



香港電影海報選錄

A Selective Collection of Hong Kong Movie Posters

紐約中央
大世界
光明
好世界
皇宮



請注意公眾日期

伊士曼七色彩片

1950's~1990's

盧子英主編

Compiled by Lo Che-ying

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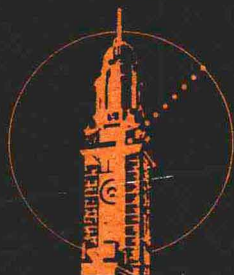
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Esther Liu

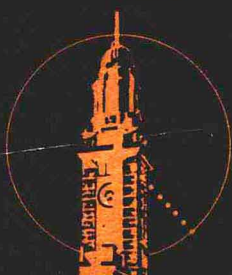
50年代至90年代的电影海报
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50年代
1950's



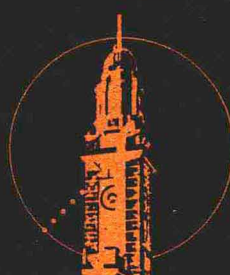
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60年代
1960's



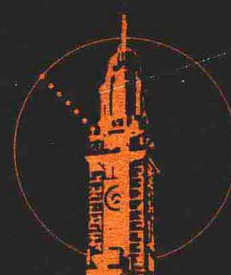
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70年代
1970's



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80年代及90年代
1980's and 1990's



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香港，這個國際大都會，她的繁榮和現代化恐怕是舉世公認的了。然而，那卻不是香港風貌的全部。

作為一個亞洲的濱海城市，她既有中國的傳統文化和社會結構，又滲透着許多西方的文明和意識；她既有高聳入雲的商業大廈和堪稱世界一流的豪華酒店，也有幽靜古樸的圍村、石屋；她既有一擲千金的太富豪，也有瑟縮在屋檐下的街頭露宿者；她有的東西走在世界的前列，但有的東西卻幼稚和年輕……

這套以圖為主，輔以簡練、精闢文字的“圖說香港”系列，正是從不同的主題和角度，展示香港的五彩繽紛和時代氣息，她的歷史、文化、社會和風俗。無論圖文，均強調它的可觀性和內涵。每一種都有一個明確的主題，是一組屬於帶有濃厚地方文化色彩的中型畫冊。

Hong Kong is an international metropolis, known all over the world for its prosperity and modernity. But that is not the whole picture of Hong Kong.

As a coastal city in Asia, Hong Kong has a social structure that is based on traditional Chinese culture, but that culture is also mingled with the civilization and ideology of the West. Sky-scrapers and huge mansions stand side by side with quiet ancient villages and stone houses. There are billionaires who squander money recklessly; but there are also the homeless who are shivering with cold under the eaves. Hong Kong can be proud of something that is indeed advanced by world standard, but she is also quite naive and unsophisticated in some aspects.

This series of albums tries to give a panorama of Hong Kong from different perspectives. With illustrative pictures explained by brief and lucid captions, the series attempts to cover the history, culture, society and customs of Hong Kong so as to display Hong Kong in all her splendour and contemporaneity. Both the pictures and the captions have been carefully chosen, and the series, rich in content, appeals to readers of sophisticated taste.

The "Hong Kong in pictorials" is a series of medium-size albums with an unmistakable local flavour. Each album in the series has a specific theme.

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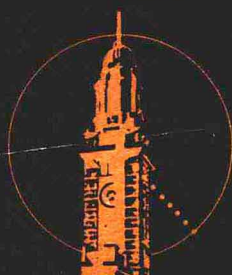
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50年代
1950's



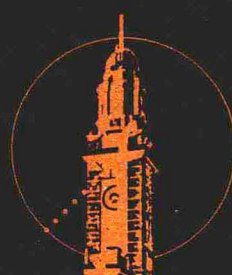
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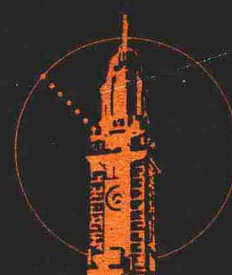
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SHOWING NOW

序言

Preface

奚仲文

Yee Chung-man

1991年10月

October, 1991

■ 序言作者是香港最有名及最受尊重的美術指導、設計師之一，曾任多間「香港電影金像獎」最佳美術指導。

■ The author of this essay, Yee Chung-man, has been a famous art director in Hong Kong and has worked on many films. He won the Hong Kong Film Award for the production designer of *A Chinese Ghost Story* in 1987.

如果我說電影海報不單是宣傳品，更是一種藝術品，你或許會問：設計電影海報不同繪畫或攝影，它的創作自由度大多受先天性的限制，它能否成為藝術品？

每一張電影海報的設計只能取材於該電影的內容，經常還要依據出品人（老闆）或導演的指示而創作，目標當然是盡量利用戲中所有可能賣座的因素，以吸引觀眾入座，所以在創作的過程之中，或多或少受到限制：

「主角的照片要夠大！」

「字體的顏色要夠鮮！」

「圖片的拼貼要夠多！」

總而言之，一切可以賣錢的素材最好都能放入這個框框。首先設計者必須憑他敏銳的直覺和準確的判斷力來挑選戲中最精彩的片斷，並以美學手段使之與其他元素溶於一爐，直觀地把有關該片的最動人的東西表現於紙上。就這樣，它便從普通的一張宣傳拼圖昇華至另一境界，蛻變成一種可獨立欣賞的藝術品了。

電影海報，除了可從美學觀點去欣賞外，也為研究電影發展史提供了許多珍貴的資料。縱觀香港幾十年來的電影海報，更可以從中領略當地社會的變遷、各年代的時代潮流、民生不同的面貌等等……電影海報，又豈止是一種宣傳品那麼簡單呢！

本書冊收錄的是從50年代到當代的香港電影海報，數量雖嫌不足，但仍可反映出香港社會某些方面的轉變及電影工業的成長，相信翻閱起來一定相當有趣。

If I say that a movie poster is not only an advertising medium but also an art in itself, you will probably ask, "Designing a poster is quite different from painting or photography, as its freedom of creativity is pretty much restricted by innate factors. Can it be taken as an art?"

It is true that each poster should be designed in line with the content of the film and under the instructions of the producer or the director. Its objective is to lure the audience by playing up to the fullest extent the attractive elements of the film. As a result, it is more or less restricted in creation. For example, "The picture of the hero should be large enough", "The colour of the words should be bright enough", "There should be more pictures on it", and so on. In general, it would be desirable to put into the poster all those features that can sell the movie, so the designer must first of all choose the best extracts of the film by using his intuition and judgment, then refine them and meld them with the other factors by artistic means, and finally set the most moving and attractive things on paper. Thus the poster has risen from a simple piece of advertising material to a higher level, a piece of enjoyable art separate from the film itself.

Posters, apart from their aesthetic value, offer, as well, valuable information for the study of the history of film development. A review of posters over the past decades will give us a glimpse of the changes in the local society and people, the vogues and modes of the changing times and various facets of life. Posters, therefore, are more than a simple piece of advertising material.

Collected in this album are Hong Kong movie posters from the 1950's till today. Although the number is limited, they can to a greater or lesser extent reflect the changes in various aspects of Hong Kong society and the development of the Hong Kong movie industry. I hope that you will derive enjoyment and pleasure from it.



香港電影海報，是隨着香港電影作品“與生俱來”的“副產品”，歷數十年形影不離。電影業行家進行交易時，合約上必然訂明：除影片拷貝、預告片外，還須附加劇照和海報若干。這些都是推廣一部電影必須的宣傳品，是幫助觀眾認識一部電影的主要媒介。然而電影海報卻並不局限在戲院的範圍裏，它還可以廣貼於大街小巷，接觸面就更廣了。

從戰後到90年代的今天，香港電影海報明顯地有了不少變化，這變化表現在美術設計和內容表達方面，也表現在張貼的形式上。以下將另有專文介紹香港電影海報在美術設計上的變化，本文集中談其餘兩點。

戰後香港電影事業發展得很快，但宣傳渠道不多，直至進入所謂“黃金時代”(50年代)，基本的媒介是“娛樂報紙”——如《真欄日報》、《娛樂之音》和後來的《銀燈》等，一般報刊的娛樂版並不普遍；報上刊登的電影廣告一般尺寸不大，偶然才有一些所謂“大製作”會包辦報紙全版廣告，並加雙色印刷(多是紅黑兩色)，在當時而言已是了不起的宣傳。然而當年頗着重電台播音廣告，另外又常有所謂“電影廣播小說”，將影片的情節分數天播出，但結局則賣個關子，留待觀眾自行入戲院找出答案。這無疑是一種有效的宣傳手法。然而，電影與觀眾的溝通，最重要的基地還是戲院，而最顯眼的宣傳品，就是大張的電影海報了。

戰前香港已有電影海報的出現，最早期的海報脫胎自一般商品廣告或粵劇宣傳單張，都是“街招”的形式，尺寸不大，以文字為主。但自從外國(例如荷理活)的電影開始打入本市市場，外國電影的宣傳方式對本地電影界有很大的刺激；早於30年代的外國電影已有設計精美的海報，於是香港也開始參考這些舶來品，尤其在圖文的編排和運用方面，設計出自己的電影海報。

一向以來，電影海報的設計或內容的編排，都出自電影宣傳大員之手，遇上美術方面要解決的問題，才由美工人員協助。不過有些導演或影片公司老闆會在海報設計上加入意見，那時雙方面就要取得妥協，海報才得以順利誕生。近年香港電影界多了美術指導

Hong Kong movie advertisements are the by-products of movies: they have gone hand-in-hand for several decades. When a contract is signed in the movie industry, it is stipulated that apart from copies and a preview of the film, pictures of the scenes and copies of the advertisement should also be included, as they are necessary materials for publicity as well as the major means for the audience to learn about the film. Posters are not restricted to the cinema but can be posted everywhere in the city, big streets and small lanes alike. Thus they have a much broader coverage.

From the end of the Second World War to the 1990's, there have been obvious changes in movie advertisements. Not only have the artistic design and the content changed, but also the way they are posted. Changes in design are discussed in detail on a separate paper: this paper concentrates on the areas of content and the posting of posters.

The Hong Kong movie industry saw a rapid development after the Second World War, but the advertisement channels were limited. Until the “Golden Age” of the 1950's, the major media for advertising were the “entertainment tabloids”, such as the *Zhenlan Daily**, *The Voice of Revel** and the *Silver Lantern**. It was not popular at that time to run entertainment items in the newspaper, so the movie advertisements on newspapers were given limited space. Only some so-called “big productions” could run a whole page for their advertisements, which were printed in two colours (mainly black and red). This was quite extraordinary at that time. However, it was popular to use radio broadcasting for movie advertising. For instance, there was a special radio program called “The

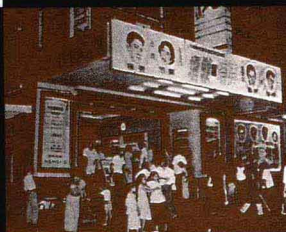
Broadcasting Story” that introduced the plots of a new film for several days. In these broadcasting stories, the ending was usually suspended to lure the audience to the cinema to find out for themselves. This was undoubtedly an effective means of advertising. Under such circumstances, the cinema became the chief place for communication between the film producers and the audience, and the big posters in the cinemas were the most obvious advertisements.

In fact, movie advertisements began to appear during the pre-war period, and the earlier movie advertisements were reproductions of the advertisements of general commodities or Cantonese Operas, and were in the form of single-paged bills, limited in size and mainly in words. With the entry of foreign films such as the Hollywood films into the Hong Kong market, the style of foreign movie advertisements greatly stimulated the local movie industry. Early in the 1950's, foreign movies shown in Hong Kong were accompanied by finely designed posters, and the local producers began to consider the effect of these “imports”, in particular their arrangements and utilization of pictures and captions, and began to design their own posters in that style.

Generally, the designing of movie advertisements and the editing of the content are done by the marketing professionals, who will seek the assistance of artists when they have problems. Sometimes, the director or the producer will make comments on the design, then both sides have to make compromises, otherwise the advertisement cannot come into existence. Recently art directors are becoming a new profession in the Hong Kong movie industry. Sometimes they are also responsible for the design of advertisements, but they need to



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圖1至4乃50年代香港四間戲院的外觀，從中可以看到電影海報張貼的位置和廣告“大牌”的運用，基本上和90年代分別不大，不同的反而是戲院本身的規模和外型。

- 1 百老匯戲院
- 2 大華戲院
- 3 麗都戲院
- 4 都城戲院

5 《回魂夜》是1962年的一部驚險恐怖片，海報是大型橫度，分別由三張組成，這是其中的一張。

6 香港的地下鐵路車站每天都有川流不息的乘客，電影公司當然不會放過這個重要宣傳陣地。

7 香港到處都是建築或維修工程的地盤，其圍板廣告張貼廣告之用，電影海報及其他宣傳單等每每連成一片，尋求吸引路人的視角。此已成為香港街頭特色。

8 90年代的香港電影院仍然沿用傳統的宣傳方式，懸掛廣告“大牌”以及於大堂張貼電影海報。

9 今天的香港電影非常重視宣傳，連街頭電話亭亦被用於張貼海報。

1 to 4 are pictures of the four theatres in Hong Kong in the 1950's. From these pictures one can see where the posters and big-boards used to be. They were not much different from those of the 1990's. What is different is the scale and the style of the theatres themselves.

- 1 Broadway Theatre
- 2 Majestic Theatre
- 3 Rialto Theatre
- 4 Metropole Theatre

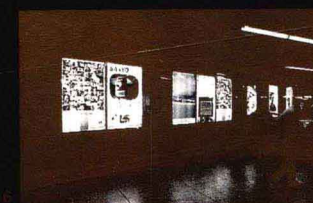
5 One of the three posters of *The Haunted Night*, a thriller produced in 1962.

6 The MTR stations, where thousands and thousands of people go through every day, are also ideal sites for movie promotion. The movie companies are certainly aware of it.

7 Movie posters or playbills are posted side by side on the safety fences of the construction site. It is a wonderful sight in Hong Kong streets.

8 The big-boards and posters on the walls of the theatre lobby – a traditional way of promotion still in practice in the 1990's.

9 Movie posters on the telephone box in Hong Kong streets show how promotion is emphasized in movie industry today.



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