

香港喜劇電影—— 向粵語片致敬

Hong Kong Comedy Films—
A Tribute to Cantonese Film

Hong Kong Film Archive

N E W S L E T T E R

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五月，春末夏初，萬物生長；香港電影資料館的《通訊》亦迎來新一季的綻放。本期《通訊》對我而言，別具意義：這是我由節目組轉至研究及編輯組後，第一次與各位讀者見面。角色的轉換讓我得以從另一個角度，探索香港電影的豐富內涵，並藉著康城影展及法國五月藝術節的餘溫，在這個令人期待的電影季節，繼續帶領舊雨新知穿梭影像世界。

本期內容聚焦三個重頭節目，首先我們將重溫第三屆「香港流行文化節」的開幕節目「光影共鳴 X 《豪門夜宴》(1991)」，這場視聽盛宴不僅展現了流行文化的活力，更透過電影與音樂的交織，向喜劇經典致敬。

光影流轉，繼續引領觀眾回到早前圓滿結束的「影像抒寫——香港電影與都市文學」展覽，重溯文學與電影對話之美；而〈我笑他人看不穿——喜劇：隱藏藝術的藝術〉一文，將率先為5月30日開幕的專題展覽「娛樂無窮——笑看八、九十年代香港喜劇電影」提供文字導賞，解構喜劇的跨時代魅力，為夏日注入歡樂能量。

轉換跑道，初衷不變。我期待繼續與各位讀者攜手同行，共同探索香港電影的無限可能。

In May, as spring transitions into summer and nature flourishes, the Hong Kong Film Archive's *Newsletter* blossoms anew. This issue holds special significance for me—marking my first interaction with readers since transferring from the Programming Unit to the Research & Editorial Unit. This role shift allows me to explore the rich tapestry of Hong Kong cinema from a fresh perspective. In the afterglow of the Cannes Film Festival and French May Arts Festival, I look forward to guiding both long-time readers and newcomers through Hong Kong's cinematic landscape during this exciting season.

This issue centres on three major programmes. We first revisit the opening programme 'Silhouette Resonance x *The Banquet* (1991)' of the 3rd Hong Kong Pop Culture Festival—a sensory feast that not only showcased the vibrancy of pop culture but also paid tribute to comedy classics through the harmony of film and music.

Changing scenes, we take readers back to the recently concluded 'City Portraits: Hong Kong Film and Literature' exhibition, which rediscovered the beautiful interplay between Hong Kong literature and cinema. The article 'I Laugh at Others for Not Seeing Through the Joke—Comedy: The Art that Conceals an Art' will serve as the textual guide for the thematic exhibition 'Legends of HK Film Comedies, 1980s and 1990s', set to open on 30 May. The article examines the timeless appeal of comedy across eras, infusing the summer with vibrant, joyful energy.

While my path has shifted, my passion remains unchanged. I look forward to continuing this journey with you and discovering the boundless possibilities of Hong Kong cinema together.

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館長：陳彩玉 | 部門主管 搜集組：許佩琳 | 修復組：王建琴 | 資源中心：畢潔儀 | 研究及編輯組：蔡漫虹、吳穎嫻 | 節目組：劉貞慧、吳君玉 | 系統組：蔡俊昇 | 行政及場館組：周群慧 | 《通訊》第105期(2025年5月) 編輯：蔡漫虹、林鈺琳 | 中文編輯：伍肇恒 | 英文編輯：劉健朗 | 助理編輯：江蕙而、徐秋倩、潘潔汶、黎珮瑤

香港西灣河鯉景道50號 | 電話：2739 2139 | 傳真：2311 5229 | 電郵：hkfa@lcsd.gov.hk | 設計：TomSenga Design

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Head: Priscilla Chan | Unit Heads Acquisition: Jodie Hui | Conservation: Athena Wong | Resource Centre: Michelle Butt | Research & Editorial: Carmen Tsoi, Wing Ng | Programming: Kenxi Lau, May Ng | Systems: Kevin Choi | Admin & Venue: Yvonne Chau | **Newsletter Issue 105 (May 2025)** Editors: Carmen Tsoi, Alice Lam | Chinese Editor: Henry Ng | English Editor: Derrick Lau | Assistant Editors: Priscilla Kong, Fion Tsui, Kit Poon, Angela Lai

50 Lei King Road, Sai Wan Ho, Hong Kong | Tel: 2739 2139 | Fax: 2311 5229 | E-mail: hkfa@lcsd.gov.hk | Design: TomSenga Design

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我笑他人看不穿—— 喜劇：隱藏藝術的藝術

I Laugh at Others for Not Seeing Through the Joke— Comedy: The Art that Conceals an Art

登徒 Thomas Shin

喜劇，香港人最熟悉的電影類型，它的內容和定義清晰易懂，旨在透過引人發笑來達到幽默或有趣的效果。喜劇電影亦是傳播最廣、影響最深，卻最難瞭解的藝術形式。作為觀眾享受被逗樂的一刻，可是創作喜劇則極度磨人，「搞噱容易搞笑難」，早已是電影創作人的共識。

觀乎香港喜劇電影發展，七十年代的《七十二家房客》(1973)和《鬼馬雙星》(1974)取得票房成功，宣告粵語文化和地道題材雙雙踏上新台階，小市民視野和諷刺時弊，遂成現代香港喜劇的創作支柱。

當時，許冠文所代表的新一代電影人，將英美流行的棟篤笑傳統及幽默方式，先於電視培植，再擴展至電影。《半斤八兩》(1976)、《賣身契》(1978)和《摩登保鏢》(1981)後，許被視為香港現代喜劇的一代宗師，主因他對無良老闆和無奈僱員的詼諧描寫，刻劃大量笑中有淚的打工仔辛酸，切中了香港商賈型社會的緊張勞資關係。

類型的黏合劑

八十年代是香港電影黃金期，喜劇類型更形蓬勃，它和動作類型一起將港片推向高峰，說故事的形式和美學意識都趕上摩登潮流。當時香港電影最大的特徵是類型融合 (genre-blending)，透過融合各種類型片元素，使故事敘述更加靈活，瘋狂地扭橋和打破類型慣例，吸引更廣的觀眾階層。

這段時間最成功的類型融合，自然是動作喜劇，從七十年代的諧趣功夫片，到八十年代中的「福星」和「警察故事」系列。類型融合也促使各自的轉型，動作從民初功夫，演變至時裝技擊；喜劇則將功夫小子的插科打諢，變成麻甩時裝喜劇。

喜劇是最佳的黏合劑：跟鬼片走在一起，便成驚悚喜劇，諸如《猛鬼學堂》(1988)、《猛鬼大廈》(1989)；跟愛情片溝通，便成愛情喜劇，如《表錯7日情》(1983)；黃百鳴的「開心鬼」系列，更一下子將喜劇結合鬼片和青春片。

以笑來革新古典

港式喜劇的傳統，一直以社會諷刺、警世和道德諷諭為己任，不僅為求一笑，也寄存文以載道的特色，故它跟古籍、古典和武俠文學等，也起了化學作用。

八十年代，創作人透過喜劇形式重新詮釋古籍。徐克的《新蜀山劍俠》(1983)，以新一代的調笑元素，揶揄上

一代俠客的墨守成規；李力持執導的《唐伯虎點秋香》（1993）取材自粵劇《三笑姻緣》，藉此針砭狗眼看人低的社會世態；劉鎮偉的兩集《西遊記》悲喜交集，聚焦於孫悟空宿命難違的無奈。

社會諷刺與處境喜劇

以社會諷刺為基礎的處境喜劇是八、九十年代另一常見的喜劇形式，楚原於1988年重拍自己名作《大丈夫日記》（1964），以高薪無憂的股票經紀，大搞一腳踏幾船的錯摸處境，諷刺那個「魚翅撈飯」的年代，金融才俊財色兼收，及中產者的虛浮虛空；相比之下，高志森的「富貴逼人」系列視點集中小市民的生活，驕叔一家人被發達夢弄得啼笑皆非，終究是一場歡喜一場空。除了社會諷刺外，處境喜劇必帶著濃厚的道德訓諭。

大鄉里出城

當時最常見的處境喜劇是大鄉里出城，透過角色的文化背景差異，激發戲劇矛盾和笑料。張堅庭的「表姐，妳好嘢！」系列，將內地公安和香港警察置於同一屋簷下，因為生活習慣、談吐舉止以及處事方式的不同而產生笑話。許冠文與高志森的《雞同鴨講》（1988），把視野擴展至傳統老店和西方快餐文化的碰撞。陳嘉上的《逃學威龍》（1991）將警察放入中學環境，天方夜譚之極，可見創作人對喜劇的自信和奔放；阮世生的《絕世好賓》（2004），劉青雲演的離職警察扮菲律賓人，當富家女的司機，荒誕至瘋狂。

處境喜劇的優點，是只要處境設計適宜，就算演員們一本正經地演繹，也會讓人捧腹大笑。八十年代張堅庭便以《表錯7日情》，奠定其處境喜劇巧手的地位，也開啟了其中產浪漫喜劇之路。其後他和陳友組成二友公司炮製《一屋兩妻》（1987）、《一妻兩夫》（1988）等，延續了這條路線。

英式幽默與美式喜劇

八、九十年代，香港喜劇吸收不少來自英美電影、電視和棟篤笑的喜劇養分。英式幽默特點是充滿自嘲，精於咬文嚼字，且不乏荒誕情境，含蓄而冷面；美式喜劇最經典例子便是差利卓別靈，大量運用形體表演、肢體鬧劇（slapstick），愛用戲仿（parody）取笑別人。兩相比較，英式幽默常觸及社會禁忌和階級話題，而美式喜劇則較直截了當，絕少踩入政治不正確的範疇中。

粵語片的血脈

誠然，香港喜劇論血脈源頭，另一基礎，自是戰後蓬勃的粵語片和戲曲電影。徐克、王晶、高志森、黃炳耀、張堅庭、劉鎮偉、陳嘉上、陳可辛、李力持等等，均深受粵語片影響。

王晶導演在口述歷史訪問中，透露《賭神》（1989）周潤發失憶的橋段，取自任劍輝主演的《非夢奇緣》（1960）；他亦愛用粵語片或戲曲片的丑角，放於電影擔任調笑或被嘲笑角色，他的「精裝追女仔」系列，不乏這種丑角來襯托男女主角的愛情夢。

劉鎮偉更直接借楚原的《黑玫瑰》（1965）自行發揮，《92黑玫瑰對黑玫瑰》（1992）召喚呂奇、飄紅、艷芬，向粵語片作由衷的緬懷和致敬，跟《射鵰英雄傳之東成西就》（1993）那師兄師妹的神怪武俠世界無異，既是喜劇形式上的戲謔，亦是重遊粵語片舊地，思古念今。

喜劇尋找搞笑靈感之餘，其實是重新肯定粵語片那份做惡懲奸、尊師重道的人倫價值觀。陳可辛與李志毅執導的《新難兄難弟》（1993），楚帆、楚原兩父子超時空會面，處境惹笑，「人人為我，我為人人」（來自中聯出品《危樓春曉》〔1953〕），實是先輩最值得學習行事為人的標準。



以社會諷刺為題材的處境喜劇，是八、九十年代另一種常見的喜劇形式。楚原於1988年執導的《大丈夫日記》，正是這類喜劇的代表之一。

Situational comedies rooted in social satire were a prevalent form of humour in the 1980s and 1990s. A notable example is *The Diary of a Big Man* (1988), directed by Chor Yuen.



《開心鬼》(1984) 結合了喜劇、靈幻及青春等多種電影類型元素。

The Happy Ghost (1984) blended elements of comedy, supernatural and youth films.

新喜匠出世

喜劇與其他片種相比，更多是喜劇演員主導甚至為其度身訂造 (comedian-specific)，無論是創作的笑料、執行方式、掌控節奏和把玩觀眾期望的手法，均只此一家。周星馳與同期由電視圈闖出名堂、繼而在影圈走紅的吳君如和毛舜筠，均屬創作力極高的喜劇演員。

以周星馳為例，他是肢體鬧劇的高手；小如撞玻璃、被掌摑、被摺凳擊打，大至口咬炸彈、被火燒和刮骨療毒，難堪噁心如玩鼻涕等等，全都手到拿來。肢體鬧劇正是將觀眾的快樂，建築在被虐者的痛苦之上，本不討好，惟在他手上卻成嘻哈絕倒的經典笑料。

別人笑我太瘋癲

喜劇表演最難捉摸的正是喜匠們執行笑料的時機，以及跟觀眾期望捉迷藏的方式。這裡一正一反，令表演充滿難以想像的活力。我們笑，是因為演員執行笑料的方式，總在意料之外。

在《唐伯虎點秋香》中，周星馳和鄭佩佩鬥嘴「一日乜包散」、「含笑半步釘」一場，笑位、節奏和期望，一氣呵成，全在他股掌之中。周星馳藉戲謔粵劇《三笑姻緣》，弄上不少半真半假的笑料，卻又借唐寅〈桃花庵歌〉的「別人笑我太瘋癲，我笑他人看不穿」夫子自道，扭轉了詩中雲淡風輕的隱士生活，暗示了喜匠擁有過人本事，只是他人無法一眼看穿，以此回應當時的「無厘頭」指責，既笑人，又笑自己，流露著一份喜劇演員的自豪感和成功感。

我笑他人看不穿

周星馳集前述喜劇表演的大成，既處身英美喜劇潮流中，同時亦吸收了不少粵語片和日本漫畫的表演精粹，令他的表演如此獨一無二。另一方面，他的故事往往依循小子成長的公式，卻用得變化多端，差不多每齣周星馳的喜劇，無論由誰執筆執導，往往都離不開這定理。

除了前述的《逃學威龍》和《唐伯虎點秋香》外，《武狀元蘇乞兒》(1992)、《食神》(1996)、《喜劇之王》(1999)、《少林足球》(2001) 和《功夫》(2004)，也是萬變不離其宗。這種小人物自力更新，艱苦奮鬥，最後尋回希望的套路，在九十年代香港社會轉型下，不啻是一股鎮靜劑。

上下把互換

另一個不能忽略的重點，是喜劇演員的表演極依賴對手的互動，這拍檔必須掌握喜劇節奏、時機和重擊位 (punch)，正如許冠文需要許冠傑和許冠英的拍和，而周星馳的最佳對手，當然是吳孟達。周吳兩人對喜劇觀念很有共識，常透過「上把」、「下把」的互換 (主導與和應)，同時亦常是嘲弄和自嘲互換，令節奏和期望不斷地轉移，觀眾無法一眼看穿，喜匠就能攻其無備。

《賭聖》(1990) 的三叔失控，《逃學威龍》達叔和周星星見家長，《武狀元蘇乞兒》蘇氏父子的對手戲，和《九品芝麻官》(1994) 兩人在公堂上唱雙簧，盡見喜劇的難度。《喜劇之王》最後「外賣仔」一段，周星馳和吳孟達合演了一場荒謬兼不可思議的鬧劇。既是喜劇示範級教材，也說明了最厲害的喜劇演員，必然是最傑出的演員。

搞笑，為何認真？

喜劇，建基於小人物視野，顛覆了既定的規律，喜劇演員是觀眾和荒謬世態的一道橋樑。傑出的喜劇，不僅消費爆笑時刻，更能激發觀眾對所呈現的諷刺、曖昧和不合理的反思。

一般觀眾對喜劇是只求成效，不問內裡乾坤，喜劇看似自然而然，實則千錘百鍊；喜劇最被低估，因喜匠們擅於隱藏技巧，這份隱藏藝術的藝術，才是喜劇的化境。搞笑，莫測高深，笑過後，問誰能看穿？■

登徒，資深影評人，曾任香港電影評論學會副主席，文章見於香港電影評論學會網頁、《信報》、《明報周刊》及《HKinema》等。

「娛樂無窮——笑看八、九十年代香港喜劇電影」展覽於2025年5月30日至10月19日舉行，詳情請參見本館節目網頁。

Comedy is the film genre most familiar to Hong Kong audiences. Comedy films present clear and accessible content with the goal of achieving humorous effect by making people laugh. Comedy films are the most widespread and influential art form, yet also the most difficult to decipher. Laughing along to comedy films is nothing but pleasurable, but creating them is a gruelling process. 'It is easy to make people cry but difficult to make them laugh' has long been a consensus among filmmakers.

Hong Kong's comedic cinema reached a developmental milestone in the 1970s, as Cantonese culture and local topics took centre stage following the box office success of *The House of 72 Tenants* (1973) and *Games Gamblers Play* (1974). The everyman perspective and social satire became mainstays of modern Hong Kong comedy.

The era saw a new generation of filmmakers, represented by Michael Hui, adopt the traditions and humour of stand-up comedy that was popular in Britain and the United States at the time. These elements were first developed on local television and gradually expanded to film. The success of *The Private Eyes* (1976), *The Contract* (1978) and *Security Unlimited* (1981) established Hui as the master of modern Hong Kong comedy. The humorous portrayals of cold-hearted employers, hapless employees, and working-class tribulations in his films cut to the heart of Hong Kong's tense labour issues at the time.

Adhesive of Genres

Comedy flourished in the 1980s as Hong Kong cinema entered its golden age. Comedy and action films pushed the Hong Kong film industry towards its peak, bringing narrative styles and aesthetic concepts up to date with modern trends. At the time, the most unique characteristic of Hong Kong films was genre-blending. Combining

elements from different genres allowed for more flexible storytelling, crazy twists and breaking of conventions, thus attracting a wider audience.

Naturally, the most successful blend was the mixture of action and comedy. Examples range from the hilarious 1970s kung fu films to the *Lucky Stars* and *Police Story* series of the mid-1980s. Genre-blending also catalysed the metamorphoses of genres: action films evolved from period kung fu to combat in modern attire. Similarly, comedy films shifted focus from the high jinks of 'kung fu kids' to the crude and playful antics of modern men.

Comedy is the best adhesive of film genres: pairing comedy with ghost films gives rise to horror comedies like *The Haunted Cop Shop II* (1988) and *Operation Pink Squad II* (1989); mixed with romance, romantic comedies like *Let's Make Laugh* (1983) are born. Raymond Wong's *Happy Ghost* series combined elements of comedy, ghost and youth films.

Renewing Classics with Laughter

Hong Kong-style comedy has always poked fun at society, acting as cautionary tales and moral satire. It conveys underlying messages on top of making audiences laugh. Therefore, the genre lends itself well to adaptations of ancient texts and classics, as well as *wuxia* literature.



周星馳(左)和吳孟達(右)在《鹿鼎記》(1992)中默契十足，令韋小寶與海大富的明爭暗鬥更添喜感和張力。

Stephen Chow (left) and Ng Mang-tat (right) had great chemistry in *Royal Tramp* (1992), adding humour and tension to the rivalry between Wai Siu-bo and Hoi Tai-fu.

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《富貴逼人》(1987)以誇張惹笑的手法描繪草根階層的發達夢。

It's a Mad, Mad, Mad World (1987) depicts the get-rich-quick dreams of the grassroots level in humorous and over-the-top ways.



Many such source materials were given comedic re-interpretations by filmmakers in the 1980s. Tsui Hark's *Zu: Warriors from the Magic Mountain* (1983) makes fun of old martial arts masters with comedic sensibilities of a new generation. Lee Lik-chee's *Flirting Scholar* (1993), an adaptation of the Cantonese opera *Three Smiles*, reflects snobbishness in society. Jeff Lau's two *A Chinese Odyssey* films are mixtures of comedy and tragedy focusing on the haplessness of the Monkey King, a character who cannot escape his destiny.

Social Satire and Situation Comedies

Situation comedies (sitcoms) based on social satire were another common form of comedy film in the 1980s and 1990s. *The Diary of a Big Man* (1988) is Chor Yuen's remake of his own famous work *The Diary of a Husband* (1964). The tale of a high-income and carefree stockbroker simultaneously dating multiple women satirises an era of extravagance, when financial geniuses would rake in monetary and sexual profits, while the bourgeoisie wallowed in vacuity and excess; in contrast, Clifton Ko's *It's a Mad, Mad, Mad World* series points the spotlight on the lives of the common folk, following protagonist Uncle Bill and his family as they entertain dreams of getting rich that ultimately amount to nothing. In addition to social satire, sitcoms invariably bore important moral lessons.

The Country Bumpkin Goes into Town

The most common trope of sitcoms at the time was 'the country bumpkin visiting the big city', with the clash of cultures between characters from different backgrounds serving as the catalyst for drama and hilarity. Alfred Cheung's *Her Fatal Ways* series puts a public security officer from the Mainland under the same roof as a Hong Kong police officer, creating comedy from their different habits, mannerisms, and reactions to different situations.

Michael Hui and Clifton Ko's *Chicken and Duck Talk* (1988) sets eyes on the culture clash between a traditional Chinese restaurant and a Western fast-food restaurant. Gordon Chan's *Fight Back to School* (1991) sees a police officer infiltrate a secondary school as a student, an absurd premise that shows the filmmaker's confidence and freedom in creating comedy. In James Yuen's *Driving Miss Wealthy* (2004), Sean Lau plays a former police officer disguised as a Filipino driver for the daughter of a rich family: utter madness!

The strength of sitcoms is that with well-designed scenarios, the audience will laugh out loud even when the actors deliver scenes with straight faces. In the 1980s, Alfred Cheung demonstrated his brilliance at crafting sitcoms with *Let's Make Laugh*, which put him on the path of creating bourgeoisie comedies. He and Anthony Chan would go on to establish Mobile Film Production Ltd, creating films including *Happy Bigamist* (1987) and *One Husband Too Many* (1988).

British Humour and American Comedy

In the 1980s and 1990s, Hong Kong comedies absorbed a lot of elements from British and American films, television and stand-up acts. British humour is characteristically self-deprecating, brilliant at wordplay, and full of absurd situations—all delivered under a reserved and straight-faced guise. American comedy extensively incorporates physical and slapstick performances, using parody to poke fun at others—Charlie Chaplin's works are the quintessential example. British humour often touches upon social taboos and topics of class; while American comedy is more direct, seldomly straying into politically-incorrect territories.

The Cantonese Film Lineage

Hong Kong comedy also draws its lineage from classic Cantonese films and opera films which flourished in post-



《非夢奇緣》(1960)中任劍輝(左)失憶後娶妻生女的橋段，啟發王晶在執導《賭神》(1989)時，設計出周潤發失憶的劇情。
The amnesiac Yam Kim-fai (left) gets married and has a daughter in *Random Harvest* (1960), a plotline that inspired director Wong Jing to devise Chow Yun-fat's memory loss segment in *God of Gamblers* (1989).

war Hong Kong. These films would go on to influence filmmakers such as Tsui Hark, Wong Jing, Clifton Ko, Barry Wong, Alfred Cheung, Jeff Lau, Gordon Chan, Peter Chan Ho-sun, Lee Lik-chee and many others.

In Wong Jing's Oral History interview, he revealed that the part in *God of Gamblers* (1989) where Chow Yun-fat loses his memory was taken from *Random Harvest* (1960) starring Yam Kim-fai; Wong loved to adapt clownish characters from Cantonese and opera films into his own films to be the jester or the butt of the jokes. His *The Romancing Star* series was full of such 'clowns' that bring contrast to the romance of the lead characters.

Jeff Lau directly borrowed from Chor Yuen's *Black Rose* (1965) when developing his 92 *The Legendary la Rose Noire* (1992). The characters' names: Lui Kay, Piu Hung and Yim Fun paid homage to Cantonese films. In the same vein is the fantastical world inhabited by a group of *wuxia* characters in *The Eagle Shooting Heroes Dong Cheng Xi Jiu* (1993): a parodic revisit of classic Cantonese film settings with comedic banter.

Besides drawing inspiration from Cantonese classics, Hong Kong comedy films often reaffirm the values that they advocated: to fight against evil forces, to respect one's mentors and to uphold morality. In Peter Chan Ho-sun and Lee Chi-ngai's *He Ain't Heavy, He's My Father* (1993), hilarity ensues as father and son Chor Fan and Chor Yuen (named after actor Ng Cho-fan and director Chor Yuen) meet across time and space. The film's iconic line: 'All for one and one for all' was actually Ng Cho-fan's well known catchphrase which originated from his character in Union Film's *In the Face of Demolition* (1953). Thanks to the connection, this profound lesson of compassion and solidarity was passed on to future generations.

New Comedians are Born

Compared to other film genres, comedies are often actor-driven and even comedian-specific. The creation of jokes, control of comedic timing and management of audience expectations are often unique to one person. Stephen Chow, along with his contemporaries Sandra Ng and Teresa Mo—who also rose to fame from the television industry and continued to succeed in the film industry—are all highly creative comedic actors.

Stephen Chow, for example, is an expert in broad slapstick comedy: minor gags like crashing into glass, being slapped and being attacked with a folding chair; dangerous situations like biting a grenade, being burned by fire and having his bone scraped to heal poisoning; even disgusting antics like playing with snot—he's done them all. Slapstick comedy builds the audience's enjoyment on the misfortune of the victims—these normally unpleasant situations become outrageously funny in the hands of a master comedian like Chow.

Others Laugh at Me for Being Crazy

The most difficult elements to capture in comedy performances are the timing of gags and the management of audience expectations. These two opposing forces fill performances with a vivacity beyond imagination. When actors execute their gags in unexpected ways, the audience reacts with surprise and laughter.

In *Flirting Scholar*, the verbal sparring scene between Stephen Chow and Cheng Pei-pei is an example of perfectly executing and control these elements. In this parody of *Three Smiles* that blends fact with fiction, Chow plays historic scholar Tang Yin and subverts Tang's unfettered and reclusive lifestyle. Chow uses the scholar's verse 'Others laugh at me for being crazy, I laugh at them

for not seeing through' to imply that the average person cannot see the talents of comedians. This is his answer to the criticisms that describe his humour as 'non-sequitur'. Here, he pokes fun at others as well as himself, while showing off his pride and accomplishments as a comedic actor.

I Laugh at Others for Not Seeing Through the Joke

Stephen Chow's unique performances are the result of combining British and American blends of comedy with performing styles found in Cantonese films and Japanese manga. On the other hand, his stories tend to follow the personal growth of the main character, albeit in many different forms. Almost every Stephen Chow comedy, no matter who the writer and director may be, adheres to this formula.

In addition to the aforementioned *Fight Back to School* and *Flirting Scholar*, films including *King of Beggars* (1992), *The God of Cookery* (1996), *King of Comedy* (1999), *Shaolin Soccer* (2001) and *Kung Fu Hustle* (2004) all follow the same formula. This formula, where a 'nobody' works hard to improve himself, goes through struggles and hardship, and finally finds hope, had a calming and stabilising effect on Hong Kong's turbulent society in the 1990s.

A Back-and-Forth Routine

Comedic actors very much rely on their interaction with their partners. This partner must be able to handle the rhythm, timing and 'punch' of the jokes. Michael Hui had his brothers Sam and Ricky to play off of, while Stephen Chow's best foil was Ng Mang-tat. Chow and Ng had the same views on comedy, and they often switched who was the lead and who was the foil. The duo would also switch between making fun of themselves and of each other, constantly changing the rhythm and expectations to catch the dazzled audience unawares.

The complexity of comedic acting can be seen in outstanding scenes like 'Third Uncle' losing control in *All for the Winner* (1990); Uncle Tat and Chow Sing-sing in the 'meet the parent' scene in *Fight Back to School*; the interaction of the So family father and son in *King of Beggars*; and the court scene in *Hail the Judge* (1994). Stephen Chow and Ng Mang-tat combined their talents in the 'takeout boy' scene in *King of Comedy* to create a ridiculous and incredible farce. It is not only a textbook demonstration of comedy, but also indicates that the best comedic actors are certainly the most outstanding actors.

Why is Comedy Such a Serious Business?

Comedy is built upon the everyman's viewpoint but upsets the status quo. Comedic actors are the bridge between the audience and the absurd state of the world. Outstanding comedies not only make us laugh, but also spark reflection on the irony, ambiguity and unreasonableness of the themes they present.

Most audiences seek only pleasure from comedies without pondering their inner workings. Comedy films may appear natural and effortless, but they are in fact the result of meticulous planning and countless revisions. It is a genre often underestimated because its maestros are good at hiding their skills. Comedy is the art that conceals an art—there is much more to this barrel of laughs than meets the eyes. [Translated by Roberta Chin] ■

Thomas Shin is a veteran film critic and former Vice Chairman of the Hong Kong Film Critics Society (HKFCS). His articles can be found on the website of HKFCS as well as in *Hong Kong Economic Journal*, *Ming Pao Weekly* and *HKinema*, etc.

'Legends of HK Film Comedies, 1980s and 1990s' exhibition runs from 30 May to 19 October 2025. For details, please refer to the HKFA's website.

黃韻詩 (左) 與馮寶寶 (右) 在《92黑玫瑰對黑玫瑰》(1992) 的舉手投足都有粵語片演員的影子，既戲謔亦懷舊。
Wong Wan-sze (left) and Fung Bo-bo (right) parody classic Cantonese film actors and evoke nostalgia with their every move in 92 *The Legendary la Rose Noire* (1992).



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



「香港流行文化節2025」開幕節目： 光影共鳴 × 《豪門夜宴》(1991)

‘Hong Kong Pop Culture Festival 2025’ Opening Programme: *Silhouette Resonance x The Banquet (1991)*

林鈺琳 Alice Lam

康樂及文化事務署舉辦的「香港流行文化節」，自2023年首辦以來好評如潮，吸引大批觀眾及遊客參與。今屆文化節以「喜尚+喜」為主題，探索不同類型的喜劇作品。開幕節目「光影共鳴 × 《豪門夜宴》(1991)」於4月4日假香港文化中心大劇院舉行，以音樂表演及電影放映為文化節掀起序幕。

署理文化體育及旅遊局局長劉震於開幕典禮致辭時表示，喜劇電影是香港流行文化中的重要標誌，充滿喜感的文化節主題旨在讓觀眾感受獨特的「港式幽默」，在笑聲中體驗到流行文化的傳承與突破。署理局長劉震聯同康樂及文化事務署署長陳詠雯，以及參與籌備及演出《豪門夜宴》(1991)的曾志偉主持亮燈儀式。

典禮過後，隨即展開別開生面的開幕表演節目「光影共鳴 × 《豪門夜宴》(1991)」，著名音樂人伍卓賢改編耳熟能詳的喜劇電影歌曲，由流行歌手許廷鏗、無伴奏合唱劇團「一舖清唱」及Beatboxer蘇子麟配合現場樂隊重新演繹。〈半斤八兩〉、〈天才白痴夢〉唱出小市民心聲；〈熱血青年〉、〈終身美麗〉、〈大丈夫日記〉喚起情感共鳴；還有向粵語片前輩致敬的〈舊歡如夢〉、〈你回來吧〉及〈光棍姻緣〉，一段段熟悉的旋律，以全新的面貌呈現，帶領觀眾循著音樂回到喜戲連場的歡樂時空；銀幕上深入民心的喜劇笑匠高手過招，讓人目不暇給。樂隊又以緊湊的鼓點(drumbeat)演繹《食神》(1996)的經典場面，緊接喜感十足的閩南語版〈相逢何必曾相識〉，許廷鏗以一曲〈演員的自我修養〉壓軸，呼應節目開首「一舖清唱」演繹電影片頭聲效，向一班台前幕後的電影工作者致意。

笑聲滿載的開幕表演後，香港電影資料館的「嬉戲連場——香港喜劇電影」節目正式展開，當日下午及晚上分別放映1991年及1959年版本的《豪門夜宴》，兩代巨星

各領風騷，互相輝映，為「香港流行文化節2025」打響頭炮。其餘七對、共14部的喜劇電影，則於4月5日至5月11日在香港文化中心及香港電影資料館上映。■

林鈺琳為香港電影資料館二級助理館長(研究及編輯)



開幕主禮嘉賓：(右起)康樂及文化事務署署長陳詠雯、署理文化體育及旅遊局局長劉震、《豪門夜宴》(1991)籌備委員及演員曾志偉。

Officiating guests of the opening ceremony: (From right) Manda Chan, the Director of Leisure and Cultural Services; Raistlin Lau, the Acting Secretary for Culture, Sports and Tourism; Eric Tsang, organising committee member and actor of *The Banquet* (1991).

The Hong Kong Pop Culture Festival, organised by the Leisure and Cultural Services Department, has received enthusiastic support from audiences and overseas visitors since its inauguration in 2023. With the theme of 'More Than Joy', the festival this year explores a variety of comedic works. The opening programme, 'Silhouette Resonance x *The Banquet* (1991)', was held at the Grand Theatre of the Hong Kong Cultural Centre on 4 April, celebrating the beginning of the festival with an afternoon of music and film.

In his opening ceremony speech, the Acting Secretary for Culture, Sports and Tourism Raistlin Lau highlighted the importance of comedy films to Hong Kong pop culture. He also stated the festival's aim of introducing audiences to the unique charms of 'Hong Kong-style comedy', allowing them to experience the inheritance and innovation of pop culture through mirth and laughter. Mr Lau then participated in the lighting ceremony alongside Manda Chan, the Director of Leisure and Cultural Services and Eric Tsang, member of the organising committee and actor of *The Banquet*.

Following the ceremony was a series of musical performances featuring iconic songs and melodies from classic comedies, given new arrangements by renowned musician Ng Cheuk-yin. Accompanied by a live band, pop singer Alfred Hui; the a cappella choral theatre company Yat Po Singers; and beatboxer Heartgrey (aka Eric So) took to the stage, performing beloved tunes from different eras. The fresh renditions transported audiences back into the film theatre, awakening their memories of laughing at the spectacular wit and virtuosity of the genre's greatest comedians. The band re-enacted a classic scene from *The God of Cookery* (1996) with rhythmic drumbeats before performing a comedic version of 'We Meet Again Stranger' in the Minnan dialect. Drawing the programme to a close, Alfred Hui's 'An Actor Prepares' echoed an earlier performance by Yat Po Singers which imitated familiar sound effects in opening credit sequences, paying tribute to film workers in front of and behind the camera.

Following the performances, the Hong Kong Film Archive's 'Laughter Double Bill: Hong Kong Comedy Film Spectacular' programme officially kicked off with same-



電影放映前，三位參與《豪門夜宴》(1991)的影人與觀眾分享拍攝點滴與趣事：(左起)高志森、曾志偉、張同祖。

Before the film screening, three filmmakers behind *The Banquet* (1991) shared behind-the-scenes stories and humorous anecdotes with the audience: (from left) Clifton Ko, Eric Tsang, and Cheung Tung-joe.

day screenings of *Feast of a Rich Family* (1959) and *The Banquet*. Indeed, there was no better introduction to the Hong Kong Pop Culture Festival 2025 than these two films, which feature some of the greatest stars of their respective generations. 'Laughter Double Bill: Hong Kong Comedy Film Spectacular' also included 14 other films (i.e. seven thematically related double bills), which were screened from 5 April to 11 May at the Hong Kong Cultural Centre and the Hong Kong Film Archive. [Translated by Rachel Ng]

Alice Lam is Assistant Curator II of the Research & Editorial Unit of the HKFA.



流行歌手許廷鏗(左圖)、無伴奏合唱劇團「一舖清唱」、Beatboxer 蘇子麟(右圖，中)聯同現場樂隊，為經典喜劇電影歌曲帶來新貌。Pop singer Alfred Hui (left photo), the a cappella choral theatre company Yat Po Singers and beatboxer Heartgrey (aka Eric So) (right photo, middle) together with the live band, deliver fresh and dynamic renditions of classic comedy songs to the audience.

「星空電影院」—— 流行文化與笑聲的夜空交織

‘Movie Under the Stars’— Pop Culture Meets Laughter Across the Night Sky

謝樂生 Jeffery Tse

香港喜劇電影向來是流行文化的重要組成部分，反映不同時代的社會面貌之餘，更以幽默串聯無窮想像，是香港人的集體回憶。「香港流行文化節 2025」以「喜尚+喜」為主題，探索笑聲與文化的交會，其中大型戶外嘉年華《ImagineLand》的夜間節目「星空電影院」在星光大道梳士巴利花園草地上舉行，資料館為觀眾特別呈獻兩部本地經典喜劇，讓觀眾在星空下感受港產喜劇的獨特魅力。

4月5日首場放映2022年賣座喜劇《飯戲攻心》，電影透過三兄弟圍繞飯桌發生的連串故事，道出家庭關係的微妙變化，以及親情與愛情之間的暗湧和張力。黃子華、鄧麗欣、張繼聰、王菀之等演繹甚具生活觸覺的笑料和對白，令人倍感親切。當晚觀眾席地而坐，隨著情節時而捧腹大笑，時而動容，百感交集，加倍共鳴。

4月6日則放映無厘頭經典《大內密探零零發》（1996）。周星馳、劉嘉玲與一眾喜劇高手聯袂主演，炮製一部荒誕詼諧的武俠喜劇。誇張的情節、奇趣的機關設計，以及周星馳的幽默表演，惹得現場觀眾哄堂大笑。放映前雖有驟雨，卻絲毫未減觀眾的熱情，早早帶備地墊與雨具入場，一同沉浸在這場電影盛宴。

兩場放映吸引了眾多市民攜親伴友參與，在夜空下共享電影之喜。「星空電影院」展現了香港喜劇文化的多樣性，讓笑聲成為連結觀眾與文化的紐帶，亦讓更多人感受到「喜尚+喜」的文化精神。■

謝樂生為香港電影資料館二級助理館長（節目）

Hong Kong comedy has long been a vital part of pop culture. A cornerstone of the city's collective memories, the genre reflects the social fabric of different eras while inspiring boundless imagination through humour and wit. In support of the Hong Kong Pop Culture Festival 2025 theme of 'More Than Joy', the Hong Kong Film Archive presented two classic local comedies at 'Movie Under the Stars' as part of the outdoor carnival programme 'ImagineLand'. Audiences rediscovered the enduring charm of Hong Kong comedy while relaxing on the Central Lawn of Salisbury Garden.

The first screening on 5 April featured the 2022 box office hit *Table For Six*. The film deftly depicts the subtle ebbs and flows of familial and romantic relationships, framed within everyday interactions between three brothers at the dining table. Dayo Wong, Stephy Tang, Louis Cheung, and Ivana Wong deliver relatable gags and witty dialogue adding to the film's sense of familiarity. Seated comfortably on picnic mats, the audience experienced a flurry of emotions through the film's many hilarious and touching moments.

On 6 April, the programme continued with the 1996 classic *Forbidden City Cop*, a slapstick *wuxia* comedy starring an ensemble of comedic greats headlined by Stephen Chow and Carina Lau Ka-ling. The over-the-top gags, humorous inventions, and Chow's signature comedic flair drew bursts of laughter throughout the evening. Though light rain fell before the screening began, it did not dampen spirits—guests gathered early with mats and umbrellas, embracing the joyful atmosphere together on the lawn.

Both screenings drew a large turnout, as movie-lovers came together under the night sky to share in the joy of cinema. 'Movie Under the Stars' showcased the diversity of Hong Kong's comedic tradition, connecting people to culture through the power of laughter, allowing all to experience the spirit of 'More Than Joy'. ■

Jeffery Tse is Assistant Curator II of the Programming Unit of the HKFA.

蕭芳芳共拍了三部「林亞珍」電影：《林亞珍》（1978）、《林亞珍老虎魚蝦蟹》（1979）和《八彩林亞珍》（1982），其演出富個人風格，並帶有獨特的喜劇節奏。Josephine Siao Fong-fong starred in three 'Lam Ah-chun' films—*Lam Ah Chun* (1978), *Lam Ah Chun Blunders Again* (1979), and *Plain Jane to the Rescue* (1982)—delivering standout performances marked by a unique personal flair and distinctive comedic rhythm.

《八彩林亞珍》（1982）
Plain Jane to the Rescue (1982)

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從喜劇電影看七十年代香港時與潮 The Times They Are A-Laughin': Hong Kong Comedies of the 1970s

何思穎 Sam Ho

香港在二戰之後，經歷了繁雜而急劇的轉變，每個年代都有多姿多采的發展。七十年代社會經濟進入繁榮及多元階段，民生與教育水平大幅提高，港人國際視野擴闊，生活方式更形都市化。地道港式文化逐漸形成，從電影、音樂到文學，各種媒介在轉化過程中，反映出香港社會的獨特性。

電影方面，「港產片」觀念開始出現，一度式微的粵語片在銀幕上回勇，其後更反過來讓曾經稱霸的國語片走向式微。當時電影的各種轉變之中，以喜劇最為重要。其時有三個由人物帶動的重要發展，分別為年代初的李小龍，年代中的許冠文，與及年代末的成龍。他們改變了香港電影歷史；他們的創作，都與喜劇有莫大的關係。

李小龍貴為武打巨星，與喜劇有何關連？其實李小龍在童星時期已處處證明他是極富表演天分的演員，在電影如《細路祥》（1950）內，更展現出豐富的喜劇細胞。李小龍父親李海泉在粵劇與粵語片中，都經常以丑生形態出現，演喜劇可說是李小龍的「家傳絕學」。在他唯一一部自

編自導自演的作品《猛龍過江》（1972）更見一斑。雖然這部是功夫片，電影卻刻意製造喜劇效果。《猛龍過江》的第一個鏡頭是李小龍的特寫，忐忑尷尬的表情，塑造出滑稽的形象；其後，他到意大利當地餐廳「醫肚」，又因與侍應語言不通只能胡亂點餐，結果上菜時全是湯水，令人啼笑皆非。

《猛龍過江》中的搞笑場面，也反映出七十年代華人與西方文化交接的狀態：李小龍與金髮美女無端搭上並登堂入室，坐立不安的他對著全身鏡耍拳腳功夫，金髮美女卻突然肉帛相見，可說是以喜劇連接當年的「拳頭與枕頭」風潮。

李小龍英年早逝，功夫片的熱潮雖然持續，但氣勢大不如前。到了七十年代中期，許冠文由電視轉戰影圈，將香港電影帶上另一個高峰。

許冠文參與編導的作品，例如《鬼馬雙星》（1974）和《半斤八兩》（1976），均以抵死的對白及巧妙的肢體幽默，重新界定香港喜劇。其密集的笑料，生動地捕捉當年香港急劇加速的社會步伐。他的電影相當「接地氣」，以都市小男人的故事演繹本土文化。許冠文粉墨登場擔綱的主角都尖酸刻薄，小奸小壞；但到了重要時刻，仍會展現善良正直的一面，反映出香港人在七十年代市場經濟高度發展下不同價值的磨合。

許冠文的喜劇，也承接了《七十二家房客》（1973）內粵語的精彩活用，同時延續了五十年代香港電影社會的寫實精神，以嬉笑怒罵手法述說香港故事。

許冠文電影的音樂運用，也是另一個重要建構元素。他經常憑歌寄意，歌以載道，帶出喜劇以外的意念。胞弟許冠傑的曲與詞，不但對粵語流行曲有突破性影響，更將香港的流行文化帶進全新領域。

《鬼馬雙星》面世後短短四年，香港電影又出現了另一名喜劇奇才。1978年，成龍的《蛇形刁手》及《醉拳》先後出爐，糅合功夫武打與搞笑場面，從六十年代開始興盛的武俠片類型突圍而出，締造「功夫喜劇」這個新的類型。

成龍在功夫喜劇延續六十年代武俠片的小子形象，亦繼承五、六十年代香港電影受西方影響而發展出來的青春文化，為年輕觀眾提供娛樂。成龍的功夫喜劇亦有劃時代的意義。他並非正宗的武術行者，而是京劇學院訓練出來的打星。他充滿傳統藝術意識的戲曲動作，凝聚了東西南北文化磨合的精神。

功夫喜劇一方面有充滿舞蹈風格及電影感的武打設計，另一方面，又衍生一種富有香港特色的自嘲，除提供惹笑娛樂，更挑戰典型動作電影的英雄神話；當中也流露出七十年代的香港人，在劇變時代中尋找意義的意圖，成龍寓幽默於動作的表演，亦充分展現香港電影的拼貼特色。

除了李小龍、許冠文及成龍三位電影巨人，七十年代的影壇還有其他重要發展。例如李翰祥的風月片及騙術片，均充滿喜劇元素，對當時的社會問題冷嘲熱諷揶揄一番。其作品的段落式結構和節奏感，也為七、八十年代香港電影帶來深遠影響。

七十年代末另一位重要人物，是將林亞珍這個角色演繹得出神入化的蕭芳芳。她將這個在電視上創作的角色搬上大銀幕，其所創造及演繹的林亞珍帶有強烈的女性意識，嬉笑中反映了當時的女性地位，在香港社會逐漸提升的現象。林亞珍的角色背景是「浸鹹水」飽讀番書後回港的留學生，形象既在地，亦新鮮。其不懂世故、不切實際的性情，既保留了中國傳統文化忠厚的一面，亦吸收了現代西方文明的自由思想，甚至浮現某種程度的嬉皮士式神采，展現了獨特的時代刻劃。

回看歷史，每個年代的香港電影都有其獨特的發展，七十年代的喜劇，不僅拓展了電影藝術風貌，亦呈現了當年的時代與潮流演變，更顯著的是對電影持續發展的影響。■

何思穎，博物館專家顧問及電影研究者。

「娛樂無窮——笑看八、九十年代香港喜劇電影」展覽於2025年5月30日至10月19日舉行，展覽節選《八彩林亞珍》（1982）的精彩片段。詳情請參見本館節目網頁。



《猛龍過江》(1972)
The Way of the Dragon (1972)

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Hong Kong has experienced numerous complex and rapid changes in the post-war era, with exciting developments happening in each decade. In 1970s Hong Kong, the city's economy was rapidly progressing into a state of prosperity and diversity. Living standards and education levels were reaching new heights. Hongkongers developed a more globalised vision, and their lifestyles were becoming increasingly urbanised. A local culture was taking shape, and Hong Kong's unique characteristics began to pervade the city's evolving film, music and literature scenes.

In cinema, the concept of 'Hong Kong films' was emerging. Cantonese films, which at one point were in decline, made a comeback onto the big screen, reversing roles with the then more dominant Mandarin films. At the time, among all the changes happening to Hong Kong films, the ones to comedies were the most significant. Three filmmakers spearheaded important developments in the genre: Bruce Lee in the early 1970s, Michael Hui in the mid-1970s, and Jackie Chan in the late 1970s. Their achievements changed Hong Kong's film history; and their creations are intrinsically linked to comedies.

Bruce Lee is a world-famous martial arts star. One might ask: how is he related to comedy? Before his rise to superstardom, Bruce Lee had proved his mettle as an extremely talented child actor. In films like *The Kid* (1950), he had exhibited a flair for performing comedy. Bruce Lee's father, Lee Hoi-chuen, often played the role of the *chousheng* (male clown) in Cantonese opera and Cantonese films. Performing in comedies can be said to be Bruce Lee's 'inherited skill'. In the only film he wrote, directed and starred in, *The Way of the Dragon* (1972), this skill is clearly visible. Although it is a kung fu film, it features a series of intentionally comedic effects. The first shot in *The Way of the Dragon* is a close-up of Bruce Lee. His awkward expression immediately creates a hilarious first impression. In a later scene, he orders dishes at a restaurant in Italy despite not knowing the language, which all turn out to be soups!

The comedy scenes in *The Way of the Dragon* also reflect the awkwardness of Chinese people in dealing with Western culture in the 1970s. In one scene, Bruce Lee and a blonde beauty somehow end up in the same room. Bruce Lee decides to practise martial arts in front of the full-length mirror, while she 'slips into something more comfortable' — a comical reference to the 'pillows and punches' films popular at the time!

After Bruce Lee's untimely passing, the kung fu film craze endured, albeit with less intensity than before. In the mid-1970s, Michael Hui paused his television career and changed over to the big screen, boosting Hong Kong cinema to new heights.

The films which Michael Hui wrote and/or directed, such as *Games Gamblers Play* (1974) and *The Private Eyes* (1976), redefined Hong Kong comedy with their witty dialogue and physical humour. The plentiful jokes amply captured the rapidly accelerating pace of life in Hong Kong at the time. His films are very 'down to earth', illustrating local culture with stories of regular city folk. In films that he starred in, Michael Hui invariably plays mean, petty characters who show decency at crucial moments. This reflects the meshing together of different values of Hong Kong's rapidly developing market economy in 1970s.

Michael Hui's comedies inherited the exciting and clever use of the Cantonese from *The House of 72 Tenants*



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李小龍在童星時期已展現其表演天賦和喜劇細胞，這在他自編自導自演的《猛龍過江》(1972)中表露無遺。雖然該片是功夫片，但刻意融入喜劇效果，增添了影片的趣味性。

Bruce Lee showed his talent for acting and comedic instincts during his childhood acting career, which became fully evident in *The Way of the Dragon* (1972), a film he wrote, directed, and starred in. Though primarily a kung fu film, it deliberately incorporates comedic elements, enhancing its entertainment value.

(1973), carrying on the 1950s cinematic spirit of using realistic social portrayal to tell stories of Hong Kong with humour and sarcasm.

The use of music is another important element of Michael Hui's films. He used songs to express emotions and convey messages that bring out something deeper than mere comedy. His younger brother Sam Hui wrote music and lyrics that categorically influenced Cantopop and lead local popular culture to new frontiers.

Four short years after the release of *Games Gamblers Play*, a new comedy genius exploded onto Hong Kong's cinematic scene. Jackie Chan's *Snake in the Eagle's Shadow* and *Drunken Master* hit the cinemas in 1978, mixing martial arts with comedy to create the 'kung fu comedy' genre and breaking out from the *wuxia* film genre that had been popular since the 1960s.

In this new genre, Jackie Chan continued to use his 'kung fu kid' persona of the 1960s, while also inheriting the youth culture developed in 1950s and 1960s Hong Kong cinema under Western influence to entertain younger audiences. His kung fu comedy ushered in a new epoch of Hong Kong cinema. Jackie Chan is not a classically trained martial artist, but rather an action star who was trained in a Peking opera academy. He adopts gestures and movements from Peking opera that convey traditional artistic sensibilities; his performances represent an amalgamation of multiple cultures.

On the one hand, kung fu comedy features martial arts choreography that is dance-like and cinematic; on the other hand, it invokes a sense of self-deprecation unique to Hong Kong culture. While delivering hilarious entertainment, the genre challenges the heroic narrative in typical action movies. In addition, it reflects the Hongkonger's wish to find meaning amidst the drastically changing 1970s. Jackie

Chan's infusion of humour into action exemplifies the nature of Hong Kong films as brilliant collages of cinematic elements.

In addition to the achievements of these three film giants, Hong Kong cinema also experienced other important developments in the 1970s: for example, Li Han-siang's fraud flicks and *fengyue* (softcore erotica) films, which are all filled with comedic elements that poke fun at social issues of the day. The episodic structure and sense of rhythm of his films profoundly influenced Hong Kong films of the 1970s and 1980s.

The late 1970s saw another important player enter the scene: Josephine Siao Fong-fong, who had created and masterfully portrayed the character of Lam Ah-chun on television before introducing her onto the big screen. The character's a strong sense of female sensibilities and humorous actions fully reflected the gradually rising social status of women in Hong Kong at the time. Lam Ah-chun is a young woman who had returned from studying abroad, giving off a local yet fresh image. Her naive, impractical personality invokes both the guilelessness of traditional Chinese culture and free-thinking ways of Western civilisation. Resembling a hippy to some extent, Lam Ah-chun vividly encapsulates the era's unique characteristics.

Looking back on history, the films of every era underwent unique developments. The comedies of the 1970s not only pioneered new cinematic styles, but also captured the era's evolving times and trends. Most significantly, these films have profoundly influenced the continuous development of Hong Kong cinema. [Translated by Roberta Chin] ■

Sam Ho is a Museum Expert Adviser and film researcher.

'Legends of HK Film Comedies, 1980s and 1990s' exhibition runs from 30 May to 19 October 2025, featuring selected highlights from *Plain Jane to the Rescue* (1982). For details, please refer to the HKFA's website.



「影像抒寫——香港電影與都市文學」 展覽後記 ‘City Portraits: Hong Kong Film and Literature’— An Afterword

藍天雲 Grace Ng

香港電影的創作與文學關係密切，翻看《香港影片大全》系列，就會看到很多電影都是改編自小說或舞台劇，原著來自古今中外，題材豐富多元。這些改編電影不少都是優秀的作品，甚至成為香港電影的經典。要梳理電影與文學的關係，進一步了解影像與文字如何互相啟發，真讓人有「一言難盡」的感覺。

因此今次「影像抒寫——香港電影與都市文學」展覽的內容定為追溯從上世紀三十年代至今改編自香港都市文學的電影，由此定出一個概括的範圍。改編自都市文學的電影盛行於五、六十年代，可說是這個時期的電影特色，也是一個有趣又值得探討的題目。

籌備展覽時，我參與的部分主要是以短片的形式，展示三部電影的編劇或導演，如何將小說的文字化為影像，將創作過程中一些值得注意又有趣的東西表現出來，讓觀眾從不同的角度來了解電影與文學之間的關係。這三部電影是《華燈初上》（1961，導演：李萍倩，編劇：阮朗〔具名顏開〕）、《蒙妮坦日記》（1968，導演：易文，原著：依達，編劇：楊青）和《至愛親朋》（1976，編導：李晨風）。在資料搜集和研究的過程中，發現電影人在向文字求取靈感時，手法往往不拘一格，按各自的風格和喜好，拍成電影後，與原著若即若離，兩者對看，成為層次更豐富的體驗。

關於《至愛親朋》這條短片，其實是一個意外驚喜。由於導演李晨風本人喜愛文學，曾將不少文學作品改編成

電影，而館藏內有大批他的筆記、照片、劇本等，起初只想從中找尋一些他對文學的想法和改編的文字、手稿之類來展覽，但在翻檢大堆的文獻之際，找到一本薄薄的冊子：封面封底都沒有標題或文字，打開一看，每一頁都密密麻麻寫滿了字，正是李晨風那一手秀氣的字跡。一看內容，原來是個短篇故事，匆匆翻到最後一頁，幸好有寫上故事完成日期為1973年，這是個重要線索。我找來《李晨風——評論·導演筆記》，查看「作品簡介」部分，李晨風自1973年起只拍了兩部電影，就是《至愛親朋》和《辣手情人》（1978），憑著故事中人物的名字和情節，立即發現這是《至愛親朋》的原著故事。負責項目的同事們都為此大感興奮。

根據資料，《至愛親朋》改編自法國作家巴爾札克的《人間喜劇》（*La Comédie humaine*）小說集裡的〈歐也妮·葛朗台〉（*Eugénie Grandet*），將李晨風的無標題故事拿來對照後，看出他將這個講述十九世紀法國鄉下守財奴與女兒的故事，作了大刀闊斧的改寫，故事的時空變成二十世紀七十年代的現代大都市香港，還加入了當年盛行的炒股



展廳設置電子屏幕，透過劇本手稿與電影選段，展示從文字到影像、文人與影人之間的雙向互動。

Electronic displays at the exhibition showcased manuscripts of screenplays and memorable cinematic scenes, representing the mutual interaction between writers and filmmakers from page to screen.

票炒地皮情節，反映社會風氣，雖然手稿並沒有公開發表，也算是個都市文學作品。李晨風並非作家，但這個短篇故事卻讓我們發現，《至愛親朋》原來有這一段創作歷程，於是想到以短片的形式來講述這個故事。

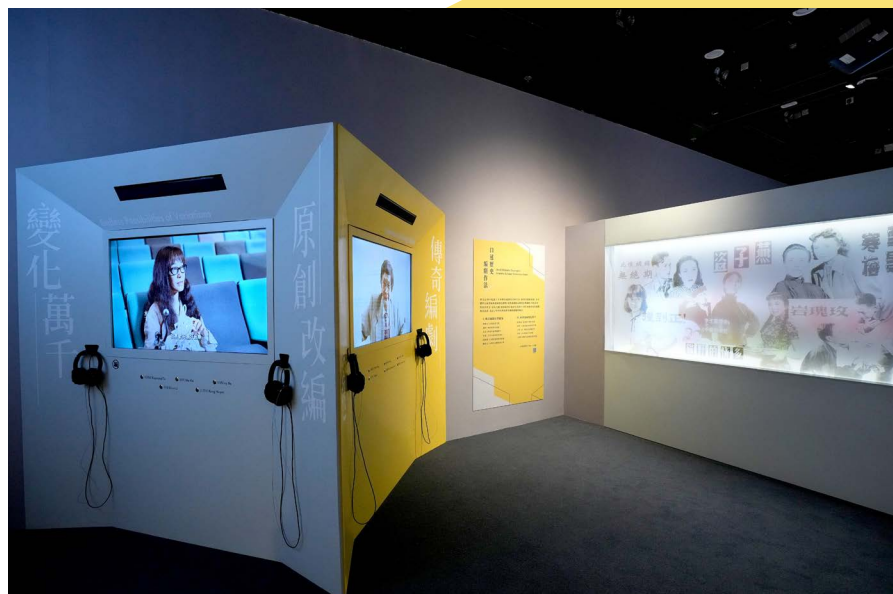
《華燈初上》的原著兼編劇阮朗（原名嚴慶澍）是個多產作家，他是導演嚴浩的父親。嚴浩在憶述對父親的印象時提到，父親不但在報館工作，工餘時間亦全部花在寫作上，除了農曆年放假三天，幾乎全年無休；因此他小時候對父親的記憶，就是父親在堆滿稿紙的寫字枱前伏案寫作的背影。無獨有偶，《蒙妮坦日記》的導演易文（原名楊彥岐）的兒子楊見平，在回憶父親的文章（見《有生之年——易文年記》）中，也提到父親經常躲在書房內寫作和閱讀。易文和阮朗是同時代的人，也兼有作家的身分，前者同時也是填詞人，不少電影插曲的歌詞都出自他的手筆；後者則為多部電影擔任編劇。兩人都是酷愛寫作的文人，各以不同的方式參與電影創作，阮朗將自己的小說改編成電影，易文卻只將別人的作品改編，從中可見電影與文學和作家之間變化多端的關係。他們兩位亦反映出當年香港文人的創作活力，小說、散文、劇本，甚至歌詞，他們都能寫出情文並茂的作品。

青春愛情小說《蒙妮坦日記》是依達的成名作，言情之外，最吸引人的是對六十年代時尚潮流文化的描寫，時裝、名車、流行曲、潮流美食，甚至當年富家千金少爺最愛流連的高級餐廳酒吧，亦出現於小說中。易文在改編時，亦展示了他自己的潮流觸覺。電影有一幕講眾多年輕人到夜總會玩樂，易文在劇本中寫下對佈景的要求，註明「類似『半島』地下的The Scene」。我於是去查看一下這是個甚麼地方。原

來The Scene是六十年代於半島酒店地庫開設的香港首間「的士高」（disco）。電影場景未必能十足仿效disco的外觀和氣氛，但看得出易文以自己方式呼應依達小說裡的中產時尚氣息，而這一個小小的附註，同時也讓我們從中窺見當年夜生活的一鱗半爪。

透過對這三部電影的研究和資料搜集，除了發現李晨風的短篇故事稿之外，從依達的小說入手，亦可發掘通俗流行小說的價值；透過易文的拍攝劇本，得見他對都市摩登繁華生活的演繹；以至見識阮朗將自己調子沉鬱的小說，改編成明朗樂觀的電影，可見從文字到影像之間的創作過程，千變萬化又引人入勝。電影與文學的關係，在改編以外，尚有廣闊的空間值得我們繼續探索。■

藍天雲，電影研究者，曾任香港電影資料館研究員。



策展團隊特意從本館的口述歷史訪問中，挑選多位身兼作家及電影編劇兩職的創作人的訪問選段，聽取他們解構創作意念。

A wide selection of audiovisual excerpts from the Archive's Oral History interviews featured prominent writer-screenwriters sharing their creative processes and principles.



The connection between Hong Kong filmmaking and literature runs deep. Flicking through the *Hong Kong Filmography* series, it is apparent that many Hong Kong films have been adapted from novels and plays by Chinese and foreign writers, covering a wide range of periods and themes. A great number of these adaptations are excellent works that have become classics of Hong Kong cinema. The undertaking of combing through the complex relationship between film and literature to understand their mutual inspiration is a long story indeed.

For the 'City Portraits: Hong Kong Film and Literature' exhibition, we focused on films from the 1930s to the present adapted from Hong Kong urban literature. These films were especially popular in the 1950s and 1960s, and can be said to be representative of Hong Kong cinema at the time. We found this a fascinating topic that was worth further exploration.

I helped devise three short videos for the exhibition on how the screenwriters and/or directors of three films transformed the pages of novels into motion pictures. The videos presented interesting details of the creative process to enrich viewers' understanding of the relationship between film and literature. The featured films were *The Seaman and the Dancing Girl* (1961, directed by Li Pingqian and written by Yuen Long [under the alias Yan Kai]), *Diary of Monita* (1968, directed by Evan Yang, written by Yee Tat and adapted by Yang Qing), and *The Best Friends* (1976, written and directed by Lee Sun-fung). During my research, I found that these filmmakers approached textual sources in different ways depending on their preferences and styles, resulting in a rich variety of films—some closer to their original texts than others. As audience, it is therefore doubly rewarding to compare the films with their novel counterparts.

Our video on *The Best Friends* was actually the result of an unexpected discovery. Director Lee Sun-fung was well-known for his love of literature and for adapting many such works into films. Hoping to find items that might shed light on his literary views, I perused the Hong Kong Film Archive's sizeable collection of his notes, photographs, and scripts for manuscripts or artefacts that could be exhibited. In the process, I found a thin notebook that had nothing written on its covers. As I opened it, I discovered that it was filled with Lee's elegant handwriting. It was a short story with '1973' written on its last page—an important clue. Postulating that this was the year of the story's completion, I checked the filmography in *The Cinema of Lee Sun-fung* and saw that Lee had only made two films from 1973 onwards: *The Best Friends* and *The Devil Husband* (1978). From the character names and plot details, I realised that the notebook contained the original short story for *The Best Friends*—a thrilling discovery for our team.

According to records, *The Best Friends* was adapted from *Eugénie Grandet*, one of French author Honoré de Balzac's works compiled in his novel collection *La Comédie humaine*. Lee's untitled story took the original 19th-century French tale of a countryside miser and his



展覽結合多媒體裝置及視覺元素，呈現小說文字與電影畫面各自的獨特魅力。

The exhibition combined multimedia installations and visual elements to convey the unique charm of literature and film.



daughter, and reworked it extensively to fit the setting of 1970s metropolitan Hong Kong. Lee further added plot details about stock trading and land speculation, capturing the zeitgeist of the period. Although he never published the manuscript, it was nonetheless a work of urban literature. While Lee was a filmmaker rather than writer, his short story uncovered the creative journey behind *The Best Friends*, which was encapsulated in the video at the exhibition.

Yuen Long (born Yim Hing-shu), the prolific writer of the original story and screenplay for *The Seaman and the Dancing Girl*, was father to director Yim Ho. Yim recalls his father devoting his free time to writing, on top of working at the newspaper agency. Yuen never took time off work save for three days during the Chinese New Year holidays. The image of Yuen hunched over his manuscript-strewn desk, writing ceaselessly, is etched into Yim's childhood memory. Coincidentally, Michael Yang, son of *Diary of Monita* director Evan Yang, also reminisces in an essay (see *Evan Yang's Autobiography*) about how his father used to spend all his time in the study writing and reading. Evan Yang and Yuen Long were contemporaries who frequently ventured beyond authorial work. Yang wrote lyrics for many film songs, while Yuen worked as screenwriter for numerous productions. As if demonstrating the multifaceted relationship between film and literature, the two passionate writers applied their talent to filmmaking in different ways. While Yuen adapted his own novels into films, Yang only adapted the works of other authors. Their literary flair permeated novels, essays, scripts, and song lyrics, reflecting the immense creative energy of Hong Kong's literati of the time.

The youth romance *Diary of Monita* was writer Yee

Tat's claim to fame. On top of its melodramatic plot, the novel entranced readers with its rich descriptions of 1960s popular culture: from fashion, cars, pop music and fine dining, to the classy restaurants and bars frequented by high society at the time. In his adaptation of Yee Tat's story, Evan Yang showcased his grasp of social and fashion trends. For a scene depicting youngsters revelling at a nightclub, he specified that the set should 'look like The Scene in the basement of The Peninsula'. Following this clue, I looked up 'The Scene', and found that this establishment within The Peninsula Hotel was Hong Kong's first disco. Although the film does not fully replicate the appearance or ambience of a disco, it is apparent that Yang made an effort to evoke the middle-class trends and sensibilities described in Yee Tat's original novel. Through this small detail in his script, Yang offered a glimpse into the city's exciting nightlife at the time.

Researching these three films yielded fruitful and compelling results. The discovery of Lee Sun-fung's manuscript and the deep dive into Yee Tat's novel offered renewed insight into the value of popular literature, while Evan Yang's shooting script revealed his attentiveness in recreating the vibrant modernity of Hong Kong city life on film. Yuen Long's transformation of his sombre novel into a bright and optimistic film showed the infinite possibilities of bringing text to life on the silver screen. The study of film adaptation in Hong Kong cinema has proven to be an exciting chapter in our continued exploration of the expansive relationship between film and literature. [Translated by Rachel Ng]

Grace Ng is a film researcher and former Project Researcher of the HKFA.

影像 抒寫

香港電影與
都市文學



影像抒寫字裡行間—— 文學電影座談會

Between Moving Image and Text: Seminars on Hong Kong Film and Literature

為進一步探討電影與文學之間的關聯，香港電影資料館於2024年12月至2025年3月期間舉行了三場講座，邀請了《影像抒寫——香港電影與都市文學》專書的部分作者，與及電影圈中人參與，暢談影像如何游走字裡行間。

From December 2024 to March 2025, three seminars exploring the relationship between film and literature were hosted by the Hong Kong Film Archive, inviting writer-contributors of the monograph *City Portraits: Hong Kong Film and Literature* and esteemed members of the film industry to discuss the translation of filmic image from pages of prose and verse.

昨天、今天與明天：香港電影與文學的可能性

第一場講座由黃淑嫻教授主持，講者包括電影研究者曾肇弘及身兼作家、編劇兩職的江皓昕。黃淑嫻以年代為軸，綜論文學改編歷程，並闡釋在兩個香港電影的黃金時期，改編比重卻是南轅北轍：「五十至七十年代改編自文學作品的電影相當蓬勃，不過在八十年代及之後，雖然電影產量增加，但屬於文學改編的卻只屬少數。」

曾肇弘點出改編電影經常出現「忠於原著」爭議，認為真正的電影創作高手，不會拘泥於是否忠於原著，而是能夠通過導演加工將電影昇華：「改編自依達同名小說的《冬戀》（1968），導演楚原在尾聲球場一幕調整了場景側重點，也增加了言情對白，令電影更具唯美味道。」

《那夜凌晨，我坐上了旺角開往大埔的紅VAN》（2014）的原著作者及編劇江皓昕，在講座中以跨界創作人的角度，指出製作電影有其空間及局限，不應該用「忠於原著」來衡量改編電影：「離原著越遠，電影更能展現



（左起）江皓昕、黃淑嫻教授、曾肇弘在座談會探討香港電影與文學的聯繫。
(From left) Kong Ho-yan, Professor Mary Wong and Eric Tsang Siu-wang discuss the connection between Hong Kong film and literature.

獨立價值。我們更該思考的是：這部電影能否回應時代，反映當下的社會語境。」

文學電影改編的策略及軌跡

電影研究者鄭政恆主持第二場講座，與學者洛楓博士及盧偉力博士對談。鄭政恆認為香港的文學改編電影豐富多元，從三十年代侶倫、望雲等作家投身影壇參與創作，以至近年仍有金庸作品搬上銀幕。

洛楓博士從介入策略展開論述，指出文學與電影運用的比喻和象徵相似但不相通。文字以修辭技巧讓讀者想像建構內容，但電影卻不能照本宣科：「例如張愛玲在《紅玫瑰與白玫瑰》中舉出『蚊子血』、『硃砂痣』的比喻，但電影不可能展示拍死牆上蚊子的畫面，而是要通過鏡頭、聲音、人物、情節等構成的場面調度，在幾秒之間將信息呈現給觀眾，相當考驗導演處理文本的功力及轉化能力。」

盧偉力博士概述戲劇改編的香港電影之餘，亦兼論文字與影像的技巧互動。他認為文學可以有電影技巧，細緻的描寫就猶如鏡頭一樣，帶給讀者或遠或近的想像畫面；電影也可以有文學技巧，盧偉力以許鞍華導演的《女人四十》（1995）為例，點出電影如何帶有詩意：「蕭芳芳飾演的媳婦與喬宏飾演的失智家翁走在林蔭樹間，白色的毛

絮隨風飄散猶如大雪紛飛，喬宏興奮地高呼『下雪了』，蕭芳芳由一開始的懷疑變為認同。這一幕不單畫面充滿詩意，短短數語亦顯示出她內心對失智老人純真一面的感受。」

跨界創作：小說／廣播與電影

作家、電影編劇李敏，與著名電台節目主持、演員鄭丹瑞在壓軸的第三場講座，細說他們的創作經歷。主持李敏從近年深造的心理學著手，指出「敘事心理學」與編劇寫劇本異曲同工：「敘事心理學是輔導當事人如何令自己釋懷的技巧，過程其實和編劇寫劇本十分相似。首先要當事人自我外化，以旁觀者的角度梳理自己的經歷，剖析『我』希望『劇情』有怎樣的走向？然後協助當事人以編劇、導演以至演員的身分，思考如何改寫『劇本』，亦即他們自己的人生。」

鄭丹瑞投身娛樂事業半世紀，涉足不同領域皆如魚得水，全因他深明揚長避短的道理，更成為了他創作路上的重要指引：「加入電台工作後，我發現編寫廣播劇更能發揮所長，因為我之前在麗的電視已有編劇的經驗。我編寫的《無可奉告》以至後來的《小男人周記》有一個共通點，就是以獨白形式展開故事。比起對白，我認為獨白更能進入聽眾的心扉，令人更細味講話的內容。」■



（左起）洛楓博士、鄭政恆及盧偉力博士剖析電影的改編策略。

(From left) Dr Natalia Chan, Matthew Cheng and Dr Lo Wai-luk analyse various approaches to film adaptation.

Yesterday, Today, Tomorrow: The Possibilities of Hong Kong Cinema and Literature

The first seminar was moderated by Professor Mary Wong, featuring film researcher Eric Tsang Siu-wang as well as writer and screenwriter Kong Ho-yan as speakers. In her overview, Wong noted the marked shift in the presence of literary adaptations in film between two key golden periods of Hong Kong cinema: 'From the 1950s to 1970s, adaptations of literary works were widespread, but the number dropped dramatically from the 1980s onwards despite the overall increase in film productions.'

Tsang highlighted how film adaptations of literary works often spark debates about whether they are faithful

to the original material. He argued that truly masterful filmmakers would not seek to slavishly replicate their source material, but instead elevate it through their craft: 'For example, in *Winter Love* (1968), an adaptation of Yee Tat's novel, director Chor Yuen made changes to the location and setting of the final scene, and also added more melodramatic dialogue. His decisions helped enhance the beauty and artistry of the film.'

Kong Ho-yan, the writer of the novel *Lost on a Red Mini Bus to Taipo*, who also penned the screenplay of its 2014 film adaptation *The Midnight After*, spoke about his experiences working across different forms of creative media. Kong observed that the medium of film has its

own affordances and limitations, and argued that a film adaptation should not be judged by how faithfully it stays to its source material: 'The further a film adaptation is from its original source, the more it stands as an independent work of art. What we should instead examine is whether and how the film responds to the social context of its time.'

Literary Adaptations: Strategies and Trajectories

Film researcher Matthew Cheng, moderator of the second seminar, was in dialogue with guests Dr Natalia Chan and Dr Lo Wai-luk. Cheng highlighted the rich and diverse history of literary adaptation in Hong Kong cinema, citing the work of Lui Lun and Mong Wan—writers who ventured into the film industry in the 1930s—as well as the enduring popularity of films adapted from Jin Yong's novels to this day.

Chan drew attention to the similar yet distinct usage of metaphor and symbolism in literature and cinema, describing the different approaches necessitated by the nature of film as a medium. While rhetorical devices in literature can stimulate the reader's imagination, they are not always fully replicable on film: 'For instance, Eileen Chang in her novella *Red Rose, White Rose* famously likens diminished love to a speck of blood on the wall left by a flattened mosquito, and compares yearning affection to a crimson mark over one's heart. Rather than actually dispatching an insect on film, filmmakers have to combine cinematography, sound, characters, and narrative into a mise-en-scène that conveys the intended message to the audience in the matter of seconds. This is a great test of their ability to interpret and transpose the original text into moving images.'

After briefly outlining examples of Hong Kong films adapted from stage plays, Lo discussed the synergistic relationship between literary and cinematic techniques. In his view, literary works can adopt cinematic techniques, such as describing scenes in vivid detail as though they were shot on film. Lo also believes the reverse to be true, citing Ann Hui's *Summer Snow* (1995) as an effective

example of infusing poetic effect into film: 'In the scene where Josephine Siao Fong-fong's character takes a stroll with her father-in-law (Roy Chiao) who is suffering from Alzheimer's, Chiao's character sees cotton-like fluff blowing in the wind and exclaims, "It's snowing!" The daughter-in-law's response gradually shifts from scepticism to agreement. It is not only a beautifully poetic scene, but one that depicts her inner feelings towards the innocence and purity of her father-in-law.'

Cross-disciplinary Creation: Novels/Radio and Film

Writer and screenwriter Erica Li moderated the third seminar with renowned radio host and actor Lawrence Cheng as guest speaker, in which they shared their creative journeys. Drawing from her study of psychology in recent years, Li observed the similarities between 'narrative psychology' and the art of screenwriting: 'Narrative psychology is a method that helps the client come to terms with their experiences, and the process is akin to that of writing a script. First, they have to engage in an act of externalisation to organise their actions and experiences as a third-person observer. They need to analyse what "I" as a character would want to happen next in the "narrative". Then they think through what changes they would like to make to the "script" from the perspective of a screenwriter, director, or even actor. Except that in their case, of course, the "script" refers to their personal lives.'

Cheng, whose storied career spans over 50 years, has thrived in a range of different creative roles. He credits his principle of aligning his strengths and weaknesses with his work: 'After joining the radio station, I found that I could better apply my talents on writing radio plays because of my prior experience in writing for Rediffusion Television (RTV). My radio dramas, from *No Comment* to *The Yuppie Fantasia*, all share a commonality, which is that they tend to start with a monologue. I think the monologue is more effective than dialogue when it comes to connecting with the audience, as it encourages them to pay closer attention to the content of what is spoken.' [Translated by Rachel Ng] ■

跨媒體創作人李敏(左)及鄭丹瑞(右)暢談創作經歷。

Cross-media creators Erica Li (left) and Lawrence Cheng (right) share their creative journeys.





韓國電影資料館五十周年國際會議後記 Reflections on the Korean Film Archive's 50th Anniversary International Conference



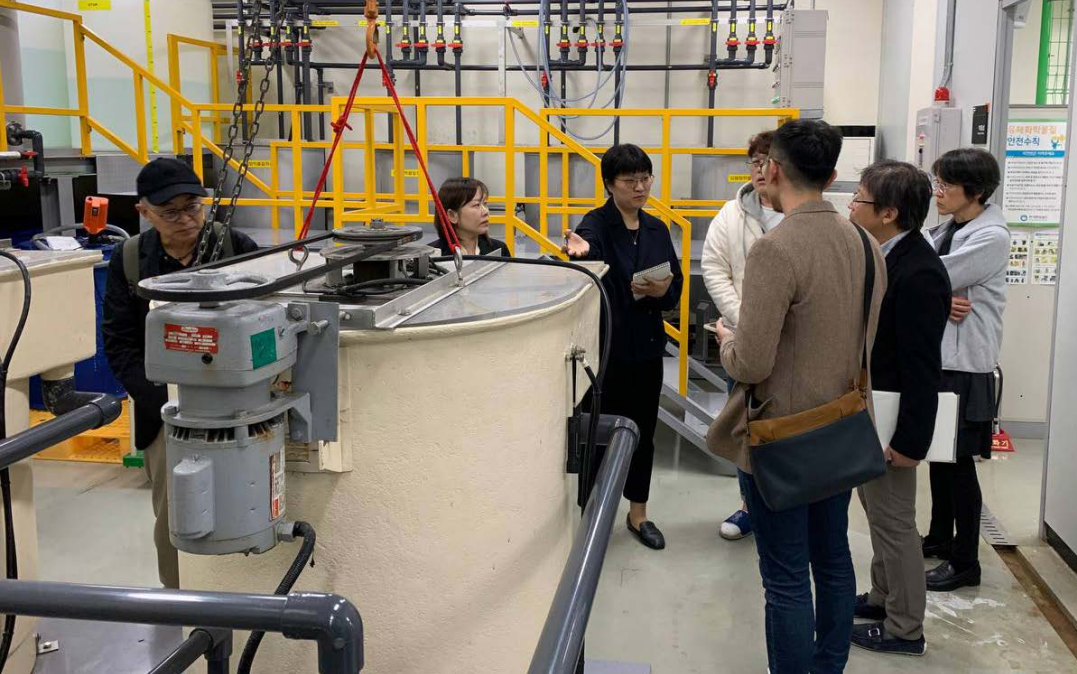
去年十月，本館一級助理館長（研究及編輯）吳穎嫻受邀前往韓國首爾，參加韓國電影資料館為慶祝成立五十周年所舉辦的國際會議，與來自世界各地的同業交流。

是次會議以「電影文化運動與電影資料館的歷史化」（Historicising Film Culture Movements and Film Archives）為主題，探討各地資料館自上世紀六十年代至今，在電影保存、研究及放映等活動方面的經驗與策略。吳穎嫻以編輯《香港影片大全》第九卷（1980-1982）（中文書）的心得為引，介紹八十年代初期蓬勃發展的香港新浪潮電影。

素聞八、九十年代的香港電影在韓國深具影響力，在此次交流中，吳穎嫻有著深刻體會。當地研究員不僅熱切分享對《喋血雙雄》（1989）、《天若有情》（1990）等經典作品的推崇，亦表示對杜琪峯、王家衛等香港導演的鍾愛；她亦趁此機會，向同業們推薦香港新銳導演卓亦謙的作品《年少日記》（2023）及黃綺琳的《填詞L》（2024）。

次日，完成上午的圓桌會議後，大會安排與會者參觀首爾麻浦區上岩洞的韓國電影資料館。其內部圖書館猶如咖啡廳般愜意，文青氣息濃厚；而位於京畿道坡州市的電影保存中心，不僅配備了先進的修復與數碼化設備，工作流程嚴謹細緻，且辦公空間規劃有序，展現了專業及創新精神。

總結此行，吳穎嫻認為最大驚喜莫過於「他鄉遇故知」——在當地的電影參考圖書館中，發現多本以香港影人為封面的香港電影資料館出版刊物。她深刻地意識到，本館的出版刊物流通世界各地，讓最新資訊和工作成果在國際間傳播，是與同業聯繫的重要媒介。■



大會安排與會者參觀位於京畿道坡州市的電影保存中心。

Conference participants visited KOFA's Paju Preservation Center in Gyeonggi Province.

Last October, the Korean Film Archive (KOFA) held an international conference in Seoul in celebration of its 50th anniversary. Wing Ng, Assistant Curator I (Research & Editorial) of the Hong Kong Film Archive, was invited to participate in the invaluable opportunity to connect with field experts from around the globe.

The conference, themed 'Historicising Film Culture Movements and Film Archives', focused on the experiences and insights of global film archives in areas of film preservation, research, and screening, from the 1960s to the present. Citing her work in editing *Hong Kong Filmography Vol IX (1980-1982)* (Chinese version), Ng shared an overview of the development of the Hong Kong New Wave Movement in the early 1980s.

Prior to this conference, Ng had been aware of the significant influence that Hong Kong films from the 1980s and 1990s had on South Korean film and popular culture, which was affirmed by her experiences during this exchange. Local researchers expressed their admiration for films like *The Killer* (1989) and *A Moment of Romance* (1990), as well as directors such as Johnnie To and Wong Kar-wai. Ng took the opportunity to introduce her industry peers to the works of a younger generation of directors from Hong Kong, such as Nick Cheuk's *Time Still Turns*

the Pages (2023) and Norris Wong's *The Lyricist Wannabe* (2024).

On the second day, after a round-table discussion in the morning, the organisers arranged a visit to the KOFA's main centre in Sangam-dong, Mapo District in Seoul. The centre's library closely resembled a coffee shop with its cozy interior design and ambience. The next stop was KOFA's Paju Preservation Center, home to state-of-the-art restoration and digitisation facilities. The Center's immaculate office layout and meticulous workflow processes reflected its professionalism and innovative spirit.

Ng was pleasantly surprised when she discovered an array of HKFA publications at a local film reference library. Looking at the faces of Hong Kong filmmakers and industry workers featured on the covers, she was profoundly reminded of the vital role these publications play in disseminating and sharing the HKFA's work on an international scale. [Translated by Rachel Ng]

在當地的電影參考圖書館發現了香港電影資料館的出版刊物。

HKFA's publications on display at a local film reference library.



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本館特此致謝！
Thank you!



「舞文弄影——香港電影與文學」映後談

The Post-screening Talks of 'Dancing Between Words and Images—Hong Kong Film and Literature'

- 1 1/12/2024
《蓬門碧玉》(1942)
黃念欣教授
The Rich House (1942)
Prof Wong Nim-yan
- 2 1/12/2024 & 22/12/2024
《再生緣》(1948) 及《玉女私情》(1959)
黃淑嫻教授
A Reborn Romantic (1948) &
Her Tender Heart (1959)
Prof Mary Wong
- 3 7/12/2024
《日出》(1956)
盧偉力博士
Sunrise (1956)
Dr Lo Wai-luk
- 4 8/12/2024
《黛綠年華》(1957)
藍天雲
The Tender Age (1957)
Grace Ng
- 5 8/12/2024
《紅玫瑰白玫瑰》(1994)
(左起) 關錦鵬、林奕華
Red Rose White Rose (1994)
(From left) Stanley Kwan, Edward Lam
- 6 15/12/2024
《艷屍還魂記》(1956)
(左起) 容世誠教授、何思穎
A Beautiful Corpse Comes to Life (1956)
(From left) Prof Yung Sai-shing, Sam Ho
- 7 29/12/2024
《新寡》(1956)
舒琪
A Widow's Tears (1956)
Shu Kei
- 8 29/12/2024
《蒙妮坦日記》(1968)
(左起) 鄧小宇、曾肇弘
Diary of Monita (1968)
(From left) Peter Dunn, Eric Tsang Siu-wang
- 9 5/1/2025
《長巷》(1956)
吳國坤博士
The Long Lane (1956)
Dr Kenny Ng
- 10 12/1/2025
《華燈初上》(1961)
(左起) 吳國坤博士、嚴浩、鄭紀農、朱昌文
The Seaman and the Dancing Girl (1961)
(From left) Dr Kenny Ng, Yim Ho, Chang Kee-lung, Chu Cheong-man
- 11 12/1/2025
《潘金蓮之前世今生》(1989)
喬奕思
Reincarnation of Golden Lotus (1989)
Joyce Yang
- 12 25/1/2025
《情賊》(1958)
(左起) 陳智德博士、資料館一級助理館長
(節目) 吳君玉
The Heart-Stealer (1958)
(From left) Dr Chan Chi-tak, May Ng, Assistant Curator I (Programming) of the HKFA
- 13 26/1/2025
《新紅樓夢》(1952)
林奕華
Modern 'Red Chamber Dream' (1952)
Edward Lam
- 14 22/2/2025
《南海十三郎》(1997)
(左起) 吳君玉、杜國威、盧偉力博士
The Mad Phoenix (1997)
(From left) May Ng, Raymond To, Dr Lo Wai-luk
- 15 23/2/2025
《那夜凌晨，我坐上了旺角開往大埔的紅VAN》(2014)
(左起) 江皓昕、陳果、舒琪
The Midnight After (2014)
(From left) Kong Ho-yan, Fruit Chan, Shu Kei

映談
絮語
QUOTES



精彩語錄現已上傳到資料館
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①② 22/12/2024

陳曉婷博士 (圖1) 介紹《樑上佳人》(1959) 原著舞台劇的作者熊式一，在改編英國劇作時如何匠心獨運；藍天雲 (圖2) 指出林黛掌握諧趣節奏的能力，肯定她的喜劇才華。

Dr Winnie Chan (Photo 1) discusses Hsiung Shih-I's masterful adaptation of an English stage play into the Chinese play *Lady on the Roof*, on which the 1959 film of the same name is based. Grace Ng (Photo 2) highlights Linda Lin Dai's grasp of comedic timing, affirming her talent for films in the comedy genre.



③ 5/1/2025

何思穎盛讚林黛在《金蓮花》(1957) 一人分飾兩角，熟練演繹人物不同的性格，演技爐火純青。

Sam Ho heaps praise on Lin Dai's dual role in *Golden Lotus* (1957), wherein she shifted between starkly different personalities with impeccable skill.

「影畫早晨——忘不了……影后林黛」映後談 The Post-screening Talks of 'Morning Matinee— Love Without End: The Screen Diva Lin Dai'



④ 12/1/2025

羅展鳳博士認為《千嬌百媚》(1961) 是典型的荷里活式「後台歌舞片」，當中的「靚人靚衫靚景」令觀眾全情投入在電影的烏托邦世界。Dr Angela Law describes *Les Belles* (1961) as a quintessential Hollywood-style backstage musical, captivating audiences in a utopia filled with beautiful characters, costumes and sceneries.



⑤ 14/2/2025

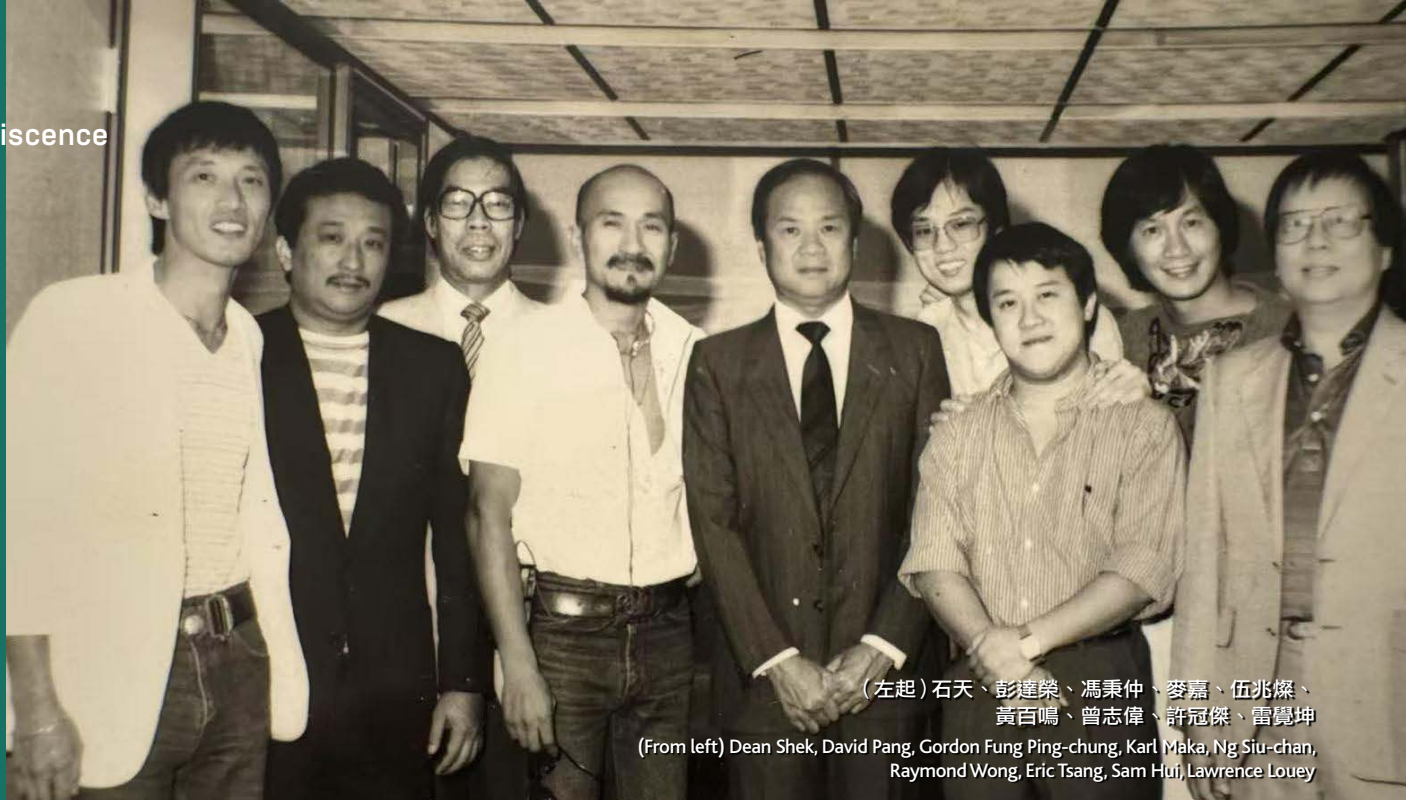
藍天雲從《猿女孟麗絲》(1961) 這部林黛唯一擔綱演出的武俠電影，看到其所飾演的俠女在民族大義與兒女私情之間試圖取得平衡的複雜性格。Grace Ng reflects on Lin Dai's sole wuxia film performance in *Meng Lisi, Maid of the Jungle* (1961), in which she deftly portrays a complex heroine who is both a dashing fighter and romantic lover.



⑥ 28/2/2025

傅慧儀認為《笑聲淚痕》(1958) 的鏡頭運用充滿表現主義特色，電影中的場面調度亦充滿心思。

Winnie Fu comments on the abundance of expressionistic elements in *Humiliation for Sale* (1958), praising the film for its well-crafted mise-en-scène.



(左起) 石天、彭達榮、馮秉仲、麥嘉、伍兆燦、黃百鳴、曾志偉、許冠傑、雷覺坤

(From left) Dean Shek, David Pang, Gordon Fung Ping-chung, Karl Maka, Ng Siu-chan, Raymond Wong, Eric Tsang, Sam Hui, Lawrence Louey

我所認識的「總司令」——馮秉仲先生

The 'Commander-in-Chief' I Know— Mr Gordon Fung Ping-chung

陳彩玉 Priscilla Chan

1997年3月，馮秉仲先生(1933-2025)——我們稱呼他「仲叔」——將保存在青衣龍都戲院的電影拷貝捐贈予香港電影資料館，該次捐贈由其子馮煒璋(Peter)親自操持。資料館與仲叔之間的緣分從此悄然展開，緊密相繫。

仲叔出身電影世家，父親馮晴先生經營戲院，亦涉足電影投資。仲叔原名馮秉重，年少時曾是校內跳高選手，後自行改名為馮雲柱，因此遭父親嚴厲斥責。談及父親，仲叔總懷著深摯敬意，常言一直對父親為人處世的教誨銘記於心。他掛在口邊的家訓是：「修身豈為名傳世，作事惟思利及人」。此言非虛，仲叔於大事小節間皆展現寬宏大度，對於晚輩如我，更是不吝分享其見聞與心得，令人受益良多。

「總司令」的由來

「總司令」這個稱號，源自業務拍檔雷覺坤先生的一句玩笑話。仲叔為人低調，從不讓自身氣焰蓋過真正的大老闆。公司大大小小的業務，基本上他都親力親為。每當需要聯絡拍片事宜，雷先生便會請仲叔出面與人交涉。在一次《最佳拍檔》(1982)的慶功宴上，施南生女士初次見到仲叔，對他滿腹疑團。她向雷先生輕聲問道：「雷先生，那位經常與我們侃侃而談、指手劃腳的人是誰？看起來好像有權，又似乎沒權？」雷先生笑著回答：「他就是『總司令』。」仲叔也莞爾一笑地說：「大家把我稱作大老闆、總司令，其實並非如此。不過這個綽號大家都賞面，時間一長，好像我真的成了總司令。事實上，我從未真正擔此大任。」這個稱號，既是戲謔，更是對仲叔在電影圈影響力的肯定。它如一面鏡子，映照出他低調、幽默，卻不失風範的獨特氣質。多年來，他一直默默地為香港電影付出，幕前幕後的同仁多次希望提名他影圈的貢獻獎，但他總是婉拒，保持那份謙遜與淡然。



童年的馮秉仲(前排右二)
Gordon Fung Ping-chung in childhood (front row, 2nd right)



馮秉仲伉儷與子女
Mr and Mrs Gordon
Fung Ping-chung and
their children



(前排左起) 馮秉仲、徐克；(後排左起) 馮煒璋、馮煒源
(Front row, from left) Gordon Fung Ping-chung and Tsui Hark; (back row, from left) Peter Fung Wai-chang and Weldon Fung Wai-yuen



馮秉仲伉儷(右一及左一)與周潤發伉儷(右二及左二)合照
A group photo of Mr and Mrs Gordon Fung Ping-chung (1st right and 1st left)
and Mr and Mrs Chow Yun-fat (2nd right and 2nd left)

美加線

八十年代中期，仲叔與拍檔雷覺坤先生及伍兆燦先生攜手，在美國與加拿大五大城市——三藩市、洛杉磯、紐約、溫哥華與多倫多——開闢嶄新的「美加線」，將「金公主」影片推向外地市場。此前，許多香港電影的北美放映權僅以大約五千美元的低價出售，不少佳作都未獲妥善包裝與推廣。仲叔深知，優秀香港電影的觀眾不限於華人社群，故毅然將視野擴展至更廣闊的地方。

在溫哥華，仲叔特別選址唐人街以外地段設立龍城戲院，打破地域桎梏，彰顯開放與前瞻的經營理念。戲院引入劃位制度，令觀眾秩序井然；並首創「半夜場」，於深夜十一時開映，為工作至深夜的觀眾提供難得的娛樂時光。此等舉措，不僅革新戲院的運作模式，更展現他對觀眾需求的細膩洞察與體貼關懷。

黃金永遠是黃金

2012年，我們隨仲叔遠赴三藩市，搜集其珍藏多時、在北美戲院發行的電影拷貝。此行收穫豐盛，資料館亦因而結識方創傑先生，得以蒐羅三、四十年代的珍貴影片（詳見《通訊》第66期：〈方創傑先生與他的時間囊〉）。仲叔累積捐贈逾一千二百套電影拷貝，創下資料館最大規模、以個人名義捐贈的紀錄。他常言：「捐贈予資料館的資料，猶如黃金，黃金永遠是黃金，甚至能化為鑽石。」仲叔絕不容許這些珍貴資產因保存不善，而淪為鏽蝕之銅，他對電影的珍惜與熱愛，令人動容。這番話亦被收入資料館十周年的訪談之中，迄今仍在耳畔縈繞，難以忘懷。

未完的畫卷

仲叔為香港電影拓展之道路，如同一幅精緻而悠長的畫卷，徐徐展開他以遠見與熱忱繪就的宏圖。無數幕前幕後的後輩，因他的扶掖而茁壯成長，這段故事豐富深厚，千言萬語難以盡述。感謝仲叔將香港電影的光輝投射至異域天際，為華語影壇開啟了一扇通往世界的窗扉；更感謝他對資料館無私的支持與深切的信任。仲叔，感謝您總是以無盡的愛，守護著身邊的親人與摯友。

鏡頭慢慢拉遠，夕陽在地平線上緩緩落下，光影交織成一抹金黃。您的教誨，如同這恆久不變的日出日落，深深烙印在我們心中。2025年5月4日，您完成了在人間的最後一幕，留下了一段不朽的傳奇。那光，靜靜地穿透黑暗，指引著我們繼續踏上前行的旅途。畫面漸暗，字幕緩緩升起——「永遠懷念」。

陳彩玉為香港電影資料館館長

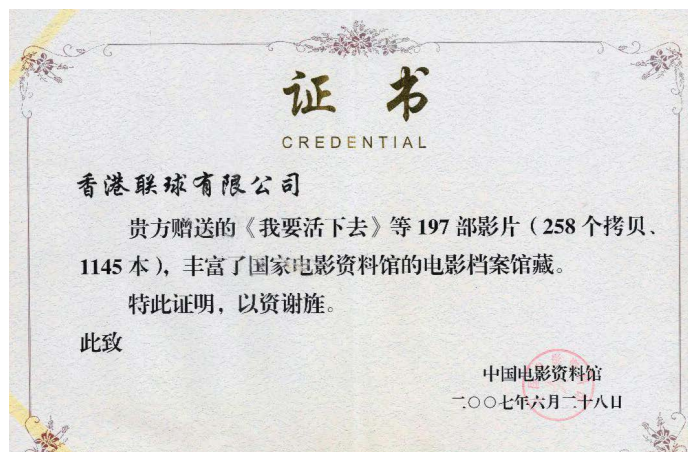
部分照片由馮秉仲先生家人提供

戲院大堂的規矩

提起仲叔，必然憶及他見證並參與香港電影最輝煌的年代，且是其中不可或缺的重要推手。七十年代初，他率先打破慣例，廢除香港電影宣傳劇照張貼於戲院大堂須付費的規定。仲叔認為，既然西片無須付費，何以港片需受此限制？身為戲院經營者，他以身作則，帶頭行動，終使該規定不復存在。

《最佳拍檔》

1982年，仲叔將賀歲片《最佳拍檔》提前於1月16日（星期六）上映，有別於其他賀歲片於星期四（1月21日）上映的慣例，並罕有地安排在金公主、海運百樂及新都院線三線聯映。該年的農曆年初一為1月25日，此先發制人及聯線上映的策略，使《最佳拍檔》成為當年的票房冠軍，且長期穩居香港最高入場人次港產電影榜首，直至2024年方被《破·地獄》超越。



馮秉仲除了捐贈其電影藏品予香港電影資料館外，亦曾以香港聯球有限公司名義捐贈電影拷貝予中國電影資料館。

In addition to donating his film collection to the Hong Kong Film Archive, Mr Gordon Fung Ping-chung also contributed film copies to the China Film Archive under the name of Capital States Company Limited.

In March 1997, Mr Gordon Fung Ping-chung (1933-2025)—whom we affectionately call Uncle Chung—donated the film copies stored at the Green-View Theatre in Tsing Yi to the Hong Kong Film Archive. This donation was personally managed by his son, Mr Peter Fung Wai-chang. From then on, a quiet and close bond between the Archive and Uncle Chung gradually began to form.



(左起) 馮秉仲、香港電影資料館館長陳彩玉
(From left) Gordon Fung Ping-chung, Priscilla Chan, Head of the HKFA

Uncle Chung comes from a family deeply rooted in the film industry. His father, Mr Fung Ching, managed a cinema and was also involved in film investment. Uncle Chung was born Fung Ping-chung (with a different Chinese character for 'Chung'). In his youth, he was a high jump athlete at school. He later changed his name to Fung Wan-chu, a decision that drew stern reprimand from his father. When reflecting on his father, Uncle Chung would always express profound respect, often remarking that he held his father's teachings on conduct and interpersonal relations close to his heart. He would frequently quote his family motto: 'Cultivating oneself is not for fame or legacy; in one's endeavours, one should always consider the benefit of others.' True to his words, Uncle Chung demonstrated magnanimity in matters great and small. Moreover, he would generously share his insights and experiences with juniors like myself, from which I have greatly benefited.

Why 'Commander-in-Chief'?

The nickname 'Commander-in-Chief' originated as a light-hearted joke from Mr Lawrence Louey, a business partner. Uncle Chung was a modest man who never allowed his presence to overshadow the top brass. He was personally involved in nearly all of the company's business affairs. Whenever there was a need to coordinate film matters, Mr Louey would ask Uncle Chung to step in and handle the negotiations.

At the celebration banquet for *Aces Go Places* (1982), Ms Nansun Shi met Uncle Chung for the first time and was somewhat puzzled. She quietly asked Mr Louey, 'Who is the person who often chats with us and gestures as if he's in charge? He seems to have authority, yet also seems to have none.' Mr Louey smiled and replied, 'He is the Commander-in-Chief.' Uncle Chung smiled too and said, 'People treat me as the big boss or Commander-in-Chief, but that's not really the case. However, everyone kindly uses this nickname, and over time, it almost feels as if I truly am the Commander-in-Chief. In truth, I have never officially held such a title.'

This tongue-in-cheek title is testament to Uncle Chung's influence in the film industry. It reflects his unique character—modest, humorous, yet dignified. Over the years, he quietly contributed to Hong Kong cinema, politely declining nominations by many filmmakers for industry contribution awards, while maintaining his modesty and composure.

Rules Can Be Changed

When mentioning Uncle Chung, one must recall his role as a witness to and active participant in the most glorious era of Hong Kong cinema, as well as an indispensable driving force behind it. In the early 1970s, he was the first to challenge the rule that imposed a fee on displaying promotional film stills in cinema lobbies. Uncle Chung reasoned that if foreign films were exempt from such charges, Hong Kong films should not be subject to them either. As a cinema manager, he took the initiative and lead by example, ultimately ensuring the abolishment of the rule.

(左起) 石天、麥嘉、馮秉仲、施南生、雷覺坤、伍兆燦
(From left) Dean Shek, Karl Maka, Gordon Fung Ping-chung, Nansun Shi, Lawrence Louey, Ng Siu-chan



(左起) 鞏俐、徐克、馮秉仲、許冠文
(From left) Gong Li, Tsui Hark, Gordon Fung Ping-chung, Michael Hui

Aces Go Places

In 1982, Uncle Chung released the film celebrating the Chinese New Year *Aces Go Places* on Saturday, 16 January—distinctly earlier than the conventional release date of Thursday, 21 January. He made the unusual decision to screen the film across three cinema circuits: Golden Princess, Grand Ocean-Park, and Isis. That year, the Chinese New Year's Day fell on 25 January. This strategy of preemptive release and multi-circuit screening helped *Aces Go Places* become the highest-grossing film of the year, maintaining its position as the top Hong Kong film in terms of box office attendance for decades, until it was finally surpassed by *The Last Dance* in 2024.

North American Circuit

In the mid-1980s, Uncle Chung joined forces with his partners Mr Lawrence Louey and Mr Ng Siu-chan to establish a new North American cinema circuit across five major cities in the United States and Canada—San Francisco, Los Angeles, New York, Vancouver, and Toronto—bringing Golden Princess films to overseas markets. Prior to this, the North American screening rights for many Hong Kong films were sold at low prices (around US\$5,000), and many acclaimed works fell under the radar due to lack of promotion. Uncle Chung understood that the audience for quality Hong Kong cinema extended beyond the Chinese community, and he was determined to broaden the market accordingly.

In Vancouver, he deliberately chose a location outside of Chinatown to open the Golden Princess Theatre, breaking regional boundaries and reflecting an open and forward-thinking business philosophy. The cinema introduced marked seating to ensure orderly viewing experiences, and pioneered 'midnight screenings' to offer entertainment for those working late hours. These initiatives not only revolutionised cinema operations but also demonstrated Uncle Chung's thoughtful consideration and keen insight into audience needs.



(左起) 馮秉仲、時任香港電影資料館館長林覺聲、美國三藩市華宮戲院創辦人方創傑
(From left) Gordon Fung Ping-chung; Richie Lam, then Head of the HKFA; Jack Lee Fong, founder of Palace Theatre in San Francisco

Gold Will Always Be Gold

In 2012, we accompanied Uncle Chung on a trip to San Francisco to collect his treasured film copies distributed to North American cinemas. The visit proved highly fruitful, and through it, the Archive also made the acquaintance of Mr Jack Lee Fong, enabling the acquisition of precious films from the 1930s and 1940s (see 'Mr Jack Lee Fong and His Time Capsule', *Newsletter* Issue 66). Uncle Chung's donation of over 1,200 film copies set the record for the largest personal donation to the Archive.

He often said, 'Materials donated to the Archive are like gold—gold will always be gold, and can even turn into diamonds.' He would never have allowed these cinematic treasures lose their lustre due to poor preservation. His cherishment and passion for films are truly moving. His words and sentiments are immortalised in the Archive's 10th anniversary interviews and remains vividly memorable to this day.



(左起) 張國榮、鍾楚紅、馮秉仲
(From left) Leslie Cheung, Cherie Chung, Gordon Fung Ping-chung

Unfinished Masterpiece

The path paved by Uncle Chung for Hong Kong cinema is like an exquisite scroll painting that unfurls to reveal his foresight and passion. There are countless stories of filmmakers who have flourished under his guidance, beyond what words can fully express.

We are grateful to Uncle Chung for projecting the brilliance of Hong Kong cinema onto the global stage and opening a window to the world for the Chinese-language film industry. We also deeply appreciate his selfless support and trust in the Archive. Uncle Chung, thank you for your unwavering care and protection of your family and close friends.

The camera slowly pulls away as the sun dips below the horizon, bathing the frame in a warm, golden interplay of light and shadow. Your wisdom is engraved upon our hearts, coming to mind when we seek guidance—much like the timeless cycle of sunrise and sunset. On 4 May 2025, you took your final bow in this world, leaving behind an enduring legacy. Your light softly cuts through the darkness, guiding us forward on our path. As the frame slowly fades to black, and the credits gently roll—'Forever Remembered.'

Priscilla Chan is the Head of the HKFA.

Some of the photos were provided by Mr Gordon Fung Ping-chung's family.



永遠懷念「總司令」馮秉仲先生 (1933-2025)

您完成了在人間的最後一幕
留下了一段不朽的傳奇
指引著我們繼續踏上前行的旅途

In Everlasting Memory of 'Commander-in-Chief', Mr Gordon Fung Ping-chung (1933-2025)

You left behind
An enduring legacy
Guiding us forward on our path