

香港電影資料館

通訊

102

天生我高貴艷麗到底—— 張國榮與梅艷芳

Born Elegant and Unapologetically Flamboyant—
Leslie Cheung and Anita Mui

Hong Kong Film Archive

N E W S L E T T E R

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今期《通訊》是我從節目組調任至研究及編輯組的首項工作。

過去五年，印象最深刻是剛剛加入資料館後參與的戶外放映節目。看著投影幕由零開始至搭建完成，文化中心露天樓梯漸漸坐滿觀眾，夜燈映照下出現了《正德皇夜探龍鳳店》(1958)修復後的第一個鏡頭，此時海傍剛好有一艘帆船經過，像極電影畫面，在我心中浮現一抹啡色——摩登而懷舊。

這期《通訊》也嘗試了不同的色彩設計。

紅色：何家珩博士撰寫的〈天生我高貴艷麗到底——張國榮與梅艷芳〉，深邃的紅除了是配合相關節目的主題色彩，更表達了程蝶衣和如花為藝術、為情一往而深的強烈。文字旁還有一些紅線，代表世俗對他們的羈絆。

彩色：羅展鳳博士的〈關於那些年的青春及香港情懷——《彩雲曲》追憶似水年華〉，電影結局雖然帶悲劇性，但青春短暫卻絢麗，一如彩雲。

桃紅：〈再次綻放的玫瑰——《野玫瑰之戀》(4K修復版)〉，戲中葛蘭熱情、帶誘惑性，一切卻是看破世情的刻意經營。

大地色：何思穎撰文〈在蘇州談香港電影〉，涵蓋《掙扎》(修復版)(1933)(守護土地)、《忠烈圖》(4K數碼修復版)(1975)(岸邊決鬥場面令人印象深刻)，以及《女性之光》(1937)(有如小說《飄》中手握故園泥土的女主角，勇敢無懼)。

感謝讀者一直以來的支持，《通訊》已出版超過一百期。步入數碼年代，《通訊》從下期起將主要透過資料館網頁發布，繼續為大家送上精彩內容，記載美好回憶。

This issue of *Newsletter* is my first project with the Research & Editorial Unit after transferring from the Programming Unit.

Over the past five years, the most memorable experience for me was the outdoor screening programme I participated in soon after I joined the HKFA. As the night lights illuminated the surroundings, the first restored scene from *Emperor Zhengde's Night Visit to the Dragon and Phoenix Inn* (1958) appeared, coinciding with the passing of a sailing boat. A touch of sepia emerged from my heart—modern yet nostalgic.

In this issue of *Newsletter*, we tried various colours in the designs.

Red: In Dr Jason Ho Ka-hang's 'Born Elegant and Unapologetically Flamboyant—Leslie Cheung and Anita Mui', the deep red not only serves as the theme colour for the relevant programmes but also expresses the fervent devotion of Cheng Dieyi and Fleur to art and love.

Rainbow: In Dr Angela Law Tsin-fung's 'The Bygone Times and Hong Kong Nostalgia—A Trip Down the Memory Lane in *Once Upon A Rainbow*', although the ending of the film carries a tragic tone, youth is depicted as short-lived yet vibrantly beautiful, much like rainbow clouds.

Magenta: 'The Ravishing Rose in Full Bloom—*The Wild, Wild Rose* (4K Restored Version)' showcases the passionate and seductive Grace Chang. However, everything is but a facade to navigate the complexities of worldly affairs.

Earthy Brown: Sam Ho's article 'Talking about Hong Kong Cinema in Suzhou' covers films such as *Struggle* (Restored Version) (1933) and *The Valiant Ones* (4K Digitally Restored Version) (1975) (impressive battle scenes at the shore), and *The Light of Women* (1937) (as courageous and fearless as the Scarlett, who tightly holds the red earth of her homeland in the novel *Gone with the Wind*).

We would like to extend our heartfelt gratitude to our dear readers for your unwavering support as more than 100 issues of *Newsletter* have been published. As we enter the digital era, *Newsletter* will primarily be published through the HKFA website starting from the next issue. We shall continue to deliver excitingly rich content and share memorable moments with all of you.

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特稿 Feature

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Born Elegant and
Unapologetically Flamboyant—
Leslie Cheung and Anita Mui

何家珩 Jason Ho Ka-hang

導言：香港電影中的性別

性別是沒有界限的，演藝圈為明星和藝人提供了絕佳的舞台，讓他們可以開拓性別的再現方式，並借助自身知名度來表現不同的性別形式和關係。有些非傳統、風格誇張的性別再現，例如變裝和異性裝扮，一般觀眾未必受落，因為這些再現方式可能會挑戰到他們對男性和女性應有形象的認知。然而，正因存在著性別定型與標籤，影人才可能運用其銀幕形象對抗性別規範。在銀幕上，有兩個名字深深地烙印在觀眾心中：張國榮和梅艷芳。

張國榮與程蝶衣：合二為一

就舞台表演而言，張國榮戴長假髮，身穿奢華服裝，展露陽剛身材同時又諷刺地穿著高跟鞋——如此種種形象與服裝，可謂香港娛樂圈的先行者，試探著性別再現的可能性。他從不避諱自己的感情生活，張的身份自然引發了關於性別議題的討論。當這一切被搬上銀幕，影評人、學者和觀眾最先聯想到的肯定是陳凱歌的《霸王別姬》（1993）。

電影彷彿是為張國榮量身訂做，無論在人物方面，抑或主題、寓意都非常切合。程蝶衣無疑是個悲劇人物。他從小被訓練成梨園中的「男旦」，在生理和心理上皆傾向遊走於不同性別。隨著他的成長，面對著生理男性和舞台女角之間的掙扎，這在張的演技中得到完美體現。我們不



《胭脂扣》(4K 修復版) (1988)
Rouge (4K Restored Version) (1988)

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禁問：是陳凱歌看到張國榮身上的潛質，因此讓他出演這個角色，還是程蝶衣這角色把張的氣質帶到另一境界？因果並不重要。在舞台上扮演女人，並愛上戲中丈夫段小樓；自戀（張、程都是）；對藝術、舞台和表演一往情深；對完美的渴求；甚至死亡——我們是否可以認同，張基本上就是程的化身，兩者已難以區分？因此，當媒體提到張因沉浸於程的角色而不願卸妝¹，或者李碧華宣稱創作時一直以張作為程的角色原型，也就不足為奇。

有別於《霸王別姬》嚴肅、令人痛心的演出，張國榮另一個涉及性別偏差的經典角色就是高志森《家有囍事》（1992）中的常騷。該片是香港人最愛看的賀歲片之一，但礙於影片包裹著喜劇的糖衣，常騷與表姐無雙（毛舜筠飾）之間的複雜關係就少有被探索。這部喜劇片傳達了一個重要信息：一個人的性向可以跟他／她的行為舉止無關。在性別理論中，這是很基本而又重要的議題。張飾演的常騷，表面上看似女性化，甚至潑辣的常騷（誰不記得麻將枱那場戲？）原來是直男，最後與無雙結為夫妻。雖然這轉變很突然，也很詼諧，但當中的信息是可見的。此片也印證了張國榮的多才多藝，他所飾演的角色可謂融合了不同性別。這種人物形象，在程小東的《倩女幽魂》（1987）和王家衛的《東邪西毒》（1994）中也找得到。在這兩部戲中，我們看不到被標籤的男性形象，而看到陰柔和中性的符號，例如寧采臣是脆弱書生，歐陽鋒也跟典型硬漢、武俠劍客形象格格不入。在張國榮作品中，性別界線的模糊和打破男女二元對立的信念，就在王家衛的《春光乍洩》（1997）和陳可辛的《金枝玉葉》（1994）及《金枝玉葉2》（1996）中臻至高峰。

跨越性別邊界

人們總是會問：同性關係中是否存在性別角色？張國榮在《春光乍洩》中的演出，嘗試打破二元對立，並引導觀眾想像及討論性別流動之重要性。何寶榮這角色正正展現了一個男人——不論他的性取向是甚麼——都可以同時擁抱男人和女人的美與特質。何英俊而陰柔，冷酷而脆弱。他勇敢地與黎耀輝相愛、相爭、分離，重新定義了超越性別界限的愛與美。有人會說這歸功於王家衛，但張國榮的明星氣質，無疑使這一角色得到昇華。再說他在《金枝玉葉》和《金枝玉葉2》中的角色。張在片中再次扮演一個跨越性別邊界的角色——這次涉及對愛情的喜好和慾望——以至於顧家明在電梯一幕說出了那經典對白：「男也好，女也好，我只知道我喜歡你」²。這句話不僅呼應了英文片名（*He's a Woman, She's a Man*），也強化了張國榮在明星光環下的中性魅力。在張國榮電影世界裡，角色不只是一簡單地將男性和女性的特徵融合，更對性別的界限及可能性提出挑戰。

梅艷芳：重新定義女性

如果顧家明是對自己的性別和性取向感到困惑，那麼梅艷芳／方艷梅在《金枝玉葉 2》中則更進一步提問「誰是女人？誰是男人？」有趣的是，角色的中文名字「方艷梅」是「梅艷芳」的反轉，彷彿暗示這角色甚至影片本身，正正是關於反轉和性別顛覆。同樣地，方艷梅的性取向並非重點，重點是梅艷芳的性格如何塑造出這角色的中性之美，讓觀眾留下深刻印象。方敢於無視性別和性取向去愛，成功為《金枝玉葉》系列續集擴展了主題。事實上，敢作敢為是梅艷芳的標誌。她打破了女性脆弱和易受傷害的刻板形象，所演角色大多展現出女性氣質，卻不屈從於傳統的女性特質。就與張國榮相似，梅艷芳通過對性別再現的獨特理解及潛質，重新定義了美及性別認同。

打破刻板印象：非一般女子

早在《金枝玉葉 2》之前，梅艷芳和張國榮已經在關錦鵬的經典——《胭脂扣》（1988）中合作，張飾演陰柔的陳振邦（十二少），梅則是堅強硬朗、不符合女性刻板形象的歌妓如花。電影一開始，如花女扮男裝演唱〈客途秋恨〉，確立其不平凡的女性形象，並展露出陽剛、甚至有點大男人的氣質。兩人貫穿全片的互動，就如一齣性別錯置與混合的戲劇：陳偶爾的軟弱和頹廢，對照著如花的堅韌、身為鬼魅卻比人類更具有堅定的意志，這近乎是在八十年代香港電影全盛時期中，對於傳統性別角色的突破。在那時期，極端刻板和被標籤的性別角色十分普遍，例如王晶的性喜劇中常見的好色之徒和被追求的女性。事實上，梅艷芳從不滿足於扮演單純符合對女性的期望和家庭責任的角色，試看杜琪峯的《審死官》（1992）中霸道又能幹的妻子，或者許鞍華《男人四十》（2002）中平凡而自立的家庭主婦。單看這兩個例子，無論喜劇抑或正劇，梅艷芳都能交出中性的演出；而她在杜琪峯和韋家輝的《鍾無艷》（2001）和方令正的《川島芳子》（1990），更是表現得淋漓盡致。

選用女演員飾演皇帝

《鍾無艷》製作初期有段小插曲：梅艷芳的角色起初由梁家輝出演，但梅最終被選中，反串飾演同時愛上鄭秀文和張柏芝的皇帝一角。有趣的是，《鍾無艷》與《家有喜事》有著相似之處：與其說張國榮展現出娘娘腔的演出，並在最後「變成」直男，或者梅艷芳以令人信服的演技，演活糾纏於兩位美女之間的好色皇帝，不如說是電影製作人捕捉了兩位藝人的中性潛力，甚至乎選用了梅代替男演員出演皇帝。這當中固然有商業考慮，但這樣說也毫不誇張：梅艷芳憑著歌唱與演戲事業的才藝，已能揮灑自如演出女性和男性角色。《鍾無艷》確能展現梅艷芳的才華和表露她千變萬化的性別特質，例如皇帝裝成淑女的那場戲。這部喜劇雖充斥著另類慾望和黃色笑話，但也是另一部讓梅艷芳以各種形象表現大膽本色的作品。



揭露性別：梅艷芳與川島芳子

最能表現梅艷芳跨越性別的作品，無疑是《川島芳子》。梅艷芳在片中有效地運用了三種特質：遊走於兩個性別、矛盾和含糊的多個特質。無論是川島芳子，還是電影本身，都涉及多種雙重性：間諜的雙重身份；男性與女性特質的無縫轉換；各種各樣的服裝（誰能忘記梅艷芳穿著軍服與和服的形象？）；還有中日關係。川島芳子無懈可擊地穿梭於這些雙重性之間，創造出含糊和矛盾的身份政治。人們永遠無法以單一身份框定川島芳子，尤其是在性別方面：她可以是霸氣十足的軍官，盡現強勢氣場；也可以是身穿和服、女性化的川島芳子，散發細膩和優雅的氣質。在善與惡、陽剛與陰柔、愛國者與叛國者之間；從被擁戴、讚美，到被拋棄和被起訴，不只是去性別化、打破二元對立和在灰色地帶中遊走，梅艷芳還證明了更多可能性。這不僅與梅艷芳多變的舞台形象呼應，也正如《霸王別姬》的張國榮一般，演員與角色已融為一體。要達到這種高超的演出境界，只有這兩位傳奇巨星能達到。

結語：艷麗到底

填詞人黃偉文曾為張國榮及梅艷芳寫了一首歌，其中一句是「天生我高貴艷麗到底」³。「艷麗」一詞正正捕捉了張、梅中性一面的本質。「艷麗」沒有性別，它並非用來描述特定的性別特徵；它最終指向的，是一種普世的美、風格和魅力。張、梅提倡的獨特的美，以及風格上的冒險，象徵著他們艷麗的演藝事業，而這將會讓觀眾一直既感到惋惜、又感到自豪地追憶下去。（莊希夷翻譯）■

註釋

- 1 宋小川憶述，《王牌對王牌 2》，第 10 期，浙江衛視，2017 年 3 月 24 日。
- 2 《金枝玉葉》（1994）對白。
- 3 〈芳華絕代〉，溫應鴻作曲，黃偉文填詞，梅艷芳、張國榮合唱。

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《霸王別姬》(4K 修復版) (1993)

Farewell to My Concubine (4K Restored Version) (1993)

鳴謝湯臣(香港)電影有限公司

Courtesy of Tomson (Hong Kong) Films Co., Limited



香港流行文化節節目「修復瑰寶——《霸王別姬》(1993) 4K 經典(香港首映)」於9月30日假香港文化中心大劇院呈獻兩場放映。《霸王別姬》海外版海報展覽亦從香港文化中心移師至資料館地下及一樓大堂，在銀幕以外延續電影的傳奇魅力。詳情請參見本館 Instagram 及網頁。

伙伴機構：湯臣(香港)電影有限公司

'Restored Treasures—*Farewell to My Concubine* (1993) 4K Restored Classic (Hong Kong Premiere)' of the Hong Kong Pop Culture Festival has been held at the Grand Theatre of the Hong Kong Cultural Centre on 30 September. To further extend the appeal of the film, *Farewell to My Concubine* Poster Exhibition (Overseas Versions) has been relocated from the Hong Kong Cultural Centre to G/F & 1/F Foyer, Hong Kong Film Archive. Please check out our Instagram and website.

Partner Organisation: Tomson (Hong Kong) Films Co., Limited

Introduction: Gender in Hong Kong Cinema

Gender has no boundaries, and showbiz provides the excellent platform for stars and celebrities to expand and explore gender representations allowing them to ride on their star power to express different gender forms and relations. Positive responses might not be guaranteed from the general audiences, as unconventional and outrageous gender representations, such as drag and transvestite may challenge their stigmatised perceptions of what maleness and femaleness should and ought to be. However, precisely because of gender stereotypes and stigmatisations, film stars are able to put forward their screen images to counter the standards of masculinity and femininity. On the cinematic screen, there are two names that are deep-rooted in audiences' minds: Leslie Cheung and Anita Mui.



《霸王別姬》(4K 修復版) (1993)
Farewell to My Concubine (4K Restored Version) (1993)
鳴謝湯臣(香港)電影有限公司
Courtesy of Tomson (Hong Kong) Films Co., Limited

Leslie Cheung and Cheng Dieyi: Embodied in One

For the on-stage performance, Leslie Cheung's image and outfit, characterised by wearing a long wig, dressing in extravagant clothing and showing a masculine body while ironically in high heels can be considered a forerunner in Hong Kong's showbiz, testing out the possibilities of drag. As for his demeanour, he never shies away from admitting his sexual orientation; his relationship with his partner is also a known and open one resulting in Cheung's identity that naturally brings about a discussion on gender and sexuality. When all these are translated onto the cinematic screen, the very first film that critics, scholars and audiences would immediately associate with would definitely be Chen Kaige's *Farewell to My Concubine* (1993). The film emerged as if it is tailor-made for Cheung in terms of not only its characterisation, but its theme as well as the message that it aims to convey. It is no exaggeration to put forward that Cheng Dieyi is a tragic character. As a child, he is trained as a Peking opera 'actress'. It can be said that Cheng is prone to be androgynous, both physically/biologically and psychologically. As he matures, his struggle between his biological male self and his female role on stage is perfectly demonstrated by Cheung's acting. One may ask and wonder: did Chen see the queer potentials in Cheung, and thus cast him in such an apparently androgynous role, or that it is the character of Cheng that brings Cheung's queerness to another level? It is unimportant whether the chicken or the egg comes first. Playing a woman on stage and falling for his stage-husband Xiaolou; narcissism (both Cheung and Cheng); the devotion to art, the stage, and performance; the yearning for perfection; and even death—can't we simply agree that Cheung essentially embodies Cheng, to such an extent that one can no longer differentiate the two? It is thus not surprising when the media mentioned Cheung not wanting to remove his makeup as he was so absorbed into the role of Cheng¹, or that Lillian Lee once proclaimed that Cheung had always been the prototype of Cheng when she created the character.

Gendered Messages behind the Comedy

In contrast to the serious if not painful performance portrayed in *Farewell to My Concubine*, another classic role of Leslie Cheung that deals with gender deviation is in Clifton Ko's *All's Well End's Well* (1992). While being an all-time-favourite Chinese New Year film of Hongkongers, the film's characterisation of Shang So and his intricate relationship with Cousin Mo Shang (Teresa Mo) is underexplored owing to the film's comedic sugar-coating. Despite being a comedy, the film delivers one important message: one's sexual orientation may or may not be related to his/her demeanour. When it comes to gender and sexuality theories, this is actually something fundamental yet extremely significant. Casting Leslie Cheung to play the role of Shang So precisely breaks this myth. Apparently feminine if not bitchy (how could one not remember the mah-jong table scene?), So turns out to be straight and is coupled up with Mo towards the end. Although the change in question is abrupt and farcical, the underlying message is there. The film has also proven the versatility of Cheung engaging in roles that are mixed with both masculinity and femininity, if not androgynous in nature. Such characterisations can actually be easily located in films like Ching Siu-tung's *A Chinese Ghost Story* (1987) and Wong Kar-wai's *Ashes of Time* (1994) in which we do not see stigmatised male images but somewhat feminised, soft and gender-neutral signs and symbols, such as Ning Choi-san being the fragile, vulnerable schoolboy and Ou-yang Feng's persona that somehow goes against the typical macho, martial arts swordsmen image. In connection to the above examples, in Cheung's corpus of works, the blurring of gender boundaries and the conviction to break the binary oppositions between male and female reach its climax, of course, in Wong Kar-wai's *Happy Together* (1997) and Peter Chan Ho-sun's *He's a Woman, She's a Man* (1994)/ *Who's the Woman, Who's the Man* (1996).

Androgyny: Trespassing Gendered Borders

One always wonders: are there gender roles in a gay relationship? In *Happy Together*, Cheung made an attempt to break binaries and engage audiences into the imaginary if not discussion of gender fluidity. The characterisation of Ho Po-wing is precisely a role exhibiting that a man—regardless of his sexuality—can embrace the beauty and traits of both men and women at the same time. Ho is handsome yet effeminate, ruthless yet delicate. He boldly loves, fights with and quits Lai Yiu-fai, redefining love and beauty that goes beyond gender boundaries. One may argue that the credits go to Wong Kar-wai, but the embodiment in question is certainly and essentially escalated by Cheung's stardom. As for his role in *He's a Woman, She's a Man* and *Who's the Woman, Who's the Man*, while it may not be absolutely correct to say that Sam is a bisexual character who falls for both Rose (Carina Lau) and Wing (Anita Yuen), it is the queer and androgynous spirit that matters throughout the narrative. Cheung is once again engaged in a character that trespasses gender boundaries—and in this case, love preference and sexual desire—to such an extent that Sam's classic line in the film taken place in the claustrophobic elevator scene has become a legend: 'Whether you are a boy or girl—it doesn't matter. I only know that I love you.'² This does not only echo the film title itself, but furthermore reinforces the androgynous power inscribed in Cheung's stardom. Androgyny, in Leslie Cheung's cinematic universe, has already gone beyond simply a mixture of male and female traits, but a testament to question and challenge the boundaries and possibilities of gender representations.

Anita Mui: Redefining Femininity

If Sam is confused about his gender and sexual identity, mixing up 'he's a woman, she's a man', Anita Mui/Fong Yim-mui pushes the envelope by asking 'who's the woman, who's the man?' in *Who's the Woman, Who's the Man*. Interestingly, the character's name in Chinese is the reversal of the actress's name i.e. Mui Yim-fong, as if hinting and suggesting that the role if not the whole film itself is precisely about reversals and gender-bending. In a similar vein, it is not so much about Fong being a bisexual or not; it is Mui's persona in portraying the gender-neutral beauty of the role that counts and accounts for audiences' memories of the character. Daring to love regardless of gender and sexual orientation, Fong provides an excellent extension to the sequel of the franchise. Daringness, as a matter of fact, is the trademark of Anita Mui's androgyny. Breaking the stereotype of women being weak, fragile and vulnerable, many roles played by Mui embody femininity without succumbing to traditional female traits. Similar to Cheung, Mui managed to redefine beauty, gender identity and sexuality by way of her unique take on gender representations and masterfully expressed potentialities.





《鍾無艷》(2001)

Wu Yen (2001)

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Going against Stereotypes: Not Your Ordinary Woman

Way before *Who's the Woman*, *Who's the Man*, Anita Mui and Leslie Cheung were already coupled up in one of Hong Kong cinema's classics, Stanley Kwan's *Rouge* (1988), in which Cheung plays the soft, tender, and effeminate Chan (Twelfth Master) and Mui is the strong and tough courtesan who does not fit into typical female stereotypes. Cross-dressed into a man singing 'Song of the Exile' at the very beginning of the film, Fleur has established her character as no ordinary woman, expressing some sort of masculinity even with a sip of machoness. Their interaction throughout the film is a theatre of gender bending and blending: Chan's occasional weakness and decadence being juxtaposed against Fleur's strength, resilience and ghostly yet determined willpower is almost like a breakthrough to the conventional gender roles in the heyday of Hong Kong filmmaking industry in the 80s, during which extremely stereotyped and stigmatised gender roles were prevalent, such as the womaniser and womanised dual commonly found in Wong Jing's sexual comedies. In fact, one may even argue that Mui is never satisfied in playing roles that purely fulfil female expectations and women's domesticity, such as the dominating yet achieving wife in Johnnie To's *Justice, My Foot!* (1992), and the ordinary yet independent housewife in Ann Hui's *July Rhapsody* (2002). Simply drawing from these two examples, it is crystal clear that Mui can deliver gender-neutral if not androgynous performances in both comical and serious representations, and two even more prominent examples as such would be Johnnie To and Wai Ka-fai's *Wu Yen* (2001) and Eddie Fong's *Kawashima Yoshiko* (1990).

Casting an Actress for an Emperor

The production of *Wu Yen* has a noteworthy outset: the role of Mui was initially cast by Tony Leung Ka-fai, but Mui was eventually cast to cross-dress and play the role of the emperor who struggles his love interest between Sammi Cheng and Cecilia Cheung. Interestingly though, I find a parallel between *Wu Yen* and *All's Well End's Well*: it is not so much about Cheung delivering a sissy performance who eventually 'turns' straight or Mui giving a convincing and promising performance in the horny, over-the-top emperor whose mind is captured by the two beauties, but more about how filmmakers capture the artists' androgynous potential to such an extent that Mui was cast instead of an actor to play the role. There is of course a commercial consideration given the gimmick, but it is no exaggeration to put forward that Anita Mui, thanks to her versatility in both of her singing and acting career, has clearly established a gender-neutral image that can carry both feminine and masculine roles. *Wu Yen*, in this particular regard, provides the most fitting arena for Mui to showcase not only her talents but a kaleidoscope of gender expressions, take for instance the scene in which the emperor cross-dresses to become a lady. While the film is a comical carnival of alternative desires and sexual jokes, it is yet another piece to stage Mui as a superstar who had always been daring, if not outrageous in terms of her various imaging.



《川島芳子》(1990)
Kawashima Yoshiko (1990)

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Debunking Gender: Mui vis-à-vis Kawashima Yoshiko

Alongside the above examples, the most representative work of Anita Mui's androgyny is undoubtedly *Kawashima Yoshiko*. I would propose that Mui effectively plays with what I call the 3As: androgyny, ambivalence, and ambiguity. Both *Kawashima Yoshiko* herself and the film in itself involve a constant play of doubles: the spy inscribing a sense of double identity; the seamless transitions between maleness and femaleness; ranges of outfits (who would ever forget Mui's portrayals of both military uniform and kimono?); and of course, China/Japan. *Kawashima Yoshiko* traverses impeccably between and across these doubles, creating ambiguous identities and ambivalent identity politics. One can never pin down on one single identity of *Kawashima Yoshiko*, especially when it comes to her gender: she can at times be the dominating commander, creating a forceful and intimidating aura; and also, the hyperfeminine *Kawashima Yoshiko* in the most traditional form of Japanese clothing kimono projecting a delicate demeanour and elegance. Between good and bad, masculinity and femininity, a patriot and a traitor, from being embraced and celebrated to being abandoned and prosecuted, Mui proved that androgyny can go beyond simply the sexes to de-gender and break binaries—or to play around with various grey areas. This does not only echo to the on-stage persona of Mui—versatile and ever-changing—but also resembles Leslie Cheung in *Farewell to My Concubine* in which the actors and the roles they are enacting have already been blended into one. This highest form of acting and performances can only be channelled by these two legendary stars.

Conclusion: on Flamboyance

Renowned lyricist Wyman Wong wrote a song for Leslie Cheung and Anita Mui³, and one line translates into 'I am born elegant and flamboyant to the max.' (天生我高貴艷麗到底). To me, 'flamboyance' precisely captures the essence of the androgynous facet of Cheung and Mui—flamboyance has no gender; it is not used to describe a particular gendered trait; and it ultimately points to a form of beauty, style and attractiveness that is universal. The eccentric beauty and stylistic ventures advocated by Cheung and Mui, in a nutshell, symbolise their flamboyant career, one that leaves audiences regrettably yet proudly reminiscing. ■

Notes

- 1 Recalled by Song Xiaochuan, *Ace VS Ace S2*, Episode 10, Zhejiang Television, 24 March 2017.
- 2 Dialogue of *He's a Woman, She's a Man* (1994).
- 3 'I Am What I Am', composed by Adky Wun Ying-hung, lyrics by Wyman Wong, performed by Leslie Cheung and Anita Mui.

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關於那些年的青春及香港情懷

彩雲曲 追憶似水年華

The Bygone Times and Hong Kong Nostalgia— A Trip Down the Memory Lane in *Once Upon A Rainbow*

羅展鳳 Angela Law Tsin-fung

八十年代，本土偶像冒起，青春類型電影盛行，代表作品如《喝采》（1980）、《失業生》（1981）、《檸檬可樂》（1982）及《烈火青春》（1982），構築了八十年代香港年輕人眾生相，論票房與知名度，新藝城出品的《彩雲曲》（1982，導演吳小雲），大抵屬於容易被遺忘的滄海遺珠。

電影公映 36 年後，某天跟監製泰迪羅賓聊起，他說：「那年頭替吳小雲不值，今天重看《彩雲曲》，仍然覺得很不錯，現在還是可以『見得人』。」經泰迪羅賓一說，頓時找來觀看，感覺驚喜。電影語言上甚具心思，不落俗套的捕捉了當年那時代感性，劇情細節亦甚堪細味（四位編劇何康喬、王家衛、勞文生與奚仲文應記一功）。放在歷史維度來看，當中外景場地更是香港文化見證。觀眾可遇見久違了或從未親身經歷的香港場景——孕育不少樂手駐場演出的尖沙咀 Rick's Café、銅鑼灣大丸百貨、利舞臺、九龍城啟德遊樂場、旺角麗聲戲院……還有不同階層的生活環境，從豪宅、中產樓房、唐樓到村屋，無分高低，連結著一班年輕人追逐夢想。

故事以反叛倔強富家女 Angie（莊靜而）與出身中產家庭、清純親和的方天慧（徐杰）那女性情誼作主軸，二人畢業後各自向理想邁進。Angie 在唱片公司當助理監製；天慧考入藝員訓練班，欲當電視演員，都是香港八十年代如日方中的娛樂事業，充滿活力衝勁。男主角張家明（吳少剛），既是藝訓班同學，也業餘當酒廊民歌歌手。人物設定上，有意界乎兩女之間。三個人的名字，本身就帶著西化時尚、小家碧玉與文藝才華（家明是亦舒筆下男性典範）象徵，

這段純樸直率的三角戀愛，既具時代氣息，又帶點惘然若失，一如電影名字。

中文片名字叫「彩雲曲」，「雲彩」帶出年輕人那種晦明晦暗的多變特質，配上「曲」，一如電影序幕的雲霞空鏡，從亮到暗，不乏詩情；英譯名為 *Once Upon A Rainbow*，那些年的一道彩虹，寓意著雨後的天然美景，又或片中天慧與同學子中對戲時提及的「美麗」、「多姿多采」與「短暫」。電影中的青春人兒，成長過程不免跌碰失落，可在懵懂喧鬧一片中，不忘合群互助，各自發揮本色。多得奚仲文的精心視覺設計，片中年輕人的衣著與藝訓班等場景設計，不時由紅黃藍綠等原色構成，七彩斑斕，展現著青春的果敢與勇氣，他們都善良、真誠、磊落。

那是沒有電腦與智能電話的年代，妹妹給天慧打氣時的手寫便條，就為表面愛賭氣的姊妹倆注入體貼溫情。菲林卷凝住了那代人的喜樂與純真：Angie 與天慧在家中歇宿聊天，到郊外踏單車、玩滾軸溜冰；藝訓班的同學情同手足，大夥兒到酒廊聽歌、到的士高跳舞遊玩……鏡頭下都是那些年的青春燦爛，真情流露。愛情的發生也如是，天慧與 Angie 跟家明的分別相遇與結識，是一見鍾情的「鏡頭定格」與英雄救美後二人手部觸碰「大特寫」，兩次都同

樣以碎碎的琴音母題陪伴突顯，那是愛情來到的「驚心動魄」，卻純樸真摯。菲林卷裡更把那些年觀眾熟悉的稚嫩面容都捕捉下來：梁潔華、潘宏彬、廖駿雄、吳麗珠、陳庭威、吳家麗……還有那時候的劉德華。

說來，《彩雲曲》的青春是帶覺醒的；自我，卻不自私。含著金鎖匙出生的 Angie，深得眾人欣羨，可她壓根兒不能接受父母離異再婚，深感被棄；孤傲的她，卻處處對好友天慧包庇保護，充滿義氣。出身小康的天慧看似弱不禁風，實質在愛情路上無畏主動，接二連三經歷著家明對她若即若離，卻不忘照顧身邊受情傷的同學子中。至於始終不為 Angie 青睞的家明，了解自己會對天慧造成傷害，找來老友 Anna（雷安娜）假扮女友，及早讓天慧心死。

電影裡沒有誇張挑動的情節處理，即若是片中 Angie（頂替天慧）被強暴情節（那是當年港片常見俗套情節），也是點到即止，沒有多加渲染。表面華衣美服，內心蒼白鬱抑，Angie 的糾葛與壓抑，都在電影裡含蓄透露，關乎她的死亡母題多次出現（開場時在家中泳池無甚反應直把天慧嚇唬、對天慧大咧咧說「活那麼久幹麼」、打遊戲機中途乾脆放棄、又不由分說把商店內的精緻玻璃杯扔掉），以表現其厭世求死之心日趨內化。



夏末秋初，「大館石階影院 X 香港電影資料館——那些年的青春夢」放映的五齣電影，以影像書寫青春日記。

When the heat of summer ceased and leaves turned red, 'Tai Kwun Movie Steps X Hong Kong Film Archive—A Touch of Youth' presented screenings of five films that beautifully captured the essence of youthful days.



《彩雲曲》（1982）已於10月29日漫遊至大館，圖為映後談講者羅展鳳。

Once Upon A Rainbow (1982) was screened at Tai Kwun on 29 October, followed by a post-screening talk featuring Angela Law Tsin-fung as the speaker.

只有期盼，未得答案。泰迪羅賓從主題曲的漂亮旋律改編而成的電影音樂，精緻動人，總適時響起，細碎地裝飾著年輕人的夢，難怪當年獲得金馬獎最佳改編音樂。電影亦配置了不少七、八十年代在香港流行過的英語歌曲，滾石樂隊（The Rolling Stones）的〈Angie〉、伊恩·吉蘭樂隊（Ian Gillan Band）的〈Smoke On The Water〉、比利·祖爾（Billy Joel）的〈Just The Way You Are〉、丹·希爾（Dan Hill）的〈Sometimes When We Touch〉、科米蛙（Kermit the Frog）的〈Rainbow Connection〉……關於青春的憤怒、深情、痴纏與天真爛漫，盡在歌曲展現。■

羅展鳳，香港都會大學助理教授，任教創意寫作與電影藝術榮譽文學士課程；專研電影音樂，並先後出版九部有關電影及電影音樂的著作。

The 1980s were the golden era of teen films and young film stars in Hong Kong; the portrait of Hong Kong youth of the time was aptly constructed in works such as *Encore* (1980), *Job Hunter* (1981), *Teenage Dreamers* (1982), and *Nomad* (1982). With a much less impressive box-office and publicity, *Once Upon A Rainbow* (1982, directed by Ng Siu-wan) produced by Cinema City is probably a hidden treasure.



《彩雲曲》(1982)

Once Upon A Rainbow (1982)

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It just so happens that 36 years after it was on the silver screen, it was brought up in a conversation with Teddy Robin, the producer. He said, 'I felt sorry for Ng Siu-wan, the other day I rewatched *Once Upon A Rainbow*, and I realised that it is still a pretty good piece of work, even after so many years.' Intrigued, I gave it a watch and was pleasantly surprised. A lot of thought had been put into its film language, thoughtfully capturing contemporary sensibilities. Even the minor details of the plot were worth-savouring (credits to the four screenwriters, Hoh Hong-kiu, Wong Kar-wai, Lo Man-sang, and Yee Chung-man). From a historical perspective, the film could be said to be the witness to the thriving cultural scene of 1980s Hong Kong—from Tsim Sha Tsui's Rick's Café where live musicians often found their fame, Causeway Bay's Daimaru department store and Lee Theatre, the Kai Tak Amusement Park, and Mong Kok's Royal Theatre... interspersed by scenes of luxury mansions, middle-class apartment blocks, 'Tong Lau' (tenement buildings), and village houses—weaving together a dynamic cityscape of different social classes that was the habitat of these dream-chasing youths.

The story revolves around the friendship between Angie (Patricia Chong), a rebellious soul from a well-off background, and Fong Tin-wei (Jade Hsu), an innocent and agreeable girl from a middle-class family. They both aspire to pursue their dreams after graduation—Angie works as an assistant producer in a record company; and Tin-wei enrolled in an acting class to become a TV actress—at a time when both industries were at their zenith. The male lead Cheung Ka-ming (Wu Hsiao-kang) is Tin-wei's classmate, and also a live singer in a lounge. His character crosses paths with both girls. The Chinese names of the three characters are quite modern in a westernised manner—connoting youthful beauty and cultural talents ('Ka-ming' is the paragon of male excellence in Isabel Ni's writing). This is a story of an innocent love triangle that both reflects society at the time and is a bit elusive, like the film's title.

The Chinese film title means 'rainbow cloud song' ('Choi wan kuk' in Chinese). The 'rainbow cloud' in the film title suggests youthful transience, together with 'song' paints a poetic picture just like the shot of the sky in the

beginning of the film. The English translation ‘Once Upon A Rainbow’ also evokes a scenic image of a rainbow in the sky after the rain—as Tin-wei would describe, when practicing her script with a fellow classmate Che-chung, ‘beautiful’, ‘colourful’, and ‘transient’. The young characters’ journeys to adulthood were bumpy and full of setbacks and disappointments. Nonetheless, they support each other in their own unique ways. With bright primary colours—red, yellow, blue, and green, in the design of the acting class film sets and costumes, Yee Chung-man demonstrates the characters’ youthful energy and daringness and displays their kind, sincere and upright personalities.

At a time without computers and smart phones, Tin-wei received a handwritten note of support that shows love between the seemingly quarrelsome sisters. The film rolls captured the joy and innocence of that generation—Angie and Tin-wei chatting away at home, cycling in the countryside, roller-skating, fellow classmates at the acting class hanging out at a lounge, clubbing at a disco—all these moments show the wonders of youthful innocence. The same could be said of the portrayal of Ka-ming’s respective first encounter with Angie and Tin-wei—a ‘love-at-first-sight’ style freeze-frame, plus a super close-up of hand-touching after the damsel has been rescued, accompanied by the recurring motif of soft piano music in the background—on both occasions, love strikes like lightning. Also captured on camera are youthful faces that are now household names—Leung Kit-wah, Danny Poon, Liu Chun-hung, Ng Lai-chu, Chan Ting-wai, Ng Kar-lai, as well as Andy Lau.

Indeed, the youthfulness portrayed in *Once Upon A Rainbow* is about self-realisation; it is self-centered, but

not at all selfish. Coming from a privileged background, Angie feels abandoned as her divorced parents’ each find new love of their own. Despite being a loner, she is always protective of Tin-wei. Meanwhile Tin-wei, even though sheltered from hardship in life, is fearless when it comes to matters of love—she has a big heart to look after her fellow classmate Che-chung. As for Ka-ming, who is unsuccessful in his pursuit of Angie, asks his friend Anna (Annabelle Louie) to pose as his girlfriend, so Tin-wei would give her hopes up on himself.

The film does not over-dramatise, even when Angie (taking up Tin-wei’s place) is sexually assaulted on screen—it was subtly expressed without any obscenity. Her glamorous clothes stand in sharp contrast with her pale and repressed feelings in the heart. Angie’s entanglement and eventual demise are subtly hinted throughout the film—from scaring Tin-wei by being motionless in the pool, speaking causally to Tin-wei ‘why live so long?’, giving up on a video-game half-way, shattering a delicate glass in the store—they all show how dark thoughts slowly consume her. It is heartbreaking to see her staring at other burning paper effigies on the street and intending to put a paper doll into the incense burner. Compared to others, Angie is a complex individual living in constant conflicts—a rich material life with no parental love, being stuck in a love triangle with Ka-ming and her best friend, experiencing her work partner getting involved with drugs, drifting away from her best friend, and, to top it all off, the misogyny prevalent in society at the time. There are only two occasions on screen, in a concert and a loud disco, where Angie engages alternately with heavy rock music and dance music, completely immersing herself in vigorous body movements and venting; tracking camera movement from the disco scene is cross-cut with the three times she is helpless in water. All these foretell Angie’s tragic ending.

It is worth noting that Annabelle’s theme song (composed by Violet Lam Man-ye, lyrics by Andrew Lam) is played when the group of actors in the class leaves the disco in the morning, as Angie and Tin-wei are being driven home on a small van. The clouds light up during daybreak, displaying stark contrasts as Angie’s life becomes increasingly heavy. The hazy montage suggests Angie is set on a tragic path, further hinting at her short life—like the soul-stirring lyrics, once filled with hope, yet she finds no solace nor answer. Teddy Robin adapted its lovely melody into a moving soundtrack that delicately embellishes these youthful dreams on screen. It is hardly any wonder it won the Golden Horse Award for Best Adapted Music of the year. At the same time, the film also includes English songs popular in the 70s and 80s Hong Kong, such as The Rolling Stones’ ‘Angie’, Ian Gillan Band’s ‘Smoke On The Water’, Billy Joel’s ‘Just The Way You Are’, Dan Hill’s ‘Sometimes When We Touch’, and Kermit the Frog’s ‘Rainbow Connection’. The rage, deep affection, infatuation, and innocence of youth, are all expressed in these classic tunes. [Translated by Richard Law] ■

Angela Law Tsin-fung, Assistant Professor at the Hong Kong Metropolitan University, teaching the BA (Hons) in Creative Writing and Film Arts programme, specialist in film music and author of nine books on film and film music.





彩雲曲 - 雷安娜

Once Upon A Rainbow - Annabelle Louie

作詞：林每文聰 作曲：林每文聰

Lyrics: Andrew Lam Composer: Violet Lam Man-ye

《彩雲曲》(1982)

Once Upon A Rainbow (1982)

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在天空裡現出彩雲
風裡幻化縹緲紛
在我心我原我的歡笑
永遠不變更

留住以往事
將它帶進夢裡
一心盼可將
一心盼可將美夢變真

在天空裡現出彩雲
光照耀眼縹緲紛
在我心我原有些溫暖
多少不要緊

留住點點歡樂
輕輕帶進夢裡
只想有一天
只想有一天美夢變真

就讓我可以
可以一問
誰人原意獻出友情給我安靜
願你能

在天空裡現出彩雲
天際漸變縹緲紛
在我心我原有真的愛
可解解我心

留住這故事
一起帶進夢裡
可將我心中
可將我心中美夢變真

就讓我可以
可以一問
誰人原意獻出友情給我安靜
願你能

「觀眾原以為它是一部時代曲電影，
卻沒想到用歌劇的方式呈現竟然如此精彩！」

——博物館專家顧問及電影研究者何思穎

「融合了典型的粵語片元素和美國黑色電影的表現手法。」

——博物館專家顧問及資深影評人舒琪

野玫瑰之戀

再次綻放的玫瑰

4K 修復版

The Ravishing Rose in Full Bloom

The Wild, Wild Rose 4K Restored Version

鳴謝國泰-Keris 影片私人有限公司
Courtesy of Cathay-Keris Films Pte Ltd

由王天林導演、葛蘭主演的《野玫瑰之戀》(1960)是國語歌舞片經典之作。今年，資料館推出《野玫瑰之戀》的4K修復版，令該片繼《忠烈圖》(1975)後，成為本館第二部4K數碼修復的電影。這次我們請來勞啟明(一級助理館長(電影資料館)文物修復)(下稱勞)及葉嘉謙(二級實驗室技術員(電影資料館)文物修復)(下稱葉)，與我們回溯修復該片的種種故事。

2023年，影迷期待已久的《野玫瑰之戀》4K修復版終於面世。在純淨的白與熱情的桃紅主題色彩下，我們遇見了1960當年那株帶刺的玫瑰。

揀選影片進行修復，在技術上有甚麼最基本的考慮？

勞：基本的考慮是「材料充足」，盡量沒有缺本，《野玫瑰之戀》滿足到這條件。我們有完整的拷貝，亦沒有菲林黏連等大問題，影音資料大致完整，菲林收縮度較低，能呈現豐富影像細節，故適合4K修復，可以將影片當年的面貌重現出來。

《野玫瑰之戀》
修復故事

Restoration story of
The Wild, Wild Rose





■ 攝影：陳鴻陽 Photography: Tony Chan

圖為《野玫瑰之戀》(4K修復版)於7月30日假香港文化中心大劇院作世界首映的盛況。為響應「世界視聽遺產日」，10月27日影片於本館電影院再次和觀眾見面。

A photo of the world premiere of the 4K restored version of *The Wild, Wild Rose* at the Grand Theatre of the Hong Kong Cultural Centre on 30 July. In celebration of 'World Day for Audiovisual Heritage', the film graced the screen once again at the Hong Kong Film Archive Cinema on 27 October.



勞啟明(左)(一級助理館長(電影資料館)文物修復)及葉嘉謙(右)(二級實驗室技術員(電影資料館)文物修復)

Koven Lo (left), Assistant Curator I (Film Archive) Conservation and Ip Ka-him (right), Laboratory Technician II (Film Archive) Conservation

《野玫瑰之戀》以葛蘭在漆黑舞台上獨舞拉開帷幕。《野玫瑰之戀》的修復過程又是如何開展的？

勞：首要工作是將35mm菲林進行4K掃瞄。我們在從捐贈者(新加坡國泰機構)搜集回來的「原影片拷貝」擷取了聲音資料，但在擷取影像資料時，發現直接掃瞄成4K影像，影片中的陰影細節未能清楚顯現，所以最終決定以「原影片拷貝」沖印出來的第二代「翻底片」作為擷取影像的主要來源。

葉：數碼掃瞄器較善於感應光位，《野玫瑰之戀》卻有較多夜景和較暗的夜總會內景，而且我們擁有的拷貝可能因為沖印問題，以致影像光暗反差很高。掃瞄已沖印成負像(negative image)、光暗位倒轉的「翻底片」時，掃瞄器反而能夠有效地記錄及重現陰影中的細節。

勞：影像質素當然是第一代的「原拷貝」較高，「翻底片」解析度(resolution)會稍微下降。但我們衡量過，以4K掃瞄將細節儘量保留以彌補約5%下降的解析度，犧牲少許解析度，換來更多陰影細節的重現，我們覺得是值得的。

野
玫
瑰
之
戀

影片修復工作耗時將近一年，可否分享背後的重點？

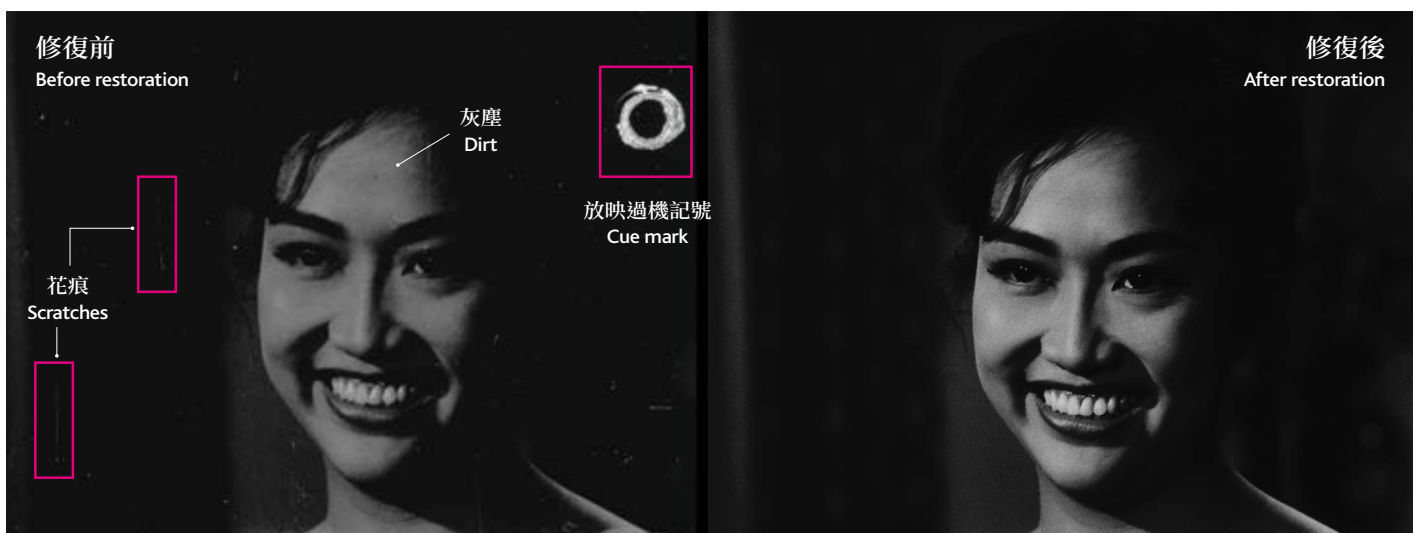
勞：我們修復的目的，是「想令電影回復當年上映的面貌」，因此我們一般處理的是由於使用、儲存環境欠佳或沖印而造成的缺陷。如果不是這些因素導致影片變

壞，而是影片攝製上的不完美，基本上是不會處理，因當年上映時縱使有不完美的地方，我們也要忠實地反映它的不完美。



葉：片中畫面上有大量舊電影常見的缺陷例如黑點、白點、花痕等，更經常出現在主角臉上，必須去除。修復工作還包括調整畫面中的晃動和抖動等。以4K掃描的每格影像，面積是2K掃描的四倍，換言之那些

瑕疵，即可能連很細微的花痕都會呈現，因此在修復過程中，需要很仔細評估及檢視修復的效果，同時也要避免「過度修復」。



勞：在聲音修復上，有時角色說話音量較小，但到歌唱場面聲音卻較大聲，甚至「拆」聲（大聲致失真），落差很大，因此我們做了少許調較，將兩者的分別收窄。

葉：我們也修正了約十分鐘的「聲畫不同步」、處理「底噪」（背景噪聲）及「Hum聲」（低頻聲）等問題。■

資料館正著力籌備展開下一個電影修復項目，敬請期待！



‘While the audience expected *The Wild, Wild Rose* to be a Shanghai-pop musical, they were pleasantly surprised and captivated by the brilliant opera performance!’

– Sam Ho, Museum Expert Adviser and film researcher

‘*The Wild, Wild Rose* blends typical Cantonese cinema elements with American film noir style.’

– Shu Kei, Museum Expert Adviser and veteran film critic

The Wild, Wild Rose (1960), directed by Wong Tin-lam and starring Grace Chang, is a classic Mandarin musical film. This year, the Hong Kong Film Archive released a 4K restored version of *The Wild, Wild Rose*, soon after the restoration of *The Valiant Ones* (1975), which is the second 4K restored film of the Archive. On this occasion, we invited Koven Lo, Assistant Curator I (Film Archive) Conservation and Ip Ka-him, Laboratory Technician II (Film Archive) Conservation, to elaborate on this restoration project.

In 2023, the long-awaited 4K restoration of *The Wild, Wild Rose* finally came out in all its glory. Amidst the fancy thematic aura of pure white and passionate magenta, we encounter the thorny rose from 1960.

What were the main considerations in selecting this title and what were the technical challenges?

Lo: The basic consideration was having ‘adequate source materials’. *The Wild, Wild Rose*’s sole print is intact without big issues such as film strips sticking together, and the visual and audio information is also more or less intact. The film’s shrinkage is rather low, and the images on it are rich and detailed enough for the 4K restoration, ensuring the original look of the film is brought to life.

The Wild, Wild Rose kicked off its story with Grace Chang dancing on a pitch-black stage; how did the restoration project kick-off?

Lo: The first step was to apply 4K digital scanning onto the 35mm print. From the ‘sole print’ acquired from the donor (Cathay Organisation in Singapore), we successfully extracted the audio information; but the scanning of images was more complicated as the scanned details in the shadows were not satisfactory. In the end, we decided that the ‘second-generation’ internegative made from the sole print would be our primary source of image.

Ip: Digital scanners are more sensitive to the impact of light. *The Wild, Wild Rose* portrays a lot of night scenes and dimly lit nightclubs, and likely due to the issues in film printing on our print, the images are very high in contrast. When scanning an internegative, the image is actually a reversal, and the light and shadow are reversed. Hence, details of dark, shadowy scenes can be recorded effectively.



Lo: The image quality of the sole print is of course higher compared to the internegative that was duplicated from the sole print, but judging from the capability of 4K scanning in retaining image details, the decrease in resolution lies about 5%. Considering that we can showcase more fine details in the shadows, sacrificing a very small degree of resolution is still worthwhile.

The restoration of *The Wild, Wild Rose* took almost a year to complete. Can you share with us the highlights?

Lo: The main purpose of our restoration is to 'restore the film to the look of its initial screening', so what we attempt to correct are defects caused by improper handling, unsatisfactory storage conditions or unskilful duplication. Other than the damage caused by the aforementioned factors, we would not correct these ailments. Because if those imperfections already existed when they were shown in the past, we should faithfully present the film as it was.

lp: The images, just like other old prints, were full of black and white patches and scratches, which very often appeared on the faces of actors and thus required cleaning up. The restoration work also included making adjustments to the flickering and jitters. Each 4K image scanned is four times as big as a 2K scan, meaning that even the tiniest flaws, such as a little scratch could become noticeable. As a result, the restoration process had to be monitored and evaluated very closely. Attention must also be paid to avoid 'over-restoration'.

Lo: Regarding the audio restoration, sometimes the volume during dialogues was lower in comparison to the loud singing performances with clipping sounds in occasion, we would make some adjustments to minimise these issues.

lp: We have also rectified around ten minutes of footage where the images and sound did not synchronise. In addition, adjustments were made to tune down the background noise and the low frequency humming.

[Translated by Winnie Fu] ■

在蘇州 談香港電影

何思穎 Sam Ho



(左起) 中國電影資料館館長孫向輝、香港電影資料館館長曾焯樂及蘇州市委宣傳部副部長、市文明辦主任楊芳。
(From left) Sun Xianghui, Head of China Film Archive; Rowena Tsang, Head of HKFA; Yang Fang, Deputy Head of the Municipal Publicity Department of Suzhou, Representative of the Office of Central Guidance Commission on Building Spiritual Civilization of Suzhou.



(左起) 中國電影資料館電影史學研究部副主任及研究員李鎮、中國電影資料館公共事業部項目負責人崔蕾娜、博物館專家顧問及電影研究者何思穎、香港電影資料館館長曾焯樂、電影學博士劉亞玉、南方影業有限公司總經理林雲華及香港電影資料館一級助理館長(節目)陳彩玉。
(From left) Li Zhen, Deputy Head and Researcher of the Film History Research Centre of the China Film Archive; Cui Leina, Project Manager of the Public Administration Department of the China Film Archive; Sam Ho, Museum Expert Adviser and film researcher; Rowena Tsang, Head of HKFA; Dr Liu Yayu, film scholar; Catherine Lam, Chief Manager of Southern Film Co Ltd and Priscilla Chan, Assistant Curator I of the HKFA.

七月份，
在酷熱的蘇州，我們享受了一個很有意義的經歷。

「光影再現·香港主題電影展映」，為香港電影資料館與中國電影資料館合作的節目，放映三部珍藏電影，並舉辦座談會及其他交流活動。三部電影為《掙扎》(又名：九江血戰)(修復版)(1933)、《女性之光》(1937)及《忠烈圖》(4K數碼修復版)(1975)。同行還有香港電影資料館館長曾焯樂及資料館一級助理館長陳彩玉。

《掙扎》為上世紀30年代中國三大電影公司之一的天一影片公司、現存唯一一部上海時期出品，同時也是現存中國有聲電影最早之一。商業掛帥出名的天一，少有地以進步筆觸反映當年社會貧富懸殊的不公平狀況，藉描述中華文化「以農立國」的簡樸生活，烘托出富裕地主醜惡的剝削行徑。蘇州觀眾對能夠有機會看到這部珍貴的早期作品，都很興奮，對電影的風格及內容也在映後談中表達了頗有趣的意見。

《女性之光》也非常珍貴，為我們館藏中最早一部粵語片，有很強的女性意識。雖然是粵語片，蘇州觀眾卻很投入，映後討論十分熱烈，對當年廣東女性在男權主導社會中爭取獨立自主的故事，非常欣賞。

胡金銓導演的武俠片《忠烈圖》，為影史經典，也是香港電影資料館首部4K數碼修復的電影，觀眾反應自然很好。

「展映」活動外，我還為一個編劇訓練營作了一次演講，以中國電影資料館安排放映的經典動作片《英雄本色》(1986)為例，討論香港類型電影的編劇藝術。

不同地方的文化交流，是有意義的活動。這次「展映」，各種儀式在所難免，例如拍照留念等指定動作，參與人數也很可觀。然而，對我來說，最可貴之處，是能與各種不同的人討論及交換意見，例如中國電影資料館研究員與工作人員、蘇州電影學者、即將在蘇州成立的資料館江南分館工作人員、不同年紀的學生、不同年紀及喜好的觀眾等。所以，香港電影資料館舉辦活動，無論在本地或海外，我們都堅持要包括講座、映後談等交流機會。

這回在蘇州，天氣雖然非常熱，我作《女性之光》映後談還焗到差不多暈倒，但仍十分珍惜這個充滿意義的經驗。■

何思穎，博物館專家顧問及電影研究者。

Talking about Hong Kong Cinema in Suzhou



《掙扎》(1933)
Struggle (1933)



《女性之光》(1937)
The Light of Women (1937)



《忠烈圖》(1975)
The Valiant Ones (1975)

This July, at the height of a very hot summer, we had a cool and deeply meaningful experience in Suzhou.

In collaboration with the China Film Archive (CFA), the Hong Kong Film Archive (HKFA) co-presented the programme 'Hong Kong Film Panorama' in Suzhou. We contributed three important films to the programme: *Struggle* (Restored Version) (1933), *The Light of Women* (1937) and *The Valiant Ones* (4K Digitally Restored Version) (1975). A host of activities, from seminars to post-screening talks to informal gatherings with audiences, were organised to supplement the endeavor. Rowena Tsang, Head of HKFA, and Priscilla Chan, Assistant Curator I in the Programming Unit, also participated in the event.

Struggle is a production by The Unique Film Production Company (Shanghai), one of the three biggest film companies in 1930s China. The film was one of the earliest sound films of China and is now the only available production from Unique Film's Shanghai period. It was also rare that Unique Film, a company known for its profit-driven bottom line, would produce a work that focuses on the social inequality of the time, condemning the greed of the landowning class while celebrating the simple dignity of an agricultural way of life. Suzhou audiences were thrilled to be treated to this precious early work, and eagerly shared their thoughts on the film during the question-and-answer session.

The Light of Women is the oldest Cantonese film in the HKFA collection and, perhaps even more significantly, an early production with a vibrant feminist sensibility. Even though it was in Cantonese, viewers in Suzhou enjoyed the film greatly and engaged enthusiastically in interesting and provocative discussions after the screening. They particularly appreciated the film's depiction of strong, Cantonese women who strove for

independence in a patriarchal society.

The *wuxia* film *The Valiant Ones*, directed by King Hu, is a well-known classic. Featured in this programme is the restored version of the film, the first 4K digitally-restored work by the HKFA. Not surprisingly, it was warmly received by the local audience.

Apart from presenting the screenings, I also participated in a screenwriting camp. Using as an example the classic Hong Kong action film *A Better Tomorrow* (1986), which was selected by the CFA for the event, I discussed the art of screenwriting in Hong Kong genre films.

Taking part in cultural exchanges with people in different parts of the world is worthwhile and enriching. For this event, ceremonial activities such as taking commemorative photos were inevitable and the attendance numbers were satisfying. The best part for me was engaging in discussions and dialogues with different people, from researchers to staff members of the CFA to film scholars in Suzhou to members of the CFA's forthcoming Jiangnan branch to students of various education institutions to audiences of different ages. The HKFA values such exchange opportunities and has always insisted on organising talks and discussions for our programmes, whether at home or abroad.

Suzhou in July was hot. I almost passed out at the post-screening talk of *The Light of Women* because of the scorching heat. Yet I greatly cherish my time in Suzhou and find it incredibly rewarding and enjoyable.

[Translated by Richard Law] ■

Sam Ho, Museum Expert Adviser and film researcher.



工作坊展示了一套高效能將資料數碼化的系統。

The workshop presented a high-performance system capable of digitising data efficiently.

SEAPAVAA：一場關於「可持續性」的探討

SEAPAVAA: An Inquiry into ‘Sustainability’

蘇芷瑩 Karen So

香港電影資料館定期派員參加國際會議，與各地專家分享經驗。今年5月，本館館長曾焯樂及電影搜集經理徐偉斌赴泰國芭堤雅，參與第27屆東南亞太平洋影音資料館協會（SEAPAVAA）年度會議（8-13/5/2023），與來自世界各地的資料館的參與者交流。



電影搜集經理徐偉斌（左）及會議主持人暨是屆 SEAPAVAA 終身成就獎和研究員獎項得主 Christophe Augias（右）。

Horus Tsui (left), Acquisition Manager of the HKFA; Christophe Augias (right), moderator of the conference and the recipient of the SEAPAVAA Lifetime Achievement Award and Fellowship for this year.

本屆SEAPAVAA的主題是「社區可持續影音資料館」（Sustainable AV Archives for the Community）。徐偉斌表示，「可持續」的意思，可以理解為用某些方法減少消耗，例如他從紐西蘭代表Joshua Ng的演講得知，以特定格式保存影像檔案，有助他們減少能源消耗。

「可持續」也包括延長事物的生命。徐偉斌於會議上發表題為「可持續影音資料館的策略性方向」（A Strategic Approach for Sustainable AV Archives）的演說，正是以香港電影資料館為例，提出延續影音資料生命的不同方向，首先必然是物件的保存。「我們保存電影資料，目的是讓將來的人仍然聽到、看到，這其實是一種傳承。人們在不同時間點回看某些記錄，或許會有不同的感受或評價。」

保存電影耗費資源，是否與「可持續」背道而馳？徐偉斌表示：「我在會議上提出，任何一間資料館、博物館都不可能完美地做到『可持續』，因為保存文物需要空間、人力及能源，但為甚麼大家仍然這麼努力去做？就是要令這工作有正面影響，令其價值得以彰顯。我也嘗試用其他面向思考，當時提到教育——教育下一

代將有價值的東西保存，不就是將時間線拉長、延長了？這也是一種可持續性。」

資料館在2019至2020年度財政預算案獲撥款二千萬元，進行為期五年將150部館藏孤本電影優先數碼化的計劃，部分數碼化的電影透過放映節目「瑰寶情尋——聲影『留』傳」向觀眾推廣。

保存數碼化資料相對節省空間，又大大降低耗電，但數碼化的同時，我們亦竭力保存最原始的菲林。「數碼化的最大功能是方便傳播，我在分享中也有提出，那只是載體的分別，即使用最高規格去掃描，也只是當下這個時代的最高規格，而且難免會有損耗。至於一個數碼檔案能保存多久，我們無法預知。所以資料館仍然同步保存菲林，保存原物件最原始及真實的面貌。」

正因為有討論空間，才需要有像SEAPAVAA這種具啟迪作用的會議。縱使此刻未有徹底解決問題的方案，至少也有逐漸改善的趨向。■

蘇芷瑩，電影研究者，曾任香港電影資料館搜集組項目統籌。

The Hong Kong Film Archive (HKFA) constantly assigns representatives to attend international conferences to share experiences among worldwide experts. This May, the Head of HKFA Rowena Tsang and Acquisition Manager Horus Tsui travelled to Pattaya, Thailand to partake in the 27th SEAPAVVA (8–13/5/2023), where they exchanged archive experience with film archive representatives from all over the world.

The main theme of this year's SEAPAVAA is 'Sustainable AV Archives for the Community'. Sustainability, explained Horus Tsui, could be understood as ways and means to decrease consumption. For example, the presentation by New Zealand representative, Joshua Ng, elaborated on how specific storage formats for audio-visual materials can help decrease energy consumption.

'Sustainability' also implies prolonging the lifespan of items. In Horus' presentation titled 'A Strategic Approach for Sustainable AV Archives', showcasing a number of ways adopted by the HKFA to help to prolong the lifespan of conserved materials. 'The purpose of preserving film material is to allow future generations to hear and see the films. This is a form of heritage. People from different eras of future generations that revisited specific records might have totally different perceptions or judgements.'

We know that preservation depletes resources. Is this going against the vision of 'sustainability'? Horus said, 'As I mentioned in my presentation, no archive nor museum can achieve the goal of "sustainability" perfectly because preserving heritage items requires space, human resources, and energy. But why do we work so hard to conserve? It's because of the positive impact and values behind which should be propagated. We also attempt to think along other perspectives like education—we need to educate the next generation to preserve valuable objects which, in effect, would help to prolong the life spans. This is also a form of sustainability.'

The Archive received HK\$20 million from the 2019/2020 budget for a five-year project, prioritising the digitisation of up to 150 sole-print copies of films in the collection. Some of the digitised films were presented to the audience in the screening programme 'Archival Gems—Time After Time'.

Preserving digitised materials saves space and significantly reduces energy consumption. However, alongside digitisation, we also make great efforts to preserve the original film rolls. 'The primary function of digitisation is convenience in sharing. As mentioned in my presentation, it is merely a distinction of medium. Even if we use the most advanced scanning methods, the high standard is only that of the current era and inevitably incurs some loss. We cannot predict how long a digital file can be preserved. That is why the Archive continues to preserve film rolls, striving hard to maintain the most original and authentic state of the original materials.'

There is still plenty of room for exploration regarding sustainability, which merits the continuous efforts of inspiring conferences like SEAPAVAA. Although we do not have perfect solutions at the moment, at least we are moving in the right direction. [Translated by Winnie Fu] ■

Karen So, film researcher and former Project Coordinator of the HKFA's Acquisition Unit.



與會者大合照
Group photo with all the participants

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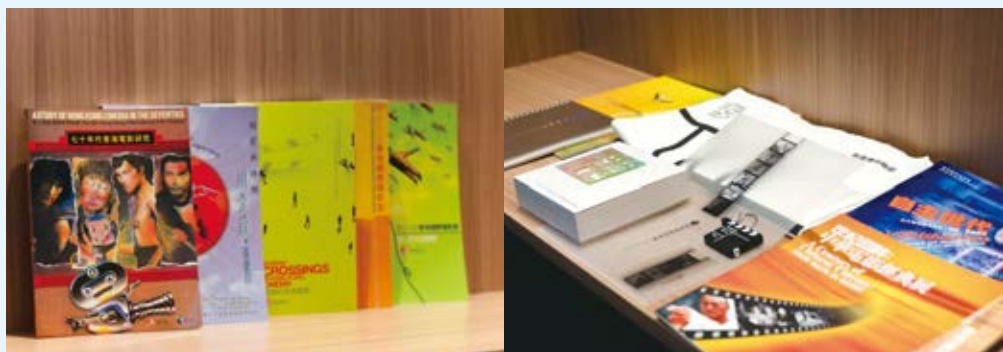
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2023 年 4 月，他和她彷彿從未離開我們。

In April 2023, it was as if he and she had never left us.

首屆香港流行文化節開幕節目「芳華再續」《金枝玉葉 2》(1996)「音樂演出 x 電影放映」結束後，有觀眾在資料館的 Instagram 引用電影主題曲歌名留言：「感激香港電影資料館這〈有心人〉」。其實有心人又豈止資料館？張志偉博士在另一場放映亦分享，他發現大家每隔數年便會回顧張國榮和梅艷芳，更深入地探討兩人的形象及對香港的特別意義。

在緊接的芳年華月，我們陸續推出更多節目，還有一連串映後談、座談會、工作坊及學校文化日教學活動等。你最難忘的又是哪個時刻？

此外，我們在 Instagram 推出「映談絮語」系列，透過貼文分享映後談講者的精彩語句。你對我們為這系列設計的圖像有甚麼意見呢？歡迎在 Instagram 留言給我們！

After the opening programme of the first Hong Kong Pop Culture Festival, 'Revisiting the Glory Days—The Legacy of Leslie and Anita,' we have received a comment on the Archive's Instagram after the 'Music Performance x Film Screening' of *Who's the Woman, Who's the Man* (1996), quoting the title of the film's theme song: 'Many thanks to the Hong Kong Film Archive's "Yau Sam Yan" (someone with heart-felt dedication).' In fact, this dedication extends beyond the Archive. Dr Charles Cheung noticed that every few years, there is a retrospective on Leslie Cheung and Anita Mui, delving deeper into their images and their special significance to Hong Kong.

In the vibrant days that followed, we have been launching a series of programmes, post-screening talks, seminars, workshops and School Culture Day educational activities. Were these among some of your most unforgettable moments?

Moreover, we have also launched the 'Quotes' series on Instagram, featuring noteworthy quotes from the speakers of our post-screening talks. What do you think about our logo design for the series? Share your thoughts with us on Instagram!



活動回顧
Events Recap

感謝讀者一直以來的支持，《通訊》已出版超過一百期。步入數碼年代，《通訊》從下期起將主要透過資料館網頁發布，繼續為大家送上精彩內容，記載美好回憶。

We would like to extend our heartfelt gratitude to our dear readers for your unwavering support as more than 100 issues of *Newsletter* have been published. As we enter the digital era, *Newsletter* will primarily be published through the HKFA website starting from the next issue. We shall continue to deliver excitingly rich content and share memorable moments with all of you.

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