坦然告知，卻不獲對方體諒，仲明捨她而去。敏如難產，死前將孩子交託其妹敏慧（南紅）撫養。仲明得知敏如逝世，悔疚不已……楚原首次獨立執導，故事雖不脫通俗劇情節，拍攝手法卻別開生面，例如影片開首以話劇形式介紹主角出場，處理新穎。楚原日後在視覺風格、敘事方式上不斷探求新意的取向，已始見端倪。

Dir/Scr: Chor Yuen | **Orig Story:** Luk Mei | **Prod Co:** Kong Ngee
Cast: Kar Ling, Nam Hung, Patrick Tse Yin, Keung Chung-ping, Kong Yat-fan | 1959 B&W Digital File Cantonese 107min

THE NATURAL SON

18/2 (Sat) 12:00pm

Post-screening talk with

Director Mabel Cheung
Moderator Manfred Wong



Chor Yuen started his directorial career with a bang. From its very first image, *The Natural Son* establishes Chor as a filmmaker of stylistic flourish, which would be sustained in various forms throughout his long tenure. Adapted from '30 cents' pulp fiction, it is a Kong Ngee melodrama made in the studio's mould, with Westernised characters and trendy middle-class lifestyles. Yet, Chor's first film is not exempt from the social urgency that characterises the Cantonese cinema of his father, Cheung Wood-yau. The film cloaks its entertainment in a moral deliberation on blood ties, its story about the raising of a bastard child a head-on challenge of archaic family values. An ostentatious start for a colourful and eventful career.

導演/編劇:楚原 | 攝影:孫倫 | 剪接:蕭南 | 監製:白燕 | 製片:孔強 | 出品:山聯
主演:白燕、張活游、黎小田、王愛明、馮寶寶 | 1960 黑白 數碼檔案 粵語 116 分鐘

可憐天下父母心

18/2 (六) 4:00pm

設映後談

講者 彭秀慧導演

主持 文雋



楚原把報章新聞合成，取真人真事為故事藍本，刻劃六十年代初香港小市民窮苦生活，手法深受意大利新寫實主義影響。窮教員陳志康（張活游）與妻玉薇（白燕）育有五名子女，一家過著貧困但知足的生活。志康因言語之失被解僱，復禍不單行，染上肺病，更為醫治幼女急病，無奈借債高利貸。其後走投無路，打算與妻兒同歸於盡……情節儘管煽情催淚，但影像樸素，加上幾位童星真摯的演繹，讓電影滿是細緻的生活情味。二十來歲的楚原拍下粵語片殿堂級經典，與父親張活游同台演出，更添意義。

本片的原拷貝聲畫質素欠佳，敬請留意。

THE GREAT DEVOTION

18/2 (Sat) 4:00pm

Post-screening talk with

Director Kearen Pang

Moderator Manfred Wong



Made at a time when economic prosperity was on the horizon, this is likely the last great neo-realist film of Cantonese cinema. The story of a school teacher struggling to make ends meet is rich in details, culled directly from newspaper accounts of the poverty and misery that was still plaguing Hong Kong. Chor Yuen wrote and directed the film for Shan Luen Motion Picture Company, formed by his father Cheung Wood-yau and Pak Yin, both of them also starred. As such, the film is as much a family affair as it is a tribute to Cheung's generation. The scene in which the teacher's family shares their supposedly last supper, featuring a long-desired salted egg, has gone down in Hong Kong film history as one of its most touching.

The image and sound quality of the original prints is short of ideal, we appreciate your understanding.

導演：楚原 | 原著：依達 | 編劇：譚嬋 | 攝影：林釗 | 剪接：蔡昌 | 監製：謝賢 | 製片：鍾蔚文 | 出品：謝氏兄弟
主演：謝賢、蕭芳芳、王愛明、龍剛 | 1968 黑白 數碼檔案 粵語 105 分鐘

冬戀

18/2 (六) 7:30pm

設映後談

講者 關錦鵬導演

主持 文雋



改編自依達的言情小說，作家詹其（謝賢）與舞女黃咪咪（蕭芳芳）及她剛出獄的丈夫陳雄傑（龍剛）之間的三角恩怨，由奇情轉化成悲情，最終歸結成悲觀的宿命。六十年代後期，散發成熟男性魅力的謝賢搭配芳華正盛的蕭芳芳，成為文藝片摩登亮眼的一對。楚原嘗試以歐陸風格的電影語言，如大量《廣島之戀》（*Hiroshima Mon Amour*）（1959）式非線性敘事、虛實與回憶、心理描繪等，詮釋新派奇情文藝小說，是粵語片鮮有新奇細緻的佈局，浪漫迷情鋪排出意想不到的效果。大量實景拍攝，如咪咪的鏡房、公園的攀架和空洞的球場等皆寓意深遠。戲中穿插不同年份的聖誕景象，隨著主角心路不斷變化，最後瀟灑與劇情呼應的冬日清冷藍調。

Dir: Chor Yuen | **Orig Story:** Yee Tat | **Scr:** Tam Ning | **Prod Co:** Tse Brothers
Cast: Patrick Tse Yin, Josephine Siao Fong-fong, Wong Oi-ming, Lung Kong | 1968 B&W Digital File Cantonese 105min

WINTER LOVE

18/2 (Sat) 7:30pm

Post-screening talk with

Director Stanley Kwan

Moderator Manfred Wong



This is Cantonese cinema à la French New Wave. Christmas eve, 1967, in a lonesome café, a writer (Patrick Tse Yin) recalls his romance with a mysterious girl (Josephine Siao Fong-fong) that started four years ago to the date. They quickly fall in love but on the day of their engagement, she disappears without a trace. A year later, he finds out that the girl is a taxi dancer, already married to an ex-con and drug addict (Lung Kong) who happens to be his childhood friend...Chor Yuen adds to his storytelling European touches such as stylish flashbacks, loaded symbolisms and modern cityscapes, fostering a distinctively Hong Kong narrative style at once ersatz western and makeover Chinese. An ambitious attempt to rework a familiar genre at a time when Cantonese cinema was going through accelerating decline.

導演/編劇：楚原 | 攝影：陳幹 | 剪接：蔡昌 | 監製：南紅 | 製片：鍾蔚文 | 出品：玫瑰
主演：謝賢、南紅、胡楓 | 1963 黑白 數碼檔案 粵語 104 分鐘

含淚的玫瑰

19/2 (日) 12:00pm

設映後談

講者 黃進導演
主持 何思穎



楚原與南紅合組的「玫瑰影業公司」創業作，探討藝術與商業間的矛盾，為楚原非常自覺的言志之作。故事環繞潦倒畫家凌漢（胡楓）、少年得志的好友黃秋白（謝賢）與純潔高貴的姐妹子萍和子青（南紅分飾）四人的複雜關係。楚原走出傳統家庭倫理的框框，轉而刻劃愛情與友情的兩難、藝術與個人價值的追尋等年輕新一代開始面對的困惑。他們互助互諒，為對方犧牲的精神，與現實社會中的炎涼世態形成強烈對比。楚原在片中另闢新徑的銳氣，顯露出嘗試擺脫父輩影子的意向，朝浪漫文藝路線邁出昂然一步。

ROSE IN TEARS

19/2 (Sun) 12:00pm

Post-screening talk with

Director Wong Chun

Moderator Sam Ho



The creative person torn between ideals and reality is one of Chor Yuen's favourite characters in his 1960s films. Another favourite subject is the rose, not only featured in the title of several films but is also the name of the production company he formed with his future wife, Nam Hung, who also stars in most of its productions. *Rose in Tears* is in fact the company's inaugural project. The story features two painters, one famous and the other struggling but both infatuated with the same delicate rose of a woman, negotiating their ways through art, commerce and love. With this heart-tugging story, Chor finds a vehicle for his baroque impulses, relishing in lavish images and over-the-top emotions.

導演：楚原 | 編劇：何碧堅 | 攝影：陳幹 | 剪接：蔡昌 | 監製：南紅 | 製片：鍾蔚文 | 出品：玫瑰
主演：南紅、陳寶珠、謝賢、司馬華龍 | 1965 黑白 數碼檔案 粵語 94 分鐘

黑玫瑰

19/2 (日) 4:00pm

設映後談

講者 翁子光導演
主持 何思穎



楚原以傳統粵語片劫富濟貧的俠盜為主角，加入西方占士邦式機關鬥智，中西合璧拍成這部奇情動作片。美如（南紅）與美玲（陳寶珠）兩姊妹幼年飽受貪官土豪欺凌，長大後化身女俠「黑玫瑰」，憑一身武藝拯救貧苦大眾。保險公司調查員張敏夫（謝賢）對美如身分起疑，調查過程中兩人多番鬥智，情愫漸生。本片人物塑造出色，犯案過程引人入勝。經營奇情曲折的娛樂性外，楚原更探討個人力量如何改變大環境的議題，當中託付的社會關懷，又與粵語片的優良傳統遙相呼應。陳寶珠女俠形象跳脫可人，深受觀眾喜愛，開拓日後家喻戶曉的「女殺手」戲路。

Dir: Chor Yuen | **Scr:** Ho Pik-kin | **Prod Co:** Rose
Cast: Nam Hung, Connie Chan Po-chu, Patrick Tse Yin, Sima Wah-lung | 1965 B&W Digital File Cantonese 94min

BLACK ROSE

19/2 (Sun) 4:00pm

Post-screening talk with

Director Philip Yung

Moderator Sam Ho



Black Rose is another film by Rose M.P. Company, which produced *Rose in Tears* (1963), but features an entirely different kind of rose. She is the title character, a Robin Hood figure —a mix of the good-hearted bandit of Chinese lore, the jewel thief of Hollywood, the action woman of Hong Kong films and the quick-witted tough cookie of the west. She is also two persons, literally, a pair of sisters played by key figures from two separate generations of 1960s stars, Nam Hung and Connie Chan Po-chu. The film is also the prototype of the 'Jane Bond' film, one of the most intriguing genres in the history of Hong Kong cinema. Again, Chor Yuen finds himself in the middle of major transitions.

導演：楚原 | 原著：梁荔玲 | 編劇：司徒安 | 攝影：陳幹 | 剪接：蔡昌 | 監製：林梅 | 製片：麥濤 | 出品：金蘭
主演：呂奇、文蘭、張清、張活游、梁醒波 | 1966 黑白 數碼檔案 粵語 104 分鐘

我愛紫羅蘭

19/2 (日) 7:30pm

設映後談

講者 舒琪 導演

主持 何思穎



楚原導演生涯中一部奇 (cult) 片，也是粵語片一朵奇葩。酒店接線生劉大衛 (呂奇) 常接到神秘女郎李珍妮 (文蘭) 的電話，心生好奇的他調查女郎身分時不禁墮入愛情迷霧中……本片以失憶和心理分析為題材，集合喜劇、懸疑與愛情文藝等元素，初段以大衛同事莫爾福 (張清) 製造笑話，直至後段真相漸白，則瀾漫黯然神傷的浪漫氣氛。楚原運用粵片中罕見的「時態」來建構故事 (過去／回憶、現在進行／追尋、未來／歷史重演)，氣氛撲朔迷離，不無向希治閣經典懸疑片《迷魂記》(Vertigo) (1958) 致敬的味道。

Dir: Chor Yuen | **Orig Story:** Leung Lai-ling | **Scr:** Szeto On | **Prod Co:** Golden Orchid
Cast: Lui Kay, Man Lan, Cheung Ching, Cheung Wood-yau, Leung Sing-por | 1966 B&W Digital File Cantonese 104min

THE VIOLET GIRL

19/2 (Sun) 7:30pm

Post-screening talk with

Director Shu Kei

Moderator Sam Ho



This is an extraordinary film, the work of a visionary director and a Cantonese cinema trying desperately to come to terms with the awkward transitions that are the 1960s. Director Chor Yuen was at the forefront of introducing a sense of psychology to Hong Kong cinema during those years and *The Violet Girl* pushes the front further to the realm of mind games and, ultimately, mental illness. It's also an early example of the genre blending that would come to define later Hong Kong films, at once a suspense drama, a detective story, a psychological drama, a romance and a comedy. The comic element is made all the more lively by the performance of Cheung Ching in a supporting role, who offers a bubbly Pink Panther imitation as a character whose name translates as 'Holmes Sherlock'!

導演/編劇：楚原 | 攝影：李萬傑 | 剪接：蔡昌 | 製片：鍾蔚文、馮敬 | 出品：好好
主演：陳寶珠、呂奇、方心、馮淬帆、高魯泉 | 1968 黑白 DCP 粵語 中英文字幕 98 分鐘

玉女添丁

25/2 (六) 12:00pm

設映後談

講者 馬偉豪導演
主持 何思穎



楚原的全新嘗試，把舊式廣東鬧劇推向極致，實行瘋狂搞笑，荒誕當正常。他身兼編與導，場面調度及剪接俐落精準，對白妙語如珠。故事意念來自唐滌生的粵劇劇本，楚原抽取當中錯摸元素，創作出少女為姐姐隱瞞未婚懷孕的故事，爆發出連篇笑話。陳寶珠正值事業顛峰，與呂奇合演歡喜冤家，齊齊拋開公子玉女的形象，扮鬼扮馬。難得二人收放自如，加上生鬼搶鏡的高魯泉，讓電影成為讓人既開懷又痛快的神經喜劇。本片入選香港電影資料館「百部不可不看的香港電影」。

THE PREGNANT MAIDEN

(AKA YOUNG, PREGNANT AND UNMARRIED)

25/2 (Sat) 12:00pm

Post-screening talk with

Director Joe Ma

Moderator Sam Ho



After portraying Josephine Siao Fong-fong as a thief in *The Precious Mirror* (1967), Chor Yuen turned to her fellow Jade Girl, Connie Chan Po-chu, the following year and put her through the hoops of pregnancy. Well, sort of...In *The Pregnant Maiden*, Chor has left all serious pretensions behind, frolicking with abandon in this screwball of a comedy. No more harsh social realities, no more anti-feudalism anger, no more artistic idealism, just simple fun. Well, sort of...Sink deeper into the film and one finds a streak of biting satire, mocking various institutions from parenthood to virginity to friendship to love to family honour. A comedy sensation.

導演/編劇:楚原 | 原著/編劇:程雪門(即楊普禧) | 攝影:孫倫 | 剪接:鄧維幹 | 監製:鄧潔真、黃卓漢
製片:嚴牛 | 出品:嶺光 | 主演:張英才、丁瑩、姜中平、林艷、林彬 | 1964 黑白 數碼檔案 粵語 98 分鐘

大丈夫日記

25/2 (六) 4:00pm

設映後談

講者 鄭丹瑞導演
主持 何思穎



改編自商業電台天空小說，因諷刺時弊一針見血，深受聽眾歡迎。白領江德信（張英才）於洋行打工，上司姜中平懼內兼好色，對假扮日本女子的秘書（林艷）圖謀不軌，下屬們只好兵來將擋，裙拉褲甩，弄出不少驚險的笑話。德信本與太太許雪心（丁瑩）恩愛非常，但在太太團圓意下，雪心亦不禁懷疑丈夫有外遇。本片場面熱鬧，楚原捕捉六十年代都市小夫妻的生活與白領生涯，狂想中反映現實，側寫小家庭與朋輩關係已取代傳統的家庭倫理。李香琴、羅蘭等演出惡妻，人人「惡法」不同，戲分不多的高魯泉、馬笑英和陶三姑亦大有發揮，位位生龍活虎，幕幕群戲精采百出。

Dir/Scr: Chor Yuen | **Orig Story/Scr:** Ching Suet Mun | **Prod Co:** Lan Kwong
Cast: Cheung Ying-choi, Ting Ying, Keung Chung-ping, Lam Yim, Lam Bun | 1964 B&W Digital File Cantonese 98min

THE DIARY OF A HUSBAND

25/2 (Sat) 4:00pm

Post-screening talk with

Director Lawrence Cheng

Moderator Sam Ho



The Diary of a Husband serves as an illustration for the arrival of the white-collar economy, in which the extended family is replaced by the smaller nuclear family. It is a story about four pals who work at the same office, which, like other white-collar workplaces, has become the men's primary site of life, where livings are made and friendships fostered. Meanwhile, their wives have fostered something of their own—a brigade to catch cheating husbands. Much comedy is then generated by the cat-and-mouse game between the men and the women...The battle line drawn here between the sexes remains for years, to the extent that this very same story has been retold many times in Hong Kong films, including *Men Suddenly in Black*, the 2003 Pang Ho-cheung film with a similar Chinese title.

導演:楚原 | 編劇:邱剛健 | 攝影:朱家欣 | 剪接:姜興隆、李炎海 | 監製:邵仁枚 | 出品:邵氏
主演:何莉莉、貝蒂、岳華、樊梅生、顧文宗 | 1972 彩色 DCP 國語 中文字幕 87 分鐘

愛奴

26/2 (日) 12:00pm

設映後談

講者 許鞍華導演
主持 喬奕思



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少女愛奴(何莉莉)被迫當娼，為報仇不惜與鴛母春姨(貝蒂)發展曖昧同性關係，取其信任，並藉機學得一身武藝，再逐一向蹂躪她的嫖客報復。何莉莉飾演花魁愛奴，艷如桃李，歌星貝蒂首登銀幕演技精湛主持，陰冷歹毒，兩女表現同樣出色。楚原結合武俠動作與浪漫奇情，在男星主導的電影世界中，創作以女性為主的武打電影，影像凌厲，原來復仇以愛比恨更毒更辣！編劇邱剛健對同性愛作細緻大膽的描繪，香港電影中可說前所未見；加上朱家欣出色的攝影，為電影披上一層淒美輕紗，有如漫天風雪裡隱藏的殺機，溫柔而危險。《愛奴》是主流電影一次突破性嘗試，流麗精美，其後引發楚原一系列改編自古龍的浪漫武俠片。本片入選香港電影資料館「百部不可不看的香港電影」。

INTIMATE CONFESSIONS OF A CHINESE COURTESAN

26/2 (Sun) 12:00pm

Post-screening talk with

Director Ann Hui
Moderator Joyce Yang



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How can *Intimate Confessions of a Chinese Courtesan* be categorised? Is it a *wuxia* film? Is it a mystery? A women's film? A romance? A lesbian love story? Or a drama laced with sexual titillation? Is it genre-blending? Or simply unique? A detective (Elliot Yueh Hua) is drawn into a series of murders. The victims are rich men, all of them somehow connected to a beautiful and mysterious courtesan named Ai Nu (Lily Ho), the film's Chinese title, which literally translates as 'Love Slave'. Probing into the case, the detective finds himself drawn into a lurid love triangle, a deadly game of intrigue played out between himself, Ai Nu, and the powerful and ruthless madamé (Betty Pei Ti) of an upscale bordello...A romantic *wuxia* women's picture laced with mystery and sexual titillation, this is a breakthrough film in more ways than one!

導演/編劇: 楚原 | 攝影: 黃捷 | 剪接: 姜興隆 | 監製: 邵逸夫、余經緯 | 出品: 邵氏
主演: 岳華、田青、胡錦、沈殿霞、何守信 | 1973 彩色 DCP 粵語 中文字幕 98 分鐘

七十二家房客

26/2 (日) 4:00pm

設映後談

講者 泰迪羅賓導演

主持 喬奕思



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楚原重拍王為一導演1963年的佳作，首次起用邵氏明星和《歡樂今宵》電視藝員一同參演，並在國語片一統江山的大氣候下堅持以地道粵語說對白，盡顯其市場觸覺和時代遠見。故事源自抗戰時期上海的滑稽劇，楚原結合舞台劇與電影之長，加入濃厚的香港色彩，記錄當年境況及社會問題，如制水、貪污、色情架步「導遊社」盛行等，建構多幕諷刺性的喜劇處境，結果引起觀眾廣泛共鳴。大堆頭卡士加上嬉笑怒罵、諷刺時弊的情節締造票房奇蹟，使當時幾近沒落的粵語片起死回生，完全改寫了香港電影往後的發展。

THE HOUSE OF 72 TENANTS

26/2 (Sun) 4:00pm

Post-screening talk with

Director Teddy Robin

Moderator Joyce Yang



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Chor Yuen single-handedly changed the face and sound of Hong Kong cinema with *The House of 72 Tenants*! In his remake of the 1963 co-production with Guangdong of the same title, in turn based on a comic play originally staged in Shanghai, he insisted on using Cantonese dialogue, believing correctly that the dialect better expresses the frustrations felt by ordinary citizens about social problems. He also updated the already lively use of Cantonese in the earlier film, creating line after line of clever utterances that the contemporary audience found endearing. On top of that, Chor casted television actors on contract with TVB and were thus available at cut-rate salary to production company Shaws and who had established ready rapport with the grass-roots audience. The rest is history, as the film became a surprise huge hit, reintroducing Cantonese back to Hong Kong cinema.

導演/編劇: 楚原 | 攝影: 李萬傑 | 剪接: 王朝曦 | 監製: 朱國良 | 出品: 國泰
主演: 陳曼玲、高遠、胡茵茵、張斌、朱江 | 1970 彩色 數碼檔案 國語 中英文字幕 86 分鐘

龍沐香

4/3 (六) 12:00pm

設映後談

講者 王晶導演
主持 文雋



鳴謝國泰-Keris影片私人有限公司

楚原第一部武俠片，已看到往後古龍系列的雛形。凌天嘯（高遠）與蔡君武（張斌）是同門師兄弟，下山後結識了書生龍沐香（陳曼玲）。龍的真正身分為元朝公主，凌蔡二人被捲入爭奪寶藏的漩渦，掀起一幕幕江湖廝殺。主角凌天嘯抵禦外敵時，亦在意功名利祿，心胸狹隘，並不十分討好，一反當年武俠片強調忠義的主題。楚原電影經常探討名利和權力的意義，放諸古代武俠世界，加進兒女私情和國仇家恨兩難全的悲劇元素，人與人之間的背叛與出賣，可以比刀光劍影更無情。本片是他首部武俠片，已為其後的武俠系列定調——楓葉落花、煙霧流水初現，《龍沐香》因此在香港武俠電影發展史上有特殊意義。

COLD BLADE

4/3 (Sat) 12:00pm

Post-screening talk with

Director Wong Jing

Moderator Manfred Wong



Courtesy of Cathay-Keris Films Pte Ltd

Chor Yuen was Gu Long before he started filming Gu Long. The director's first *wuxia* film, made at Shaws' rival Cathay, finds him relishing in a mode of expression that would later become the signature style of the 'martial-arts suspense thriller' mini-genre. Chor grafts the quasi-psychological stylishness of his Cantonese melodrama onto this actioner, laying on thick the atmosphere by dialling up the fog machine and unleashing the colours from his camera's palette. He also stages his fights in modern dance-like choreography, with moves that are more graceful than ferocious and paused poses that are longer on expressive narcissism than continuity of action. *Cold Blade* is the quiet beginning of an aesthetic.

導演：楚原 | 編劇：倪匡 | 攝影：伍灼華 | 剪接：姜興隆 | 監製：邵仁枚 | 出品：邵氏
主演：凌波、汪萍、金漢、羅烈、陳駿 | 1971 彩色 DCP 國語 中文字幕 96 分鐘

火併

4/3 (六) 4:00pm

設映後談

講者 畢國智導演
主持 文雋



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楚原第一部邵氏片，也是他第二部武俠片，延續了《龍沐香》的古龍系列雛形。電影以唯美浪漫的風格化手法，加上連場打鬥，講述一個背叛與出賣的故事。一眾名牌演員如凌波、金漢、羅烈等飾演的角色，為了十萬兩黃金，夫妻、姊妹、朋友間爾虞我詐、內訌廝殺，結果眾人俱為財死，慘痛收場。為黃金火併的故事，帶出了這位五十年代香港電影理想期出道的創作者，對七十年代經濟急劇起飛大氣候的回應。故事發生於中國古城大同，不但載有時間與地方變遷的歷史涵義，更因情節與大同理念北轍南轅，隱含諷刺寓意。

Dir: Chor Yuen | Scr: Ni Kuang | Prod Co: Shaw Brothers
Cast: Ivy Ling Po, Wang Ping, Chin Han, Lo Lieh, Chen Chun | 1971 Colour DCP Mandarin Chi Subtitles 96min

DUEL FOR GOLD

4/3 (Sat) 4:00pm

Post-screening talk with

Director Kenneth Bi

Moderator Manfred Wong



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Chor Yuen's first film for Shaw Brothers is an illustrative example of the transitional nature of his career. He planted firm footing in the Mandarin territory moving into a big company like Shaws and working with scriptwriter Ni Kuang to make a Gu Long-flavoured martial-arts film, ushering in another glorious era of his creativity. With a star-studded cast featuring Ivy Ling Po, Lo Lieh, Chin Han and Wang Ping, *Duel for Gold* continues the same atmospheric stylishness of *Cold Blade* but expounds on the dark side of humanity unleashed by the economic ascent of the 1970s. The simple story of a heist is coloured by acts of greed, scheming and betrayal, with husbands going against wives, sister against sister, friends against friends. The money-is-everything culture is animated by wall-to-wall action, distilling into a consummate exercise of bodies and minds.

導演：楚原 | 原著：古龍 | 編劇：倪匡 | 攝影：黃捷 | 剪接：姜興隆 | 監製：邵仁枚 | 製片：陳列 | 出品：邵氏
主演：宗華、岳華、陳萍、谷峯、井莉 | 1976 彩色 DCP 國語 中文字幕 97 分鐘

流星·蝴蝶·劍

4/3 (六) 7:30pm

設映後談

講者 王晶導演
主持 文雋



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《七十二家房客》(1973)的成功，並沒有為楚原開展一帆風順的導演路。屢次改編電視劇失敗後(《朱門怨》【1974】、《新啼笑姻緣》【1975】)，是漫長九個月「無戲開」的困境。靈光一閃，楚原再探武俠片世界，得倪匡相助，把改編自《教父》(The Godfather) (1972)的《流星·蝴蝶·劍》小說寫成劇本，一手掀起古龍作品風潮。殺手孟星魂(宗華)受聘行刺江湖上最大幫會「龍門幫」幫主孫玉伯(谷峯)，途中邂逅神秘女子小蝶(井莉)，發展一段迷霧般的戀情。伯的心腹律香川(岳華)原是內奸，被伯識穿，一場激烈的生死鬥隨即展開。本片節奏明快，集奇情、懸疑、俠義、愛情和艷情於一身，結局出人意料。同年楚原再拍《天涯·明月·刀》，為邵氏締造浪漫奇詭武俠片的新潮流。

Dir: Chor Yuen | **Orig Story:** Gu Long | **Scr:** Ni Kuang | **Prod Co:** Shaw Brothers
Cast: Tsung Hua, Elliot Yueh Hua, Chen Ping, Ku Feng, Ching Li | 1976 Colour DCP Mandarin Chi Subtitles 97min

KILLER CLANS

4/3 (Sat) 7:30pm

Post-screening talk with

Director Wong Jing

Moderator Manfred Wong



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An assassin is hired to kill the head of a secret society. He soon gets involved with a mysterious beauty and is plunged into the power struggle within the organisation. As the assassin probes deeper into the conspiracy, he discovers that nothing is what it seems...*Killer Clans* is an exemplary entry in Chor's string of hit films adapted from the works of Taiwanese novelist Gu Long, with which he successfully established the mini-genre of 'martial-arts suspense thriller' as another mainstay of 1970s Shaws productions. Not only did this trend of romantic martial-arts thriller become popular in films, its effect also spilled over into television, where many future filmmakers honed their skills.

原·稿紙

MANUSCRIPTS OF
CHOR'S WRITING

踏入電影圈的
第一步

ONE SMALL STEP
FOR CHOR YUEN,
ONE GIANT LEAP FOR CINEMA...

第一步

廿二

八月廿号离屏离校。十一月廿七号借第一步踏入租界成
开始三二十年似电影生涯。那是一九五五年取事。

在读书的时候。每个暑假，暑假都到香港。由于放假
以期间，我常常到书店看抽电影。也认识了胡文虎叔
伯。对电影也懂之一兵是本常法。所以在暑假两年在书的
时候，多个由夏学期我都回回本，而且本情到看书给在
叔伯们（他现在年青的时朋友家剧本给我完全一样）。当然
一个也拍不成电影。

原稿纸

第 一 页

也讲就是这两个剧本以关系吧！使我以第一个阶段以考
际一兵回港后，对我有小信心（当然大半原因是他
家父 ~~是~~ 好朋友。）另外一个小剧本，在他自己特
慧公司的创作 ~~中~~ 中，给我一个编剧剧本与度以之布
，好像我明白一部电影剧本到岸以全取过程。我还清楚是
来以记得那部电影叫以谈使者。在这样我也先心以感到
我老师一兵回叔，给了我这一生以 ~~的~~ 意义。

原·稿紙

MANUSCRIPTS OF
CHOR'S WRITING

首次獨立執導
《湖畔草》(1959)
興奮難眠

THOUGHTS ON *THE NATURAL SON* (1959),
HIS DIRECTORIAL DEBUT

湖畔草

廿二

每个人都有自己的第一次，我亦一次正式地写自己的第一篇小说。那篇小说叫《湖畔草》。小说的灵感是记不起来了。

当时这篇小说有谢冰心、曹白、曹廷群已去在的几册片生。初当写的时候，一个晚上，这篇小说本没有写完，当时一方面是在待明天要拍的时候，我分给几个同学。

这一生中，从学校，无差地就与书结缘。当年年貌轻，是这一生的开始。天差地别地，与书结缘。当年年貌轻，是这一生的开始。天差地别地，与书结缘。当年年貌轻，是这一生的开始。

原稿纸

第 页

假如是今天，当然也气怪不着，但那时的东西不同，当时写书，不卖钱，又比现在回去，写书，这面子，不写又没面子。而且申到别人去，那面子，更没！

幸而湖畔草上，终于获得成功。且很高兴的，想自己还是到父辈的作风，所以他自己掏腰包，并不收钱。当时对我只有崇拜，没有一个月新钱，要我说也说不起！

原·稿紙

MANUSCRIPTS OF
CHOR'S WRITING

為《愛奴》(1972)
選角發掘貝蒂

INTRODUCING NEWCOMER
BETTY PEI TI TO FILM WITH
*INTIMATE CONFESSIONS OF A
CHINESE COURTESAN* (1972)

重果女主角解決了。向那还有一个，就是在那女如穿着媒
 身上，因为女角也，不单纯分毫，而且对整个地或或放年
 与整重，其地不冷，石放每，不级重重，三媒缺
 一都未成。解解自已到外指导，在一个公，到香港香
 质的来重固井，碰到一个叫月带的女孩子，又借她却完全
 未度过成数。公司恐怕她浪费太多时间，而我时不大会
 提提。用公司的事本重重。结果再给我一个苗因公
 司仍重重一起试重。

原稿紙

三个重重拍起手都重重，又且重重拍手不的这重
 重重重重重重。终于我大重重重重重重重重重重重重
 重重重重重重重。就日下午。重重重重重重重重重重重重
 重重重。公司由于我心以持，重重重重重重重重重重重重
 重我重重重重重。

原·稿紙

MANUSCRIPTS OF
CHOR'S WRITING

**向邵逸夫爭取
以粵語拍攝
《七十二家房客》(1973)**

NEGOTIATING WITH SIR RUN RUN SHAW
ON SHOOTING
THE HOUSE OF 72 TENANTS (1973)
WITH CANTONESE DIALOGUE

原稿紙

第 頁

这是... 决定... 但用... 不是... 却... 我... 那...
 民... 住... 的... 事... 办... 邵... 先... 生... 说... 心... 已... 经... 不... 要... 再... 办... 了... 你... 再...
 拒... 不... 是... 强... 观... 心... 你... 对... 吗... 但... 我... 的... 心... 却... 是... 这... 样... 如... 果... 不... 是... 用...
 宋... 事... 记... 编... 辑... 根... 本... 的... 目... 的... 全... 非... 因... 美... 知... 又... 伊... 善... 善... 法... 用... 用... 善... 善...
 详... 的... 而... 且... 看... 到... 这... 些... 讲... 话... 的... 如... 之... 着... 康... 志... 对... 香... 港... 人...
 始... 终... 有... 报... 切... 感... 的... 结... 束... 我... 是... 对... 的... 由... 七... 十... 二... 这... 是... 高... 上... 妹... 以... 及...
 保... 二... 十... 年... 每... 有... 香... 港... 上... 映... 的... 电... 影... 都... 是... 香... 港... 活... 一... 西... 氏... 等...
 外... 的...)
 邵... 先... 生... 开... 口... 一... 个... 斗... 嘴... 不... 快... 的... 如... 他... 想... 了... 一... 会... 只... 好... 说... 我... 一...
 有... 始... 我... 说... 夫... 女... 善... 善... 存... 的... 于... 明... 天... 早... 上... 九... 点... 对... 头... 再... 说... 吧...
 邵... 先... 生... 亦... 说... 了... 一... 句... 话... 用... 来... 开... 抽... 烟... 的... 话... 说... 了... 一... 句... 话...
 打... 破... 这... 样... 的... 局... 面... 邵... 先... 生... 说... 的... 话... 是... 这... 样... 的... 自... 然... 以... 来... 邵... 先... 生... 说... 的... 话...
 香... 港... 的... 活... 一... 西... 氏... 等...

原·稿紙

MANUSCRIPTS OF
CHOR'S WRITING

**巧遇倪匡拍成
《流星·蝴蝶·劍》(1976)
開創古龍武俠片風潮**

BUMPING INTO NI KUANG,
LEADING TO THEIR COLLABORATION
ON NOVELIST GU LONG'S WORK

终于有一天，我和交了一个故事会场。老高同我谈到一
 同上海时的顺敏。但今天晚上却有一个惊喜。傅国用
 生。那时傅国用先生自金博编到，和山君同名小舟。在公司
 重身不副回和山君本以。右有向山君先生同意的指云刑
 那右指故事以缺矣。剧本不通过。但后来这时，傅国用
 先生说了一句：可何指我改变了和山君生以在望。

傅国用先生那包字是写给我的。他也在那答的
 是，助学，句，依情好。~~是改编教父~~
 似，如是是曹邦女能，言个事。

傅国用先生与向山君交流是那样的故事。其年当时
 和据在事看过的故事。但九个月剧本都不通过，到后来
 却叫傅国用先生替我写剧本。了进傅国用先生一句后，我九个
 月才通过一个剧本，有。

放映節目表

SCREENING SCHEDULE

玫瑰·蝴蝶·紅葉 —— 再探楚原的秘密花園

CHOR YUEN –
MASTER OF HIS TIME

票價Tickets: \$45

18/2	六 Sat	12:00pm	湖畔草 ▲ The Natural Son
		4:00pm	可憐天下父母心 ▲ The Great Devotion
		7:30pm	冬戀 ▲ Winter Love
19/2	日 Sun	12:00pm	含淚的玫瑰 ▲ Rose in Tears
		4:00pm	黑玫瑰 ▲ Black Rose
		7:30pm	我愛紫羅蘭 ▲ The Violet Girl
25/2	六 Sat	12:00pm	玉女添丁 ▲◆ The Pregnant Maiden (aka Young, Pregnant and Unmarried)
		4:00pm	大丈夫日記 ▲ The Diary of a Husband
26/2	日 Sun	12:00pm	愛奴 ▲■ Intimate Confessions of a Chinese Courtesan
		4:00pm	七十二家房客 ▲■ The House of 72 Tenants
4/3	六 Sat	12:00pm	龍沐香 ▲◆ Cold Blade
		4:00pm	火併 ▲■ Duel for Gold
		7:30pm	流星·蝴蝶·劍 ▲■ Killer Clans

門票1月27日起於城市售票網發售
Tickets available at URB TIX from 27 Jan

- ▲ 設映後談 Post-screening talks
- 影片附中文字幕 With Chinese subtitles
- ◆ 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、數碼檔案及DCP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, digital files and DCPs are made of those prints for screenings to prevent the inevitable wear and tear that occur when prints are run through projectors. The Betacam, digital file and DCP formats suffer from slight losses of visual qualities but are 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 (包括座位安排)或因特殊情况作出調動,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.

節目查詢

PROGRAMME ENQUIRIES

香港電影資料館

Hong Kong Film Archive
2739 2139

票務查詢及客戶服務

Ticketing Enquires and
Customer Service
3166 1100

網上購票

Internet Booking
www.urbtix.hk

電話購票

Telephone Booking
3166 1288

電郵

E-mail
hkfa@lcsd.gov.hk

網址

Website
www.filmarchive.gov.hk

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;

年證三百二十八元,日證五十四元,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: 10:00am - 8:00pm
Christmas Eve and Chinese New Year's Eve: 10:00am - 5:00pm
Closed on Tuesdays (except public holidays),
and the first two days of the Chinese New Year
The opening hours of the various facilities are:

Box Office

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

Resource Centre

Monday, Wednesday to Friday: 10:00am - 7:00pm

Saturday: 10:00am - 5:00pm

Sunday and public holidays: 1:00pm - 5:00pm

AV materials viewing service:

The centre has a number of viewing booths of different capacities;

Year Card HK\$328. Day Card HK\$54.

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: 10:00am - 8:00pm

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.

巴士站

Bus Stop

只供參考 For reference only

- 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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節目策劃：陳彩玉、蔡漫虹

執行編輯：黎珮瑤

文稿編輯：何思穎、周荔嫻、潘潔汶、
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Hong Kong Film Archive Website

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Programming Unit:

Assistant Curator I: Priscilla Chan, Wing Ng (Acting)

Assistant Curator II: Carmen Tsoi

Unit Heads:

Acquisition: Horus Tsui

Admin & Venue: Freda Wong

Conservation: Koven Lo

Resource Centre: Alice Chu

Research & Editorial: Kwok Ching-ling, May Ng

Systems: Chung King-kong

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Executive Editor: Angela Lai

Editors: Sam Ho, Janice Chow, Kit Poon,
Fion Tsui, Wayne Chan, Ceci Lam

Website Editor: Peggy Or

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玫瑰 · 蝴蝶 · 紅葉

再探楚原的秘密花園



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CHOR YUEN — MASTER OF HIS TIME

02-03/2023

合辦 JOINTLY PRESENTED BY :



香港電影資料館
HONG KONG FILM ARCHIVE



香港電影導演會
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