



# POST 41

四十一報



映  
SCREEN

美荷樓  
HERITAGE OF MEI HO HOUSE  
生活館

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## 序

電影院是一條讓人投進另一個未知世界的通道。在這裡，你會暫時忘掉現實，有時哈哈大笑，有時感觸落淚。電影凍結了時空，牽動了潮流，還可能成為一代人的集體回憶。今期《四十一報》以「映」為題，重塑徙置區的映畫戲文化，讓大家從新的角度認識當時居民的生活。

隨著戲院一家家倒閉，深水埗已經陷入「無戲院狀態」超過十年，居民需要跨區才可以看到最新上映的話題猛片。原來，在六、七十年代的深水埗區，戲院的數量五根手指頭也數不完！到戲院看電影是徙置區街坊的主要娛樂之一，每次放映能吸引上千人入場共賞，熱鬧非常，現今戲院的規模實在難以相提並論。在專題故事中，舊街坊黃桂玉和林桂芬訴說當年戲院的特色和趣事，童年回憶別有一番滋味。

在「歷史的聲音」專欄中，仇振輝先生與大家分享他在石硤尾成長的經歷，尤其是六十年代他擔任臨時演員、參演電影的見聞，告訴我們當時電影業的盛況。重溫舊事，他充滿感恩之情，認為在石硤尾人和事的輝映下才造就了今天的他。所謂「人生如戲」，其實每個人都是自己人生的主角，都有一個值得細味的故事。

封面上圖為電影《縱橫四海》拍攝現場的照片。吳宇森導演（中）是「歷史的聲音」主人公仇振輝的中學師弟。他們與周潤發（左）原來早於少年時代認識，契機是一次中學南丫島夏令營。/ 1989年 / 吳宇森先生提供

## PROLOGUE

Cinema is like a tunnel to an undiscovered world. It's where you can temporarily forget about the reality of life, sometimes laugh and sometimes cry. Films freeze time and space, lead the popular trends, and become the collective memory of a generation. This issue of Post 41 is themed “Screen” to reveal the film culture within the resettlement area, and the residents' daily life from a different perspective.

Film theatres have been disappearing from Sham Shui Po for over a decade, closing down one by one. Residents now have to travel to other districts for first-round film watching. However, in the 60s and 70s, there was a wide variety of cinemas in Sham Shui Po. Going to the cinema was one of the major leisure activities for the residents of the resettlement area. Each screening could attract up to a thousand people, a huge scene that can rarely be found in contemporary cinemas. Our old residents Wong Kwai-yuk and Lam Kwai-fun are going to tell us about the interesting features of the old cinemas.

In the “Voices of History”, Chow Chun-fai shares his story about growing up in Shek Kip Mei with us, especially his experience as a film extra in the 60s, reflecting the prosperity of the Hong Kong film industry at the time. He is very grateful for the people he met in Shek Kip Mei, who he believes helped pave the way to his accomplishments. After all, life is like a drama, that everyone is the main character of his/her own life, and has a meaningful and rich story to appreciate.

The upper part of the cover photo was the making of *Once a Thief*. Director John Woo Yu-sen (middle) was a junior fellow at Chun-fai's secondary school. They had already known Chow Yun-fat (left), an acclaimed local actor, in his adolescence owing to a school camp on Lamma Island. / 1989 / Provided by Mr John Woo Yu-sen

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## 「戲院荒」之前——深水埗的港式情懷 BEFORE THE DECADE OF “ZERO CINEMA” – HONGKONGESE SENTIMENTS IN SHAM SHUI PO

深水埗在七十年代曾有十多間戲院，它們不但是區內街坊消閒娛樂的好去處，還見證了香港電影業的輝煌一頁。然而，隨著八十年代起市區發展，區內不少戲院亦改為其他用途或遭拆卸。你能想像到當年深水埗區戲院外木頭車小販林立，小孩聚於大堂內磅重、等待成人帶進場的熱鬧場面嗎？就讓我們重返昔日歲月，重溫於舊戲院看電影的美好時光。

### 盛極一時的深水埗區戲院

在眾多間深水埗區戲院中，較有名氣的有皇宮戲院和黃金戲院。皇宮戲院由有「銀壇鐵漢」之稱的影星曹達華創立，以播放首輪粵語片及西片為主。它位於北河街與巴域街交界，離石硤尾大火的波及範圍只有一步之遙，於1953年時險遭摧毀。而黃金戲院之所以廣為人知，是因為該院為邵氏集團的重大投資項目。在1962年1月30日戲院開幕當日，多位邵氏當紅影星亦有出席，包括丁寧、杜娟、李香君等，當時的邵氏總裁邵逸夫亦有到場。盛大的開幕儀式吸引了大批市民觀看。

### 「搵衫尾」入影院的歲月

在舊日的戲院，監票程序亦不像現在般嚴格。比起購買正價門票，小孩更常以「搵衫尾」的形式入場——他

There were more than ten cinemas in Sham Shui Po in the 1970s. Not only were they good places for leisure, but they also witnessed the golden era of the Hong Kong film industry. However, with the urban development starting from 1980s, most of the Sham Shui Po cinemas were either demolished or converted to other business entities. Can you imagine the spectacular scenery of cinemas surrounded by food stalls and children waiting in the bustling cinema lobbies for the adults to arrive? Let us take you back to the old days and experience the good times in the old cinemas.

### The Golden Age of Sham Shui Po Cinemas

Among the cinemas in Sham Shui Po district, the Palace Theatre and the Golden Theatre were the most famous ones. The Palace Theatre was established by Cho Tat-wah, who was also regarded as the “Tough Guy of the Silver Screen”. It played mainly Western films and “first-run” Cantonese films. The Palace Theatre was located in the junction of Berwick Street and Pei Ho Street, which was only one step away from the area of the 1953 Shek Kip Mei fire. The Golden Theatre, well known for its magnificence, was one of the investment projects of Shaw Brothers. Ten famous actresses of Shaw Brothers, including Grace Ting Ning, Margret Tu Chuan and Li Hsiang-chun attended the opening ceremony of the Golden Theatre on 30 January 1962. Even Sir Run Run Shaw, the President of Shaw Brothers at that time participated this event. The grand opening ceremony attracted a large audience.

### Tagged along with Adults to Watch Movies

In old cinemas, rules were less strict compared with now. Children seldom bought their own tickets. Instead, they usually “tagged along” with adults to go inside the cinema

## 1960年代深水埗區部分戲院的分佈 Distribution of Part of Sham Shui Po Cinemas in 1960s



- |                                     |                                       |
|-------------------------------------|---------------------------------------|
| A. 新舞台戲院 Apollo Theatre (1953–1977) | E. 皇宮戲院 Palace Theatre (1953–1972)    |
| B. 仙樂戲院 Zenith Theatre (1951–1973)  | F. 美麗宮戲院 Metro Theatre (1963–1974)    |
| C. 黃金戲院 Golden Theatre (1962–1991)  | G. 明聲戲院 Ming Sing Theatre (1927–1971) |
| D. 北河戲院 Pei Ho Theatre (1934–1977)  |                                       |

參考自《中英對照港九街道》

With reference to *Zhong Ying Dui Zhao Gang Jiu Je Dao* (Chinese-English Hong Kong & Kowloon Street Map)



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從石硤尾大火火場望向皇宮戲院、北河街及巴域街一帶，附近建築物幾乎全被燒毀。/ 1953年 / 政府檔案處歷史檔案館提供

It shows Palace Theatre, Pei Ho Street and Berwick Street looking from inside the fire area. Many buildings nearby were burnt down. / 1953 / Provided by Public Records Office, Government Records Service

們只要「搵」著隨行大人的衫尾，便可免費進場看電影。因此，沒錢買票的小孩往往會聚集在戲院大堂，等待其他看戲的大人，讓他們「搵」入場。不少市民更會用盡千方百計去節省票價，如手抱多一名幼童，或是請其他觀眾幫他們帶孩子進場，以求躲過查票員的「法眼」。這些沒購票入場的小孩入場後會坐在無人的空位，或是大人的膝上。

在石硤尾度過童年的黃桂玉仍能憶起兒時被弟弟「搵衫尾」看電影的時光。她最喜歡到北河戲院和皇宮戲院，並會選購較便宜的前座戲票。她稱查票員看到小孩，一般都會較為寬鬆，所以她和弟弟會一起用一張票進場。

so they could get free admission. It was very common for old cinema lobbies to be occupied by children who could not afford the movie tickets. They would wait for adults who went to the cinema alone and followed them in. Families would try to save on the film ticket fee through different means such as carrying one more child by hand or asking strangers to take their children inside the theatre. The fare evaders would sit on empty seats or on top of their parents' lap.

Wong Kwai-yuk, who spent her childhood in Sham Shui Po, can still remember the memories of watching movies with her younger brother in the old days. Her brother always tagged along with Kwai-yuk when going to cinemas. Kwai-yuk liked the Pei Ho and Palace Theatre the most and would usually buy the tickets of front stall seats which were discounted. She said that cinema staff were not very strict



1962年邵氏電影《紅樓夢》的劇照，丁寧飾「襲人」（左）、杜娟飾「紫鵲」（中）、李香君飾「邢氏」（右）。此藏品背面為該電影中不同插曲的歌譜。/ 1962年 / 梁任城先生捐贈  
These are photos of the film *Dream of the Red Chamber* (1962) where Grace Ting Ning played Xiren (left), Margaret Tu Chuan played Zijuan (middle) and Li Hsiang-chun played Lady Xing (right). Music scores of different films were printed on the backside. / 1962 / Donated by Mr Leung Yam-shing

### 「打工仔」下班好去處

現代戲院主要以時段及成人、小童、學生等身份去劃分票價，早期戲院則是主要以時段及座位劃分。舊戲院的電影放映時間較有規律，多數在中午十二時半、下午二時半、七時半及九時半各設一場，比較受歡迎的戲院會有額外場次。另設有「早場」及「公餘場」優惠時段，專門播放首輪戲院已經上映完畢的「二輪電影」。早場時間為十時半，而公餘場時間為五時半，供一眾「朝九晚五」的「打工仔」下班後消遣娛樂，其電影門票價格低廉，僅為正場票價的一半。舊影

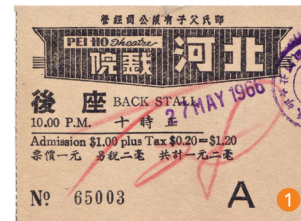
with children, so she would watch a movie with her brother using only one ticket.

### Relaxing Spot after Work

Modern cinemas mainly classify ticket prices according to time and identity such as adult, child and student. Meanwhile, old cinemas used to classify prices according to time and seats. They showed films at a very regular schedule of 12:30pm, 2:30pm, 7:30pm and 9:30pm. Some popular cinemas would have extra shows. Also, the “morning shows” were scheduled at 10:30am while the 5:30pm show-times were regarded as “after-work shows”, which offered the salaryman working “from 9 to 5” an affordable entertainment option. The ticket price of morning and

1. 北河戲院的舊戲票，可見六十年代的戲票約為一元多。/ 1966年 / 李榮樂先生提供  
The film ticket of Pei Ho Theatre shows the ticket price in 1960s was approximately 1 dollar. / 1966 / Provided by Mr Lee Wing-lok

2. 黃金戲院八十年代的戲票，當時的戲票價錢已是20元。/ 1986年 / 謝柏強先生提供  
The film ticket of Golden Cinema shows the ticket price in 1980s was approximately 20 dollars. / 1986 / Provided by Mr Tse Pak-keung





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院有逾千個座位，被劃分成前、中、後座、超等及特等席。當中以前座的戲票價錢最為便宜，超等席最昂貴。舊戲院採用「人手劃位」方式，職員會將客人選購的座位編號手寫在票上，並記錄在座位表上。

人人都是大俠龍劍飛

六、七十年代的流行文化深受當時的影視作品影響，年青人還會模仿戲中特技。街坊林桂芬稱由於小時候娛樂較少，而且沒有錢，所以看電影便成了她的主要娛樂。桂芬的姊姊十分喜歡電影，經常帶她和妹妹入場。最讓桂芬難忘的電影是由曹達華與于素秋主演的《如來神掌》。她記得以前會與同齡的小朋友們會聚集在街上一一起玩，十分熱鬧。他們亦會模仿電影主角龍劍飛的武功。除粵語片外，西洋電影在當年亦十分流行，「貓王」皮禮士利的喇叭褲造型深入人心，更帶動了年輕人的衣著潮流。

after-work shows was only half of the original price and it played mainly the “second-run” movie, i.e. films that had been released for months. There were more than 1,000 seats in a single theatre house, classified as different stalls, like front stall, middle stall, back stall, VIP stall and supreme stall. The ticket price of front stall was the cheapest. Old cinemas used a “hand-drawing” method to assign seats for the audience. When an audience member bought a ticket, the theatre staff would mark the seat number on the ticket with a sign pen and recorded it on a printed seating plan.

Everyone is Master Lung Kim-fei

Pop culture in the 1960s-70s was heavily influenced by the film and television industries of that time. Teenagers would even imitate the actions of film stars. One of the old residents, Lam Kwai-fun remembered that watching movies was her main entertainment because there were not many leisure activities and it was affordable. Her elder sister liked films very much so she often took Kwai-fun and her little sister to the cinema. The most unforgettable film for Kwai-fun was *The Buddha's Palm*, starring Cho Tat-wah and Yu So-chow. In the past, she liked playing with other kids on the



《如來神掌》當年在香港上映的電影廣告 / 1964年10月14日 / 《華僑日報》  
The film advertisement of *The Buddha's Palm* / 14 October 1964 / Overseas Chinese Daily News

「好睇又好玩」的磅重機

在家用電子磅尚未流行的年代，磅重亦是孩子們到戲院必做的事。不少戲院大堂亦設有橙色的體重磅，只要待磅中的輪盤停轉之際投入硬幣，體重磅就會掉出磅重卡。磅重卡的其中一面印有體重，另一面則印有戲院商標、明星肖像、祝福語等。孩子在磅重之餘，又能收藏精緻獨特的磅重卡。玩樂與功能兼備的磅重機可說是舊式戲院的標誌之一。



street. They would imitate the Kung Fu of the protagonist Lung Kim-fei. As well as Cantonese movies, Western movies were also popular at the time. Elvis Presley, known as “The Hillbilly Cat” became a huge fashion icon with his classical bell-bottoms jeans style.

More Than a Body Weight Scale

In the past, household body weight scales were not common. Therefore, children would measure their weight in cinemas. In most of the cinemas, there was a large body weight scale in the lobby area. To measure their weight, children had to insert a coin into the machine when the disc in the middle stopped spinning. Then a card would drop out of the machine. The weight measured would be marked on one side of the card. On the other side, random patterns like the brand name of the cinema, portraits of actors or greetings would be printed. Children could collect these delicate cards and measure their weight at the same time. The classic body weight scales, containing both entertaining and functional elements, can be said to be one of the icons of old cinemas.

該款舊式磅重機現時仍可在位於紅磡的寶石戲院找到，只要投入兩元硬幣便會吐出磅重卡。

This type of classic body weight scale can be found in Lux Theatre in Hung Hom. It only costs 2 dollars to get a card with the weight measured.

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在經歷六、七十年代的輝煌歲月後，深水埗區的戲院在八十年代起式微，人手劃票、「猛衫尾」的光景亦不復存在了。現時，新的大型連鎖院線亦預計將於現時黃金電腦商場的位置落成，結束深水埗多年的「無戲院社區」狀態。然而，不論時代如何變遷，新的電影院裝潢得如何美輪美奐，相信在老街坊心中，與家人、朋友在舊式戲院中共聚的時光，仍然會深深地銘刻在他們的心中。



Despite the Golden Era of the Hong Kong film industry throughout the 1960s and 70s, cinemas in Sham Shui Po closed down one by one since the 1980s. The scenario of assigning seats by hand and children without tickets tagging along with adults no longer exist in Sham Shui Po. A new theatre is planned to be opened at Sham Shui Po's Golden Computer Complex. It will be the first cinema in Sham Shui Po this decade. However, no matter how grand and modern the new cinema is, the good memories of gathering with friends and family in old cinemas will never fade out from the old residents' minds.

## 「3-2-1 Camera (開始拍攝)！」——戲裡戲外看臨記 “3-2-1 CAMERA!” – Episodes of an Extra

「李菁演嘅《魚美人》、《宋宮秘史》，有時睇到個傻傻，咪我嚟嘅！胡金銓嘅《大地兒女》、易文嘅《星星太陽月亮》、李麗華（主演）嘅《萬古流芳》……」即使相隔五十年，仇振輝仍能細數他曾參演的電影，笑指自己在戲中飾演過「傻子」。在窩仔街徙置區長大的他，中學時期於區內找到一份臨時演員的兼職，與電影結緣。他的演出固然不及主角耀眼，然而再仔細想想，誰又不是自己人生的主角呢？除了臨時演員以外，他還在人生中扮演過不同角色，是越洋求學的上進青年，是藥廠老闆，是油尖旺區議員，也是一位好哥哥。

“The insane guy you see in *The Mermaid and Inside the Forbidden City*, starring actress Lee Ching, that's me! And King Hu's *Sons of Good Earth*, Evan Yang's *Sun, Moon and Star*, *The Grand Substitution* starring Li Li-hua...” After 50 years, Chow Chun-fai can still recall the films that he had participated in, making fun of his role as a crazy man. Raised in the resettlement estate on Woh Chai Street, Shek Kip Mei, he found a part-time job as a film background actor in the district. His acting wasn't as glamorous as the leading roles. Nonetheless, who isn't the main character of his/ her own life? Apart from being an extra, he has also played numerous roles in his life: a resilient student abroad, a pharmaceutical factory owner, a council member of Yau Tsim Mong District, as well as a responsible eldest brother.

電影《宋宮秘史》的報章廣告，可見演員陣容頗為鼎盛。/ 1965年10月18日 / 《香港工商日報》  
The advertisement of *Inside Forbidden City* shows the film has a strong cast of famous stars. / 18 October 1965 /  
The Kung Sheung Daily News





「3-2-1 Camera (開始拍攝)！」——戲裡戲外看臨記  
“3-2-1 CAMERA!” – Episodes of an Extra



仇振輝  
Chow Chun-fai

### 火燒大坑東「冇鞋挽屐走」

事隔半世紀，說到大火，振輝仍牢牢記得那夜兒時家園被奪去的情景，一幀幀畫面仿如在他眼前再度上演。他生於1946年，四歲時來港與父親團聚，租住大坑東木屋，屋內只放得下一張床。住了七、八個月後，一場無情大火蔓延到此區，把他們的棲身之所燒毀。當天半夜冒火，居民從夢中驚醒，連鞋子都來不及穿便要拚命地跑。有的人挽起皮篋逃命，走著走著，只剩下牢牢握緊的手把。他們驚慌之際，竟忽略了皮篋的重量，至於箱子早已不知所蹤。大家一心逃出生天，情況狼狽不堪。

輾轉之下，他們在旺角砵蘭街的騎樓上搭建簡陋的住所，間中與其他災民到陸軍球場（現旺角大球場）吃政府提供的「大鑊飯」充飢。熬了一年多，振輝一家獲安排上樓，搬到香港首批落成、六層高的石硤尾H型徙置大廈之一：窩仔街C座。漂泊過後，終覓得一個安穩的家。他在這裡就讀小學、中學……種種經歷拼湊出一段美好的童年。

### Escape Hurriedly from the Inferno of Tai Hang Tung

It's been more than half a century since Chun-fai lost his home to fire, but he can still see a clear image of the disaster. Born in 1946, he came to Hong Kong at the age of 4 to reunite with his father. His family rented a squatter hut in Tai Hang Tung. It was so small that it could only fit a bed. Seven or eight months later, a fierce blaze spread to the area and destroyed their hut. That midnight, dwellers were roused from sleep by the intense smoke and heat, and had to escape without putting any shoes on. Some attempted to save their belongings with a leather case. As they kept running, only the handle was left in their hand, while the case had vanished long ago; they were too frightened to keep an eye on the case's weight. Everyone focused on their own safety in the midst of the terrible situation.

The Chow family built a primitive settlement on a veranda in Portland Street, Mong Kok afterwards. The government offered communal pot meals to the victims at the Army Sports Ground (now Mong Kok Stadium), which sometimes helped the Chows to relieve their hunger. Having suffered for more than a year, a flat was arranged for them in one of the earliest resettlement blocks in Hong Kong, the six-storey, H-shaped Block C on Woh Chai Street, Shek Kip Mei. Chun-fai eventually found a stable home after

### 皆因他是「大阿哥」

振輝是家中長子，共有五位弟妹，年紀最小的妹妹跟他相差十歲。他在家中被稱作「大阿哥」，肩負起家庭責任，為爸媽分憂。年紀輕輕的他早已懂得為弟妹安排省錢又好玩的活動。踏進荔園是當時小朋友夢寐以求的事，可惜他們一家沒錢入場，只能望門興嘆，在閘外看大象。即使如此，大阿哥會帶弟妹到荔園旁邊的海灘游泳，順道摸蜆——當時水質很好，野生的海產也格外鮮美。正所謂「人多好辦事」，在兄弟姊妹合作下，每次都能帶著滿滿的戰利品回家，讓父親非常高興。每個星期的活動都不一樣，他們有時會到窩仔山百步梯採桑葉和野菜；有時又會在大坑東執拾玻璃和鐵去賣，偶爾可賺到幾元，不僅能免費玩上一整天，還可對家庭有貢獻。

months of drifting, and was able to complete primary and secondary education. His memories converge towards a wonderful childhood.

### Just Because He is “Big Brother”

Chun-fai is the eldest brother in his family. He has 5 siblings and the youngest sister is 10 years his junior. The family call him by the title “Big Brother”, which implies the responsibility of helping his parents with family business. Despite his young age, he knew exactly how to arrange economical but very fun activities for his younger siblings. Many kids yearned for the Lai Yuen Amusement Park at that time, but the Chows could hardly afford the entrance fees. They would gaze at the elephants inside through the huge fences. However, that was not the only thing the Big Brother could do for his siblings. They would also go swimming on the beach next to Lai Yuen, and dig clams. The water quality was very good, making the wild seafood fresh and tasty. As “many hands make light work”, Chun-

荔園遊樂場南邊的泳灘，是振輝和弟妹的小天地。/ 1961年 / 香港大學圖書館「香港印象」提供，藏品編號：MSSG-117-008  
The beach on the south side of Lai Yuen Amusement Park was the playground of Chun-fai and his siblings. / 1961 / Provided by University of Hong Kong Libraries, Hong Kong Image Database, accession number: MSSG-117-008





「3-2-1 Camera (開始拍攝)！」——戲裡戲外看臨記  
 “3-2-1 CAMERA!” – Episodes of an Extra

攜友做「筍工」 齊闖蕩片場

大阿哥為了幫補家計、應付學費，做過不少兼職，當中「臨記」（臨時演員）這份工作令他難以忘懷。五、六十年代，影業興盛，深水埗一帶的戲院遍地開花。振輝坦言，唸書時期根本沒閒錢看電影，暑假也只想多賺錢，最多只會偶爾到徙置區內的美麗宮戲院看公餘場。後來，他留意到巴域街的皇宮戲院外，每天都有輛車停在路邊，招攬臨時演員。他說道：「咁唔知點解（與招募人員）熟咗啦，所以佢話要一百個臨記，我就返學校，四班（同學）就得啦嘛。」自此，振輝不僅在電影演出，還介紹身邊同學、朋友一起參演，成為了「帶頭」。其中一位小演員是吳宇森導演——振輝在路德會協同中學的學弟。

六十年代初，臨時演員的待遇不錯，普遍日薪六元，特別的臨時演員甚

fai and his siblings could always bring lots of clam home to please their father. They had different activities each week, for instance, harvesting wild herbs and vegetables on nearby Woh Chai Hill and selling glass and steel they found in the neighbourhood to earn a few dollars. They had fun without spending a cent, and even contributed to their family.

Refer the Favourable Job to Friends & Travel around Film Studios

For the sake of making ends meet and providing for his own tuition fee, the Big Brother had done various part-time jobs. Being a film extra is still an unforgettable experience for him. During 1950s and 60s, the local film industry was thriving. Cinemas could be found all over Sham Shui Po. To Chun-fai, going to the cinema was quite an extravagant activity. He would rather spend more time on money making during the summer vacation, so he only went to budget after-work film shows at the Metro Theatre. One day, he noticed that a car would be parked outside the Palace Theatre on Berwick Street every day to recruit background actors. He recalls, “I somehow got along with the recruiters, and they needed 100 film extras at the time. Therefore, I asked four classes of schoolmates to fill the positions.” Henceforth, Chun-fai didn’t only act in films, but also referred his friends and classmates to the job, and became a leader of the extras. Among the little actors and actresses is the Hollywood director John Woo Yu-sen, a junior student at Chun-fai’s secondary school, Concordia Lutheran School.

片場一隅 / 吳宇森先生提供  
 A corner at a film studio / Provided by Mr John Woo Yu-sen



至可得九元——看一場公餘場卻只需五毫。片場需要多少人，振輝都能一一找齊。他沒有從中抽佣，只是想大家一起打發時間，既有錢賺，又玩得開心，更能親身接觸到當紅影星和導演。振輝和他的朋友主要拍「七日仙」（只花七日便拍完的電影），週末和暑假便到片場當「臨記」，多數飾演沒有名字、沒有對白的角色。他踏足過全港的片場：邵氏、華達、大觀、清水灣等等。他笑言當中邵氏片場的飯堂餸菜特別好吃，所以他很喜歡在那裡開工。

除了演過「傻佬」，他在片場上還有很多令人會心微笑的趣聞。胡金銓導演拍攝《大地兒女》時，需要找一名高大魁梧、胸口有自然毛髮的「臨記」當日本軍官，於是他找來振輝幫忙。振輝猶記得胡金銓喊他作「仇仔」，「很好帶挈（非常關照他）」。振輝找來高他幾年級的梅同學飾演日軍大佐，梅同學可得到30元薪水，實在優厚。可是薪金越高，責任越大，他要參演戰爭場面，一看見國軍衝過來便要扮中槍倒地，還要在胸前貼上正負極電線，製造火花效果。胡金銓安慰他，說已為他穿上防痛衣，沒事的。怎料隨著胡金銓喊出「Camera（開始拍攝）」一字，他胸前就「嘜」的一聲，連毛髮也燒掉了一截，猛喊著很痛。經過振輝向導演和場務爭取後，梅同學又多拿了30元，算是皆大歡喜。

In the 1960s, extras were paid quite well, usually \$6 a day, while some special extras could earn up to \$9 – a budget after-work film show only cost 50 cents to watch. No matter how many extras were needed, Chun-fai never failed to find enough people for the job. He didn’t earn any commission through referral, only wanting to kill time with his buddies. They could have fun and get paid, and even work with famous stars and directors. Chun-fai and his team of extras mainly participated in “seven-day productions” – films that were finished within one week – during weekends and summer holidays. Their characters were usually nameless and wordless. Due to this job, he had visited almost all the film studios in Hong Kong: Shaw, Wader, Tai Koon, Clear Water Bay... He liked working at the Shaw Film City the most because the canteen there sold very delicious food.

Besides the role as a crazy guy, he had many interesting moments at the film studios. When King Hu directed *Sons of Good Earth*, he wanted a tall extra with natural chest hair to play a Japanese Colonel, so he asked Chun-fai for help. Chun-fai still remembers that Hu called him “Chow Jai (little Chow)”, and was kind and considerate to him. Chun-fai found a schoolmate a few years his senior, Mui, to play the role. Mui could get \$30 for the job; however, the greater salary came with the greater responsibility. Mui had to join a battle scene, where he would fall right after he saw the Chinese army approaching. He had electric wires on his chest to generate sparkles. King Hu consoled the shaking Mui, saying that Mui would wear a protective jacket and be alright. But when Hu shouted “camera” to begin the filming, the wires blasted instantly, burning Mui’s chest hair away and leaving him in severe pain. Chun-fai therefore requested Hu and his assistants to compensate the injury. Mui eventually got double pay and the incident was settled.

「3-2-1 Camera (開始拍攝)！」——戲裡戲外看臨記  
“3-2-1 CAMERA!” – Episodes of an Extra



電影《大地兒女》海報 / 1965年上映 /  
©天映娛樂有限公司版權所有  
Poster of *Sons of Good Earth* / 1965 film /  
©Celestial Pictures Ltd. All rights reserved.



胡金銓為拍好此片，把整個道具廠改建成兵工廠，大量生產軍械火炮。這些「槍械」幾可亂真，成一時之美談。 / 電影《大地兒女》截圖 / 1965年上映 / ©天映娛樂有限公司版權所有  
King Hu transformed the theatrical property factory into an arsenal in pursuit of a high quality film production. The manufactured imitation firearms looked genuine, and received wide acclaim. / Screen Image of *Sons of Good Earth* / 1965 film / ©Celestial Pictures Ltd. All rights reserved.

長情的義氣仔女

不少電影的英雄角色為他人赴湯蹈火，義不容辭。雖然徙置區物資匱乏，但石硤尾的街坊同樣有情有義，守望相助，相較之下絕不失色。

振輝有感知識是改變命運的最佳途徑，為了改善父母和弟妹的生活，他決心考上大學。有賴他小學班主任李老師的勉勵，教他「人窮志不窮」，

Long-Lasting Friendships with Neighbours

Many leading characters in films go through fire and water just to lend the others a helping hand. Though the quality of life was not high, the kaifongs (neighbours) in Shek Kip Mei were also selfless in helping and caring for each other, and this precious spirit was certainly comparable to those heroic deeds.

Chun-fai realised that knowledge was the best way to climb up the social ladder. In order to improve the living quality of the family, he was determined to earn a university degree.

因此少年時他便沒有行差踏錯，更發奮圖強。除此之外，因弟弟在燒臘店工作，他認識到其老闆葉氏一家。葉氏夫婦得知振輝在路德會協同中學唸書，便把子女也送進去。他們更聘請振輝為他們的小朋友補習，減低他學費的負擔。

振輝最後入讀國立臺灣大學，一眾十多年來見證他長大成人的「街坊街里」都為他感到高興不已，熱心送上台幣和其他東西，如蚊帳、棉胎……而葉氏夫婦更送他一枚金戒指，讓他在隻身留學時也有金錢以應付不時之需。振輝深受感動，即使葉氏與他沒有血緣關係，也如此為他著想，照亮他往後的人生。那枚金戒指，振輝仍然好好保管著，珍而重之。

回顧在石硤尾的光陰，振輝最大的觸動是要飲水思源。假如沒有李老師、葉氏夫婦及其他街坊的鼓勵和恩情，就沒有今天的他。在他負笈台灣時，仇氏一家搬至白田上邨，不久後遷出。不過振輝直至現在還與葉氏子女有聯繫，也會與窩仔街街坊聚舊，這份情誼延續了50年。在他的三妹「娶新抱」時，連小時候的玩伴也來恭賀。那些兒時的畫面依然歷歷在目，交織成一齣精彩的記錄片，娓娓道來一個窩心的成長故事。

Inspired by Mr Lee, his primary class teacher, he learnt to pursue his aspirations despite a formidable situation. That's the reason why he didn't turn into a juvenile triad member in such a complicated environment. On top of that, he befriended the Yips, the owner of a Siu Mei shop which his younger brother worked for. The Yips sent their children to Concordia Lutheran School after knowing that Chun-fai studied there. They hired him to give tutorial classes to their children, which helped relieve the burden of tuition fees.

Chun-fai was admitted to the National Taiwan University. The kaifongs who had witnessed his growth were all happy to hear the news, and gave him Taiwanese currency and daily necessities such as a mosquito net, cotton quilt, etc. The Yips even gifted a golden ring to him, to back him up financially when he went abroad alone. Chun-fai was very touched, though the Yips weren't his biological relatives, they still took care of him and brightened up his future. Chun-fai has kept and treasured the gold ring ever since.

Reminiscing about the years he spent in Shek Kip Mei, Chun-fai feels the importance of counting his blessings and being grateful for his origin. Without the encouragement and support from Mr Lee, the Yips and other kaifongs, he wouldn't have accomplished as much as he has. The Chows resettled in Pak Tin Upper Estate when Chun-fai studied in Taiwan, and moved out of the neighbourhood after a few years. Now, he has still kept in touch with the children of the Yip family, and sometimes reunites with the old kaifongs. His childhood playmates even attended the wedding dinner of his third sister's son. Their bond has lasted for 50 years and will go on and on. Those vivid memories interweave a splendid documentary that tells a warm story of growth.



## 7-9月季度活動回顧 3RD QUARTER (JULY-SEPTEMBER) ACTIVITY REVIEW

「香港博物館節2018」的主題為「博物館輸入中…」，美荷樓生活館由6月30日至7月8日舉辦為期兩星期的特備節目「文化美荷樓」，讓大眾以不同角度認識深水埗。

The theme of “MUSE FEST HK 2018” is “Museum is typing...” and the Heritage of Mei Ho House kicked off a 2-week special programme series named “Cultural Mei Ho House” on the 30 Jun, to enable the public to acquire a deeper understanding of Sham Shui Po from different angles.

### 齊玩城市歷奇：深水埗社區康樂棋之旅 City Hunt: “Let’s Play a Chess Game in Sham Shui Po”

「文化美荷樓」以此活動打頭陣，一眾活力過人的參加者在無懼炎熱天氣，在深水埗街頭以康樂棋為主題的城市歷奇形式，尋訪特色建築及地道小店，特別感謝均香餅家吳太、大鵬麻雀區伯伯、百寶堂姜先生、工藝美術社方先生等一盡「街坊之誼」，熱情款待，與參加者分享小故事，大家寓學習於娛樂！

This activity marked the beginning of the “Cultural Mei Ho House”. Despite the hot weather, the energetic participants visited unique buildings and local shops of Sham Shui Po in the form of a city hunt themed on “health and happiness chess”. We would like to thank Mrs Ng of Kwan Heung Bakery, Mr Au of Dai Pang Mahjong, Mr Keung of Pak Po Tong Herb Tea Shop and Mr Fong of Kung Ngai Artist Co. for their warm welcome. They shared their own stories with participants enthusiastically. Everyone enjoyed learning through the game.



### 跟著無家者走街串巷： 「深水埗無家者導賞團」 Following the Homeless: “Sham Shui Po Guided Tour by the Homeless”

兩天的導賞團分別由基督教關懷無家者協會的導賞員華哥及雲成帶領。華哥與大家遊走深水埗各處與電影有關的地方，例如《九龍冰室》的場景、黃金戲院的前世等等，敘述他「人生如戲，戲如人生」的故事。雲成則透過導賞深水埗的變遷，帶領大家了解香港無家者的情況，反思社會問題。

Two sessions of guided Tour were led by Wah and Wan Shing, docents from Christian Concern For the Homeless Association, respectively. Based on his personal experience, Wah brought us to different filming locations of local movies in Sham Shui Po, such as the street shot in *Goodbye Mr Cool* and the location of the former Golden Cinema. He told the stories of his life which is like a drama. As for Wan Shing, he pointed out the changes of Sham Shui Po and also fostered a greater understanding of the situation of the homeless in Hong Kong, throughout the tour helping the public think about the social problems.

### 不限於小孩：「回『鄉』講古！雄仔叔叔講故事」 Not Limited to Children: “Once Upon a Time...” Story Telling by Uncle Hung

在親子組中，雄仔叔叔從小時候的經歷出發，以獨有的魅力說出引人入勝的深水埗故事，家長與小朋友都聽得非常投入，不時捧腹大笑。他更引導孩子自己說故事，有妹妹童言無忌，公開爸爸小時候的糗事，還重演當時逗趣場面。至於公眾組，雄仔叔叔邀請參加者講述小時候居住的社區對個人成長經歷的影響，大家毫不吝嗇地述說自己的故事。

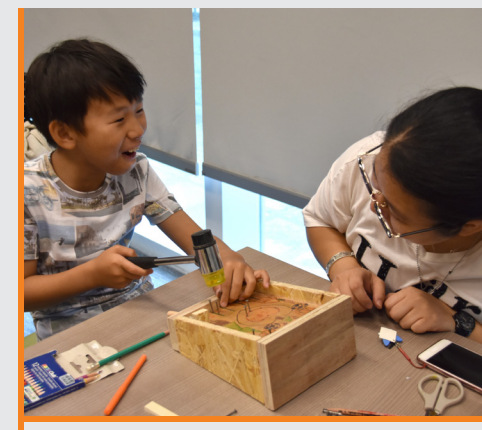
In the family programme, Uncle Hung told many fascinating stories of Sham Shui Po based on his personal childhood experience. Both parents and children were fully engaged with their laughter. Uncle Hung also invited children to tell their own stories. A little girl shared an embarrassing story about her father’s childhood time and even role played to illustrate that interesting scene from the past. In the public programme, Uncle Hung invited the participants to talk about how the living community of their childhood impacted on their personal growth and experiences. All the participants were unstintingly generous in sharing their own stories.



### 「梓梓梓」與「搵搵搵」：木工體驗系列 Rub & Hit: Wood Carving Series

至於在「輕木工體驗班——木印相班」中，ReclaimiNation導師Don親授木印相的技巧，以及選擇木材的方法，大家齊齊努力「梓梓梓」，用手指「梓」出別具意義的相片。在親子活動「木工彈珠台工作坊」中，導師Billy使用木板，教導小朋友及家長製作小型彈珠台，大小朋友都對新玩具愛不釋手。

In the “Wood Printing Workshop”, Don the instructor of ReclaimiNation taught participants wood printing skills and ways of choosing wood. Everyone “rubbed” some meaningful photos using their fingers. Regarding the family programme “Wood Carved Tiny Pinball Table Workshop”, another instructor, Billy, led participating families to produce the tiny pinball tables making use of the wood board. The new toy easily caught both adults and children’s hearts.





## 7-9月季度活動回顧 3RD QUARTER (JULY-SEPTEMBER) ACTIVITY REVIEW

### 被遺忘的難民歷史：「越南難民營的日與夜」講座 The Forgotten History of Refugees: “Days and Nights in the Vietnamese Refugee Camp” Seminar

籌備多時的講座終於在7月2日面世！在去年夏天，我們與前深水埗銀禧難民營營長梁顯明先生結緣，並以《四十一報》第三期「忘」為契機，分享那些在流逝的時光中被遺忘的歷史片段。講座展示了過二百張從未公開的難民營照片，內容涵蓋難民的日常生活、不同社福機構的服務等。是次活動除了得到梁先生支持外，更需感謝《不漏洞拉：越南船民的故事》作者黃雋慧女士熱心幫助，提出寶貴意見及資料，令講座內容錦上添花。另外亦感謝船民莫斯強先生的分享。

The “Days and Nights in the Vietnamese Refugee Camp” Seminar had been under preparation for a long time and was finally given on the 2 Jul. Last summer, we interviewed Mr Leung Hin-ming, who is the former Camp Manager of Jubilee Transit Centre. Through Mr Leung’s description of Jubilee Refugee Camp, we issued the 3rd “Post 41”, themed “Forget”, to record this forgotten part of history. In the seminar, more than 200 previously unseen photos of the refugee camp were shown. They included those of the daily lives of refugees as well as the services of different NGOs, etc. Apart from the support of Mr Leung, we would like to especially thank Ms June Wong, the writer of *Bắt đầu từ nay: The Boat People Saga*, for her valuable information and assistance to the seminar. We also thank Mr Mok Sze-keung, who was one of the boat people, for his sharing about boat people’s life.



### 美荷樓墟市X漂書 Mei Ho House Bazaar x Bookcrossing

最後壓軸登場的是「美荷樓墟市X漂書」，參加者將願意和其他人交換的物品帶到墟市，為它們尋找新主人，各取所需，場面熱鬧非常。同場設有美荷樓漂書櫃亦大受愛書之人歡迎，大家都站在書櫃前尋找心頭好，以環保的方式實踐文化交流。

The event ended with “Mei Ho House Bazaar x Bookcrossing”. Participants brought items they would like to exchange with others and looked for a new owner for them at the bazaar. Everybody got what they needed. Set out at the same time was a bookcase for bookcrossing. The book-lovers stood in front of the bookcase and enjoyed searching for treasure. The cultural exchange was promoted through environmentally friendly means.



除了「文化美荷樓」外，美荷樓生活館亦舉辦以下活動加強與各界的聯繫。

Apart from “Cultural Mei Ho House”, Heritage of Mei Ho House also held the below events to enhance liaison with different parties.

### 「深水埗導賞遊」中、小學生導賞計劃 Guided Tour Programme for Primary & Secondary Students

YHA美荷樓青年旅舍有幸再度成為深水埗民政事務處導賞計劃的合作伙伴，在五及六月為深水埗的中學生進行導賞員訓練。完成訓練的中學生於七月初帶領小學生參觀生活館，加深小朋友對美荷樓的認識。另特設「我的排檔」藝術工作坊，由藝術家吳淑燕小姐介紹排檔歷史，並教導小朋友設計自己的排檔。

YHA Mei Ho House Youth Hostel was honoured to once again participate in this programme organised by Sham Shui Po District Office, providing secondary students of Sham Shui Po with docent training sessions in May-Jun. These secondary students gave guided tours to primary students visiting the Heritage of Mei Ho House in early Jul. The primary students got to know more about Mei Ho House. The tour was followed by a DIY workshop “My Pai Dong”. Artist Ms Ng Shuk-yin introduced the history of pai dong, a type of hawker stall and instructed the students to design their own pai dong.



### 美荷樓舊居民網絡活動：自家餃子工作坊 Mei Ho House Alumni Network Activity: Homemade Dumpling Workshop

美荷樓生活館舊居民網絡於8月16日舉辦包餃子活動，讓一眾舊居民齊齊製作自家餃子，同時歡聚暢談。街坊分為小組製作不同味道的餃子。有的更發揮創意，製作出精緻的「玫瑰型餃子」。街坊在炮製及享用餃子之餘亦不忘閒話家常，暢談在深水埗的今昔生活轉變，場面溫馨。大家度過了充實的中午。

The homemade dumpling workshop was held by Mei Ho House Alumni Network on the 16 Aug. It gave old residents a treasurable opportunity to reunite while enjoying their “homemade dumplings”. Participants were divided into different groups to make several types of dumplings. Some participants even made their own “limited edition” dumplings like the rose-shaped dumplings. While they enjoyed their “homemade dumplings”, they chatted about their lives in Sham Shui Po. Kaifongs had a fruitful afternoon in Mei Ho House.



## 最新活動 UPCOMING EVENTS

### 真·深水埗街坊導賞團——行業篇 SHAM SHUI PO KAIFONG GUIDED TOUR OF INDUSTRIES

OCT 7 SUN



若要購買電子產品，很多人會馬上想起黃金、高登和鴨寮街。不過除了電子電器，在深水埗還可以找到各行各業的蹤影，有些已扎根多年，有些則碩果僅存。你有想過一件衣服，小至針線鈕釦，大至各式布料，都能在這裏找到嗎？這次「真·深水埗街坊導賞團——行業篇」，街坊導賞員將帶大家走訪區內不同角落，看看不同行業在這裏留下了怎樣的足跡。

日期 2018年10月7日（星期日）

時間 上午10時至中午12時15分

集合時間 上午9時45分

集合地點 深水埗地鐵站售票大堂（近B出口）

導賞地點 玩具街（福樂街）、鴨寮街、珠仔街及布行街（汝州街）、附近典押業、製衣業、竹篾山貨業、藤器業等行業的集中地，及其他導賞員精選地點。

導賞員 海濱文化導賞會導賞員麥炳雲先生及容浩生先生

對象 美荷樓舊居民網絡成員（基於安全理由，建議參加者年齡為 7-70歲）

名額 25人，先到先得，額滿即止

費用 每位80元正（包括活動保險費用）

網上報名 <http://bit.ly/sspindustries>



## 美荷樓生活館服務 SERVICE OF HERITAGE OF MEI HO HOUSE



### 公眾導賞團 Public Guided Tour

廣東話 Cantonese

每日一團 Daily

(休館日除外 except the closed days)

14:30 -15:15

英文 / 普通話 English / Mandarin

隔週星期日 Alternate Sundays

11:30 -12:15

• 請在 [www.yha.org.hk/hmhh](http://www.yha.org.hk/hmhh) 網上預約

Please register in [www.yha.org.hk/hmhh](http://www.yha.org.hk/hmhh)

服務對象 TARGET

公眾 / 每團名額20人

Public / 20 people per tour

收費 CHARGE

免費 Free



### 團體參觀 Group Visit

逢星期二至五 Tuesdays to Fridays

(公眾假期除外 except public holidays)

11:45 -12:45 / 15:30 -16:30

星期六、日及公眾假期，不設團體參觀

No group visits are allowed on Saturdays, Sundays and public holidays

收費 CHARGE

免費 Free

人數 NO. OF VISITORS

16-30人 16-30 people

不設導賞服務 No Guided Tour Service



### 團體包場參觀 Exclusive Private Group Tour

逢星期一 Mondays

(公眾假期除外 except public holidays)

10:00 -11:00 / 11:15 -12:15

逢星期二至日 Tuesdays to Sundays

17:00 -18:00

語言 LANGUAGE

廣東話 / 英文 / 普通話

Cantonese / English / Mandarin

人數 NO. OF VISITORS

最多50人 Max. 50 people

收費 CHARGE

每位入場費\$20

每位額外導賞服務\$30

每團最低消費\$1000

\$20 / head admission fee

\$30 / head extra guided tour charge

minimum charge \$1000 per group

導賞服務 Guided Tour Service

- 有關團體參觀及團體包場參觀申請，請在 [www.yha.org.hk/hmhh](http://www.yha.org.hk/hmhh) 下載表格並以電郵 ([hmhh@yha.org.hk](mailto:hmhh@yha.org.hk)) 或以傳真方式 (3755 4378) 遞交

Please download the application form in [www.yha.org.hk/hmhh](http://www.yha.org.hk/hmhh) and email to [hmhh@yha.org.hk](mailto:hmhh@yha.org.hk) or fax to 3755 4378

## 開放時間 OPENING HOURS

星期二至星期日 — 上午 9 時 30 分至下午 5 時正

逢星期一 — 休息（公眾假期除外）

農曆年初一至初三 — 休息

平安夜及農曆新年除夕 — 下午 3 時 30 分閉館

Tuesdays to Sundays — 9:30am to 5:00pm

Mondays — Closed (except public holidays)

First three days of the Chinese New Year — Closed

Christmas Eve and Chinese New Year's Eve — Closed at 3:30pm

免費入場 **FREE ADMISSION**

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☎ (852) 3728 3544 ✉ [hmmh@yha.org.hk](mailto:hmmh@yha.org.hk)

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