

# POST 41



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NOW



四十一報 NO 18

# 前言

# PROLOGUE

置身於偌大而漆黑的空間，眼前是一場場充滿無限可能的夢境，宛如曼陀羅花般，綻放無盡的想象與情感。在這光影交錯的世界裏，電影呈現了無數的故事，讓我們得以窺見他人的生活——無論現實或幻想，每一幕皆彷彿如人生縮影。我們不僅是觀眾，更是其中的角色，與電影中的人物一同笑、哭、愛、恨。而將這些眾生相匯聚的空間，是一座座的戲院，我們在同一瞬間共享一個故事、一段情感的場所。

戲院曾是街坊們日常娛樂的首選，也承載了無數人的青春回憶。小孩子常偷偷跟着大人溜進戲院，影迷們只為追看崇拜的明星主演的電影，而一家老少則聚在一起，享受一場週末大戲。因此，戲院外總是排着長長的隊伍，從一張小小的手寫戲票開始，觀眾們進入了電影的世界，隨銀幕上流轉的日與夜，感受生活的千姿百態——從黑白經典到現代視覺盛宴，皆沉醉其中。

隨着歲月的推移，現代建築取代了那些曾經熙來攘往的戲院，但它們留給我們的回憶，卻如同銀幕上的光影，久久不散。今期《四十一報》將帶大家走入那段回憶：舊街坊將分享當年常去的幾間區內戲院以及箇中趣事，收藏家則揭開電影背後的海報文化。此外，尋「埗」更蒐集了昔日觀影的軼事趣聞，一起探索香港電影文化的獨特風貌。

落葉知秋，願各位能與電影來一場相遇，擁抱那些在光影流轉的美好時光。

(小編按：細心的讀者一定會發現，黑貓是《四十一報》第十五期及後續期數的封面主角！在這一期中，黑貓化身為港產片的經典場景，大家能否認出是哪一部電影呢？)

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In the vast, dark expanse, we find ourselves immersed in dreams filled with endless possibilities, much like the blossoming of a mandala flower, unfolding infinite imagination and emotion. In this world of shifting light and shadow, cinema presents countless stories, offering glimpses into the lives of others—whether real or fantastical—where each scene serves as a microcosm of life itself. We are not merely spectators; we become part of the narrative, laughing, crying, loving, and hating alongside the characters on screen. The cinemas, where these myriad lives converge, are spaces where we collectively experience stories and share emotions in the same fleeting moment.

Cinemas were once the go-to entertainment for neighborhoods, filled with countless cherished memories of youth. Children would often sneak in behind the adults, fans eagerly chased films starring their favorite celebrities, and families gathered together to enjoy weekend shows. Long lines would stretch outside the cinemas, and with a small handwritten ticket in hand, audiences stepped into the world of film. As days and nights unfolded on the screen, audiences were captivated by the diversity of life—immersed in everything from classic black-and-white films to modern visual spectacles.

As time passed, modern buildings replaced those once-bustling cinemas, but the memories they created linger, like shadows on a screen. In this issue of *Post 41*, we invite readers to revisit those memories: a former resident will share stories of the cinemas he frequented, while a collector will reveal the cultural significance behind movie posters. In addition, we will explore the unique quirks and anecdotes of the cinema-going experience, showcasing the distinctive charm of Hong Kong's film culture.

As the autumn leaves begin to fall, may you find a moment to reconnect with cinema and embrace the beautiful times woven through light and shadow.

[Editor's Note: Observant readers will surely notice that the black cat is the cover star of Issue 15 and the subsequent issues of *Post 41*! In this issue, the black cats transform into a classic scene from a Hong Kong movie. Can everyone guess which movie it is?]

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## 專題：今日睇咩戲啊？

### Feature: What Movies Are We Watching Today?

上世紀五十年代的香港，人們普遍生活困苦，能偶爾到附近的戲院，用「一蚊幾毫」看一場電影，已經是非常難得的娛樂。同時，香港的電影業迅速發展，電影文化逐漸覆蓋整個城市。

#### 深水埗戲院的風光年華 The Glory Days of Sham Shui Po Cinemas

在六、七十年代全盛時期，全港各區共有超過一百間戲院，背後蘊含着一代人對電影的熱情與着迷。而在以民居為主的深水埗及石硤尾，曾經最鼎盛時有七間戲院同時放映，如今最近的戲院要到南昌。

「以前看電影是最大眾化的娛樂，再加上戲院有冷氣，好多人喜歡一邊看電影一邊『嘆』冷氣。」左錦洪（下稱左生）1940年代出生，童年時住在南昌街一帶，後來十歲時搬到油麻地。1961年，十四歲的左生與家人搬到石硤尾南山村木屋區（今石硤尾公園），直到1965年才遷至九龍城。兩次居住在深水埗石硤尾區，從小熱愛「睇戲」的左生，自然對附近的戲院「熟頭熟路」。

In 1950s Hong Kong, life was generally tough for many, and having the chance to watch a movie at a nearby cinema for just a few cents was a rare entertainment. Meanwhile, Hong Kong's film industry was rapidly expanding, and movie culture was gradually spreading throughout the city.

During the peak of the 1960s and 70s, there were over a hundred cinemas across Hong Kong, reflecting a generation's passion and fascination with movies. In Sham Shui Po and Shek Kip Mei, the districts primarily known for its residential areas, there were once seven cinemas operating simultaneously. Today, the nearest cinema is in Nam Cheong.

"Back in the day, watching movies was the most popular form of entertainment. Plus, with the air conditioning in cinemas, many people enjoyed watching a film while soaking in the cool air," says Chor Kam Hung (referred to as Mr. Chor), who was born in the 1940s. He grew up around Nam Cheong Street and later moved to Yau Ma Tei when he was ten. In 1961, at the age of fourteen, Mr. Chor and his family relocated to the Nam Shan Village Squatter Area (now Shek Kip Mei Park) in Shek Kip Mei and did not move to Kowloon City until 1965. Having lived in the Shek Kip Mei area of Sham Shui Po twice, Mr. Chor has always been a film fan and grew very familiar with the local cinemas.



▲ 左生是深水埗和石硤尾的舊街坊，自小就喜歡到附近的戲院看電影。Mr. Chor is a former resident of Sham Shui Po and Shek Kip Mei and has enjoyed watching movies at the local cinemas since childhood.

#### 明聲戲院和北河戲院 Ming Sing Theatre and Pei Ho Theatre

左生住在南昌街時，常流連於附近的兩家戲院：明聲戲院和北河戲院。前者位於石硤尾街和荔枝角道的交界處，於1930年代開始營業，是深水埗地區最早的戲院之一，「明聲上映粵語片為主，我以前經常去看關德興主演的《黃飛鴻》系列。早期的明聲沒有冷氣，只有幾台大風扇，座椅上甚至還藏着木虱。直到後來，戲院的環境才逐漸改善。」

北河戲院則坐落於北河街與福華街交界，於1934年營業，是另一間區內早期的戲院之一，這裏放映的電影種類豐富，包括粵語片與西片（外國片）。但終在1977年告別觀眾，現址已變成了北河大廈。「我曾在北河戲院看過吳楚帆和白燕主演的《路》，還有法蘭·仙納杜拉（Frank Sinatra）主演的西部牛仔片。」

左生還對北河戲院外的小販攤檔記憶猶新，「那時候戲院門口擺滿了甘蔗、栗子、炒花生、乾魷魚的小食檔，這些都可以帶進戲院。電影一散場就要掃地，因為滿地都是甘蔗渣和栗子殼；還有些不能帶入戲院的，包括滷味、豬雜、碗仔翅。那時候，滷味，豬雜一毫子就有一串。」

When Mr. Chor lived on Nam Cheong Street, he frequently visited two nearby cinemas: Ming Sing Theatre and Pei Ho Theatre. Ming Sing Theatre, located at the crossroads of Shek Kip Mei Street and Lai Chi Kok Road, opened in the 1930s and was one of Sham Shui Po's earliest cinemas. "Ming Sing mainly showed Cantonese films. I used to watch the *Wong Fei Hung* series starring Kwan Tak Hing there all the time. Back then, the cinema had no air conditioning—just a few large fans—and there were even bedbugs in the seats! Things only improved in later years."

Pei Ho Theatre, one of the early cinemas in the district, was located at the intersection of Pei Ho Street and Fuk Wa Street. It opened in 1934 and showcased a wide range of films, including both Cantonese and foreign movies. However, the theater closed its doors to the public in 1977, and the site is now home to the Pei Ho Building. "I remember watching *Road* starring Ng Cho Fan and Pak Yin at Pei Ho Theatre, as well as a Western cowboy film featuring Frank Sinatra," Mr. Chor recalls.

He also vividly remembers the food stalls outside the cinema. "Back then, the entrance was lined with vendors selling sugarcane, chestnuts, roasted peanuts, and dried squid, and you could bring these snacks inside. After the movie, the floor would be covered with sugarcane scraps and chestnut shells. But some snacks, like braised dishes, pig offal, and imitation shark fin soup, weren't allowed inside. I still remember, a skewer of braised dishes or pig offal cost only a dime."



▲ 深水埗的明聲戲院自1930年代營業至1971年，陪伴了一代又一代的觀眾，現址已成為荔聯大廈。（照片由鍾文略先生所攝）Ming Sing Theatre in Sham Shui Po operated from the 1930s until 1971, entertaining generations of audience. The site has since become Lai Luen Building. (Photo by Mr. Chung Man Lurk)

## 昔日戲院的特色 Features of the Old Cinemas

左生憶述，明聲戲院和北河戲院皆屬於二、三輪戲院，「當時的新電影通常會先在市中心的戲院上映，例如尖沙咀的樂宮戲院（現址為美麗華酒店）、旺角新華戲院、百老匯戲院。這些戲院被稱為首輪戲院，票價相對昂貴。電影在首輪戲院上映後，隔一兩個月便會轉至一些地區戲院放映，這些就是二輪戲院，票價便宜許多，普通家庭也能負擔得起。其後還有三輪、四輪戲院。」

當年，戲院的場次分為正場和公餘場。正場一般是每天的中午 12:30、下午 2:30、晚上 7:30 和 9:30，而公餘場則在下午 5:30，專門播放上映已久的電影，票價較為便宜。此外，戲院座位也細分為前座、中座、後座、超等和特等，票價各有不同。「六十年代，二輪戲院正場的前座票價約為 1 元，中座 1.5 元，後座約 1.8 元，超等和特等則超過 2 元。而公餘場的前座票價約 2 毫；相較之下，首輪戲院的中座票價則要 2 元。」



Mr. Chor reminisces about Ming Sing Theatre and Pei Ho Theatre, which were considered second- and third-run theaters. "New movies would typically debut at central city theaters, like the Princess Theatre in Tsim Sha Tsui (now the site of The Mira Hong Kong), Gala Theatre in Mong Kok, and Broadway Theatre. These were first-run theaters with higher ticket prices. After showing in first-run theaters, movies would move to district cinemas, which were second-run theaters with much cheaper tickets, making them more affordable for ordinary families. There were also third- and fourth-run theaters later on."

In the past, cinema screenings were divided into regular and off-peak sessions. Regular screenings typically took place at 12:30 PM, 2:30 PM, 7:30 PM, and 9:30 PM each day. Off-peak sessions, scheduled at 5:30 PM, featured movies that had been out for a while and were offered at lower prices. In addition, cinema seats were categorized into front stall, back stall, dress circle, lodge, etc., each with different ticket prices. "In the 1960s, the front stalls at a second-run theater's regular screening cost about \$1, the middle stalls \$1.5, the back stalls around \$1.8, and the dress circle and lodge seats over \$2. In contrast, off-peak session front stalls were about \$0.2, while middle stalls at a first-run theater cost \$2."

◀ 尖沙咀樂宮戲院（1952 - 1973）曾是香港最著名的戲院之一。（照片由政府新聞處圖片資料庫提供）  
Princess Theatre in Tsim Sha Tsui (1952 - 1973) used to be one of the most famous cinemas in Hong Kong. (Photo provided by Information Services Department Government Photo Store)

## 美麗宮戲院 Metro Theatre

1961 年至 1965 年間，左生居住在石硤尾的南山村木屋區，他經常到附近新開的美麗宮戲院觀看電影。美麗宮戲院於 1963 年 5 月 27 日開幕，位於高仔街和棠蔭街交界處，毗鄰大坑東徙置區（現時為大坑東邨）和後來興建的大坑西邨。左生回憶當時的美麗宮戲院標榜為富麗堂皇的風格，「美麗宮氣派十足，大銀幕外有紅色布簾，就像劇院般，因此不少人會特意穿得整齊一點去看戲。」1963 年 5 月 25 日的《工商日報》報道中（見下圖）就提到：「籌備數月，耗資百萬的「美麗宮」戲院，定下周一（廿七日）隆重開幕……裝置瑰麗，設備新型，聲、光、座、幕，盡善盡美。」報道續提到美麗宮是由尖沙咀的美麗華酒店經營，開幕時還會邀請十二位紅星剪綵，並由著名演員梁醒波擔任主持。

美麗宮放映的片種很多，主要有首輪粵語片和二、三輪西片，「我在美麗宮有看過我在美麗宮有看過蘇菲亞·羅蘭（Sophia Loren）主演的《氣壯山河》（1957）；亦有看過法國的《球迷奇遇記》（1957）。」



▲ 圖為《工商日報》於 1963 年 5 月 25 日的報道。（照片由何鴻毅家族提供）  
The image shows a report from The Kung Sheung Daily News dated May 25, 1963. (Photo provided by The Robert H. N. Ho Family)

From 1961 to 1965, Mr. Chor lived in the Nam Shan Village Squatter Area in Shek Kip Mei and frequently visited the newly opened Metro Theatre nearby. The Metro Theatre, which opened on May 27, 1963, was located at the intersection of Woh Chai Street and Tong Yam Street, near the old Tai Hang Tung Resettlement Estate (now Tai Hang Tung Estate) and the later-built Tai Hang Sai Estate. Mr. Chor recalls that the Metro Theatre was known for its opulent style: "The Metro Theatre had a grand atmosphere with a large silver screen and red velvet curtains, making it resemble a theater. Many people would dress up a bit more for a visit." An article in *The Kung Sheung Daily News* on May 25, 1963, reported the theater as follows: "After several months of preparation and with an investment of over a million, the 'Metro Theatre' is set for a grand opening next Monday (the 27th)... The theatre features magnificent decorations, modern equipment, and impeccable sound, lighting, seating, and curtains." The report continued, mentioning that the Metro Theatre was operated by the Miramar Hotel in Tsim Sha Tsui, and the grand opening would include a ribbon-cutting ceremony with twelve celebrities, hosted by renowned actor Leung Sing Poh.

The Metro Theatre showed a wide variety of films, mainly first-run Cantonese movies and second- and third-run Western films. "I watched *The Pride and the Passion* (1957) starring Sophia Loren and also *The Football Fiend* (1957) from France at the Metro Theatre."



▲ 美麗宮戲院於 1974 年結業，現址為仁實大廈。  
The Metro Theatre closed in 1974, and its former location is now occupied by Ample Building

## 今昔戲院大不同

### Then and Now: The Changing Face of Cinemas

如今的戲院大多設有多個影廳，每個影廳座位數目從數十至三百不等。而昔日的戲院則大相逕庭，通常只有一個影廳，卻能容納超過一千名觀眾。像是明聲、北河和美麗宮這些地區戲院，座位皆超過一千四百個，而新蒲崗的麗宮戲院（今越秀廣場）更曾有三千個座位，堪稱全港之最。「當時的銀幕很大，影廳至少會有兩層，前中後座在一樓，超等特等則在二樓。坐前排的，得抬頭左右搖擺着才能看清畫面，特別有趣。」左生笑言，電影開場幾分鐘後，前排的觀眾常會「走位」，移動到後排的空位。

隨着時代變遷，戲院影廳日益小型化，這也讓左生愈發懷念以往在大銀幕前看電影的氛圍，「以前的影廳和銀幕夠大，氣氛很好。」左生還特別提到，他至今最愛的電影《沙漠梟雄》（1962），「這部電影有很多大場面，看起來會十分過癮，這麼多年我經常重溫。所以現在這些大戲院沒有了，真的很可惜。」

除了戲院規模的變遷，左生還與我們分享了那個年代的電影文化，讓人一窺昔日的光影時代。



Today's cinemas often feature multiple screening rooms, with seating capacities ranging from a few dozen to several hundred. In contrast, older cinemas typically had just one large auditorium that could accommodate over a thousand people. Regional cinemas like Ming Sing, Pei Ho, and Metro Theatre had over 1,400 seats each, and the Paris Theatre in San Po Kong (now Yue Xiu Plaza) even boasted up to 3,000 seats, then the largest in Hong Kong. "The screens were enormous, and the theaters often had at least two levels—front, middle, and rear stalls on the ground floor, with deluxe and premium stalls upstairs. Those in the front row had to look up and swing their heads from side to side to catch the picture, which was especially a fun experience," Mr. Chor chuckled, adding that it was common for front-row audience to move up to empty seats in the back a few minutes after the movie started.

Over time, cinemas have become smaller, making Mr. Chor increasingly nostalgic for the grand experience of watching movies on a large screen. "The theaters and screens used to be so large, and the atmosphere was fantastic." He particularly reminisces about his favorite film, *Lawrence of Arabia* (1962). "This movie had many grand scenes that were incredibly satisfying to watch. I've relived it many times over the years. It's a real shame that we no longer have those large cinemas."

In addition to changes in cinema scale, Mr. Chor shares insights into the film culture of that era, providing a glimpse into the golden age of cinema.

◀ 昔日的戲院影廳寬敞、座位眾多，一般至少有兩層。照片為銅鑼灣利舞臺劇院的影廳。（照片由希慎興業有限公司提供）  
Cinemas in the past featured spacious auditoriums with numerous seats, typically spread across at least two levels. The photo shows the auditorium of the Lee Theatre in Causeway Bay. (Photo provided by Hysan Development Company Limited)

## 昔日電影潮流

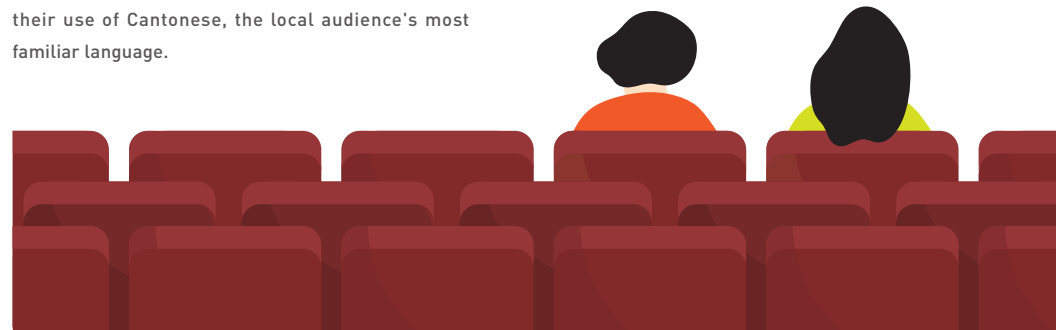
### The Movie Trends of the Past

五十至七十年代，香港的戲院匯聚了來自世界各地的電影，粵語片尤為受歡迎，產量驚人，高達兩千餘部<sup>1</sup>。左生解釋，粵語片之所以盛行，是因為相比於國語片和外語片，粵語片的票價較便宜，且使用了觀眾最熟悉的廣東話，自然受到追捧。

From the 1950s to the 1970s, Hong Kong cinemas showcased films from around the world, with Cantonese-language films being particularly popular and incredibly prolific, producing over 2,000 titles<sup>1</sup>. Mr. Chor explained that the popularity of Cantonese movies was largely due to their affordability compared to Mandarin and foreign films, as well as their use of Cantonese, the local audience's most familiar language.



▲ 左生回憶，昔日的戲院無論甚麼類型、甚麼地區電影都能看到。Mr. Chor recalls how cinemas in the past featured films from various genres and regions.



## 百花齊放的粵語片

### A Flourishing Era of Cantonese Movies

五、六十年代的粵語片題材多元，能夠滿足不同觀眾的喜好。左生回憶道，當年青春片頗受女工青睞，片中的當紅女星，如陳寶珠、蕭芳芳和王愛明，更是她們心中的偶像。這些電影多圍繞貧窮的工廠妹與富家子弟相戀，卻因家庭反對而分開的故事，情節也常反映出當時的社會現象，特別是貧富差距所帶來的種種矛盾與衝突。

In the 1950s and 1960s, Cantonese movies covered a wide range of genres, catering to diverse audience preferences. Mr. Chor recalls that teen films were particularly popular among female workers, with stars like Connie Chan Po Chu, Josephine Siao Fong Fong, and Felicia Wong Oi Ming becoming their idols. These films often depicted stories of poor factory girls falling in love with wealthy young men, only to be separated by family opposition. The plots frequently mirrored social issues of the time, especially the conflicts arising from the disparity between rich and poor.

<sup>1</sup> 註：余慕雲：《香港電影八十年》（香港：海光印刷有限公司，1994），頁26-51。  
Note: Yu Mo Wan 香港電影八十年 (Hong Kong: Hoi Kwong Printing Co., Ltd., 1994), pp. 26-51.



▲美荷樓生活館的展館內也有播放六十年代的電影，其中包括謝賢和陳寶珠主演的《黑玫瑰》（1965）。  
The exhibition hall of the Heritage of Mei Ho House also screens movies from the 1960s, including *Black Rose* (1965), starring Patrick Tse Yin and Connie Chan Po Chu.

同時，武俠電影在粵語片中也擁有廣大支持者，尤其是以黃飛鴻為題材的作品，觀眾沉醉於各種精彩的打鬥場面。左生補充道，有些武俠片還融合了偵探和現代元素。像是由楚原執導、謝賢和陳寶珠主演的《黑玫瑰》（1965），既有打鬥場面，又充滿懸疑氣氛。同時，神怪類型的武俠片也頗受歡迎，如于素秋主演的《如來神掌》（1964）。「這些影片融合了陽剛的武術場景，加上各式特效與怪獸登場，特別吸引熱愛武術的男性觀眾。」

「家庭主婦和老一輩喜歡看古裝片，例如任劍輝、梁醒波主演的《七彩金葉菊》（1969）和《無頭東宮生太子》（1957）。」左生娓娓道來。而輕鬆搞笑的喜劇片也深受大眾歡迎，「喜劇演員新馬師曾和鄧寄塵聯袂主演的《拉車得美》（1958），劇情十分無厘頭，讓人捧腹大笑。」

At the same time, martial arts films garnered a large following, with works about Wong Fei Hung captivating audience with thrilling fight scenes. Mr. Chor added that some martial arts films also incorporated detective and modern elements. For example, *Black Rose* (1965), directed by Chor Yuen and starring Patrick Tse Yin and Connie Chan Po Chu, featuring intense fight scenes and a suspenseful atmosphere. In addition, fantasy martial arts films were also quite popular, such as *The Young Swordsman Lung Kim-fei* (1964), starring Yu So Chow. "These films combined masculine martial arts scenes with various special effects and monster appearances, making them particularly appealing to martial arts enthusiasts."

"Housewives and the older generations enjoyed watching costume dramas," Mr. Chor narrates warmly. "Films like *Golden Chrysanthemum* (1969) and *The Headless Emperor Gives Birth to a Crown Prince* (1957), starring Yam Kim Fai and Leung Sing Poh." Light-hearted comedies were also very popular with the general public. "For instance, *The Rickshaw-Puller Wins a Pretty Girl* (1958), starring comedians San Ma Sze Tsang and Tang Kei Chen, had a nonsensical plot that left audience in stitches."

不僅如此，當時的電影還有不少反映社會現象的作品，講述底層勞苦階層如何在困境中奮鬥、揭露富人的剝削或社會的不公等議題。除此之外，文藝片也是熱門題材，雲集了白燕、吳楚帆、謝賢和南紅等一眾巨星，成為當時影迷們津津樂道的焦點。

那個年代的香港電影還有個有趣的稱呼——「七日鮮」電影。由於觀眾需求殷切，電影公司為了趕上市場節奏，以及維持低成本製作，電影常常在短短七天內完成拍攝。「七日鮮」雖快速推陳出新，但質素參差不齊，往往上映幾天後就被撤檔，之後就沒人再提起了。「有時候，這些電影裏甚至會出現穿幫鏡頭，令人啼笑皆非。」左先生笑道，「我記得看過一部黃飛鴻電影在青山道取景，劇中的黃飛鴻與曹達華在打架時，後面居然有一輛現代貨車經過，場面真是很搞笑！」

到了七十年代，香港電影潮流逐漸轉變，尤其是武俠片進入新階段，加入了許多創新元素。「李小龍的武俠片不再僅僅是武打場面，更融入了強烈的民族意識；而成龍的武俠片則融入了喜劇元素，動作與搞笑並存，讓人看得津津有味。」左生補充道。

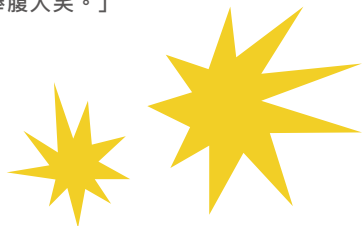
Moreover, many movies of that era reflected societal issues, telling stories of the struggles faced by the working class, exposing the exploitation by the wealthy, or addressing social injustices. In addition to these, melodramas were also highly popular, featuring a star-studded cast including Pak Yin, Ng Cho Fan, Patrick Tse Yin, and Nam Hung, capturing the attention of moviegoers and becoming hot topics of discussion among fans.

In those days, Hong Kong movies had an interesting phrase—"Seven-Day Jobs." Due to the high demand from audience and the need for quick production at low cost, movies were often completed in just seven days. While these "Seven-Day Jobs" movies were released rapidly, their quality was inconsistent, and many would be pulled from theaters after only a few days, never to be spoken of again. "Sometimes these films even had noticeable continuity errors, which made them unintentionally funny," Mr. Chor laughed. "I remember watching a Wong Fei Hung film set on Castle Peak Road. In one fight scene between Wong Fei Hung and Cho Tat Wah, you could see a modern truck driving by in the background—it was hilarious!"

By the 1970s, the trends in Hong Kong cinema started to shift, particularly with martial arts films entering a new phase with innovative elements. "Bruce Lee's martial arts films weren't just about fight scenes; they also carried a strong sense of national identity. On the other hand, Jackie Chan's films incorporated comedy, blending action and humor, making them highly entertaining," Mr. Chor added.



▲成龍的搞笑「武俠片」代表作有《醉拳》（1978），劇中他扮演的黃飛鴻揮舞着醉拳，搖搖晃晃的模樣，引人發笑。（圖片取自電影《醉拳》，思遠影業公司授權使用）  
Jackie Chan's comedic martial arts classic, *Drunken Master* (1978), features him as Wong Fei Hung, humorously staggering through fight scenes while performing drunken boxing. (Image captured from the film *Drunken Master*, used with permission from Seasonal Film Corporation.)



## 國際化電影時期 Beyond Cantonese Movies to International Masterpieces

六十至八十年代，是香港電影業的黃金時期。除了粵語片，當時的戲院也積極引進了來自不同地區的电影，豐富了影迷的選擇。這些影片中，國語片和西片最為普遍，觀眾多為受過高等教育的影迷。國語片又可分為台灣製作和內地製作兩類。左先生提到，「台灣電影如唐寶雲主演的《養鴨人家》（1965）和《高山青》（1965），展現了當時台灣鄉土生活的風貌；而內地國語片，如《金鷹》（1964），則講述了少數民族的故事。」

香港的電影公司也紛紛涉足國語片的製作。邵氏兄弟（香港）有限公司推出的《江山美人》（1965）和《獨臂刀》（1967），以及國際電影懋業有限公司出品的《星星月亮太陽》（1961），均為經典之作。

西片方面，香港的觀眾也能欣賞到國際影壇的精彩作品。例如，奧斯卡影帝薛尼·鮑迪（Sidney Poitier）主演的《霸海奪金鐘》（1965）和《齊瓦哥醫生》（1965）。左生還提到，他曾在戲院觀看過不少日語片，「包括黑澤明執導的《七俠四義》（1954）和《天國與地獄》（1963）等。」

The 1960s to the 1980s marked the golden age of the Hong Kong movie industry. Beyond Cantonese films, cinemas actively brought in movies from various regions, expanding the choices available to film enthusiasts. Mandarin films and Western films were particularly common, often attracting educated audience. Mandarin films were further categorized into those produced in Taiwan and those from mainland China. Mr. Chor noted, "Taiwanese films, such as *Beautiful Duckling* [1965] starring Tang Po Wan and *The Evergreen Mountains* [1965], showcased the rural life of Taiwan at the time. Mainland Mandarin films, like *The Golden Eagle* [1964], told stories of ethnic minorities."

Hong Kong film companies also ventured into Mandarin film production. Shaw Brothers (HK) Ltd. produced *The Kingdom and the Beauty* [1965] and *One-Armed Swordsman* [1967], while Motion Picture & General Investment Co. Ltd. [MP & GI] produced *Sun, Moon and Star* [1961]. All of these remain classics to this day.

As for foreign films, Hong Kong audience enjoyed a range of international masterpieces, including Sidney Poitier's *The Long Ships* [1965] and Doctor Zhivago [1965]. Mr. Chor also recalled watching several Japanese films in the cinema, including Akira Kurosawa's *Seven Samurai* [1954] and *High and Low* [1963].

## 舊日的追星族 Fan Culture of the Past



▲ 娛樂新聞報紙《銀燈日報》以明星的花邊新聞作為賣點。（香港文化博物館藏品）  
The entertainment newspaper *Daily Pictorial* used celebrity gossip as a primary selling point.  
(The Collection of Hong Kong Heritage Museum)

今天，追星文化盛行，粉絲們熱衷於購買偶像的周邊產品、追看他們的節目、參加見面會等。其實早在六十年代，香港已開始了追星熱潮，只是形式有所不同。左生憶述：「當時的影迷們會給明星寫信，大多數明星都會回信並附上親筆簽名。」

此外，那個年代的娛樂報紙，如《銀燈日報》和《明燈日報》，經常報導明星的花邊新聞，並且通過贈送明星彩咭來吸引讀者。人氣小生和花旦，如謝賢、蕭芳芳、陳寶珠和馮寶寶，各自擁有影迷會，影迷們對偶像的忠誠和熱情亦令人驚嘆，「蕭芳芳和陳寶珠的影迷經常會因為各自的偶像而爭吵不休。」左生補充道。

電影的發展不僅僅與電影本身有關，還需要眾多配套的支持，其中前期的宣傳尤為關鍵。談到昔日電影的宣傳，各具特色的電影海報無疑扮演了重要角色，也成為了影迷們珍貴的收藏品。

Today's fan culture is vibrant, with enthusiasts eagerly buying merchandise, watching shows and attending meet-and-greets. However, the phenomenon of idol worship in Hong Kong began as early as the 1960s, though in a different form. Mr. Chor reminisces, "Back then, fans would write letters to their favorite movie stars, and most stars would reply with their autographs."

Entertainment newspapers of that era, such as *Daily Pictorial* and *Bright Lantern Daily*, frequently reported on celebrity gossip and attracted readers by offering movie star photos. Popular stars like Patrick Tse Yin, Josephine Siao Fong Fong, Connie Chan Po Chu, and Fung Bo Bo each had their fan clubs. The dedication and enthusiasm of these fans was remarkable, with intense rivalries even emerging among fans of different idols. "Fans of Josephine Siao and Connie Chan often argued passionately over their favorite stars," Mr. Chor added.

The development of the movie industry involves more than just the films themselves; it requires extensive support, with early promotion being particularly crucial. Movie posters, each with a unique style, played a significant role in promotion and became cherished collectibles for fans.



▲ 當年，《明燈日報》會贈送明星彩咭，吸引了不少影迷購買。（照片為美荷樓生活館藏品）  
Back then, *Bright Lantern Daily* would offer movie star photos as a gift, attracting numerous movie fans to purchase.  
(Photo from the collection of the Heritage of Mei Ho House)

## 電影背後的「隱藏功臣」——海報 The Unsung Heroes Behind the Movies—Posters

在今天科技與資訊發展迅速的時代，我們可以通過網絡、電視、廣告等多種渠道了解一部電影的資訊。然而，回顧過去，電影海報曾是電影宣傳的主力，一張張看似不起眼的海報，卻承載了獨特的歷史意義。

### 海報收藏的起點 The Beginning of Movie Poster Collecting

「海報的主要用途就是吸引觀眾入場看電影，設計師就要想着如何透過海報凸顯電影的故事性和演員。」電影海報收藏家林家樂先生（下稱阿樂）從小便對電影情有獨鐘。九十年代初，他在中學時期開啟了收集電影海報的旅程。

「我記得第一張電影海報來自街招，因為上面有喜歡的電影明星，所以想把它撕下來。那時半夜三更，街上人少，但還是很怕被人看到。只要看到遠處有人經過，我就『縮手』。雖然那張海報只有六張膠紙，我卻花了幾小時才撕下來。」有了第一張海報後，第二張、第三張自然接踵而來。最初，阿樂只收集喜歡的電影或者明星海報，後來只要是香港電影的海報，他遇到都會收藏。

九十年代中，有些店舖也會出售電影周邊，包括海報、劇照和明星照片等。「我記得當時有些電影海報的價格是80元一張，甚至有賣到三百多元的，而當時的時薪僅為15元左右。」阿樂繼續說道，電影公司也會將海報提供給影視會進行宣傳，「影視會的門前會擺放一個桶或箱，海報捲起來放在裏面，幾元一張，我有些海報都是從這裏收集來的。」

In today's fast-paced world of technology and information, we can learn about a movie through various channels such as the internet, television, and advertisements. However, looking back, movie posters once played a crucial role in promoting films. Though they may appear unremarkable today, each poster carried its own unique historical significance.

"The main purpose of posters was to attract audience to watch the films, so designers had to think about how to highlight the film's story and the actors through the poster," says Mr. Lam Ka Lok (referred to as Ah Lok), a movie poster collector with a deep passion for films from a young age. In the early 1990s, while still in secondary school, he began his journey of collecting movie posters.

"I remember my first poster was from a street advertisement. Since it featured a movie star I liked, I wanted to tear it down. It was late at night, and the streets were empty, but I was still worried about being seen. Whenever someone walked by in the distance, I would quickly retract my hand. Although the poster was only stuck with six pieces of tape, it took me hours to get it down." With his first poster in hand, more posters followed. Initially, Ah Lok collected posters of his favorite films or stars, but soon, he began to collect any Hong Kong movie posters he came across.

In the mid-1990s, some shops sold movie-related items, including posters, stills, and star photos. "I remember that some movie posters were priced at \$80 each, with some going for over \$300, while the hourly wage at that time was only about \$15," Ah Lok continues. Movie companies would also provide posters for promotional purposes. "In front of film clubs, there would be a barrel or box where posters were rolled up and sold for a few dollars each. I got some of my posters from there."

## 數不盡的收藏 望與人分享 Countless Collectibles, Hope to Share with Others



▲ 因為喜歡電影，阿樂開始收集海報，至今已有三十年。  
Because of his love for movies, Ah Lok began collecting posters, and it has been 30 years now.

When asked how many movie posters he has collected in total, Ah Lok laughs and says, "I honestly don't know. I had several thousand posters ten years ago, and I've been collecting continuously since then. Each movie often has several versions of posters, and I collect any that interest me." In 2012, as Ah Lok prepared to move, he also organized his collection. "At that time, I had been collecting for over twenty years, and I had lost track of everything I had collected. It was so unfamiliar to me that I took photos of each poster with my phone to keep a record."

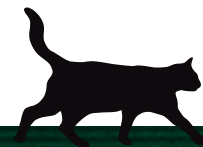
One day, while browsing through the photos of his posters on his phone, Ah Lok had an idea and created a Facebook page, Movie HK Poster, to upload and share his collection. "It turned out that many people also enjoy looking at movie posters, so one of the joys of collecting now is hoping that more people will see and appreciate them."

當被問到合共收藏了多少電影海報，阿樂笑言，「連我自己也不知道，十年前已有數千張，這些年也持續收集，每部電影往往有幾款海報，我見到有興趣的就會收集。」2012年，阿樂準備搬家，同時整理家中的海報，「那時候我已經收集了二十多年，其實已經不知道儲了些甚麼，我自己都覺得很陌生，所以每張都用手機拍照記錄。」

有一次，他在翻看手機裏的海報照片時，忽然心血來潮，開設了Facebook專頁Movie HK Poster，專門上載海報照片，嘗試與別人分享自己的收藏，「原來很多人也喜歡看電影海報，所以我現在收集海報的樂趣之一，是希望有更多人看到。」



▲ 阿樂的海報收藏非常豐富，橫跨不同時代和種類。  
Ah Lok's poster collection is vast, spanning different eras and genres.





## 收集中的回憶 Memories from the Collection Journey

談到最難忘的收集經歷，阿樂笑言，往往是那些毫無預期之下獲得的藏品最讓人印象深刻。「有一年在長洲宿營，晚上走進一間租借錄影帶的店，牆上貼滿了各種電影海報。我認出其中一張是《小小小警察》（1989），我很喜歡這張手繪海報，因為有很多人，於是問店主可否買下來，他卻直接撕下來送給我，當時完全意想不到。」

然而，收集的旅程並非總是一帆風順。阿樂感慨道：「有一套多年前的電影，我非常喜歡，但是三十年來一直找不到海報，直到最近才終於找到，就是《獵鷹計劃》（1988），永遠喜歡的總是最難遇到。」

When reflecting on the most memorable collecting experiences, Ah Lok smiles and shares that the most impressive finds are often those acquired unexpectedly. "One year, while camping on Cheung Chau, I walked into a video rental shop one night and saw the walls covered with various movie posters. I spotted one for *Little Cop* [1989], which I liked for its detailed, hand-drawn design. I asked the shop owner if I could buy it, and to my surprise, he just tore it off the wall and gave it to me. It was completely unexpected."

However, the journey of collecting has not always been smooth. Ah Lok reflects, "There was a film I loved many years ago, but I couldn't find its poster for thirty years. I only recently found it—*Walk on Fire* [1988]. The ones you love the most are always the hardest to find."



▲為了這兩張心儀的電影海報，阿樂尋尋覓覓三十年。  
Ah Lok searched for 30 years to find these two cherished movie posters.

## 不同時代，不同風格 Different Eras, Different Styles

阿樂的電影海報收藏跨越了多個年代。他表示每個時期的海報都有其獨特的風格，「早期有一段時間流行『拼貼風』，例如衣着是由設計師手繪的，然後再將演員照片貼上去。」他還特別提到1951年電影《人之初》的海報，是他收藏中年代最久遠的藏品之一，海報中有多個貼上去的人物頭像，文字則是手寫而成。有趣的是，童星名單中寫著李小龍，這也是李小龍首次以藝名出演的電影。



▲1951年的電影《人之初》，有李小龍作為童星出演。  
In 1951, Bruce Lee appeared as a child actor in the movie *Infancy*.

六十年代起，手繪電影海報大行其道，每張都是設計師一筆一筆人手繪製，「我很喜歡手繪的電影海報，特別是國風的，就像畫一樣。」阿樂又說手繪電影海報的風格多樣，「有漫畫式的、有Q版『頭大身細』、也有寫實風的。」

Ah Lok's collection of movie posters spans various decades, each with its distinct style. "In earlier times, there was a trend of 'collage style,' where designers would hand-draw the costumes and then paste actor photos on top," he explained. One of the oldest pieces in his collection is a poster for the 1951 movie *Infancy*, which features several pasted-on portraits of characters with handwritten text. Interestingly, the list of child actors includes Bruce Lee, marking his first appearance in a movie under his stage name.

From the 1960s onward, hand-drawn movie posters became a dominant trend, with each one meticulously created by designers. "I love the hand-drawn movie posters, especially those with a traditional Chinese aesthetic—they're like works of art." Ah Lok also points out that hand-drawn posters came in various styles: "Some were comic-style; some featured exaggerated caricatures, while others had a more realistic style."



▲兩張海報分別是張徹擔任編劇的《文素臣》（1966），以及由台灣演員柯俊雄主演的《落花時節》（1968），畫風偏向寫實。  
The two posters represent *The Knight of Knights* (1966), written by Chang Cheh, and *Fallen Petals* (1968), starring Taiwanese actor Ko Chun Hsiung, both featuring a more realistic artistic style.

到了八十年代末，電影海報逐漸轉向拍攝製作，「一張照片加上戲名、演員名，這種海報很有劇照感，後來更會追求深度，添加藝術元素。」他感慨道，「但現在，電影海報都是用電腦軟件剪裁貼貼而成，很多都是用人像填滿整張海報。所以我們回頭看，好像以前的東西更有味道和層次感。」

By the late 1980s, movie posters shifted towards photo-based designs. "A single photo combined with the movie title and actors' names—it was more like a still from the film. Later, posters began incorporating more artistic elements for depth." Reflecting on the evolution, he adds, "Nowadays, movie posters are often just pieced together using computer software, often dominated by large portraits. When we look back, it feels like posters from the past had more character and layers of meaning."



▲《夏日福星》(1985)和《最佳福星》(1986)海報分別是「漫畫風」和「頭大身細」的代表。  
The posters for *Twinkle, Twinkle Lucky Stars* (1985) and *Lucky Stars Go Places* (1986) are iconic examples of the comic-style and caricature designs, respectively.



▲九十年代開始流行的攝影風格電影海報，阿樂認為就像劇照一樣。  
Ah Lok believes that the movie posters with photography styles popular in the 1990s resemble film stills.

## 一「報」難尋 The Difficulty of Finding Vintage Movie Posters

阿樂多年來一直「無停過手」，但他也無奈表示，如今收藏電影海報有一定的難度。「現在一部電影發行，電影公司只會印製一二百張海報；而以前因為戲院多，加上海外推廣，會有幾千甚至上萬張，因此，我有可能在世界的某個角落找到香港電影海報，有一張就是在泰國得到的。」他補充道，現今海報用完後，電影公司會回收，所以獲得的機會更加渺茫。談及他收藏海報的動力，阿樂指有心有力就會持續下去，「還健康、還能有機會接觸到海報，就會繼續。」

香港電影發展的黃金歲月中，造就了許多「好戲之人」。同時，電影也陪着一代又一代人長大，無數人都有屬於自己的電影故事：有人在這間戲院看過數不盡的電影、有人被那套電影感動過、也有人鍾情於某個演員。那麼，你的電影回憶又是甚麼呢？



Ah Lok has been collecting movie posters continuously for many years, but he admits that finding them has become increasingly challenging. "Today, movie companies only print a few hundred posters for a film release, whereas in the past, due to the abundance of cinemas and international promotion, there could be thousands or even tens of thousands of posters. As a result, I might find a Hong Kong movie poster in some corner of the world—one of my finds even came from Thailand." He adds that nowadays, posters are often returned to the movie companies after use, making the chances of finding them even slimmer. Regarding his motivation to continue collecting, Ah Lok says, "As long as I have the passion and the opportunity to acquire posters, I'll keep going."

The golden age of Hong Kong cinema gave rise to countless passionate filmgoers. Movies have accompanied generation after generation, each person with their own cinematic memories: some have frequented a beloved theater, others have been deeply touched by a particular film, and many have been captivated by a cherished actor. So, what are your movie memories?

◀ 阿樂說有時候找到的海報會有些缺陷，他會親自修復和清潔海報。  
Ah Lok notes that he often repairs and cleans posters with minor flaws himself.

戲院故仔知多啲  
Cinema Stories Revealed



號外！美荷樓生活館正獨家呈獻「歲月留情」展覽，其中重現了昔日的戲院場景，帶你重溫香港五、六十年代的觀影文化。當年的戲院售票窗，售票員以人手劃位方式，將座位位置手寫在電影票上；為了宣傳電影，手繪海報、戲橋與電影特刊是不可或缺的，一紙一紙堆疊成歷史的印記。而明星照片和彩咭更是影迷的心頭好，成為無數粉絲的珍藏之物；經典電影復刻了時代的記憶，五套精選片段，從粵語片、國語片乃至西片，涵蓋武俠、動作到愛情片，一窺那段五光十色的光影瞬間。

「同場加映」的，還有舊街坊分享關於昔日戲院的趣聞。曾幾何時，為了省下戲票錢，許多小朋友會偷偷拉着大人的衣角「搵衫尾」混入戲院；大人會買票價便宜的前座，放映時悄悄移動到票價高的超等座位觀賞電影，這些都是當時的平常事。此外，粉絲文化在當年同樣狂熱，影迷們因擁戴的影星而經常對立、爭吵。每段真實故事背後，彷彿都是一部時代的紀錄片。

Breaking news! Heritage of Mei Ho House is now exclusively presenting the "Memories of Our Days" exhibition, recreating the nostalgic cinema scenes of the 1950s and 60s in Hong Kong. Experience the past when cinema ticket windows were managed by ticket sellers who manually assigned and wrote down seat numbers on each ticket. Movie promotion was marked by hand-painted posters, scene stills, and film booklets, each piece forming a layered testament to the era. Star photos and collectible cards became cherished items for movie fans, holding a special place in the hearts of countless enthusiasts. Classic movies, reflecting the vibrant times, are revived with five selected segments spanning Cantonese, Mandarin, and Western films, showcasing genres from martial arts and action to romance, offering a glimpse into that colorful cinematic moment.

In addition, the exhibition also features fascinating oral histories from former residents about the cinemas of yesteryear. Once upon a time, to save on ticket costs, many children would sneak into cinemas by tugging at adults' clothing to blend in. Adults would often buy cheaper seats at the front and quietly move to the more expensive dress circle seats once the movie started. These were common practices back then. Moreover, fan culture was just as intense in those days, with movie buffs frequently clashing and arguing over their favorite stars. Each of these real-life stories seems like a living documentary of the era.

尋寶 · 深水埗

Treasure Hunt · Sham Shui Po

你可曾想過，早在六十年代，某些戲院竟然能同時容納多達 3000 人？而同一部電影，鄰近的戲院甚至需要共用一套電影菲林？那時候的戲院競爭激烈，以至於有些戲院會推出「一日電影任睇」作招徠。本期我們搜羅了那些早已消失的戲院知識，帶大家了解那個時代的戲院歷史。

Did you know that back in the 1960s, some cinemas could hold up to 3,000 people at once? Or that neighboring cinemas even had to share the same reels for a movie? The competition was so intense that some cinemas even introduced an "all-day pass" to attract audiences. In this issue, we've compiled fascinating facts about these long-gone cinemas, offering you a glimpse into the cinematic history of that era.

解畫員  
Movie Narrator

十九世紀初，電影多由外國輸入，主要是無聲默片和故事片。銀幕上只有演員對白的文字，觀眾多不懂英文甚至中文字，解畫員的職業應運而生。放映時，解畫員會攜帶各種道具，登上影廳的解畫台，配合劇情製造聲效，更會即興發揮對白講述劇情。1916 年，香港首間專門放映電影的戲院——比照戲院，率先僱用解畫員。隨着有聲電影的普及，這一職業也逐漸消失。

In the early 19th century, most films in Hong Kong were imported from abroad, primarily silent films and feature films. Since the dialogue on screen was presented as text and many viewers couldn't understand English or even Chinese characters, the role of the movie narrator emerged. During screenings, movie narrators would bring various props, step onto a stage within the cinema, and create sound effects to match the plot while improvising dialogue to explain the storyline. In 1916, Hong Kong's first cinema dedicated to film screenings, Bijou Scenic Theatre, became the first to hire movie narrators. As sound films became more common, the need for this profession gradually faded away.



## 走片 Running Film

五、六十年代，電影菲林拷貝成本高昂，為節省放映開支，鄰近戲院經常聯合上映同一部電影，並共用一套菲林。一套電影的菲林約分為五大本，戲院之間需配合上映時間，不能同時播放。當 A 戲院放映完第一本，職員需立即踏單車將拷貝送到 B 戲院，這過程稱為走片。如此往返，直至五大本都在 A、B 戲院播放完畢。

In the 1950s and 1960s, film copy costs were extremely high. To reduce screening expenses, neighboring cinemas often collaborated to screen the same movie and share a single film reel. A typical film was divided into five reels, and cinemas had to coordinate their screening schedules, as they couldn't show the movie simultaneously. After Cinema A finished screening the first reel, a staff member would immediately hop on a bicycle to deliver it to Cinema B. This process, known as "running film," would continue until all five reels had been screened in both cinemas.



## 磅重機 Weighing Machine

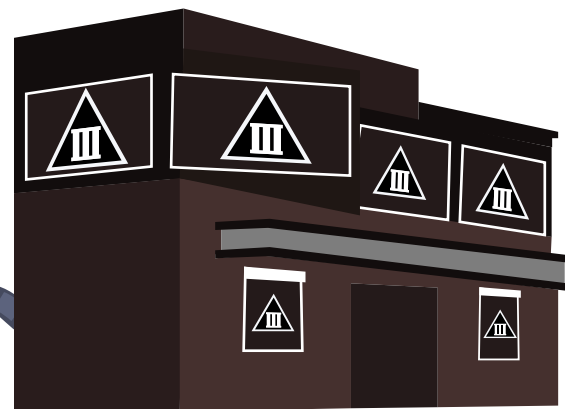
六、七十年代，幾乎每家戲院都有一部磅重機。投入銀幣（約 1 至 2 毫），踏上磅重機，齒輪運作數秒，一張硬卡便應聲掉落。卡片正面印有體重，背面則印有明星照片、圖案或文字等，根據不同戲院的磅重機款式而異。

In the 1960s and 70s, almost every cinema had a weighing machine. For just a small coin (around 10 to 20 cents), patrons could step onto the machine, and after a few seconds of mechanical whirring, a card would drop out. The card's front would show the person's weight, while the back featured images of movie stars, patterns, or text, depending on the style of the cinema's weighing machine.

## 色情戲院 Adult Movie Theatre

當時，戲院業競爭激烈，加上經營壓力，一些戲院轉型為專門放映色情片，如大華戲院、太子戲院及油麻地戲院等。為吸引顧客並延續戲院的生命，更有戲院推出「連環場」，主打以一張票價，一日任睇片。

Due to intense competition and financial pressure, some cinemas transitioned to showing adult films. Notable examples included the Majestic Cinema, Royal Cinema, and Yau Ma Tei Theatre. In a bid to attract more customers and extend their business, some cinemas introduced an "all-day pass," allowing patrons to watch as many films as they wanted with a single ticket in a day.



## 搵衫尾 Sneaking In

在收入不高的年代，看電影是一種奢侈娛樂，於是形成了「搵衫尾」的獨特文化。這指的是父母只購買成人門票，子女則不買票，拉着父母的衣角進入戲院，結果影廳及走廊常常擠滿小孩。雖不合規矩，但戲院職員大多默許通融。直到六十年代初，警務處下令嚴格執行「一人一票」規定，「搵衫尾」至此消失。

In an era of low incomes, going to the movies was a luxury, leading to the unique practice known as "sneaking in." This involved parents purchasing only adult tickets, while children, who didn't have tickets, would cling to their parents' clothing to enter the cinema. As a result, cinemas and hallways were often crowded with children. While this practice was against the rules, cinema staff often turned a blind eye. It wasn't until the early 1960s, when the police enforced strict "one ticket per person" regulations that the practice ceased.

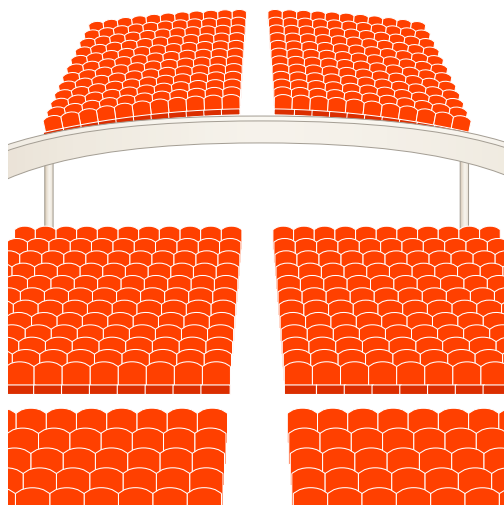


## 戲院規模 Cinema Size

六十年代，戲院通常只有一個影廳，但規模遠比現在大。一般戲院座位超過 800 個，而一些「架勢\*」的戲院甚至有 1700 個以上，其中位於新蒲崗的麗宮戲院更多達 3000 個座位，是當時最大的戲院。有些戲院除了放映電影外，還會舉辦戲曲劇場和演奏會等，十分多元化。

\* 舊時用於形容堂皇、有氣派

In the 1960s, most cinemas had only one auditorium, but they were much larger than those of today. The average cinema had over 800 seats, while some grand cinemas boasted more than 1,700. The Paris Theatre in San Po Kong, with its 3,000 seats, was the largest cinema at the time. Some cinemas were versatile, hosting not only film screenings but also Chinese operas and concerts.



## 高陞戲院 Ko Shing Theatre

香港都市傳說之一，據說在三、四十年代，每晚在高陞戲院後巷搭建大帳幕，上演「雞人表演」。表演者為被拐走的小孩，身上插滿雞毛，扮成雞和人的混合體，演出內容驚悚，卻吸引了眾多觀眾購票入場。然而，這一傳說實際上源於一名本地小說家虛構的恐怖短篇小說。

A Hong Kong urban legend claims that in the 1930s and 40s, a large tent was set up behind the Ko Shing Theatre every night for "chicken-man performances." The performers, allegedly kidnapped children dressed in chicken feathers, would act out cruel and bizarre scenes. Despite the horrifying nature of the performances, they reportedly drew large crowds. In reality, the legend originated from a short horror story fictionalized by a local author.

## 美荷樓舊居民網絡活動

Mei Ho House Alumni Network Activities

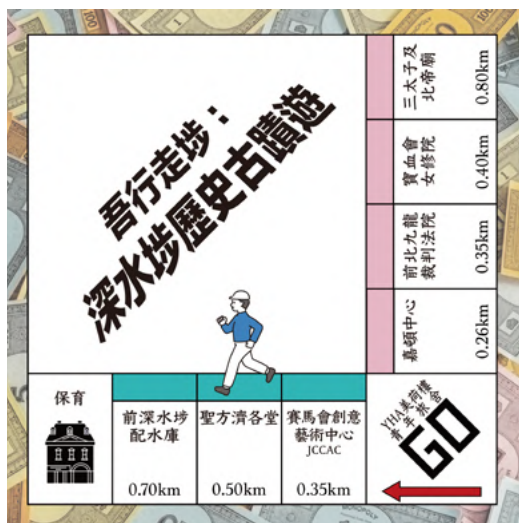
### YHA 美荷樓青年旅舍中秋節慶活動：八月十六的月光 YHA Mei Ho House Youth Hostel Mid-Autumn Festival Celebration: Return of the Moonlit



YHA 美荷樓青年旅舍在追月日舉辦了「八月十六的月光」中秋節慶活動，吸引了一眾街坊，聯同家人前來參加，現場氣氛十分熱鬧！今年活動十分精彩，不僅有月亮裝置打卡位、面部彩繪、工作坊和音樂表演，還有燈謎、棉花糖攤位、攤位遊戲以及大獎派送環節！透過兩個不同的工作坊，參加者學習了如何沖泡抹茶以及製作月相杯。最後，大家為了贏取中秋大禮，全情投入，拼盡全力。十分感謝一眾參加者的支持及參與！

YHA Mei Ho House Youth Hostel hosted the Mid-Autumn festival celebration "Return of the Moonlit" on the Day of Chasing the Moon, attracting many residents and their families to join in, creating a lively atmosphere! This year's event was filled with excitement, featuring a moon installation photo spot, face painting, workshops, and musical performances. There were also riddles, a cotton candy stall, game booths, and a grand prize giveaway! Through two different workshops, participants learned how to brew "matcha" and create moon-phase cups. In the end, everyone was fully engaged and put forth their best efforts to win the Mid-Autumn prizes! Thanks to the support and participation of all.

## 吾行走步：深水埗歷史古蹟遊 Wandering Sham Shui Po: Historical Landmarks Walk



### 歷史古蹟景點 Historical landmarks

- YHA 美荷樓青年旅舍  
YHA Mei Ho House Youth Hostel
- 賽馬會創意藝術中心 (JCCAC)  
Jockey Club Creative Arts Centre (JCCAC)
- 聖方濟各堂  
St. Francis of Assisi Church
- 前深水埗配水庫  
Ex-Sham Shui Po Service Reservoir
- 三太子及北帝廟  
Sam Tai Tsz & Pak Tai Temple
- 寶血會女修院  
Precious Blood Convent
- 嘉頓中心  
Garden Centre
- 前北九龍裁判法院  
Former North Kowloon Magistracy

深水埗的歷史古蹟多不勝數，無論是在街頭巷尾隨處可見。從反映昔日民生與經濟的建築，到歷史悠久的宗教場所，再到各種政府設施，每一塊磚、每一片瓦都訴說着香港的過去，承載了深水埗的文化記憶。

從美荷樓出發，這些景點皆在 15 分鐘步行範圍內，或可花上半天時間漫遊，探索這些古蹟如何變身成為今日的社區地標，展現出深水埗的歷史與獨有魅力。

Sham Shui Po is home to countless historical landmarks, found around every corner of its streets and alleys. From buildings reflecting the daily lives and economy of the past to long-established religious sites and various government facilities, every brick and tile tells the story of Hong Kong's history, carrying the cultural memory of Sham Shui Po.

Starting from Mei Ho House, these landmarks are all within a 15-minute walking radius. You can also spend half a day wandering around, exploring how these historical sites have transformed into today's community landmarks, showcasing the unique charm and rich history of Sham Shui Po.



詳情介紹可瀏覽美荷樓生活館社交媒體，不要走寶！  
For more details, For more details,  
visit Heritage of Mei Ho House social media, don't miss out!

## 導賞團 Guided Tour

YHA 美荷樓青年旅舍作為「活化歷史建築伙伴計劃」之一，着重保育及傳承此二級歷史建築所代表的歷史、建築、文化及社會意義。透過導賞，參加者將認識美荷樓所標誌的香港公共房屋發展史、早期徙置大廈居民的生活面貌、舊居民的人生經歷和美荷樓的建築特色等。導賞員亦會為參加者介紹香港青年旅舍協會在活化計劃中的角色，及細述活化工程如何平衡保育和改建發展的細節。

Our public guided tours introduce how the historical, architectural, cultural and social significance of the Grade 2 historic building, Mei Ho House, is conserved and passed down through the 'Revitalising Historic Buildings Through Partnership Scheme (Revitalisation Scheme)'. Participants will learn about the history of Hong Kong's public housing development, the livelihoods and interesting stories of early resettlement block residents, and the architectural features of Mei Ho House. Our docents will also explain the role of the Hong Kong Youth Hostels Association in the Revitalisation Scheme and how the project has managed to balance conservation and adaptive redevelopment.

### 公眾導賞團 Public Guided Tour

廣東話 Cantonese  
逢星期二至日，以及公眾假期  
Tuesdays to Sundays, and Public Holidays  
15:00 - 16:00

英文 / 普通話 English / Mandarin  
隔週星期日  
Alternate Sundays  
11:00 - 12:00

名額 Quota  
15 人 15 People

費用 Charge  
全免 Free



詳情  
Details

### 團體導賞團服務 Group Guided Tour Service

人數 No. of Visitors  
10 至 30 人  
Group with 10 to 30 Visitors

導賞服務 Guided Tour Service  
1 小時導賞服務  
1-hour Guided Tour

導賞時段 Sessions  
星期一（公眾假期除外）  
Mondays (except public holidays) 10:30 - 11:30 / 12:00 - 13:00 / 14:30 - 15:30 / 16:00 - 17:00  
星期二至五  
Tuesdays to Fridays 10:30 - 11:30 / 16:30 - 17:30

導賞語言 Language Available  
廣東話 / 英文 / 普通話  
Cantonese / English / Mandarin

費用 Charge  
每團港幣 1,000 元正  
HKD\$1,000 for each tour

\* 所有收費將用作美荷樓生活館之日常營運及展品保養維修等。  
\* All the revenue will be used for daily operation, repair and maintenance of the museum and artifacts.



詳情及申請  
Details & Application

# POST 41

四十一報  
No 18  
電影和戲院

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📷 heritagemhh

HERITAGE OF MEI HO HOUSE  
美荷樓  
生活館

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YHA美荷樓青年旅舍  
(美荷樓生活館)  
YHA Mei Ho House  
Youth Hostel  
(Heritage of  
Mei Ho House)

YHA 香港青年旅舍協會  
Youth Hostels Association

