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Programme

Child Prodigy: Fortune and Misfortune

Yuen Siu-fai

More often than not, a child actor would be hailed as prodigy. This, after all, amounts to little more than a gesture for publicity's sake. If one takes the compliment at face value, it could very well end up being a curse for the rest of his life. Take a look at the American child star Mickey Rooney in his later years and Hong Kong's finance tycoon 'Whiz Kid Fai' – the tragic fates they met are simply lamentable. Therefore, I would rather say 'prodigy' is more like sugar-coated poison. If any so-called prodigy, no matter which field he belongs to, let himself be fooled by the title, it is likely that he would find himself mired deep in the mud. Remember the saying 'A man at five may be a fool at fifteen'? Children who are smart may not turn out to be equally so when they grow up. Always bear this in mind and you will be kept out of harm's way.

To tell the truth, if a kid, in my case as well, were pampered and praised all the time or got asked for autograph and photo on the street, how could he not feel flattered or even self-important? But don't forget to ask yourself: Are you really worth it? When I was small, I watched a great many movies by my fellow child stars, and I would question myself: Am I as good as Josephine Siao, Fung Bo-bo, Wong Oi-ming, Michael Lai, and my close friend and frequent co-star Leung Chun-mut? This is some personal experience I've wanted to share, and I, sincerely, advise all the 'prodigies' out there to always look closely at yourselves so that you wouldn't lose track of reality.

(Translated by Elbe Lau)

Yuen Siu-fai is a renowned Cantonese film actor and Cantonese opera performer. Founder of the Hong Kong Experimental Cantonese Opera Troupe and the House of Cantonese Opera, he has been a leading exponent of the art for decades. Currently Vice-chairman of the Chinese Artists Association of Hong Kong and Council Member (Xiqu) of the Hong Kong Arts Development Council. His accolades include 'Artistic Vocalist of the Year' at the Annual Hong Kong Artist Award, the Award for Arts Achievement, etc.

Programme

When We Were Kids: Memories of My Fellow Child Stars

Peter Dunn

I was lucky enough to enter the film industry as a child actor, and I took part in 12 films over the course of six years. My memory of those days is a little hazy, but I still feel grateful for how fortunate I had been, and how much I had gained through my experiences then. As a child, I was utterly captivated by the lights, the glamour and the magic of the film set – how an entirely empty soundstage could transform overnight into a grand palace or a lush home. In a sense, I had a private Disneyland of my own! Although the film studio was always a crowded and busy place, I was often the only child present, probably the reason why the cast and crew would take special care of me. Therefore, I was always excited by the prospect of returning to work.

Naturally, acting took up a great deal of my time and affected my studies. My teachers were not entirely happy with the fact that I had to take leave whenever I got an acting job. Sometimes I got out of school by applying for sick leave, but there were only so many times that I could get away with feigning illness. Other times, therefore, I applied for leave of absence, but I would get embarrassed whenever my teachers asked me for the reason. Somehow, I couldn't bring myself to admit that I was taking leave in order to act in the movies. Fortunately, however, I was not as eagerly sought after as some of my peers. As a result, I was able to catch up with schoolwork and I even managed to get into a prestigious secondary school.

Nothing thrilled me more than to meet other children who were filming in the studios nearby. I used to play and go on exploratory 'adventures' with my fellow child actors, such as Leung Bo-chu (daughter of Leung Sing-po), Ng Ching-yuen (mother of Alex Lam), Connie Chan Po-chu, Zhang Weide, Jiang Jiang, Du Zhi and Xiao Pei Pei. We were all children who grew up in the strange, exciting world of the film set.

Perhaps the only experience where I felt rather uncomfortable was making *Education of Love* (1961), when I met Sammo Hung and other child performers of the 'Seven Little Fortunes'.

The story of *Education of Love* takes place in a boys' school, and so there were many parts available for child actors. The producers scouted several child actors from those under Yu Zhanyuan's wing, who belonged to the famous performing troupe called the Seven Little Fortunes. Back then, families that were not very well-off (and often originating from foreign provinces) would send their children to Yu's opera troupe as apprentices. From what I recall, their dormitory was located at Mirador Mansion in Tsim Sha Tsui, and every day, they had to practise on the roof of the

building in preparation for their performances at the cabaret at night. These children were wedged between the world of tradition and the rapidly modernising world of 1960s Hong Kong. After all, the martial arts and Beijing opera to which they had devoted so many gruelling hours of practice were considered as dying art forms in a progressive, Westernised society such as Hong Kong. Yet in a strange twist of fate, the extraordinary physical skills which they developed during this period propelled them to superstardom in the action movies of the 1970s and 80s. Almost all of the Seven Little Fortunes would become legendary figures in the Hong Kong film industry.

I heard many rumours about the Seven Little Fortunes while filming *Education of Love* – about how strict Master Yu was with his disciples and how badly he would punish and beat them. Although we were still very young, we had a vague sense that the children under Master Yu were distinctly different from us, as though there was a wall between us. The Seven Little Fortunes, too, seemed all too aware of our social differences, and kept their distance from the other children. That was one of the first instances in my life where I caught a glimpse of the injustices and misfortunes that existed outside my blissfully insular life. It was a cruel realisation to discover how invisible differences in class and family backgrounds could so easily segregate children from each other, despite similarities in age. In my previous interaction with other child actors, there were occasional episodes which were rather unpleasant, such as arguing, fighting, or even bullying, but this was relatively common among children, and we had always felt that we were on equal footing. My experience with the Seven Little Fortunes, however, was very different. I understood for the first time that there existed some children who could not play and enjoy themselves as freely as I did. I felt a strange sense of guilt towards the fact that the Seven Little Fortunes had rejected all my attempts to reach out and be friends, as though I had crossed a line best left untouched. Or perhaps it was because the encounter served as some form of initiation for me – I had left my childhood innocence behind completely and entered the world of adults.

One of my most memorable experiences as a child actor was my friendship with Xiao Pei Pei, who was my co-star in *The Greatest Civil War on Earth* (1961) and *Father Takes a Bride* (1963). She was a very pretty child with a fascinating background. She never mentioned her mother, and was looked after by two aunts. One of them accompanied her to the film set all the time, while the other rarely appeared. Looking back as a grown-up, I always associate the musical *Gigi* (1958) with my memories of Xiao Pei Pei. In the film, the main character played by Leslie Caron was also brought up and ‘trained’ by two ‘great aunts’. Indeed, many girls of such a background grew up to become the mistresses of wealthy men back in the day. One of the most famous quotes from *Gigi* is uttered by one of Leslie Caron’s great aunts:

‘Marriage is not forbidden to us. But instead of getting married at once, sometimes it happens we get married at last.’ Leslie Caron’s character, of course, does ‘get married at last’ to a man she loves at the end of the film.

Child actors are difficult people to pin down, as there is often more going on than what meets the eye. There may be untold stories behind every child who makes a living on the film set, who all come from diverse backgrounds often shaded with secrecy. Take Xiao Pei Pei, for example. How did she grow up? And how much could I possibly know or find out about her? All I can say is that, after so many years, I never heard from her again, nor did I receive any news about what happened to her. One could only hope that she got her happily-ever-after, just like Leslie Caron in *Gigi*.
(Translated by Rachel Ng)

Peter Dunn is a writer and former child actor. He has participated in many productions by Motion Picture & General Investment Co Ltd, and is one of the founding publishers of *City Magazine*. His books include *Days of Drinking Borsch* (2009) and *A Woman is a Woman* (2011).

100 Must-see Hong Kong Movies

Jazzing It Up with Gong and Drum: Musings on How to Get a Wife

Wong Ain-ling

Talk about the Cantonese-speaking light comedies directed by Chun Kim, and the mind conjures up *My Intimate Partners* (1960), an *Odd Couple*-esque tale about brotherly camaraderie, rather than the courtship drama *How to Get a Wife* (1961). As a matter of fact, post-1970s Hong Kong cinema saw a large number of these ‘brotherhood’ films, whereas modern romances were taking a backseat. And yet in the 1960s, there emerged a body of urban rom-coms, directed for instance by Chun Kim at Kong Ngee/Sun Ngee studios and Mok Hong-si at Lan Kwong. Among such works, the well-scripted, directed and acted *How to Get a Wife* is inarguably the pick of the bunch.

Playing the leads in *Wife* were Patrick Tse Yin and Patsy Kar Ling, two trump cards of Kong Ngee who were dubbed a match made in onscreen heaven. The chemistry between the duo calls to mind their Hollywood contemporaries, Doris Day and Rock Hudson, another dream pair in rom-coms. There is no telling whether Chun Kim had them in mind while conceiving *Wife*; yet viewing the film again today, I can easily imagine a Hollywood version starring Doris and Rock.

Three years later, Kong Ngee made *The Beau* (1964) with the same cast and crew; the film, especially the Tse Yin character, bears traces of another Hollywood picture, *Pillow Talk* (1959). By then, it was a well-known fact that Tse Yin and Kar Ling were dating each other in real life. Chun Kim exploited this for all it was worth, masterfully combining the characters they played and the sway they held. In the film, Tse Yin, named Tse Sing, is an ordinary white-collar worker who self-mockingly calls himself ‘Tse Yin’s Past Life’. His dream lover is star actress Kar Ling, indeed someone he can only dream about. As it happens, he happens upon at the office Wai Ling, a Kar Ling reincarnation who looks exactly the same as his love interest. There is no such word as ‘impossible’ in the dream factory’s vocabulary. For moviegoers who dip into their pockets, aren’t they just paying for a 90-minute getaway from the daily grind to immerse themselves in a world of make-believe?

As the film opens, Tse Sing is seen carrying two babies, one in his arms and the other strapped to his back, when he relates to the camera, seemingly half in jest, his wife-hunting saga. The drama revolving around this clumsy family man was probably inspired by Hollywood’s *Rock-a-Bye Baby* (1958).¹ But hold on – our Tse Yin is nothing like the mediocre-looking comedian Jerry Lewis; he’s our Prince Charming who makes sure he always looks his best and cuts a dash! What sets Chun Kim apart

is that he, right from the start, shatters the star persona Kong Ngee had crafted single-handedly, pieces it all together as the film progresses and eventually, draws the viewer back into the nitty gritty of workaday world.

Narrative-wise, *Wife* unravels in flashback in a most simple circular structure, a feature common in Hollywood cinema. What kicks it out of the standard romance category is that the leading man not only tells the story in the first person, but alternates between being one of the characters and being the narrator. 'Modern' as this may seem today, for those who grew up amidst the sounds of Chinese opera, there is little novelty to speak of. In Chinese opera, any main character would introduce him/herself to the audience upon first appearance onstage. Likewise, the innermost thoughts of a secluded maiden in the rear garden of her home can all be heard by the smitten scholar on the other side of the wall, as well as by the audience in their seats.

The other day during a get-together with some Film Archive friends, our conversation alighted on the henpecked husband, which seems to populate Chinese cinema (Hong Kong Cantonese productions in particular) as compared to Western film fare. My view is that Chinese traditional theatre might have provided filmmakers with prototypes for their creative endeavours, in the forms of drama and character. *Wife* is a case in point. The guileless office clerk Tse Sing looks up to his goddess Wai-ling, who however turns out to be a kept mistress of his own boss, a situation akin to the opera, *The Oil Vendor and the Top Courtesan*. What's more, the boss and his wife (played by Keung Chung-ping and Sheung-kwun Kwan-wai) are also the modern-day revival of Chen Jichang and Madam Liu from *Story of the Roaring Wife*.

In Chinese opera, as far as gender relationship is concerned, it is somewhat a norm that a strong woman would be paired up with a meek man – a poor scholar with a rich maiden, a fickle man with a dutiful wife, and so on. The same goes for *How to Get a Wife* – one is an ex-dance hostess with a chequered past, the other a big boy innocent of the ways of the world. The Tse Sing character is a typical modern everyman – one who finds a bombshell too hot to handle, and an ugly woman too unappetising to take; who finds a teddy girl too hard to fix, and a bevy of offspring too much to bear. Gorgeous inside and out, 'Kar Ling II' comes over as the perfect partner for a nuclear family; yet when he learns that his fair lady is in fact a kept lover, he snaps and refuses to come to terms with it. At last it is the woman who turns the tables, taking the initiative to seal the romantic deal. Delivering an eloquent speech toward the film's end, Wai-ling comes from behind and wins the game. For women of this modern age, happiness is theirs for the taking, for they are no longer bound by the canons of chastity and morality. Nonetheless, just when it looks like all's well that ends well, the writer-director turns things upside down – Wai-ling, now married with kids, hires her old maid to take care of household chores. Not entirely happy with her

role as a full-time housewife, she is intent on making a comeback as a career woman – this time, again, to work as her old flame’s secretary. Wistfully the husband mutters an aside to the camera: ‘So I have to chase her all over again?’ Isn’t it the beginning of yet another crisis?

In the early 1950s, Chun Kim became one of the founding members of The Union Film Enterprise. Soon after, he left the cooperative and established Kong Ngee, successfully forging in several years a studio style of its own with a modern cosmopolitan flair. Compared with his predecessors at The Union, Chun was apparently closer to the pulse of the time he was in, a fact well evidenced by *Wife*: Tse Sing’s office is plastered with posters of branded goods imported from the West; as opposed to his colleagues who love frequenting dance halls after work, he prefers staying at home listening to vinyl records, both characteristic of what the petit bourgeoisie were after at that time. As for Wai-ling, even though she is somewhat forced by circumstances into becoming a ‘professional mistress’, she doesn’t seem to resist the material comforts her life has to offer. When she decides to work again after marriage, it’s not that she can’t put food on the table, but that she wants to spice up her life, an aspiration very much in line with middle-class sensibilities.

By the 1960s, Hong Kong was trying to relinquish its mentality as a place for stopover while on the threshold of a new era. Just as the present-day counterparts of the oil vendor and top courtesan form a small, happy family, the now middle-class Chen Jichang and Madam Liu regain marital bliss by observing traditional ethics. Behind it all however, there seems to be dark clouds looming on the horizon... Chun Kim, in the tempo of Hollywood rom-com, recounts a typical Hong Kong story as if staging a jazz jam with the Chinese gong and drum – and it’s all good fun! (Translated by Elbe Lau)

Note

- ¹ Leong Mo-ling, ‘Notes on *How to Get a Wife*’, *Cantonese Cinema Retrospective (1960–69)*, the 6th Hong Kong International Film Festival catalogue, Hong Kong: Urban Council, 1982, pp 106–107.

Wong Ain-ling is a film scholar and critic, and formerly Research Officer of the HKFA. She is the author of *Dreamy Talks* (2012) and editor of *Fei Mu, Poet Director* (1998), among many other titles.

Feature

Hong Kong Cinema in Cuba

Louie Kin-sheun

This January, I went to Cuba. My aim was to conduct some research related to the local Chinese immigrant population. Chinese immigrants have had a longstanding history in Cuba – arriving not long after the Opium War, their population was estimated to be around 100,000 before the 1959 revolution. Now there are fewer than 200. My visit to Havana this time included a trip to a small museum established recently by the government named Casa de artes y tradiciones chinas (Museum of Chinese art and traditions). There I found copies of *Man Sen Yat Po* (*Diario el Alba del Pueblo*, or literally *People's Voice Daily News*) dated 2–26 February, 1953. Inside were adverts and related information of latest films. This article is an attempt to introduce the films shown during the period in Cuba.

Before the revolution there were four Chinese-language newspapers: the Kuomintang-published *Man Sen Yat Po*, the Chinese Freemasons publication *Hoy Men Kong Po* (*Diario el Abrir Luminoso*, or *Liberal Public News*), the overseas Chinese business delegation paper *Wah Man Sion Po* (*Diario el Comercial Chino*, or *Chinese People Business News*), and lastly the leftist paper *Kwong Wah Po* (*China Resplandeciente*, or *Bright China News*). After the revolution, the first three of these ceased to exist, and only *Kwong Wah Po* has continued their print run to this day. Since no one worked to preserve them, copies of these old newspapers soon vanished without a trace. Luckily, an old Chinese gentleman who had copies of the aforesaid *Man Sen Yat Po* lying around in his home donated his material to the museum, thus enabling us to have a rare glimpse of the movie scene back then.

From this newspaper one can see adverts from the three main cinemas of Havana's Chinatown: Nuevo Continental (New Continental), Gran China (Grand China) and Aguila de Oro (Golden Eagle). These three theatres specialised in Chinese films, showing Western films and staging Cantonese operas only once in a long while. Both Nuevo Continental and Aguila de Oro were two storeys high – the upper level could seat 1,000 people, and the lower level 500. Gran China was only one storey high, and could seat 1,200 people. Out of the three cinemas, Gran China went out of business in 1962/63, and the place was used as a warehouse. Nuevo Continental closed in the 1990s, and became a practice ground for the Cuban Martial Arts Academy. Today only Aguila de Oro remains. It became nationalised, and its grand theatre was converted into a place for community functions. Only a small room was left with a projector to play video tapes or discs. From the February 1953 edition of

Man Sen Yat Po, it can be seen that all three cinemas imported their own films. There did not seem to be any overlap or occasions where two cinemas showed the same film. Ticket prices were very similar and depended upon the film: the most expensive was 30 cents, the cheapest 15 cents. Ground floor seats cost five cents more than the circle upstairs.

Generally, film run was short: the same title would seldom play for more than a single day. Usually the screening took place in the afternoon, but the starting time was not fixed, and there could be several showings per day. Going to the cinema was one of the major ways of entertainment for Chinese immigrants at that time and theatres put a lot of thought into running their businesses. For instance, Gran China issued an announcement on 25 February that it was the first movie theatre in Cuba to have bought from the US ‘a full set of gigantic motion picture projector newly produced in 1953, at a price value of US\$12,500.’ To prove its authenticity, the equipment was displayed to the Chinese community for a few days. Another example was the advert by Aguila de Oro, which screened three films, *The Real and Fake Mang Lai-kwun*, *The War Baby* (1950) and *Twelve Cheeky Girls* (1951) on 13 February. The advert contained the tagline: ‘Three films to be shipped away after screening on their final day. Don’t miss the chance!’ These films possibly were copies circulated across North America at the time.

The adverts seem to capitalise upon opera actors and the songs in the films, as it seems that Cantonese opera films were particularly popular. For example, the titles of several films even began with the word ‘(Musical)...’ to indicate its genre. Furthermore, film adverts not only included latest updates of the three theatres at Havana, but also occasionally announced the upcoming screening schedule at other towns or cities. There was the mention of five other cities that also screened Chinese movies; namely Santiago de Cuba, Camagüey, Ciego de Avila, Jobabo and Chaparra. (The cities were named differently by the immigrants back then.) All of the five places were in Eastern Cuba, far away from Havana. The first three were big cities with a relatively large population of Chinese immigrants, while the last two were small port cities, each with a sugar house that employed many Chinese workers. The films were most probably shown for them.

Apart from adverts, *Man Sen Yat Po* ran a near-daily column regarding ‘cinema news’ on its ‘Chinese immigrant society’ page which introduced films and Chinese operas currently on show. These were similar to what we call ‘advertorials’ today, but they did feature some information not included in advertisements, such as the names of the protagonists or directors, synopses and song titles.

Based on these adverts and reports, we could deduce that 72 Chinese films were screened during the 25 days in question. One of them titled *The Saga Across the*

Straits, also called *Taiwan Today*, was probably a promotional film from Taiwan; while the other 71 films were all Hong Kong-made Cantonese films. This was understandable as almost all the Chinese immigrants in Cuba were Cantonese, and the majority were from the Siyi (four-counties) region. When I cross-checked this list of 71 films with the online catalogue of Hong Kong Film Archive's holdings, I found 66 of them in the latter. These films are listed below; and the basic information in the second column is extracted from the HKFA catalogue.

Film Title	Basic Information (Release or production year in Hong Kong; colour, genre)	Remarks
<i>Three Kingdoms</i>	1951/Col/Period/Historical	
<i>The Affair Between Lui Bo and Diu Sim</i>	1952/B&W/Period/Musical*	(Musical) <i>The Affair Between Lui Bo and Diu Sim</i> as per film ad in Cuba
<i>Beautiful Matching</i>	1952/B&W/Contemporary/Comedy	
<i>Fong Sai-yuk Challenges the Boxing-Stage Champion, Two Parts</i>	1952/B&W/Period/Musical & Martial Arts	
<i>Delivering Winter Clothes by Night</i>	1952/B&W/Contemporary/Musical*	Released in Hong Kong as (New) <i>Delivering Winter Clothes by Night</i>
<i>A Song of Everlasting Sorrow</i>	1952/B&W/Contemporary/Romance	
<i>Flora</i>	1951/B&W/Contemporary/Melodrama	
<i>Frollicking with a Pretty Maid in the Wineshop</i>	1952/B&W/Period/Folktale*	
<i>The Brave Archer</i>	1951/B&W/Contemporary/Martial Arts	
<i>General Dik Ching</i>	1949/B&W/Period/Historical*	
(Musical) (New) <i>Paying Nocturnal Mourning to White Lotus</i>	1952/B&W/Contemporary/Musical	As (New) <i>Paying Nocturnal Mourning to White Lotus</i> in Cuba's film ad and Hong Kong release title
<i>A Perfect Match</i>	1952/B&W/Western Period Costume/Palace*	
<i>The Wrongly Accused Lover</i>	1951/B&W/Contemporary/Comedy	
<i>Old and New Red Chamber</i>	1952/B&W/Contemporary/Romance	Aka <i>Wedding Candles</i>
<i>Mortal Fairy</i>	1951/B&W/Contemporary/Comedy	
<i>Thirteen Heroes with Seven Swords</i>	Parts 1–4 (1949–50, Dir: Ku	

	Wen-chung); Parts 5–6 (1950, Dir: Ng Man-chiu)/B&W/Period/Martial Arts	
<i>Bloodshed at the Red Lotus Monastery</i>	1950/B&W/Period/Fantasy & Martial Arts	Released in Hong Kong as <i>Burning of the Red Lotus Monastery</i>
<i>Love's Bliss</i>	1952/B&W/Contemporary/Melodrama	
<i>A Second Visit to the City of Love</i>	1952/B&W/Contemporary/Romance	
<i>Secret Couple</i>	1950/B&W/Contemporary/Comedy	Released in Hong Kong as <i>Blundering Couple</i>
<i>Nothing Counts But Love</i>	1952/B&W/Contemporary/Comedy	
<i>A Narrow Escape</i>	1951/B&W/Contemporary/Melodrama	
<i>Infancy</i>	1951/B&W/Contemporary/Melodrama	
<i>Fong Sai-yuk's Showdown at the Heavenly Palace</i>	1950/B&W/Period/Martial Arts	Released in Hong Kong as <i>Fong Sai-yuk in a Bloody Battle in Yin Yang Cave</i> , featuring in the cast Sek Yin-tsi, Ma Ying, Kwok Sau-zhen, Lau Kwai-hong, Sek Kin, Siu Ying Hung <i>et al</i> but only Siu Ying Hung was mentioned in Cuba's film ad
<i>Peach Blossom Hero Spies on Poisonous Dragon Swamp by Night</i>	1950/B&W/Period/Martial Arts	
<i>Our Husband</i>	1949/B&W/Contemporary/Melodrama	
<i>The Five Heroes' Deadly Spears</i>	1951/B&W/Contemporary/Martial Arts	
<i>Red and White Azaleas</i>	1951/B&W/Contemporary/Melodrama	
<i>Misguided Jealousy</i>	1951/B&W/Contemporary/Comedy	
<i>Heavenly Union</i>	1941/B&W/Contemporary/Comedy	
<i>Wu Wai-kin Smashes the Factory Machines</i>	1950/B&W/Period/Martial Arts	
<i>The War Baby</i>	1950/B&W/Contemporary/Melodrama	
<i>Twelve Cheeky Girls</i>	1951/B&W/Contemporary/Comedy	
<i>Security Escort Master Wong Tin-ba, Two Parts</i>	1948/B&W/Period/Martial Arts	
<i>Sex to Kill the Devil</i>	1949/B&W/Period/Cantonese Opera	
<i>Strange Hero of the Dual Swords, Two Parts</i>	Part One: 1950/Hand-tinted Col/Period/Martial Arts	

	Part Two: 1951/B&W/Period/Martial Arts	
<i>The Season of Harmony</i>	1950/B&W/Contemporary/Comedy	Released in Hong Kong as <i>They Love to Argue</i>
<i>The Magical Flying Swordsman</i>	1951/B&W/Period/Fantasy & Martial Arts	
<i>Female Pak Kam-lung</i>	1953/B&W/Contemporary/Comedy	
<i>Beating the Matchmaker</i>	1949/B&W/Period/Romance & Melodrama	
<i>The Spoiled Princess</i>	1948/B&W/Contemporary/Comedy	
<i>The Unexpected Guest</i>	1951/B&W/Contemporary/Comedy	
<i>Fong Sai-yuk and Junior's Revenge</i>	1950/B&W/Period/Martial Arts	
<i>How the Ten Heroes Slew the Dragon</i>	1950/B&W/Contemporary/Martial Arts	Released in Hong Kong as <i>How the Ten Heroes of Guangdong Slew the Dragon</i>
<i>Three Girl Musketeers</i>	1950/B&W/Period/Martial Arts	
<i>(Musical) Third Master Sha</i>	1951/B&W/Period/Musical*	<i>(New) Third Master Sha</i> as per Cuba's film ad; likely to be the same film
<i>Love Story of Leung Shan-pak and Chuk Ying-toi</i>	1951/B&W/Period & Contemporary/Musical	Released in Hong Kong as <i>(New) Love Story of Leung Shan-pak and Chuk Ying-toi</i>
<i>Handsome Yuk Thrice Beats the Tiger</i>	1951/B&W/Period/Martial Arts	
<i>(Musical) Mang Lai-kwun</i>	1951/B&W/Period/Musical	Released in Hong Kong as <i>The Amorous Mang Lai-kwun</i>
<i>A Lovely Girl's Favour is Hard to Accept</i>	1951/B&W/Contemporary/Comedy	Released in Hong Kong as <i>When a Lovely Girl Bestows Her Favours</i>
<i>(Musical) Lum Man-chui</i>	1952/B&W/Period/Musical*	
<i>Stallion on the Milky Way</i>	1951/B&W/Arabic Period Costume/Fairytale	
<i>May Fortune Grow and Sons Come in a Row aka Longevity and Prosperity</i>	1952/B&W/Contemporary/Comedy	Released in Hong Kong as <i>The Phoenix Takes Flight</i>
<i>(Musical) Judge Pao's Night Trial of the Wicked Kwok Wai</i>	1952/B&W/Period/Folktale*	Released in Hong Kong as <i>Judge Pao's Night Trial of the</i>

		<i>Wicked Kwok Wai</i>
<i>Lucky Husband</i>	1950/B&W/Period/Martial Arts	
<i>Beating Leung Tin-loi Thrice, Two Parts</i>	1949/B&W/Contemporary/Folktale*	<i>Leung Tin-loi, the Loser</i> was screened in Hong Kong in 1949, but not in separate parts
<i>The Lovelorn Monk and the Prince of Thieves</i>	1952/B&W/Contemporary/Comedy	Released in Hong Kong as <i>The Encounter Between the Prince of Thieves and the Lovelorn Monk</i>
<i>(Musical) Lady General Fa Muk-lan</i>	1951/B&W/Period/Folktale*	Released in Hong Kong as <i>Lady General Fa Muk-lan</i>
<i>(Musical) Bik-yung Pays a Visit to Prison</i>	1952/B&W/Period/Musical*	
<i>Four Heroes</i>	1951/B&W/Contemporary/Martial Arts	
<i>Adventure of the Five Rats at the Hundred-Flower Tower</i>	1953/B&W/Period/Martial Arts	
<i>Mother and Son in Grief</i>	1951/B&W/Contemporary/Melodrama	
<i>The Long and Winding Road</i>	1952/B&W/Contemporary/Comedy	
<i>The Sensuous Singer</i>	1952/B&W/Contemporary/Melodrama	
<i>Happily Married</i>	1952/B&W/Contemporary/Comedy	
<i>(Musical) Ghost That Causes an Uproar at Kwong Cheong Lung</i>	1952/B&W/Contemporary/Cantonese Opera	

*Supplemented by the Editor based on *Hong Kong Filmography Vols II & III* (Hong Kong Film Archive, 1998 & 2000)

The five films listed below are those which cannot be found or verified in HKFA's catalogue:

Film Title	Remarks
<i>Two Stars</i>	According to Cuba's film ad, this film starred Sun Ma Si-tsang and Hung Sin Nui. The 1931 film with the same Chinese title is a silent film of United Photoplay directed by Shi Dongshan. <i>The Seventh Fairy's Rendezvous with the Buffalo Boy</i> , released in 1952 in Hong Kong starring Sun Ma and Hung, is probably the same film.
<i>Red Butterfly</i>	Only film title in Cuba's film ad. No such film is found in HKFA catalogue, and it remains to be seen if <i>Between the Suited and the Suitor</i> , a

	1949 period costume martial arts piece with a similar Chinese title, is actually the same film.
<i>Spring Blossoms Shining Bright</i>	Only film title in Cuba's film ad, and no such film in HKFA catalogue
<i>The Real and Fake Mang Lai-kwun</i>	Ditto
<i>Sea of Romance</i>	Ditto

In addition to the movies above, it was reported that five 'short musical films' were also screened back to back with the longer feature – namely *Lovelorn Monk*, *Nightly Rendezvous with the Lovelorn Monk*, *Passing the Flower Around*, *My Kingdom for a Husband* and *The Weaver Fairy Misses Her Man*. They seem to be an edited compilation of shots or sequences from the respective films.

Cuba has long been isolated from the outside world, and the old Chinese immigrant population in Cuba may be destined to become history in the near future. In this context, the introduction above to the screening of Chinese films in Cuba has a particular significance and may serve as reference material in days to come. (Translated by Hofan Chau)

Louie Kin-sheun is an honorary research fellow at the Hong Kong Institute of Asian Pacific Studies, The Chinese University of Hong Kong. He is also a freelance writer. His essays have been published in *Hong Kong Economic Journal*, *Apple Daily* etc. His books include *Kun Opera: Zhu Maichen Divorces His Wife* (2007) and *As Far As I Know* (2010).