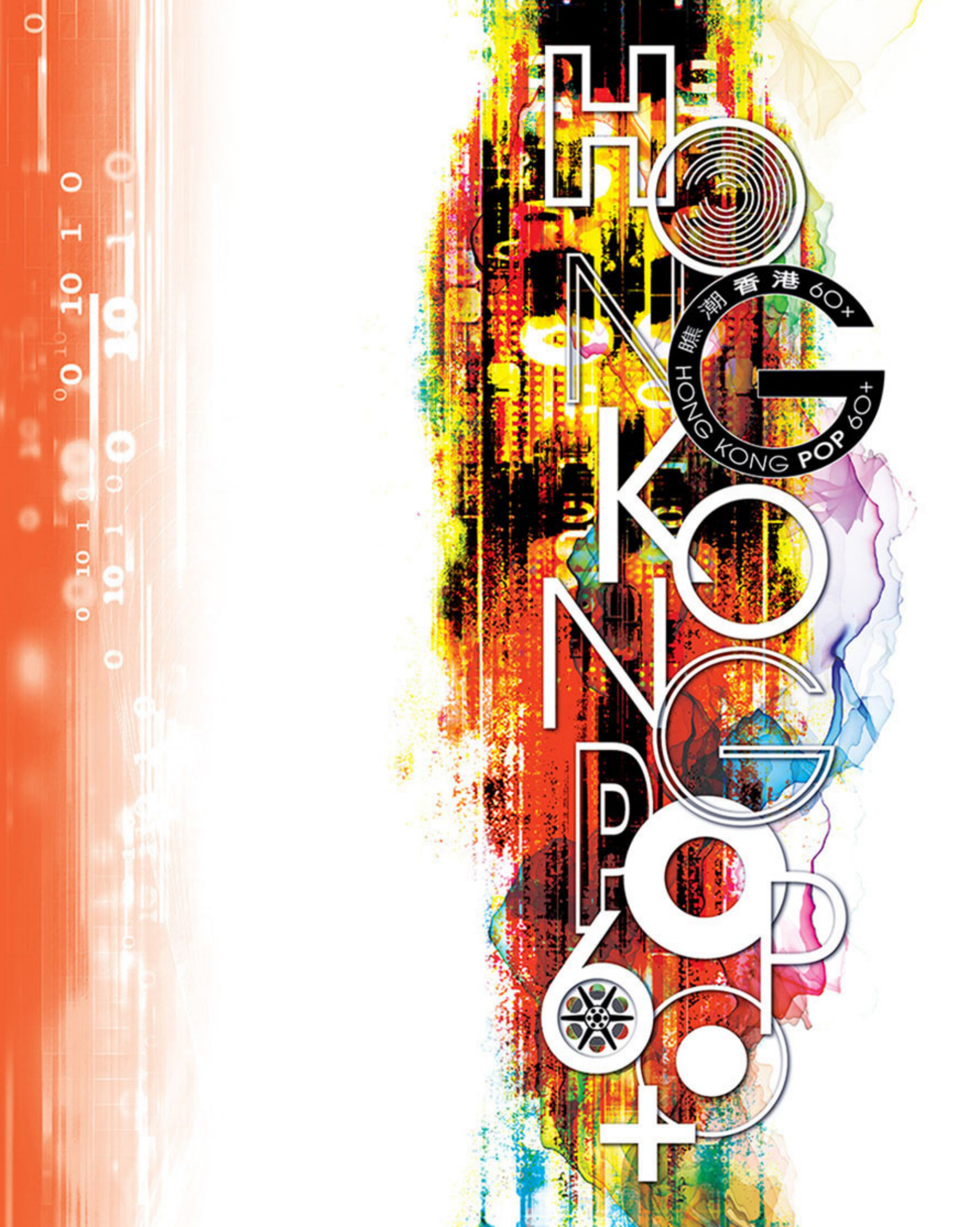


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HONG KONG POP 60+

潮香港 60+
HONG KONG POP 60+



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康樂及文化事務署
Leisure and Cultural
Services Department



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香港位處華南之端，因其獨特的地理位置及歷史背景，漸漸成為中西匯聚、百花齊放的國際都會，整個演變，堪稱傳奇。香港流行文化的傳奇故事，可追溯自戰後嬰兒潮和經濟起飛所引發的無窮創意、跨地域文化貫通，以及流行文化工作者的深厚技藝與拼搏精神。隨着時代的變遷和大眾媒體的發展，香港流行文化在歷史洪流中呈現不同的面貌，一浪接一浪，潮起復潮落。



是次展覽以「瞧潮香港60+」命題，聚焦二次大戰後至二千年年代初香港流行音樂、電影、電視和電台廣播節目等的發展，旁及漫畫和玩具。透過逾一千件展品，闡述香港流行文化的演變，了解其社會背景和藝術特色。展覽冀引領大家尋找香港過去的發展軌跡，同時啟發我們承傳香港的多元文化。

Situated on China's southern border, Hong Kong took advantage of its unique geographical position and historical background to become a renowned international metropolis, where East meets West and diversity thrives. The story of Hong Kong popular culture began with the boundless creativity sparked by the post-war baby boom and economic take-off, cultural exchanges with other regions, and talented and adventurous artists. Over time, in tandem with the continued growth of mass media, Hong Kong popular culture developed different features as trends evolved.

This exhibition, titled *Hong Kong Pop 60+*, focuses on the development of Hong Kong popular music, film, television and radio programmes, as well as comics and toys, from the end of the Second World War to the early 2000s. It illustrates the development of Hong Kong popular culture, featuring more than 1,000 exhibits and introducing their social backgrounds and artistic features. The exhibition encourages visitors to explore Hong Kong's past, while inspiring us to preserve Hong Kong's diverse culture.

A Melting Pot of East and West

香港承傳了不少嶺南文化，其中包括粵劇這門民間主流娛樂。二次大戰後，一批上海文藝界人士南移，推動了香港流行文化的發展。1950年代後期，電影公司推出大量國語歌舞片，令影片中的國語歌曲大受歡迎。另一方面，在香港成長的年輕一代更渴慕西方文化，1960年代的年青人圈子興起一股派對熱潮，舞會中常播放歐西流行歌，收聽英文歌曲和組織樂隊成為當時英文書院學生和年青人的流行時尚。與此同時，粵語流行曲在二十世紀五、六十年代亦開始萌芽。早期中西文化的碰撞與交融，為香港流行文化的發展奠下基礎。

1998年顧嘉輝和黃霑在《真友情演唱會》中演出。

Joseph Koo and James Wong performing in the *True Friendship Concert* in 1998.

譚明玉女士捐贈
Donated by
Ms Tam Ming-yuk



Hong Kong inherited many elements of Lingnan culture, one of which was Cantonese opera, a mainstream form of entertainment for the general public. After the Second World War, many creative and acting talents from Shanghai migrated to Hong Kong, facilitating the development of Hong Kong popular culture. During the late 1950s, as film studios produced many Mandarin musicals, Mandarin songs featured in the films were greatly welcomed by audiences. On the other hand, young people who grew up in Hong Kong were more receptive to Western culture. During the 1960s, party culture was very popular among young people. Western pop music was always played during parties, and English-language songs were popular among English-medium school students and young people, who were also keen on forming bands. Meanwhile, Cantonese pop songs began emerging during the 1950s and 1960s. The early collision and integration of Chinese and Western cultures laid the foundation for the development of Hong Kong popular culture.



《真欄日報》
Chun Lan Yat Po
1956年9月2日 /
2 September 1956

《真欄日報》、《娛樂之音》和《銀燈日報》以報導粵劇或歌壇動態為主，常刊登全套粵劇曲詞，可見當年粵劇受歡迎的程度。這份報章刊載了唐滌生與《六月雪》台柱芳艷芬、任劍輝及工作人員討論劇情的照片，更刊登多間戲院的電影廣告，是推動粵劇發展的媒體之一。

員討論劇情的照片，更刊登多間戲院的電影廣告，是推動粵劇發展的媒體之一。

Chun Lan Yat Po, Amusement News and Daily Pictorial mainly covered trends and events in Cantonese opera and singing saloons, and often published full sets of Cantonese opera scripts, indicating the popularity of Cantonese opera in those years. In this issue, there are photos of Tong Tik-sang discussing the plot of *Snow Storm in June* with Fong Yim Fun and Yam Kim Fai, who played the leading roles, and the crew. *Chun Lan Yat Po* also published advertisements for various cinemas, and became a medium for promoting Cantonese opera.

源碧福女士捐贈
Donated by Ms Yuen Bik-fook Beryl



「仙鳳鳴劇團」第四屆演出特刊
劇目：《帝女花》

Special issue on the 4th performance of
the Sin Fung Ming Opera Troupe
Repertoire: *Princess Cheung Ping*
1957年 / 1957

任劍輝和白雪仙於1956年組織「仙鳳鳴劇團」，由唐滌生主理劇務，後更邀請靚次伯與梁醒波擔任武生及丑生，每次劇團開鑼都成為城中盛事，戲迷蜂擁而至。1957年6月劇團在利舞臺公演唐滌生編撰的新劇《帝女花》，成為「仙鳳鳴劇團」的戲寶之一，更獲粵劇界奉為經典，至今仍常見戲班演出。

Yam Kim Fai and Pak Suet Sin founded the Sin Fung Ming Opera Troupe in 1956, while Tong Tik-sang was in charge of performance production. Later, they invited Lang Chi Pak and Leung Sing Por to play the roles of Mou Sang (male military role) and Chou Sang (comedian role), respectively. Every time the troupe launched an opera, their fans flocked to see it, treating it as a big event in town. In June 1957, a new opera written by Tong Tik-sang, titled *Princess Cheung Ping*, was launched at Lee Theatre. This became one of the masterpieces of the Sin Fung Ming Opera Troupe. It is also regarded as a classic play in Cantonese opera circles, and has often been performed by various troupes.

何志馨女士捐贈
Donated by Ms Ho Chi-hing



1973年粵劇戲班在香港木球會的舞台演出時的情景，台下座無虛席，人頭湧湧，可見粵劇廣受大眾喜愛。

In 1973, a Cantonese opera troupe performed on stage at the Hong Kong Cricket Club, to a full house – demonstrating the popularity of Cantonese opera in those days.

鍾文略先生攝
Photo by Mr Chung Man-lurk



1960年代，電影明星如蕭芳芳、陳寶珠的形象及衣著成為潮流的指標。當時迷你裙風靡大街小巷，隨處可見穿著迷你裙的時髦女士。

In the 1960s, the image and dress of film stars such as Josephine Siao Fong-fong and Connie Chan Po-chu set fashion trends. Mini dresses were so popular that fashionable women wearing mini dresses were seen all around the town.

蕭芳芳的迷你裙

Josephine Siao Fong-fong's mini dress

1960年代 / 1960s

少女時期的蕭芳芳一直是帶領潮流和摩登形象的偶像派演員，她曾於粵語歌舞片中穿著這條珠片迷你裙，配合摩登舞姿，帶動青春歌舞熱潮。當時年青人流行舞會派對，由於這種款式的迷你裙適合參加時興派對，深得青春少女的歡心，成為1960年代最具代表的潮服之一。

While still a girl, Josephine Siao Fong-fong was a modern trend leader and an idol actress. She once wore this mini dress covered in sparkling sequins to perform a modern dance routine in a Cantonese musical film, setting off a wave of youth musical films. During that period, dance parties were popular among young people. This kind of mini dress was the favourite dress of young girls for attending parties, and became the iconic trendy clothing of the 1960s.

蕭芳芳博士捐贈
Donated by Dr Siao Fong-fong



《不了情》黑膠唱片

Vinyl record of *Love Without End*

1960年代 / 1960s

1961年，邵氏兄弟（香港）有限公司為電影《不了情》在《華僑日報》刊登徵求歌譜的廣告，酬金港幣五百元，最終王福齡的作品獲選。王福齡生於上海，1952年移居香港，為邵氏兄弟（香港）有限公司創作不少經典電影歌曲及配樂。其中《不了情》國語歌原由顧媚主唱，其後被鄧麗君、徐小鳳、蔡琴等歌手一再翻唱，風行全球華語地區。

In 1961, Shaw Brothers (Hong Kong) Limited published an advertisement in *Wah Kiu Yat Pao* offering a reward of HK\$500 for the lyrics for the theme song of the film *Love Without End*. The winner was Wong Fook-ling. Wong was born in Shanghai, and immigrated to Hong Kong in 1952. He composed many film songs and soundtracks for Shaw Brothers (Hong Kong) Limited. Among them, the Mandarin song *Love Without End*, originally sung by Carrie Ku Mei, was highly popular in Chinese communities around the world. Cover versions were sung by Teresa Teng, Paula Tsui and Tsai Chin.

何淑英女士捐贈
Donated by
Ms Ho Shuk-ying



「披頭四樂隊」《Beatles for Sale》

黑膠唱片

Vinyl record of *Beatles for Sale* by
The Beatles

1964年 / 1964

「披頭四樂隊」是風靡全球的英國搖滾樂隊。樂隊於1964年6月訪港時曾在尖沙咀樂宮戲院(今美麗華酒店)現場表演。當年全世界的年青人視他們為偶像，傾心膜拜。香港年青人也積極模仿。「夾 Band」唱英文歌成為一時風尚，掀起本地樂隊熱潮的序幕。

The Beatles, a British rock and roll band that fascinated the whole world, visited Hong Kong in June 1964 and performed on stage at Princess Theatre in Tsim Sha Tsui (today The Mira Hong Kong). As young people around the world regarded them as their idols and adored them with religious fervour, young people in Hong Kong also imitated them. It became a fad to form bands and sing English-language songs, which initiated a wave of local bands.

香港中央圖書館提供 / 源碧福女士捐贈
Courtesy of Hong Kong Central Library /
Donated by Ms Yuen Bik-look Beryl



1964年「披頭四樂隊」訪港。

The Beatles visited Hong Kong in 1964.

政府新聞處提供

Courtesy of Information Services Department



《女殺手》電影唱片

Vinyl record of the film *Lady Bond*

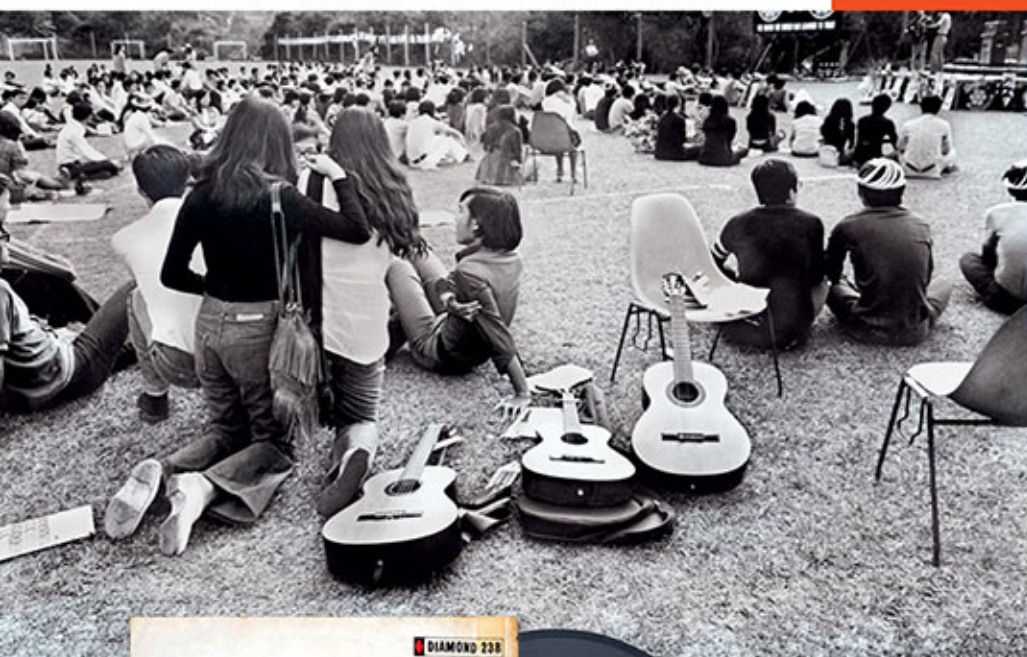
1966年 / 1966

第一部占士邦電影於1962年上映，香港影壇也受這股潮流影響，出現女俠盜熱潮。陳寶珠主演的《女殺手》電影便是其中的代表作。香港女俠盜電影以女性為賣點，有別於占士邦系列以男性為主的風格。然而，東方女俠盜電影配樂及主角用的創意武器，與西方占士邦系列電影有異曲同工之妙。

The first instalment of the James Bond film series was released in 1962. Influenced by James Bond films, Hong Kong's film industry created a trend of "Jane Bond" films. A typical example was the film *Lady Bond* starring Connie Chan Po-chu. Differing from the style of the James Bond series, these films emphasised heroines instead of heroes. However, the film soundtracks and creative weapons designed for use by the leading roles were similar to those of the British James Bond films.

莊淑琪女士提供

Courtesy of Ms Chong Shuk-kei



二十世紀六、七十年代，組織樂隊和唱民歌是年青人主要的消閒娛樂活動。圖為1970年，在香港中文大學校園內舉辦的一場民歌表演。

During the 1960s and 1970s, forming bands and singing folk songs were the main leisure and entertainment activities for young people. This photo shows a folk song concert held on the campus of the Chinese University of Hong Kong in 1970.



「花花公子樂隊」

《Lies · Six Days in May》黑膠唱片
Vinyl record of *Lies · Six Days in May* by
Teddy Robin & The Playboys
1966年 / 1966

泰迪羅賓及其兄弟友人於1960年代中期合組「花花公子樂隊」，1966年推出首張細碟《Lies · Six Days in May》，此碟打破鑽石唱片公司過往五年的唱片銷售紀錄，觸發鑽石唱片公司與其他本地樂隊陸續簽約，推動本地樂隊的迅速發展。

Teddy Robin and his brothers and friends formed Teddy Robin & The Playboys in the mid-1960s. Their first extended play record – *Lies · Six Days in May* – broke the past five years' sales record of their label, Diamond Records, spurring the company to sign contracts with a succession of local bands, and promoting rapid development of local bands.

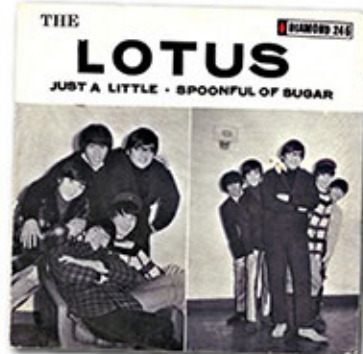
莊淑琪女士提供
Courtesy of Ms Chong Shuk-kei

「蓮花樂隊」《Just a Little · Spoonful of Sugar》黑膠唱片
Vinyl record of *Just a Little · Spoonful of Sugar*
by The Lotus
1967年 / 1967

「蓮花樂隊」於1967年灌錄《Just a Little》單曲，是許冠傑加入該樂隊後的首張細碟。1974年，許冠傑將這首歌填上中文歌詞，成為《等玉人》一曲，收錄在其首張廣東大碟《鬼馬雙星》內。由許冠傑的《Just a Little》(1967年)到《等玉人》(1974年)，可窺探香港流行歌曲由歐西英文歌邁向本地粵語歌的發展軌跡。

The Lotus made the single *Just a Little* in 1967, as its first extended play record after Sam Hui joined the band. In 1974, Hui wrote Cantonese lyrics for this original song, titled *Waiting for My Love*, and included it in his first album of Cantonese songs, *Games Gamblers Play*. From Hui's *Just a Little* in 1967 to his *Waiting for My Love* in 1974, we can gain an insight into the evolution of Hong Kong pop songs from English-language to local Cantonese songs.

莊淑琪女士提供
Courtesy of
Ms Chong Shuk-kei



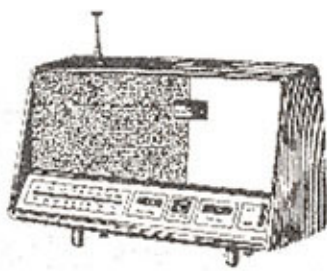
Flexible and Creative ·
Keeping up with
the Trends



1970年代·香港流行文化經歷前所未見的浪潮·不少在本地大學畢業或海外學成歸來的年輕一代投身電台廣播·電視·電影及流行音樂等行業。在本質為牟利的商業體制下·大眾媒體本應重視利潤多於藝術成就·然而·文藝界的新晉卻能學以致用·創作出許多貫通中西·創意澎湃·貼近香港社會脈搏及高藝術性的作品。電台廣播·電視·電影及流行音樂幾個不同的大眾媒體互相影響·為流行文化注入嶄新的色彩。

In the 1970s, Hong Kong experienced an unprecedented change in its popular culture scene, as many local and overseas graduates joined the radio broadcasting, television, film and music industries. Although they were serving in commercial enterprises that prioritised profits over art, the amazing result was that this new generation of artists and creators made use of what they had learnt, to create highly artistic original works blending Western and traditional Chinese cultures with originality, and artistically reflecting society. The multifaceted interactions between the radio broadcasting, television, film and popular music industries injected new energy into Hong Kong popular culture.

在電視未普及前，電台的廣播節目是早年香港市民接收新聞及天氣等資訊的主要途徑。當年市民透過收音機收聽廣播劇、粵劇現場轉播及各類型的音樂，吸收不同的文化氣息。1949年，麗的呼聲有線啟播後，除提供英語及粵語節目之外，更有國語、廈語和潮語播放時段。1950年代中後期，適逢價廉物美的原子粒收音機進軍香港，香港商業電台乘勢於1959年啟播，帶動收聽電台廣播新潮流。1960年代，為吸引年青聽眾，電台推出由唱片騎師主持的音樂節目，各電台的龍虎榜成為樂壇潮流的指標。



Before television became popular in Hong Kong, radio

broadcasting was a major medium for people to access news and weather information. People could listen to radio dramas, live Cantonese opera broadcasts, and a variety of music on the radio, which catered for various cultural tastes. In 1949, Rediffusion (Hong Kong) Limited was launched. At its inception, there was a wide range of programmes not only in English and Cantonese, but also in Mandarin, Xiamen and Chaozhou dialects. In the second half of the 1950s, coinciding with the advent of higher quality and inexpensive transistor radios in the Hong Kong market, Commercial Radio Hong Kong was launched in 1959, helping boost the popularity of listening to the radio. In the 1960s, radio stations launched music programmes hosted by DJs, to attract young listeners. Song charts of different radio stations thus set music industry trends.



在原子粒收音機面世以前，市面上常見的收音機對普通家庭來說仍是奢侈品。一些商家便在店鋪播放收音機作招徠，吸引客人前來消費。圖為1954年市民聚集在士多門前收聽電台廣播。

Before the advent of transistor radios, radios typically seen in the market were still luxury items for ordinary families. Some businesses switched on the radio in their shops to attract customers. This picture shows people gathering in front of a grocery store to listen to a radio broadcast, in 1954.

座地式收音機 Free-standing radio 1960年代 / 1960s

這是德國根德牌座地式真空管收音機連唱機的設計組合，深啡色古雅木盒配網面立體聲喇叭，令音色更立體。控制按鈕設於機身中間，一邊控制開關和聲量，另一邊用作調頻選台。1960年代真空管收音機發展成熟，各式各樣，這款功能齊全的音響組合屬當時的高檔家品。

This is a German, Grundig free-standing vacuum tube radio integrated with a record player. The dark brown, antique-style wooden cabinet and mesh-covered stereo speakers delivered a more stereophonic sound. The control buttons are in the middle of the device, with the on/off switch and volume control on one side, and the radio station selector on the other side. In the 1960s, vacuum tube radios were well developed, appearing in a variety of designs. This full-featured audio set was a high-end household item at the time.

詠琴園四川擔擔麵捐贈
Donated by Wing Lai Yuen Sichuan Noodles



Pye 真空管收音機 Pye vacuum tube radio 約1940年代 / c. 1940s

這部真空管收音機屬英國品牌，當時真空管收音機的產地，以德、英和美、加兩大陣營為主，其中歐洲機以外型高貴和設計精緻見稱，但價格昂貴。早年收聽電台廣播須繳付月費及牌照費，是富裕人家才能享受的娛樂。

This is a British-branded vacuum tube radio. At the time, vacuum tube radios were mainly produced in Germany and Britain, and in America and Canada, with the more expensive European radios known for their elegance and exquisite design. In the early days, people listening to radio broadcasts had to pay a monthly subscription fee and a licence fee, so it was a form of entertainment that mainly served wealthy people.

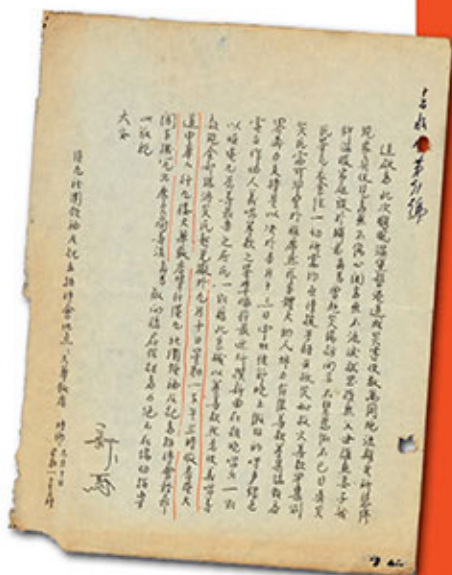
蔡炎強先生捐贈
Donated by Mr Choi Yim-keung



《麗的呼聲週刊》第三卷第五期
Rediffusion Times volume 3, issue 5
1950年 / 1950

1949年·香港首個有線廣播電台麗的呼聲啟播·當年安裝費為港幣25元·另每月收費港幣9元。麗的呼聲設有「銀色台」和「藍色台」·分別以粵語及英語廣播。電台亦出版《麗的呼聲週刊》·為聽戶提供節目表·每週精選歌曲的歌詞等·亦設聽戶信箱·搜羅聽眾的意見。

In 1949, Rediffusion, Hong Kong's first cable radio station, was launched, with an installation fee of HK\$25 and a monthly subscription fee of HK\$9. Rediffusion established the Silver Channel and the Blue Channel for broadcasting in Cantonese and English, respectively. It also published the magazine *Rediffusion Times*, providing listeners with a programme guide and lyrics of the songs of the week, with a mailbox section for listeners to share their opinions.



聲寶牌原子粒收音機廣告
Advertisement of Sharp transistor radio
1960年代 / 1960s

1950年代中後期·日本品牌原子粒收音機進入香港市場·香港商業電台於1959年乘勢啟播·市民爭相購買價廉物美且攜帶方便的原子粒收音機·電台聽眾大增。收聽電台節目遂成為勞工階層在工廠和家中時興的娛樂·市民的生活模式也漸漸改變。

In the mid and late 1950s, transistor radios from Japanese brands were available in Hong Kong market, and Commercial Radio Hong Kong seized the opportunity to start broadcasting in 1959. Hong Kong people were more eager to buy these inexpensive yet good quality and convenient transistor radios. The number of radio listeners greatly increased, and listening to radio programmes became a popular form of entertainment for the working class in factories and at home. Thus, lifestyles gradually changed.

新張靜雯女士捐贈
Donated by
Mrs Kan Cheung Ching-man



新馬師曾發出有關籌款賑災活動的信件
Sun Ma Sze Tsang releasing a letter
concerning fund-raising and disaster
relief activities

1962年9月 / September 1962

1962年9月·颱風溫黛襲港·導致百多人罹難·有「慈善伶王」之稱的新馬師曾發函表示·將會於麗的呼聲銀色電台舉辦籌款晚會·為災民義唱·並呼籲港人踴躍捐款·這封信件的下款有新馬師曾親筆簽名。當年電台不但為市民提供颱風最新消息·亦成為社會各界向災民提供援助的途徑之一。

In September 1962, Hong Kong was hit by Typhoon Wanda, and more than 100 people died in the disaster. Cantonese opera singer and actor Sun Ma Sze Tsang, also known as the "Opera King of Charity", released a letter saying he would hold a fund-raising event on the Silver Channel of Rediffusion, singing for the victims and calling for donations from Hong Kong people. This letter bears Sun's signature. Back then, radio stations not only provided the public with the latest news about the typhoon, but also became one of the channels for the community to offer assistance to the victims.

電影是香港流行文化的重要產業。作為綜合藝術的載體，電影展現不同年代的生活面貌，容易引起大眾共鳴。香港人靈活多變，突破各種界限，吸收東西南北文化精粹，融會貫通，整合創作出豐富多姿而別具創意的作品，不但受到本地觀眾歡迎，更一度成為全球華人的重要娛樂。香港電影題材多元，百花齊放，在歷代電影人共同努力下，踏上國際舞台，綻放光芒。

香港電影業在1960年代發展蓬勃，彌敦道上貼滿了大大小小的電影海報，吸引觀眾駐足觀看。
Hong Kong's film industry flourished in the 1960s, with film posters of all sizes plastered along Nathan Road, attracting the attention of passers-by.



鍾文略先生攝
Photo by Mr Chung Man-lurk

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The film industry is one of Hong Kong's most important popular culture industries. Film is a multifaceted art form, which can show the lives of people of all ages and resonate with audiences. Hong Kong people are flexible, and able to break through all kinds of boundaries, absorb the essence of various cultures, integrate, and create novel, rich works of art. Hong Kong films are not only loved by local audiences, but have also become important entertainment for Chinese people worldwide.

Hong Kong films have a wide range of themes, embracing diversity. Through the efforts of filmmakers of all generations, Hong Kong's films have stepped on the international stage, and flourished.

《七十二家房客》電影海報

Film poster for *The House of 72 Tenants*

1973年 / 1973

楚原執導的《七十二家房客》以嬉笑怒罵反映當時小市民「搵食艱難」的生活百態。影片一大特色是集合1970年代影視界精英於一堂。電影更成為當年賣座冠軍，令停產多時的粵語電影再受重視，漸成香港電影的主流。電影中「樓下門水喉呀！」一句至今令人記憶猶新，勾起昔日香港制水的回憶。

Directed by Chor Yuen, *The House of 72 Tenants* shows a rich tapestry of people living through hard times in a satirical way. One of the main features of the film is that it brings together the best actors of the 1970s. The film was crowned box-office champion at the time, leading to more attention for Cantonese film, which had ceased production for some time but gradually became the mainstream of Hong Kong film. The line "Turn the tap off!" in the film, which is still fresh in people's minds, brings back memories of the days of water rationing.

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1960年代，香港出現嚴重水荒，曾實施四天供水一次。在食水緊絀的年代，每逢有食水供應時便會出現一家大小拿着各式各樣的容器輪候取水的情景。不少電影亦有制水情節，反映昔日市民的生活面貌。

In the 1960s, Hong Kong experienced water shortages, and water was supplied once every four days. In the days of water shortages, whenever water was available, there would be families waiting to collect water with various containers. Many films also featured water-rationing scenes, reflecting the life of the people in these times.



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《胡越的故事》電影海報
Film poster for *The Story of Woo Viet*
1981年 / 1981

許鞍華執導了三部有關越南難民的影視作品，被稱為「越南三部曲」。電影《胡越的故事》便是其中一部。1957年，越戰結束，後來爆發越南難民潮。香港作為「第一收容港」，接收了大批越南難民。越南難民不僅是當年的社會新聞，也成為了不少導演的故事題材。

Ann Hui made three works about the Vietnamese refugees, which are known as the "Vietnam Trilogy". *The Story of Woo Viet* is one of them. In 1957, the Vietnam War ended and was followed by a wave of Vietnamese refugee migration. Hong Kong, as the "port of first asylum", received a large number of Vietnamese refugees. The Vietnamese refugees were not only the social news of the year, but also the subject of many directors' works.

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《等待黎明》電影劇照

Film still from *Hong Kong 1941*

1984年 / 1984

本地劇情及文藝電影大多以香港為背景，探討社會議題，引起大眾反思。二次大戰時，日本進攻香港，1941年12月25日香港淪陷，市民經歷三年零八個月的黑暗日治歲月。《等待黎明》刻劃香港淪陷前後的景象，展現人性種種，場面震撼。

Most local drama, literary and art films are set in Hong Kong and explore social issues, stimulating public reflection. During the Second World War, the Japanese attacked Hong Kong. On 25 December, 1941, Hong Kong entered the dark age of Japanese rule that lasted three years and eight months. *Hong Kong 1941* depicts scenes before and after the fall of Hong Kong, showing a wide range of shocking scenes that shed light on human nature.

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《無間道》電影海報

Film poster for *Infernal Affairs*

2002年 / 2002

《無間道》一改以往警匪片格局，由動作連場轉為鬥智謀略，角色亦正亦邪，敵我難分。電影獲《第二十二屆香港電影金像獎》七大獎項，更掀起荷里活以臥底為題材的拍攝風潮。2006年《無間道》被翻拍成荷里活電影《無間道風雲》，該片在《第七十九屆奧斯卡金像獎典禮》亦獲得多個獎項。

Infernal Affairs distinguished itself from typical crime thrillers through a greater focus on a battle of wits instead of action sequences. The characters have good and evil sides, and have a hard time telling friends from foes. The film won seven awards at *The 22nd Hong Kong Film Awards* and launched a wave of films featuring undercover agents. In 2006, *Infernal Affairs* was remade into the Hollywood film *The Departed*, which won several awards at *The 79th Academy Awards*.

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《英雄本色》電影海報

Film poster for *A Better Tomorrow*

1986年 / 1986

《英雄本色》是香港早期的黑幫英雄片，由吳宇森執導的一場風格化槍戰場面盡顯殺手浪漫而傷感的情懷，拍攝手法為人稱道。電影中周潤發身披長身乾濕褸的「Mark哥」形象，為年輕人爭相仿效。電影公映後，隨即在日和韓國等海外地區掀起一股熱潮。

Directed by John Woo, *A Better Tomorrow* is an early example of Hong Kong's heroic gangster genre. Stylised gunfights showing killers' romantic and sentimental side won praise for their cinematography. In this film, the character Mark Gor, played by Chow Yun-fat, wearing a trench coat became a fashion icon for young people to imitate. After the film was released, it sparked a craze in Japan, Korea and other countries.

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《少林三十六房》
電影海報
Film poster for *The 36th Chamber of Shaolin*
1978年 / 1978

此乃邵氏兄弟(香港)有限公司經典功夫片·亦是導演劉家良少林武打經典之作·他秉承李小龍提倡的真實搏擊風格·再加入傳統國術的紮實功夫·影片強烈展現華南武術文化精

髓。電影在歐洲、北美和南美多國獲得極高評價·奠定了邵氏兄弟(香港)有限公司出品功夫片的國際地位。

This is one of Shaw Brothers (Hong Kong) Limited's kung fu classics and a famous work featuring director Lau Kar-leung's Shaolin action sequences. Lau upheld the realistic fighting style that Bruce Lee always advocated. Enhanced by authentic kung fu moves, the film vividly displays the essence of martial arts culture in southern China. It has been highly praised in Europe, North America, and South America, and established the international status of Shaw Brothers (Hong Kong) Limited's kung fu films.

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《猛龍過江》電影海報
Film poster for *The Way of the Dragon*
1972年 / 1972

《猛龍過江》是李小龍首次自編、自導、自演的電影·電影公司不惜工本·率隊前往意大利羅馬拍攝場景·李小龍亦邀請了全美空手道冠軍人物及韓國武術家參與演出·設計不少電影打鬥情節·讓來自不同國家的頂尖高手交流真功夫·對當時以聘用本地龍虎武師為主的香港影圈來說·此舉實屬罕見。

The Way of the Dragon was the first film written, directed by and starring Bruce Lee. The film company spared no expenses and sent its crew to Rome, Italy, for on-location filming. Lee also invited national karate champions from the United States and a martial arts master from Korea to play important roles in the film. He choreographed fight scenes in the film, enabling top martial arts experts from around the world to showcase their skills in fight scenes. This was a rare move for the Hong Kong film industry, as martial arts stunts were then dominated by local martial artists.

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《黃飛鴻》電影海報
Film poster for *Once Upon a Time in China*
1991年 / 1991

徐克於1990年代重構《黃飛鴻》經典·有別於以往硬橋硬馬真功夫或功夫喜劇的傳統·以更現代的拍攝手法·將李連杰塑造成氣度不凡·正義凜然的銀幕英雄黃飛鴻·再次掀起黃飛鴻熱潮·黃飛鴻電影縱橫影壇數十載·成為歷久常新的潮流文化象徵。

In the 1990s, Tsui Hark remade the story of Wong Fei-hung in *Once Upon a Time in China*, which departed from the realism or humour featured heavily in previous kung fu classics. Tsui adopted a modern cinematic approach in portraying Jet Li as the charismatic, righteous hero Wong Fei-hung, starting a new Wong Fei-hung craze. Numerous Wong Fei-hung films have been released for many years, becoming an ever-popular cultural icon.

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《賭聖》電影海報
Film poster for
All for the Winner
1990年 / 1990

電影承接《賭神》以
賭博為主題，加上
周星馳「無厘頭」的
演繹，大獲成功，令

賭術片成為香港喜劇電影重要一環，亦確立了
周星馳在影壇的地位。周星馳的電影不受傳統
規限，顛覆邏輯常理，以荒謬、突兀的情節營造
喜劇效果，令人捧腹大笑。

This film inherited the gambling theme of *God of Gamblers*. Thanks to the nonsensical slapstick comedic interpretation of Stephen Chow, it achieved great success, resulting in gambling films becoming a staple of Hong Kong comedies, as well as propelling Chow to stardom in the film industry. His works tend to break free from traditional restraints, subverting logic and common sense, and provoking laughter through absurd and abrupt twists and turns.

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《鬼馬雙星》電影海報
Film poster for *Games Gamblers Play*
1970年代後期 / Late 1970s

許氏兄弟的港式諷刺喜劇從電視節目《雙星報喜》擴展至影壇，把社會熱門議題及本地文化等題材，以創新的手法呈現，開啟粵語喜劇電影新的發展路向。承接《雙星報喜》的成功，許氏兄弟再接再厲，於1974年製作《鬼馬雙星》，加入大量本地化的笑話，成為許氏電影的一大特色。這張海報是1970年代後期的版本。

The Hui Brothers' Hong Kong-style satirical comedy brought *Hui Brothers Show* to the cinema, innovatively presenting hot social issues and local culture, and opening up new paths for Cantonese comedy. Following the success of *Hui Brothers Show*, the Hui Brothers kept up their efforts. In 1974, they produced *Games Gamblers Play*, which abounded with local jokes, a staple of Hui Brothers' films. This is the late 1970s version of the poster.

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《人嚇人》電影海報
Film poster for *The Dead and the Deadly*
1982年 / 1982

電影由洪金寶主演，加入他招牌式惹笑的京班功夫，再配上中國民間傳說中的鬼故事，糅合多個元素加以發揮，成為別樹一格的電影類型。Starring Sammo Hung, this film features iconic, funny Peking-style kung fu moves. Blending traditional Chinese ghost stories with many other elements, it is truly one of a kind.

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《臥虎藏龍》英文版電影海報
Film poster for *Crouching Tiger, Hidden Dragon* (English Version)

2000年 / 2000

千禧年代後，不少香港電影人北上內地發展，兩地電影文化技術交流緊密，催生不俗的合拍片。《臥虎藏龍》是兩岸三地與美國合拍的武俠片，該片在《第七十三屆奧斯卡金像獎典禮》榮獲「最佳外語片」和「最佳配樂」，香港的鮑德熹和葉錦添分別獲頒「最佳攝影」與「最佳美術指導」，是當時華語電影在奧斯卡史上最佳成績。After the new millennium began, many Hong Kong filmmakers went to the Mainland to pursue their film careers, and the close cultural and technical exchanges between the two places gave rise to many good co-productions. *Crouching Tiger, Hidden Dragon* was a multinational co-produced martial arts film. The film won Best Foreign Language Film and Best Original Score at *The 73rd Academy Awards*. Peter Pau and Tim Yip, who are from Hong Kong, won Best Cinematography and Best Art Direction, respectively. This was the best result in the history of Chinese films at the Academy Awards.

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《龍兄虎弟》
日本版電影海報
Film poster for
Armour of God
(Japanese Version)
1986年 / 1986

《龍兄虎弟》是成龍的經典動作電影之一。除了大量的驚險動作場面外，亦加入

精心設計的喜劇元素，是成龍面向國際市場的重大製作。成龍的電影在日本非常賣座，因此不少成龍電影都曾發行日本版電影海報。

Armour of God is one of Jackie Chan's classic action films. Apart from featuring dangerous stunts, the film also includes ingenious comedic elements. It was a major work that propelled Chan to the international stage. Chan's films are very popular in Japan, and his films often have Japanese posters.

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《最佳拍檔之
女皇密令》電影
海報手稿

Coloured sketch of
a poster for *Aces
Go Places III*

1984年 / 1984

海報師阮大勇在1975至1992年間，設計了不下二百款電影海報，見證了香港電影文化的更迭。這齣電影於外國取景攝製，亦有外國演員



參演。阮大勇在設計海報時，將影片中的眾多人物角色及其性格特徵繪畫在海報中，營造出熱鬧和陣容鼎盛的氣氛。

Poster designer Yuen Tai-yung designed more than 200 posters for films between 1975 and 1992, bearing witness to Hong Kong's evolving film culture. This film was shot overseas, featuring cameos from foreign actors. During the poster design process, Yuen incorporated many characters from the film, highlighting their personality traits, thus creating a lively and dynamic poster.

阮大勇先生提供
Courtesy of Mr Yuen Tai-yung



香港的流行音樂融匯了來自不同地域的音樂元素。由二十世紀五、六十年代含粵曲韻味的電影主題曲，到1970年代由電視及電台帶動興起的粵語流行曲，大眾漸漸接受了以廣東俚語結合西洋節奏的粵語流行曲。1980年代，在港產電影、電台和電視等大眾傳媒的相應推動下，粵語流行曲在曲詞創作和舞台演出方面更趨成熟，並發展成為創意工業，開拓華語樂壇市場。同一時期的香港潮流文化也曾受日本文化影響，當時樂壇有眾多改編自日本歌曲的粵語流行曲面世。1990年代初，香港社會富裕繁榮，市民消費力提高，唱片及演唱會門票銷量大增，把香港流行音樂的發展推向高峰。

Hong Kong's popular music industry was a fusion of cultural influences from the entire world. From the theme songs of films in the 1950s and 1960s, which have a texture of Cantonese opera, to the Cantonese pop songs popularised by TV and radio programmes in the 1970s, Cantopop which skilfully mixed Western rhythm with Cantonese slang was gradually accepted by the mass audience. In the 1980s, popularised by locally produced films and mass media such as radio and TV programmes, Cantopop was quite mature in terms of composition and stage performance, having evolved into a creative industry that earned a place in the Chinese-language music market. During the same period, Hong Kong popular culture was also influenced by Japanese culture. Many Cantonese covers of Japanese popular songs were released. In the early 1990s, people's spending power increased as Hong Kong flourished. The surge in sales of albums and concert tickets pushed Hong Kong popular music to reach an apex.

香港體育館(俗稱「紅館」)於1983年開幕，設有10,500個固定座位。許冠傑是首位在「紅館」舉行演唱會的歌手，開創了歌手在「紅館」舉辦演唱會的風潮。

Opened in 1983, the Hong Kong Coliseum provided a fixed seating capacity of 10,500. As the first singer to hold a concert at the Coliseum, Sam Hui pioneered a trend of singers holding concerts at the Hong Kong Coliseum.

政府新聞處提供

Courtesy of Information Services Department



《啼笑因緣》黑膠唱片
Vinyl record of *Fatal Irony*
1974年 / 1974

同名電視劇集的主題曲，由顧嘉輝作曲，葉紹德填詞，並由形象西化，一向以演唱歐西流行曲及廣告歌的仙杜拉主唱，配合電視劇播放時，為聽眾帶來新鮮感，改變粵語歌在一般市民心目中的「老土」印象，把粵語流行曲帶進新領域。

This TV drama's theme song of the same name was composed by Joseph Koo, with lyrics by Yip Shiu-tak, and sung by Sandra Lang — a Western-style singer who specialised in performing Western pop songs and commercial jingles. Along with the release of the TV drama series, this theme song revamped the old-school image of Cantonese songs amongst the populace, leading Cantopop towards new horizons.

《鬼馬雙星》黑膠唱片
Vinyl record of *Games Gamblers Play*
1974年 / 1974

許冠傑早於1960年代出道，以演唱英文歌為主。1974年，他推出首張粵語大碟《鬼馬雙星》，旋即震撼粵語歌壇。同名主打歌曲是許氏兄弟首部電影《鬼馬雙星》的主題曲，歌詞中運用大量廣東俗語，並以搖滾樂伴奏，歌曲聽起來鬼馬生動，自然流暢，極具親和力，引領粵語歌的流行。

After making his debut in the 1960s, Sam Hui mainly focused on singing English songs. In 1974, he released his first Cantonese album, *Games Gamblers Play*, which immediately shocked the Cantonese music industry. The title track of the same name originated from the theme song of the Hui brothers' first feature film, *Games Gamblers Play*. The lyrics include a lot of Cantonese slang. Accompanied by rock music, the song is witty and vivid, smooth and natural, and is fun to listen to. It boosted the popularity of Cantopop.



王潔筠女士捐贈

Donated by Ms Wong Kit-kwan



羅文獲頒的「全日本歌謠選手
權獎」獎座
Trophy for Champion Award of Japan
for Singers, won by Roman Tam
1975年 / 1975

日本 Yomiuri 電視台每周舉辦一次歌唱比賽，每次有五位職業歌手參加。在十次比賽中皆奪第一名，便可榮獲冠軍寶座。羅文是首位奪得此獎項的非日本歌手。其後他回港主唱日本電視劇《前程錦繡》同名主題曲，歌曲紅遍全港。後來羅文演唱了多首膾炙人口的電視劇主題曲，將歌藝事業推上高峰。

The Yomiuri Telecasting Corporation in Japan held a weekly singing contest, featuring five professional singers each time. The Champion Award was given to the singer who won the first place in the contest ten times. Roman Tam was the first non-Japanese singer to win this award. Later, he returned to Hong Kong and sang *Get Out on a Journey*, the theme song for a TV drama of the same name. The song was a great hit in Hong Kong. Afterwards, Tam sang many TV drama theme songs that were hugely popular, and reached the pinnacle of his singing career.

譚明玉女士捐贈
Donated by Ms Tam Ming-yuk



《獅子山下》歌詞手稿
Manuscript with lyrics of
Below the Lion Rock

1979年 / 1979

同名電視劇集的主題曲，由顧嘉輝作曲，黃霑填詞，羅文主唱。1970年代，黃霑憑電視劇主題曲的流行攀上填詞生涯高峰，《獅子山下》至今仍被奉為粵語流行曲的經典作品。歌詞主要是描寫香港人在充滿挑戰的環境，仍然能夠同舟共濟，克服困難。

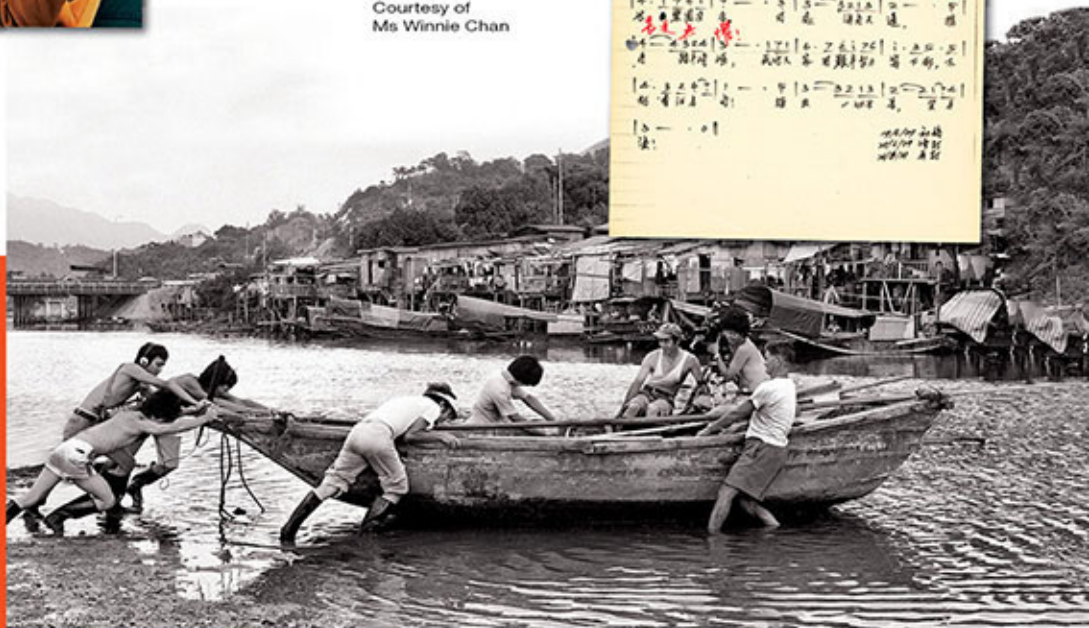
This theme song of a TV drama of the same name was composed by Joseph Koo, with lyrics by James Wong, and was sung by Roman Tam. In the 1970s, Wong reached the peak of his career as a lyricist through the growing popularity of TV theme songs. Even now, *Below the Lion Rock* is still considered a Cantopop classic. The lyrics mainly describe Hong Kong people uniting to overcome obstacles, despite a challenging environment.

陳惠敏女士提供
Courtesy of
Ms Winnie Chan



1960年代前，漁民多以艇為家，後來普遍在陸上搭建棚屋居住。因為香港電台《獅子山下》系列之〈元洲仔之歌〉劇照，講述漁民在棚屋生活的窘況。

Before the 1960s, most fishermen lived on boats. Later, they mainly built stilt huts so they could live on land. The still is from *The Song of Yuen Chau Tsai* of RTHK TV series *Below the Lion Rock*, which depicts the plight of fishermen living in stilt huts.



香港電台提供
Courtesy of RTHK

「第六屆十大中文金曲」
十大金曲獎獎座
(藝術家保存版)
Trophy for the 6th Top Ten
Chinese Gold Songs Award
(Artist's Proof)

1983年 / 1983

《十大中文金曲頒獎音樂會》是香港電台主辦的年度樂壇盛事。靳埭強為有關獎項設計獎座，他所設計的獎座各具特色，彰顯獎項的內容特徵。這個獎座利用不同顏色和層次的波浪造型，表達歌曲中多姿多彩的旋律和音色。

The Top Ten Chinese Gold Songs Presentation Concert is an annual music event hosted by Radio Television Hong Kong. Kan Tai-keung designed the trophies for the awards of the event, each with their own characteristics, reflecting the nature of the awards. This trophy uses waves of different colours and depths to show the songs' vibrant melodies and tunes.

靳埭強博士捐贈
Donated by Dr Kan Tai-keung



Photo © TVB

無綫的經典劇集《上海灘》憑出色的編劇，成功令港產電視劇紅遍東南亞。

The Bund, a classic TV drama produced by TVB, has an excellent script and helped make Hong Kong TV dramas popular across Southeast Asia.

黃家駒的木結他
Wong Ka-kui's acoustic guitar
1970年代後期 / Late 1970s

黃家駒是「Beyond」樂隊的主音歌手。「Beyond」樂隊成立於1983年，是香港和華人地區最為人熟悉的樂隊之一。黃家駒當年辛苦儲蓄買下第一支木結他，追尋他的音樂夢。不少「Beyond」早年作品，都以這支木結他創作。後來弟弟家強也愛上結他，家駒以半價出讓，勉勵他世上沒有不勞而獲的東西，並鼓勵他在音樂路上更努力地追尋理想。

Wong Ka-kui was the lead singer of the band Beyond. Founded in 1983, Beyond was one of the best-known bands among both Hong Kong and Chinese communities. Wong Ka-kui bought his first acoustic guitar with his hard-earned savings to pursue his musical dream. Quite a number of Beyond's early works were created to the accompaniment of this acoustic guitar. Later, his younger brother Ka-keung also became a guitar lover. Ka-kui sold his guitar to Ka-keung at half price, to remind him that there is no such thing as a free lunch, and encouraged him to work harder to pursue his musical goals.

黃家強先生捐贈
Donated by Mr Steve Wong Ka-keung



《葉麗儀》白金唱片
Platinum disc for the album Frances Yip
1981年 / 1981

這張白金唱片收錄了葉麗儀主唱的《上海灘》，由顧嘉輝作曲，黃霑填詞。《上海灘》是香港無綫電視同名劇集的主題曲，在外銷港劇的帶動下，這首歌曲在東南亞一帶也十分流行，而且獲當地歌手翻唱成馬來語、泰語和越南語等。

This platinum disc is for an album including *The Bund* sung by Frances Yip, which was composed by Joseph Koo, with lyrics by James Wong. *The Bund* was the theme song of the TVB TV series of the same name. As a result of Hong Kong TV dramas being exported and broadcast elsewhere, this song was also very popular across Southeast Asia. Local singers even covered it in Malay, Thai and Vietnamese.

葉麗儀女士提供
Courtesy of Ms Frances Yip



張國榮獲頒的「叱咤樂壇男歌手金獎」獎座

Trophy for the Ultimate Male Artist Gold Award, won by Leslie Cheung

1988年 / 1988



香港商業電台每年均舉辦《叱咤樂壇流行榜頒獎禮》，頒獎予過往一年的優秀歌手和作品。第一屆頒獎禮在1989年1月16日舉行，當年張國榮憑着多首上榜歌曲，取得首個「叱咤樂壇男歌手金獎」，成績斐然。他主唱的《風繼續吹》、《追》、《當年情》都是香港人耳熟能詳的經典金曲。

The Ultimate Song Chart Awards Presentation is an annual event held by Commercial Radio Hong Kong, which presents awards to the outstanding singers and works of the previous year. At the first awards presentation, held on 16 January 1989, Leslie Cheung won the first Ultimate Male Artist Gold Award with several songs that made the charts, which was among his remarkable achievements. His songs *The Wind Blows*, *Chase* and *The Love Then* were well-known Cantopop classics among Hong Kong people.

唐鶴德先生提供 / 陳淑芬女士代行
Courtesy of Mr Daffy Tong / Care of Mrs Florence Chan



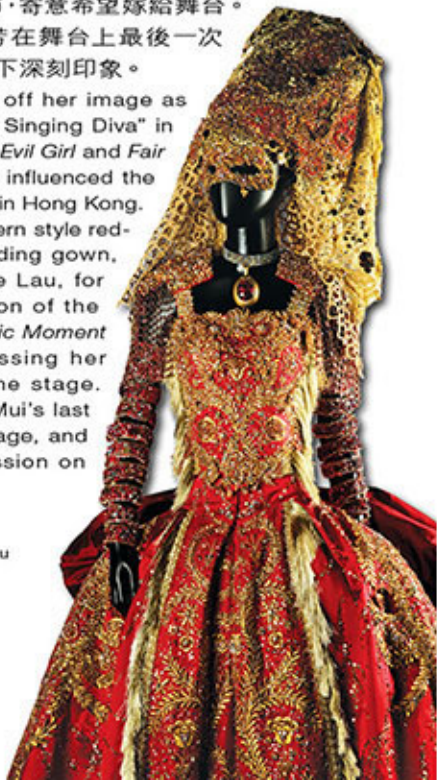
《梅艷芳經典金曲演唱會2003》舞台服飾
Stage costume for Anita Classic Moment Live 2003

2003年 / 2003

梅艷芳在《壞女孩》、《妖女》和《淑女》歌曲中展現「百變天后」的形象，為當時的香港流行樂壇帶來莫大震撼。在《梅艷芳經典金曲演唱會2003》中，她身穿這套由劉培基設計的西式紅金裙褂作開場服飾，寄意希望嫁給舞台。這演唱會是梅艷芳在舞台上最後一次的演出，為樂迷留下深刻印象。

Anita Mui showed off her image as an "Ever-Changing Singing Diva" in songs like *Bad Girl*, *Evil Girl* and *Fair Lady*, which greatly influenced the pop music industry in Hong Kong. She wore this Western style red-gold Chinese wedding gown, designed by Eddie Lau, for the opening section of the concert *Anita Classic Moment Live 2003*, expressing her desire to marry the stage. This concert was Mui's last performance on stage, and left a deep impression on the audience.

劉培基先生捐贈
Donated by Mr Eddie Lau



許冠傑舞台服飾
Sam Hui's stage costume

2016年 / 2016

許冠傑於香港體育館舉辦了一個充滿香港特色的《許冠傑演唱會2016》。舞台不僅搭建成香港街景，有郵筒、欄杆、巨型燈牌、水龍頭等，他更穿上這件印有獅子山圖案的紅白藍服裝，自彈自唱《鐵塔凌雲》及《獅子山下》，地道親民。

Sam Hui held the concert, *Vote for Sam 2016*, styled with unique Hong Kong characteristics, in the Hong Kong Coliseum. Not only was the stage built to show Hong Kong street scenes including postboxes, railings, giant light boards and water taps, he even wore this red, white and blue costume with the image of Lion Rock and sang *Eiffel Tower Above the Clouds* and *Below the Lion Rock* while strumming his guitar in a grassroots, approachable style.

許懷谷先生提供
Courtesy of Mr Scott Hui

邱良先生攝 / 攝影畫報有限公司提供
Photo by Mr Yau Leung /
Courtesy of Photo Pictorial Publishers Ltd.



1970年代前，電視仍未在普通家庭普及，因此在戶外圍觀公眾電視的情景時有出現。圖中是1968年的修頓球場一景。

Before the 1970s, televisions were not yet popular among ordinary families. Hence, there were scenes of people standing in semi-circles to watch public TV. This photo shows a scene in Southern Playground, in 1968.

1957年，麗的呼聲創辦有線電視台，名為「麗的映聲」，香港自此進入電視時代。自免費電視於1967年啟播後，這個神奇的「公仔箱」很快便吸引全港市民的眼球，成為最受歡迎的大眾文化。不少新生代銳意加入這個新興行業，在缺乏本地先例的前提下，他們不斷探索，吸收各地演藝精華，崇尚即興及創意，成功摸索出屬於香港的製作模式。在過去數十年間，創作了許多家喻戶曉的綜藝節目和電視劇集，成為親民入屋的表演藝術。

In 1957, Rediffusion established a television station named Rediffusion Television (RTV), which marked the beginning of Hong Kong's television era. With the emergence of free-to-air television in 1967, the magical "puppet box" instantly grabbed the attention of all Hong Kong people, and watching television became the most beloved form of popular culture. Many members of the new generation joined the nascent television industry. With no local models to follow, they continually explored and adopted the essence of performing arts all over the world, valuing spontaneity and creativity, and finally came up with the optimal model for Hong Kong TV production. During the past decades, numerous variety shows and TV dramas with a wide appeal have been created. They are widely acknowledged as an intimate form of performing arts that can be enjoyed in everyone's home.

《跳飛機歌仔》歌書 *Hopscotch Songbook*

1970年代 / 1970s

隨着戰後出生率的不斷提高，香港兒童的人口在1960至1970年代急增，電視台亦看準了這群小觀眾的需要，製作及播放適合兒童收看的節目。無線電視為配合《跳飛機》兒童節目，將節目中的兒歌製成錄音帶以及這本《跳飛機歌仔》歌書，以收宣傳之效。

The birth rate continued to increase after the Second World War, resulting in a rapid growth in the population of children in the 1960s and 1970s. Meanwhile, television stations targeted the demands of the younger audience. They produced and showed programmes that were suitable for children. For the children's programme, *Hopscotch*, TVB recorded children's songs aired in the programme on audio tapes. This *Hopscotch Songbook* was also published for promotional purposes.

顏楚萍女士捐贈
Donated by Ms Ngan Chor-ping

座地式電視機 Free-standing television set

1970年代初 / Early 1970s

這部日立牌電視機採用舊式轉盤選台。1970年代，日本家電雄霸香港市場，日立、樂聲、東芝、三洋和三菱都是當時受香港人歡迎的日本品牌。當時看電視已成為普羅市民家中的主要娛樂，人人「電視撈飯」。為免小朋友沉迷電視，荒廢學業，當年電視機配有鎖匙，方便控制孩子看電視的時間。

This Hitachi Television uses the old-style dial for channel selection. In the 1970s, Japanese household appliances dominated the Hong Kong market. Japanese brands like Hitachi, Panasonic, Toshiba, Sanyo and Mitsubishi were well-received by Hong Kong people. At that time, watching TV had already become a major household entertainment for the general public. Everyone was "spicing up dinner with TV". To avoid children from becoming TV addicts and giving up their studies, televisions were then equipped with keys for easy control of children's TV watching time.

詠琴園四川擔擔麵捐贈
Donated by Wing Lai Yuen
Sichuan Noodles



二次大戰後香港出現嬰兒潮，全港人口在短短二十年間由約60萬激增至約360多萬，兒童娛樂節目的需求也隨之上升。

After the Second World War, there was a baby boom in Hong Kong, and the total population of Hong Kong surged from around 0.6 million to more than 3.6 million in just twenty years. The demand for children's entertainment programmes also subsequently increased.

政府新聞處提供
Courtesy of Information Services Department

日本電視劇《柔道龍虎榜》黑膠唱片 Vinyl Record of Japanese TV series *Sugata Sanshiro*

1973年 / 1973

1972年，《柔道龍虎榜》在無線電視黃金時段播映並掀起熱潮，翌年徐小鳳翻唱該主題曲的日語版本，並將之改編為國語歌，收錄於專輯，成為大熱歌曲。香港流行文化一直受日本影響，尤以樂壇最為明顯，天皇巨星如羅文、譚詠麟、張國榮、張學友和梅艷芳，都曾翻唱不少日本改編歌曲。

In 1972, *Sugata Sanshiro* was broadcast by TVB during prime time and enjoyed immense popularity. The following year, Paula Tsui covered the Japanese version of the theme song. She also created a Mandarin adaptation, which was included in her album and soon became a hit song. Popular culture in Hong Kong had always been influenced by Japan. The influence was especially noticeable in the music industry. Superstars like Roman Tam, Alan Tam, Leslie Cheung, Jacky Cheung and Anita Mui recorded many cover versions of Japanese songs.

吳俊雄博士提供
Courtesy of Dr Ng Chun-hung





《佳視週刊》第34期
Commercial Television
Weekly, issue 34
1976年 / 1976

佳藝電視成立之初，為爭取收視而率先改編金庸武俠小說成為電視劇，推出大型古裝劇集《射鵰英雄傳》。飾演黃蓉的米雪和飾演黃藥師的陳惠敏以劇中的古裝造型登上了第34期《佳視週刊》的封面。佳視憑此劇聲名大噪，觸發電視台爭相拍攝古裝武俠電視劇的局面。

Soon after being established, Commercial Television (CTV) was the first local TV station to adapt Jin Yong's martial arts novels into TV drama series and introduced the large-scale costume drama *The Legend of the Condor Heroes* to fight for ratings. Michelle Yim and Chan Wai-man, who played Huang Rong and Huang Yaoshi, respectively, are featured on the 34th CTV Weekly cover. CTV became famous because of this TV drama, and television stations engaged in keen competition to shoot martial arts costume dramas.

莊淑琪女士提供
Courtesy of Ms Chong Shuk-kei

無綫電視劇《家變》劇照
Still from TVB TV series
A House Is Not a Home
1977年 / 1977

《家變》是無綫電視長篇時裝劇，由汪明荃飾演的洛琳，性格堅毅不屈，為當時社會建立了一個事業女性的新形象。劇中「洛琳頭」髮型更掀起全城熱潮，成為不少女性爭相模仿的對象，更吸引知名出版社以劇中洛琳創立《清秀雜誌》為靈感，創辦了現實生活中的同名雜誌。

A House Is Not a Home was a long-running modern drama produced by TVB. Liza Wang played the role of Lok Lam, a persevering female who created a new image of a businesswoman for society. The "Lok Lam hairstyle" in the drama even triggered a new trend in the city and became a style icon for many women. Inspired by Lok Lam, the founder of the fictional magazine *Elegance*, a well-known publisher established a real magazine of the same name.



麗的電視劇
《天蠶變》特刊
Special issue on
RTV TV series
Reincarnated
1979年 / 1979

麗的電視是亞洲電視的前身，曾經製作過大量經典劇集。《天蠶變》是首部原創的長篇古裝武俠劇。

全劇共有60集，由麗的電視製作，突破當時業界普遍改編已出版的武俠小說成為武俠電視劇的做法，成功贏取收視。

Rediffusion Television, the predecessor of Asia Television, produced numerous classic TV dramas. *Reincarnated* was the first ever original martial arts costume drama series. Featuring 60 episodes in total, the drama series was produced by Rediffusion Television. It was considered to be a major breakthrough in the TV industry, as it broke away from the common practice of adapting martial arts novels into martial arts TV drama series. It received high ratings.

吳貫龍先生提供
Courtesy of Mr Ng Kwai-lung



Old vs New · Media Convergence

戰後電台、電影、電視、流行音樂等大眾媒體主導了香港流行文化的發展，亦塑造不少偶像明星，吸引不同年代的市民追捧及收藏偶像物品，相關的潮流雜誌亦同時興起。大眾媒體引領群眾目光，不時與流行的漫畫和玩具互動，形成一浪接一浪的潮流文化，為市民締造不少集體回憶。踏入千禧年代，互聯網漸趨普及，傳統大眾媒體的影響力漸減，新舊媒體既相互依存，又相互競爭，正在一同建構新一浪匯聚多元和接觸面更廣泛的香港流行文化。

Radio, film, television and popular music dominated the development of Hong Kong's popular culture in the post-war era. These mass media nurtured many film stars and idols, attracting people of all generations to become fans and collect memorabilia. Pop magazines gained popularity as a result. Mass media determined popular culture trends, and these in turn influenced comics and toys that were popular in Hong Kong, fostering mutual growth and creating countless popular culture phenomena, which form part of our collective memory. After the turn of the millennium, the influence of traditional mass media gradually declined with the rising popularity of the Internet. Interactions and competition between new and traditional media continue to create Hong Kong's evermore complex and multifaceted popular culture.

占士邦棋盤遊戲

James Bond Secret Agent 007 Game

1964年 / 1964

盒面上的占士邦形象取材於電影中的男主角一辛·康納利。這款遊戲與占士邦系列的第三部電影《鐵金剛大戰金手指》同期推出，是第一套以占士邦為主題的棋盤遊戲。這類由電影衍生的周邊產品使電影成為帶動大眾文化和潮流時尚的引領者。

The James Bond image on the box cover is based on Sean Connery's portrayal of the character. This game, which was launched at the same time as *Goldfinger*, the third film in the James Bond series, was the first James Bond-themed board game set. Spin-offs from films like this made films the leaders of popular culture and fashion trends.



《兒童樂園》創刊號

Inaugural issue of *Children's Paradise*

1953年 / 1953

《兒童樂園》於1953年創刊，由羅冠樵主編，為當年香港首份全彩色印刷的兒童畫報。羅冠樵創作了「小圓圓」、「大耳王」、「紅羽毛」等經典漫畫人物。《兒童樂園》於1994年停刊，跨越四十多年，陪伴數代香港小朋友成長，是不少人的童年回憶。

Children's Paradise, founded in 1953, with Lo Koon-chiu as the chief editor, was the first full-colour illustrated children's comic in Hong Kong. Lo created iconic comic characters such as Little Roundy, Big Ears and Red Indian. The publication of *Children's Paradise* ceased in 1994. For over 40 years, the comic was familiar to several generations of Hong Kong people, who grew up with *Children's Paradise* among their childhood memories.

羅冠樵先生捐贈

Donated by Mr Lo Koon-chiu

陳寶珠剪報冊
Newspaper clippings with
Connie Chan Po-chu
1960年代 / 1960s

陳寶珠在1966年拍攝時裝歌舞片《彩色青春》，以「青春玉女」形象享譽香江，將其影藝事業推上高峰，被譽為「影迷公主」，迷倒廣大少男少女。當年不少影迷都會製作精美的剪報冊收藏或送給自己的偶像。

Connie Chan Po-chu appeared in the contemporary musical film *Colourful Youth* in 1966 and became famous for her youthful charm. The film propelled her acting career to new heights. Many young men and women were fascinated by Chan and regarded her as the "Princess of Film Fans". Back then, many film fans would make newspaper-clipping albums for themselves, or present them to their idols as gifts.

余黎青萍女士捐贈
Donated by Mrs Helen Yu Lai Ching-ping



《13点》漫畫第18期
Miss 13 Dots comic,
issue 18

1968年 / 1968

漫畫家李惠珍於1966年開始創作經典漫畫《13点》，開創了少女漫畫的潮流。女主角13点是個活潑俏皮、自主、獨立、前衛、追求時尚的少女，打破了當時香港女性社會地位低微的形象，加上敏銳的時裝觸覺，作品備受少女追捧，令《13点》漫畫在當時以男性主導的漫畫界別樹一格。

Cartoonist Lee Wai-chun started creating the classic comic *Miss 13 Dots* in 1966, starting the trend of teenage girl comics. In *Miss 13 Dots*, the main character is a lively, mischievous, independent, avant-garde and fashion-conscious teenage girl. Back then, the character portrait broke the image of Hong Kong women as having a low social status. Together with its keen fashion sense, the comic was well-received among teenage girls. This made *Miss 13 Dots* a unique choice among the otherwise male-dominated comics at the time.



《老夫子 秦先生 AND 大番薯》
漫畫第72期
Old Master Q
comic, issue 72
1970年代 / 1970s

王澤於1960年代開始創作《老夫子》漫畫，以風趣幽默的手法反映各種社會問題。《老夫子》漫畫以四字詞語為題，成為不少兒童學習四字詞語的入門讀物，轉眼間便成為當時最暢銷的漫畫，至今仍深受讀者歡迎，橫跨幾代人的回憶。

Wong Chak started creating *Old Master Q* comic in the 1960s. The comic reflected various social issues in a humorous way. Using four-character phrases as its themes, *Old Master Q* was an entry-level reading book for many children to learn four-character phrases. In the blink of an eye, it became a best-selling comic book. It is still popular among readers, and is a collective memory of several generations.

偶像明星卡 Idol cards

1990年代 / 1990s

1990年代，社會富庶，很多學生開始有足夠零用錢購買喜愛的娛樂產品。出版商看準年輕一代為偶像文化的主要消費群，印行無數售價港幣一元的偶像明星卡（俗稱「Yes! Card」）。明星卡的卡面印有偶像照片，卡背大多印上歌詞或偶像資料，搜購和交換明星卡成為九十年代的潮流玩意。

In the 1990s, people were better off, and students were among the main consumer groups of entertainment products. Targeting the younger generation as the main consumer group of idol cultural products, the publisher printed numerous idol cards (commonly known as "Yes! Cards"), each costing HK\$1. Each idol card has a picture of an idol on the front side, and lyrics or facts about the idol on the back side. Searching for and swapping idol cards became a popular trend in the 1990s.

張鴻賢先生及曾倩美女士捐贈
Donated by Mr Eric Cheung and Ms May Tsang



《號外》創刊號 Inaugural issue of THE TABLOID 1976年 / 1976

《號外》由陳冠中聯同丘世文、鄧小宇及胡君毅創辦，是一本劃時代的生活時尚刊物。早期內容包括城市風尚、文化評談、漫畫創作及社會時事等，後來由報紙改為雜誌形式出版。今日《號外》被打造成一本時代尖端的潮流雜誌，以及社會文化議題論述的發表平台，成為香港流行文化的符徵。

City Magazine, formerly known as *THE TABLOID*, founded by John Chan, Joseph Yau, Peter Dunn and Henry Wu, was a lifestyle magazine that marked the beginning of a new era. Early issues covered city lifestyles, cultural commentaries, comics and social issues. It was later published as a magazine instead of a newspaper. Today, *City Magazine* has become a cutting-edge fashion magazine, a platform for discussing socio-cultural issues and a symbol of Hong Kong popular culture.

吳貴龍先生提供
Courtesy of Mr Ng Kwai-lung



《HIGH CUT》雜誌第224期 HIGH CUT magazine, issue 224 2018年 / 2018

1990年代後期起，韓國流行文化輸出亞洲及全球，形成一股「韓流」，亦滲透香港人的日常生活中。《HIGH CUT》是韓國時尚雜誌，刊載一系列封面人物的主題照片、明星專訪及潮流資訊，由於拍攝手法充滿美感，甚受香港「韓粉」歡迎。

Since the late 1990s, Korean pop culture has spread to Asia and all over the world, giving rise to the Korean Wave, which continues to influence Hong Kong people's daily lives. *High Cut* is a Korean fashion magazine that publishes photos of people featured in their cover stories, interviews with stars and news on trends. As the magazine's shooting techniques demonstrate a clear sense of aesthetics, the magazine is beloved by Korean pop culture fans in Hong Kong.

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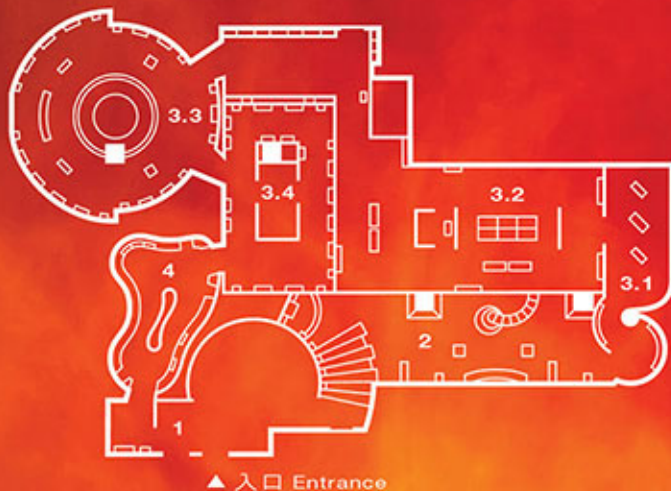
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展覽平面圖
Exhibition Floor Plan



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Old vs New · Media Convergence

開放時間：
 星期一、三至五 上午10時至下午6時
 星期六、日及公眾假期 上午10時至晚上7時
 聖誕節前夕及農曆新年除夕 上午10時至下午5時
 星期二（公眾假期除外）、農曆年初一及初二休館
 免費入場

香港文化博物館
 香港沙田文林路一號
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 網址：<http://www.heritagemuseum.gov.hk>

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