

香港電影的首爾漫遊
Seoul-Searching in Hong Kong Cinema

理想年代的耕耘者——
從口述歷史回顧華南電影工作者聯合會
The Cultivators of the Age of Idealism –
Revisiting the South China Film Industry Workers
Union Through Oral History

忠與忠義：關公電影淺談
Zhong and Zhongyi: A Preliminary Discourse on Lord Guan Films

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今年五月下旬至六月初，我前往荷蘭阿姆斯特丹 Eye Filmmuseum 參加國際會議，深切感受到中華文化在全球的深遠影響力。會議討論期間，有與會者提及一位英國導演從蘇東坡、李白等古代文人的詩詞汲取靈感創作，其電影裝置作品 *Listening All Night to the Rain* 取材自蘇東坡《滿江紅》中「對床夜雨聽蕭瑟」一句，以古詞意境引領觀眾進入詩意的沉思空間。而其實驗電影 *Nine Muses* (2010) 則融入李白詩句，讓古典詩意與現代影像交織出新的美學層次。在館內圖書館 Eye Study 的書架上，還設有香港及中國內地電影研究專書的專區，令身在異地的我倍感親切。這些經驗使我深刻地感受到，中華文化跨越地域與時代的生命力，也激發了我分享在當地研習所得與所思的願望。

本期《通訊》從多重視角探討中華文化在電影中的傳承與展現，回望香港電影在不同時期如何演繹其獨特的文化底蘊。〈理想年代的耕耘者——從口述歷史回顧華南電影工作者聯合會〉一文，通過訪談與史料重構該會早期的工作環境與精神風貌，呈現電影工作者在資源有限的條件下，以守望相助、義務奉獻的精神推動電影事業發展的過程，為香港與華南地區影業奠定了基礎。

〈忠與忠義：關公電影淺談〉則聚焦於傳統道德觀念的影像詮釋。作為「忠」與「忠義」的象徵，關公形象在不同時代的香港電影中被賦予全新的時代意義。文章以兩部關公電影為例，探討創作者如何在戲劇化處理與歷史想像之間取得平衡，並引領觀眾思考「忠」與「忠義」在當代語境下的價值與啟示。對這一主題感興趣的讀者，可參閱第 101 期《通訊》中的〈忠與忠烈：從胡金銓到李小龍到杜琪峯〉(頁 10 - 14)。

此外，本期亦帶領讀者回顧本館在過去半年參與的多個文化活動，包括「香港流行文化節」、「中華文化節」、「抗戰影像回眸」及「香港非遺月」等活動，重溫香港及中華文化的深度與多樣性，期望為讀者帶來新的觀察視角與啟發。

From late May to early June, I participated in the Eye International Conference 2025 at Eye Filmmuseum in Amsterdam, the Netherlands. I was deeply struck by the influence of Chinese culture across the world. During the conference, I learned that a British director drew inspiration from the poetry of classical Chinese writers such as Su Dongpo and Li Bai. His film-installation exhibition *Listening All Night to the Rain* draws its title directly from a line in Su's *Man Jiang Hong*, using the verse to lead viewers into the poetic atmosphere of the piece. His experimental film *Nine Muses* (2010) features lines of Li Bai's poetry on screen, interweaving classical poetry with modern imagery to create new layers of aesthetic beauty. At the Eye Study film library, I was particularly heartened to come across shelves of books dedicated to Hong Kong and Chinese Mainland films, being so far from home. These experiences were a profound reminder of the enduring vitality of Chinese culture across regions and eras, spurring me to share my insights and lessons learned from this visit.

This issue of *Newsletter* explores the inheritance and expression of Chinese culture in film from multiple perspectives, examining how Hong Kong films expressed their unique cultural foundation through different eras. The article 'The Cultivators of the Age of Idealism—Revisiting the South China Film Industry Workers Union through Oral History' recounts the early work environment and spirit of the South China Film Industry Workers Union through interviews and relevant historical materials. It reveals how film industry workers overcame limited resources through mutual support and voluntary contribution to shape the foundation for film development in Hong Kong and Southern China.

'Zhong and Zhongyi: A Preliminary Discourse on Lord Guan Films' focuses on the cinematic interpretation of traditional moral values. Guan Yu has long symbolised loyalty and righteousness, and his image has been given new historical significance in Hong Kong films from different eras. The article examines how two films depicting Guan Yu balance dramatic storytelling with historical imagination, prompting audiences to reflect on the contemporary value and insights of these virtues. Readers interested in further exploring this topic are welcome to revisit the article 'Loyalty and Martyrdom: From King Hu to Bruce Lee to Johnnie To', featured in Issue 101 of *Newsletter* (pages 10-14).

Finally, we hope to offer readers fresh perspectives and inspiration as we revisit the HKFA's participation in the rich and diverse programmes of the past six months, including this year's Hong Kong Pop Culture Festival, Chinese Culture Festival, Cine Memories of the War of Resistance, and Hong Kong Intangible Cultural Heritage Month.

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www.filmarchive.gov.hk

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鳴謝 Film Magic Pictures Limited

Courtesy of Film Magic Pictures Limited

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理想年代的耕耘者—— 從口述歷史回顧 華南電影工作者聯合會

The Cultivators of the Age of Idealism— Revisiting the South China Film Industry Workers Union Through Oral History

潘潔汶 Kit Poon



影聯會首部出品電影，全體工作人員義務參與。
In SCFIWU's first production, the entire film crew participated voluntarily.

每次經過九龍城獅子石道，筆者都不由瞥看一座六層唐樓外牆上亮眼的一排銀字——「華南電影工作者聯合會」（下稱影聯會）。

影聯會最為人津津樂道的事跡，莫過於五、六十年代出品四部籌款影片，幕前幕後影人群策群力，在商業掛帥的電影界難能可貴。銀幕背後，影聯會一直由無數電影及演藝工作者義務支撐著，默默為會員提供各種福利及活動。2024年適逢影聯會成立七十五周年，香港電影資料館自去年11月以來，訪問了九位與影聯會相關影人，連同過往受訪先輩親述的史料，拼湊出香港首個註冊電影從業員團體的發展脈絡。

時間軸回溯到1949年，當時的粵語片界出現種種陋習，一批志同道合的進步影人針對電影質素和題材，發起第三次「粵語片清潔運動」。¹當中不少成員有感於電影界不景氣、欠缺保障權益及促進互助的渠道、組織²，於1949年7月10日成立「華南電影工作者聯誼會」，由李化、吳楚帆、黃曼梨、盧敦、莫康時、張瑛、洪叔雲、趙樹燊、李鐵九人組成主席團。一眾粵語影壇精英銳意為業界帶來新氣象，加上吳楚帆等人積極往不同片廠邀請從業員

加入，創會會員多達367人。同年因應社團條例更名「華南電影工作者聯合會」，12月29日正式註冊。

影聯會自首份會章定下明確理念：「以聯絡同人感情，發揚電影藝術，促進同人康樂為宗旨」，並詳細羅列15項辦理事宜³，建立會所成為首要任務。然而理想與現實之間，必須經過漫長的實踐過程。陳文和朱克兩位早期理事會成員皆在訪問中強調那份集體的凝聚力與熱情，為籌募建築會所及其他會務的經費，會員不論經濟條件均出錢出力，並自創會翌年起四度總動員拍片，包括《人海萬花筒》（1950）、《錦繡人生》（1954）、《豪門夜宴》（1959）及《男男女女》（1964）⁴，全部影人義務參與⁵，團結一致，且得到片場和片商的支持，猶如「人人為我，我為人人」互助精神的真實範本。影聯會逐步由暫租九龍城太子酒店客房，到租用南角道71號四樓連天台，最終於1966年建成獅子石道的永久會所。

影聯會自1950年設立福利部和康樂部，為電影從業員提供不同福利措施和文康活動。早期曾派發補助米、售賣廉價米，設合作社以低價出售生活所需及年貨⁶；又開辦管教班、安排入讀勞工子弟學校，讓會員子女受惠。朱嘉寧為五十至九十年代初影聯會骨幹成員朱作華之子，曾向我們分享兒時參加管教班，就讀勞校，且暫住南角道舊會所，以方便上學，他於六十年代中在該會工作，見證過影聯會最興旺的時期。前會長周馳約1956年加入影聯會，憶述早年職員方鋒、孫銘經常關心會員的生活和工作狀況，曾拜託他在當時所屬的光藝製片公司為特約演員介紹工作，亦會聯繫理事會成員探訪住院會員，滿載人情味。

五十至七十年代，影聯會經常舉辦不同類型的團體活動。體育方面，組成籃球、乒乓球及足球隊，與其他機構進行友誼賽；康樂方面，又舉行棋類比賽、電影放映會、露營遠足等活動；文藝方面，成立合唱團、民族樂隊、管弦樂隊和舞蹈組，展示演藝人才的所長，多次為賑災或勞校籌款進行義演。由於該會與「長鳳新」⁷關係密切，永久會所成為六、七十年代「三公司」年輕影人排戲、排舞的場地，包括「銀星藝術團」東南亞表演的準備，故名譽顧問方平曾形容影聯會為「訓練基地」。

人事更替，理念延續。七、八十年代影聯會會員由電影界（國語影人於五十年代已開始加入），逐漸擴展至電視、電台、話劇等範疇。該會毋須再為籌備經費製作電影，但仍然秉持「發揚電影藝術」的宗旨以及貢獻社會的善心：1991年無條件支持「香港演藝界忘我大電影」翻拍《豪門夜宴》，為華東水災募款；自1997年香港回歸以來，參與舉辦中國內地電影展（原名「中國電影展」），向本地觀眾介紹內地經典及新作。影聯會又發揮會員的演藝才能和團結精神，自1991年為「耆英饑饉八小時」慈善活動數度表演短劇，1997年成立「華南影聯話劇團」並演出話劇《愛情你我他》，2003年為工聯會製作舞台劇《歲月的風采》，同年至2006年三度進行教育性的朗誦演出《語言的藝術》。

儘管影聯會近年在營運上面對高齡化的問題，不免有青黃不接的憂慮；但為會員提供福利的初心不變，對資深和退休影人尤其關愛。現屆理事長張康達表示，影聯會每年向會員派發利是的開支超過四十萬，亦不時探訪年長會員，開辦粵曲等興趣班。此外，影聯會提供免費身體檢查、醫療補助、紅白二事資助，舉辦旅行、生日會、節慶聯歡、藝術茶座、講座等活動，即使人力物力有限，仍然致力回饋演藝界從業員，同時讓他們聚首一堂聯絡感情。



《豪門夜宴》(1959) (4K 數碼修復版) 世界首映：
影聯會現屆理事長張康達 (右) 、香港電影資料館館長陳彩玉 (左)

World Premiere of *Feast of a Rich Family* (1959) (4K Digitally Restored Version): Current SCFIWU chairman Cheung Hong-tat (right); and Priscilla Chan, Head of the HKFA (left)



名譽顧問方平憶述從影之路及影聯會相關點滴。

Honorary advisor Fong Ping reminisces on his film career and shares anecdotes related to SCFIWU.

資料館前研究主任黃愛玲曾為長城、鳳凰影人口述歷史專書取名「理想年代」⁸，精闢概括五十年代兩大國語公司的時代精神。幾近同時一批粵語影人創立影聯會，同樣滿懷理想與熱誠⁹，目光則放在業界全人的權益及福利。細聽二十多年累積起來的口述歷史，筆者最受感動的是創會影人同心協力、實踐理想的抱負和魄力，而歷來義務付出、默默耕耘的理事會成員亦相當可敬。

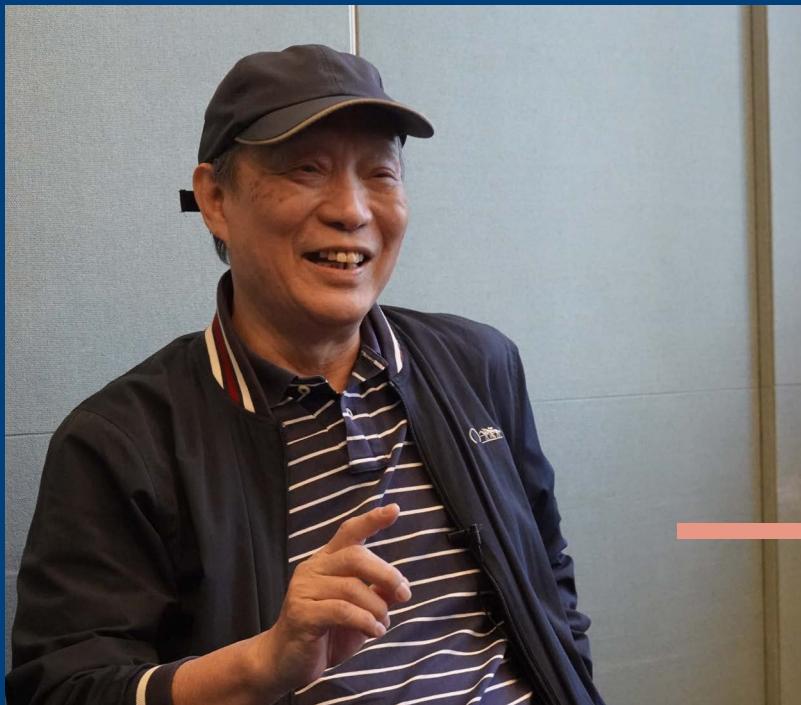
衷心感謝今次九位受訪者，包括謝柏強先生、方平先生、朱嘉寧先生、張康達先生、林炳坤先生、施揚平先生、崔顯威先生、盧偉力博士及馮凌霄先生（依受訪時序排列）。他們數小時的寶貴分享，增補不同時期加入的會員對影聯會的回憶和看法，同時豐富了六十年代後期至今、長鳳新至銀都機構的史料，探討近年合拍片製作的模式與生態。有賴自九十年代以來一直支持「香港影人口述歷史計劃」的影壇前輩，我們得以逐步重構影聯會從創立到經營至今的珍貴活歷史。資料館將精彩訪問內容剪輯成一條短片，將於2026年1月上載至資料館的YouTube頻道，由影人親身敘述，加深觀眾對影聯會的認識。可惜部分前輩影人因身體狀況或事務繁忙未能接受訪問，在此祝願各位身體健康。

謹藉此機會鳴謝影聯會2023年慷慨捐贈出品電影的拷貝和菲林素材，並於今年授權資料館4K數碼修復及放映《豪門夜宴》(1959)。■

註釋

- 1 164位電影工作者發表宣言，「停止拍製遠背國家民族利益，危害社會，毒化人心的影片」。全文見〈粵語片工作者發起「清毒」運動〉，《大公報》1949年4月8日。
- 2 詳見影聯會成立典禮上李化的開幕辭以及盧敦的籌備報告，見施揚平主編：《永遠的美麗：華南電影工作者聯合會六十周年紀念 1949-2009》（香港：華南電影工作者聯合會，2009），頁12-13。
- 3 同上註，頁27。
- 4 影聯會共出品五部電影，除上述四片以外，還有舞台紀錄片《紅花朵朵向太陽》(1966)。
- 5 《錦繡人生》及《男男女女》製片之一的陳文表示當時幕前幕後每位職工只有十元作飯錢、車馬費，卻得到眾多影人支持，全因「大家有個心去愛會」。出自〈訪問陳文〉，香港電影資料館「口述歷史訪問計劃」，訪問日期：1996年12月20日。
- 6 時任影聯會理事長的朱虹於2001年1月17日接受口述歷史訪問時表示，由於超級市場的出現，會員對廉價米和年貨的需求逐漸消失。
- 7 即長城電影製片有限公司、鳳凰影業公司和新聯影業公司，合稱「長鳳新」。
- 8 黃愛玲編：《香港影人口述歷史叢書(2)：理想年代——長城、鳳凰的日子》（香港：香港電影資料館，2001）。
- 9 盧偉力在2025年1月25日口述歷史訪問中，深入闡釋影聯會成立的淵源與當時的社會文化氛圍有關：文化人南來潮、新中國誕生的遠因影響下，左翼、進步影人有著「追求光明」、形成團結力量的理想。

潘潔汶，香港電影資料館特約研究員。



副理事長施揚平分享五十、六十及七十周年紀念特刊的成書過程。

Vice chairman Sze Yeung-ping shares the process of compiling the SCFIWU's 50th, 60th and 70th anniversary commemorative books.

Whenever I pass by Lion Rock Road in Kowloon City, I instinctively glance at the striking silver inscription on the side of a six-storey tenement building that reads 'South China Film Industry Workers Union'.

The South China Film Industry Workers Union (SCFIWU)'s most celebrated accomplishment is undoubtedly the production of four fund-raising films in the 1950s and 1960s thanks to the generous collaboration of on- and off-screen filmmakers—a rarity in the commercially driven industry. Behind the silver screen, SCFIWU has been supported by countless film and performing arts industry workers who volunteer their efforts to provide welfare and activities for its members. As SCFIWU celebrated its 75th anniversary in 2024, the Hong Kong Film Archive interviewed nine veteran filmmakers associated with SCFIWU from November 2024. These new interviews, along with historical sources collated from past interviews, piece together the development of Hong Kong's first-ever registered organisation for film industry workers.

Back in 1949, when the Cantonese film industry was troubled by problematic practices, a group of like-minded and progressive filmmakers initiated 'The Third Clean-Up Movement of Cantonese Cinema'¹ to address the quality and subject matter of Hong Kong films. In light of the industry's downturn, an organisation was established on 10 July 1949, to provide a channel or association for film industry workers to protect their rights and promote mutual aid², by the elites of Cantonese cinema at the time who were determined to bring new changes to the industry. The organisation was co-chaired by Lee Fa, Ng Cho-fan, Wong Man-lei, Lo Duen, Mok Hong-si, Cheung Ying, Hung Suk-wan, Joseph Sunn Jue, and Lee Tit. Actively persuaded by Ng Cho-fan and others at different studios, 367 film industry workers joined the organisation as founding members. In accordance with the Societies Ordinance, it was officially registered as 'South China Film Industry Workers Union' on 29 December in the same year.

SCFIWU's vision was laid out clearly in its first charter: 'To foster fellowship, promote the art of film, and enhance members' well-being.' The charter also listed 15 specific matters to be handled³, with the establishment of the Union's clubhouse being the top priority. However, sustained efforts were needed to bridge the gap between ideals and reality. Early council members Chan Man and Chu Hak both emphasised in their interviews the Union's cohesion and passion. In order to fund the clubhouse's construction and other endeavours, members contributed both money and effort regardless of their financial means. Starting from the second year of SCFIWU's founding, the entire membership mobilised to make four films including *Kaleidoscope* (1950), *This Wonderful Life* (1954), *Feast of a Rich Family* (1959), and *Men and Women* (1964)⁴. Everyone involved participated voluntarily⁵, united as one in their mission and supported by film studios and companies, exemplifying the union's 'one for all and all for one' spirit. From its humble beginning in a rented guest room at Prince Hotel in Kowloon City, SCFIWU went on to rent the fourth floor and rooftop of 71 Nam Kok Road before finally building its permanent clubhouse on Lion Rock Road in 1966.

Since 1950, SCFIWU has maintained both a welfare and a recreation unit, providing an array of welfare services and recreational activities for film industry workers. In its early days, SCFIWU distributed subsidised rice, sold rice at lower prices, and set up a co-op that provided daily necessities and festive goods at low prices⁶. The group also organised classes for children of SCFIWU members, and arranged their enrollment at Workers' Children's School. Chu Kar-ning, the son of Chu Chok-wah (a core SCFIWU member from the 1950s to the early 1990s), recalled attending classes as a child before studying at Workers'

Children's School. He temporarily lived in the old clubhouse at Nam Kok Road for ease of access to the school, and went on to work at the Union when it was flourishing in the mid-1960s. Former president Chow Chung joined SCFIWU in around 1956 and recalled how Fong Fung and Suen Ming, the union's early staff, were attentive to the living and working conditions of the members. Chow was once asked by them to introduce contributing actors at Kong Ngee Motion Picture Production Co. to members. Union staff would also invite council members to visit hospitalised union members, showing a deep sense of care and solidarity.

From the 1950s to 1970s, SCFIWU frequently organised a variety of union activities. In sports, basketball, table tennis and soccer teams were formed to play friendly games with other organisations. For recreation, chess competitions and film screenings as well as camping and hiking trips were held. In terms of the arts, the Union established choirs, folk bands, orchestras, and dance groups to showcase the performers' talents in many charity performances, raising funds for disaster relief and the Workers' Children's School. Because of its close ties with Great Wall, Feng Huang and Sun Luen⁷, SCFIWU's permanent clubhouse became an acting and dance rehearsal space for young filmmakers of the three production companies from the 1960s to 1970s, and for The Movie Star Arts Troupe to prepare for their performances in Southeast Asia. Therefore, honorary advisor Fong Ping once described SCFIWU as a 'training base.'

As the union's leadership and personnel changed, its ideals endured. From the 1970s to 1980s, SCFIWU's membership gradually expanded from the film industry (Mandarin filmmakers started to join in the 1950s) to television, radio, theatre, and other fields. Even though SCFIWU no longer needs to raise funds for film productions, it still upholds the mission of promoting film

art and contributing to the community. In 1991, the Union unconditionally supported *The Banquet*, the remake of *Feast of a Rich Family*, by Hitamin to raise relief funds for the floods in the East China region. Since China resumed the exercise of sovereignty over Hong Kong in 1997, SCFIWU has been involved in organising Chinese Film Panorama to introduce the local audience to classical and new film productions from the Chinese Mainland. SCFIWU also harnessed its members' talents and spirit of solidarity to perform short plays for the '8-Hour Elderly Famine' charity event since 1991. Formed in 1997, the SCFIWU Drama Troupe presented a drama production in the same year, produced a stage play for the Hong Kong Federation of Trade Unions in 2003, and presented three series of educational speech performances from 2003 to 2006.

Despite an aging membership raising concerns about new leadership in its recent years, SCFIWU remains committed to its founding mission of maintaining its members' welfare, with strong focus on veteran and retired filmmakers. According to chairman Cheung Hong-tat, SCFIWU spends more than \$400,000 annually on distributing red packets to its members, conducts visits to its elderly members and organises classes for interests such as Cantonese opera. In addition, SCFIWU offers free medical check-ups, medical subsidies, as well as subsidies for life events such as weddings and funerals. The Union organises activities including trips, birthday parties, festive gatherings, art-themed gatherings and seminars. Even with limited manpower and resources, SCFIWU strives to give back to the entertainment industry workers while fostering a sense of community.

The Archive's monograph collating oral history accounts regarding Great Wall and Feng Huang was aptly titled 'An Age of Idealism'⁸ by Wong Ain-ling, former research officer of the Archive. The title succinctly summarises the spirit of



朱嘉寧娓娓道來就讀管教班、在影聯會暫住及工作的豐富回憶。

Chu Kar-ning fondly talks about his attending discipline classes, temporarily living and working at SCFIWU.



名譽顧問謝柏強展示早期的會員證。

Honorary Advisor Tse Pak-keung displays an early membership card.

the two major Mandarin film companies during the 1950s. The same kind of ideals and passion fueled a group of Cantonese film practitioners to establish SCFIWU around the same time⁹, with a focus on the rights and welfare of fellow filmmakers. Having listened closely to the oral history recordings accumulated over more than twenty years, I am most moved by the unity, bold vision and determination of the founding filmmakers to realise their ideals. Equally admirable are the board members who have quietly dedicated themselves to the Union and worked tirelessly throughout the years.

Sincere thanks go to the nine interviewees including Mr Tse Pak-keung, Mr Fong Ping, Mr Chu Kar-ning, Mr Cheung Hong-tat, Mr Lam Ping-kwan, Mr Sze Yeung-ping, Mr Chui Hin-wai, Dr Lo Wai-luk and Mr Fung Ling-siu (in chronological order of interview) for their precious contributions, which now join the memories and impressions given by members from other eras in painting a richer picture of SCFIWU. Their contributions enrich the historical materials pertaining to Great Wall, Feng Huang and Sun Luen, as well as their subsequent merger into the Sil-Metropole Organisation Limited from the late 1960s onwards. These interviews explored the production cycle and landscape of co-produced films in recent years. With the unwavering support of film industry veterans towards the 'Oral History Series' since the 1990s, we have been able to gradually reconstruct the precious living history of SCFIWU from its inception to the present day. The Archive will edit the interviews into a short film which will be uploaded to the Archive's YouTube Channel in January 2026. They will be narrated by the filmmakers themselves to deepen the audience's understanding of SCFIWU. Unfortunately, some of the senior filmmakers were unable to participate in interviews due to physical conditions or busy schedules. We extend our heartfelt wishes for their well-being.

We also sincerely thank SCFIWU for its generous donation of film materials in 2023, and for authorising the Archive to 4K digitally restore and screen *Feast of a Rich Family* (1959) this year. [Translated by Richard Lee]

Notes

- 164 film industry workers made an announcement to 'stop producing films that are contrary to the interests of our nation and people, that are harmful to society, and that which poison the minds of the audiences.' Extracted from 'Cantonese Filmmakers Launch the Clean-Up Movement', *Ta Kung Pao*, 8 April 1949 (in Chinese).
- 2 See Lee Fa's opening speech at the SCFIWU's inauguration ceremony and Lo Duen's preparatory report in *Eternal Beauty: The 60th Anniversary of the South China Film Industry Workers Union, 1949-2009*, Sze Yeung-Ping (ed), Hong Kong: South China Film Industry Workers Union, 2009, pp 12-13 (in Chinese).
- 3 Note 2, p 27 (in Chinese).
- 4 SCFIWU produced a total of five films. In addition to the aforementioned four, there was also the stage documentary *Red Flowers Face the Sun* (1966).
- 5 According to Chan Man, one of the producers of *This Wonderful Life* and *Men and Women*, each on- and off-screen crew member received only ten dollars for meals and transport, yet there was widespread support from everyone because of 'their dedication towards the Union.' From 'Interview with Chan Man', Hong Kong Film Archive's Oral History Project. Date of interview: 20 December 1996 (in Chinese).
- 6 In an oral history interview on 17 January 2001, then-chairman of SCFIWU Chu Hung said that the demands for affordable rice and festive goods among members gradually disappeared with the emergence of supermarkets.
- 7 Great Wall Movie Enterprises Ltd, Feng Huang Motion Picture Co, and Sun Luen Film Company.
- 8 *Oral History Series (2): An Age of Idealism: Great Wall & Feng Huang Days*. Wong Ain-ling (ed), Hong Kong: Hong Kong Film Archive, 2001.
- 9 Lo Wai-luk, in his oral history interview conducted on 25 January 2025, delved into the origin of SCFIWU and its connection to the socio-cultural atmosphere at the time. Under the distant influence of southbound migration of cultural figures and the founding of the People's Republic of China, leftist and progressive filmmakers embraced the ideal of 'pursuing the light' and forging solidarity.

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位於九龍城獅子石道的永久會所，由一眾會員自1950年至66年努力籌款建成。

The permanent clubhouse located on Lion Rock Road in Kowloon City, was built through members' tireless fundraising efforts from 1950 to 1966.



《關公千里送嫂》(1957)：主演關羽的關德興有「生關公」美譽，腰板挺直，氣勢莊嚴

General Kwan Escorts His Sisters-in-Law on a Thousand Mile Journey (1957) : Kwan Tak-hing was lauded as 'Living Lord Guan' for his stately portrayal of Guan Yu

忠與忠義：關公電影淺談

Zhong and Zhongyi: A Preliminary Discourse on Lord Guan Films

何思穎 Sam Ho

關羽，字雲長，三國時代名將，他的忠義形象深入民心¹，歷代朝廷屢次加封，最終在官、民共同崇拜之下，被尊為關聖帝君（武聖）。他的故事散見於歷史、文學、普及文化各種媒介，從小說到戲曲到電影，呈現多姿多采的面貌。

此形象的奠基，源自古籍的紀傳體史書《三國志》，以人物為主軸書寫歷史，凸顯人物事蹟，尤其性格鮮明者為甚。此不僅見於《三國志》的人物記述，更經由《三國演義》等小說與戲曲的敘事加工與神化而放大。另一原因，是東漢與魏晉之間為多事年代，有趣故事多、有趣人物多，有趣的人物故事也自然多。

關公儘管「威震華夏」（《三國志·蜀書·關張馬黃趙傳第六》），最後仍不脫戰敗沙場、被擒斬首的命運，所忠之蜀漢亦敗於曹魏。關公可謂典型悲劇英雄，經歷可歌可泣。如岳飛、袁崇煥等英勇犧牲的將領，悲劇命運更突顯其忠，加上後世尊稱關公為「忠義侯」，切合中華文化理想，因而備受主流階層推崇，繼而成為民間神話。「忠」字，網上維基百科解為「誠懇厚道、盡心盡力，盡力做好本分的事。有忠誠無私、忠於他人、忠於國家及君主等多種含義」；「忠義」，教育百科稱為「忠貞且合於義理」，並引申為「做人做事能盡心力、合義理」。以下借香港電影資料館於中華文化節2025的節目「粵劇電影欣賞：關羽傳奇」中，兩部2K數碼版的影片，《關公月下釋貂蟬》（1956）與《關公千里送嫂》（1957），對關公的忠與忠義稍作討論。

在這兩部實為電影上、下集的作品中，可見從多方面呈現關公的「忠」：對國家之忠、對上級之忠、對兄弟之忠，對象分別為漢室（國家）、漢室宗親的「皇叔」劉備（上級）、「桃園結義」之義兄劉備（兄弟）²——貫徹傳統儒家道德三綱五倫的君臣之綱、兄弟之序、朋友之信。而其對義兄劉備之忠，也充分彰顯「符合道義和情理」的「忠義」。東漢至魏晉時代的故事在中國民間流傳多年，傳說、話本、戲曲等多種普及文化作品廣受歡迎。元末明初，羅貫中參考史書與普及文化寫出《三國演義》，其中劉備、關羽和張飛於桃園結拜為兄弟，成為後世結義的典故，不同類型的香港電影亦不時出現兄弟結義的橋段。三國時代，事情錯綜複雜，忠義兩難全的處境難免出現。歷史上忠於漢室的關公歸降曹魏，處境在《關公月下釋貂蟬》交代為出於保護劉備家眷，並堅持「降漢不降曹」，且聲明若有劉備音信，必帶同劉備家眷往尋，歸降前，他也先知會兩名嫂子以達共識。雖然得曹操欣賞並以禮相待，關公卻「身在曹營心在漢」，令曹操決定施計，命貂蟬誘引他，但關羽責以大義，結果在月下「釋」了她，做到忠義雙全。

這個「釋」字頗有趣，是「解釋」？還是「釋放」？或其他意思？貂蟬也是一個忠義之人，她同意色誘關羽，絕無惡意，最後自刎，同樣忠義雙全。是否可以說，關公給她「解釋」大義後，令她「釋懷」，甚至決定「釋放」？³難得地，片中曹操角色，也同具忠義之風。他識英雄重英雄，有信有義，色誘關公之狡計，也是謀臣所獻。這個經常在普及文化出現的大黑臉，由專扮壞蛋的劉克宣飾演，刻板印象被反轉，對當年粵語片及粵劇片觀眾，有意外的戲劇效果。

「忠義」的觀念，文字上可以或簡或繁地描述，甚至引經據典，但影像性強的電影又如何表達？首先，仍然是文字。電影為多元素媒介，對白、旁述及歌詞的文字自然重要。編導趙樹燊與關文清不斷以說唱內容強調關公的忠義，亦透過角色及橋段於敘事發展中表達關公高貴的品格。

影像方面，兩部粵劇電影均以戲曲功架與場面調度的配合⁴，風格化地帶出道德價值。戲曲有「關公戲」，為少數直接以戲劇人物命名的行當戲。關公的形象，經多年演繹，已沉澱為經典：「身穿綠袍金甲、蠶眉鳳目、五絡長鬚、開紅臉、佩青龍偃月刀及揮紅馬鞭」，和「瞪眼」、「拋鬚」及「谷腮」等「相對固定的表演程式」，並「在架勢鑼鼓及音樂的烘托下展示刀花紮架及古老唱腔」，確立了「不怒而威」、「莊重沉穩」的形象。⁵主演的關德興素有「生關公」美譽，腰板挺直，氣勢莊嚴，具象化了正直、堅守原則的品格。

編導以適度的電影手法，展現這種藉功架演繹的角色素質，在戲曲的風格化與電影的寫實性間保持平衡。例如以「穿三角」、「走四門」等舞台方式，表現關公與他人及環境之間的聯繫，在個體與群體互動中體現了互相依存的儒家道德價值，讓觀眾看到，頂天立地的英雄氣概，是建立於社群責任之上。而《關公千里送嫂》這部「路的電影」(Road Movie)⁶，也在送嫂的千里途上，從黃河渡口、山邊古城等地點，隱隱帶出英雄與環境間「天人合一」的關係。

道德價值的彰顯，也可借演員的演出，達外化之效，例如以「禮」的外在表現，點出角色的內在品格。關德興飾演的關公，在兩部電影中貫徹始終地以禮待人，無論對嫂子、下屬、曹操、貂蟬，一度誤解他的義兄張飛，他均謙恭卻不失自信待之，體現「克己復禮為仁」的境界。電影藉外在規範的「禮」，表達了內在道德本質，包括「忠義」。

「文以載道」是中華藝術一個重要元素，歷來，從高雅的詩詞歌賦到通俗的市井說書，任何藝術的文本都有承載和傳達道理的功能，甚至責任。尤其是從前國民教育水平偏低，普及文化如戲曲、話本等都在娛樂之餘負起教化之責。到了20世紀，這種做法仍見於電影這個新媒介。關公故事既引人入勝，亦令人肅然起敬，當中所載之道，感化作用有多少成效很難定斷，同時藝術的道德功能，多年來世界各地都爭議不斷。然而，關公電影般的華語作品，糅合歷史與想像力的碰撞，卻為中國道德觀念提供了澎湃的人性寫照，在歷來各種藝術文本中留下了「忠」與「忠義」的印記。■

註釋

- 1 參見〈粵劇電影欣賞：關羽傳奇〉，《影展》，香港電影資料館，第115期，2025年6月，頁10。該節目簡介由阮紫瑩撰寫。
- 2 本文討論的兩部影片，多處與正史不同，例如貂蟬，正史未有記載。
- 3 對「釋」字的思考，得益於與香港電影資料館研究及編輯組同事伍肇恒的討論，特表謝意。
- 4 這裡指電影的場面調度，與舞台媒介的場面調度不同。
- 5 參見註1。
- 6 千里送嫂的旅程，電影巧妙地藉中國戲曲的風格化特色表達，如「穿三角」、「走四門」等抽象的空間處理，讓「路」的觀念在沒有路的電影舞台上呈現，成就了一部獨特的「路的電影」。

何思穎，博物館專家顧問及電影研究者。

鳴謝李志卿先生



《關公月下釋貂蟬》(1956)：
(左起)貂蟬(鄧碧雲)月夜下相誘關羽
(關德興)

Kwan-Ti, God of War (1956):
(from left) Diao Chan (Tang Bik-wan)
seduces Guan Yu (Kwan Tak-hing) under
the moonlight.

Guan Yu, also known as Guan Yunchang, was a famous general during the Three Kingdoms period¹. Ensuing dynasties bestowed many titles upon him, leading to his eventual veneration as Saintly Emperor Guan (Saint of War) by court officials and the populace alike. Tales of Guan Yu populate the pages of history and literature alike, and he is depicted in manifold forms across media including novels, Chinese regional opera and films.

The likely basis for Guan's enduring image is his prominence in *Records of the Three Kingdoms*, a 3rd century chronicle that recorded history through the exploits of distinctive individuals. Guan's legacy was further embellished and even deified in literature such as *Romance of the Three Kingdoms*, as well as in Chinese opera. Another possible reason is that the turbulence of the period from Eastern Han to the Wei and Jin dynasties set the stage for a wealth of fascinating stories and intriguing figures.

Guan Yu, often referred to as Lord Guan ('Guan Gong' in Cantonese), was glorified through centuries of popular culture for his prowess, gallantry and loyalty. Yet he could not escape his fate of being captured and beheaded after defeat in battle. The Shu Han kingdom, to which he pledged his fealty, was also destroyed by its rival Cao Wei. He is an archetypal tragic hero and, as such, his legend is worthy of both salutation and lament. As with other fearless generals known for their heroic sacrifices such as Yue Fei and Yuan Chonghuan, Guan's tragic fate accentuates his loyalty, earning him reverence as the 'Duke of Zhongyi' in centuries to come. Thus, he became a paragon of Chinese cultural ideals, his life celebrated in orthodox narrative and immortalised in folk legends. The Chinese word *zhong* (忠), according to Wikipedia, describes those who are 'sincere, dedicated, and does their utmost to fulfil their duty'. It can also denote loyalty and selflessness towards others, or to one's empire or monarch. The term *zhongyi* (忠義) is defined by Education Encyclopedia as 'a loyalty that upholds righteousness', which entails devotion to one's duty while adhering to one's word and principles. These two qualities can be discerned in the Lord Guan portrayed in *Kwan-Ti, God of War* (1956) and *General Kwan Escorts His Sisters-in-Law on a Thousand Mile Journey* (1957), two

films featured in their 2K digitised versions as part of the Hong Kong Film Archive programme of the Chinese Culture Festival 2025 'Cantonese Opera Films: The Legend of Guan Gong'².

In this duology that is in fact two chapters of the same film, Lord Guan's *zhong* manifests on multiple fronts: to his empire, his leader and his brothers, respectively the Han sovereignty, the Han nobleman Liu Bei who is his superior in the empire, the same Liu Bei to whom he vowed devotion, together with another Han faithful Zhang Fei, under the fabled Oath of the Peach Garden.³ Lord Guan upholds the hierarchy between ruler and subject, order among brothers, and faithfulness among friends, in perfect keeping with the Three Cardinal Guides and Five Constant Virtues in Confucian tradition. Furthermore, Lord Guan exemplifies the qualities of *zhongyi* with his fraternal devotion to Liu Bei, fulfilling his moral and sentimental obligations. Stories from the Eastern Han to the Wei and Jin dynasties were popularised in the ensuing centuries in various forms of Chinese folklore, such as legends, vernacular novels and Chinese operas. Between the late Yuan and early Ming dynasties, Luo Guanzhong drew upon historical texts and mass culture in compiling *Romance of the Three Kingdoms*, which went on to enjoy wide and lasting popularity. Featured within is the story of Liu Bei, Guan Yu and Zhang Fei swearing brotherhood at the Peach Garden, which has since become a classic allegory in Chinese culture, often seen for example in various genres of Hong Kong cinema. During the tumultuous Three Kingdoms period, it was only inevitable that loyalty and justice would clash. At one point in history, Guan, a Shu Han general, surrendered to Cao Cao's kingdom of Wei. In *Kwan-Ti, God of War*, this incident is presented as Guan capitulating to protect Liu Bei's family.



《關公千里送嫂》(1957)：
關德興(右一)、麗兒(右三)、鳳凰女(右四)
General Kwan Escorts His Sisters-in-Law on a Thousand Mile Journey (1957): Kwan Tak-hing (first from right), Lai Yee (third from right), Fung Wong Nui (fourth from right)



《關公月下釋貂蟬》(1956)：關德興 (左三)

Kwan-Ti, God of War (1956): Kwan Tak-hing (third from left)

He also vows to leave with Liu's family to join Liu if his whereabouts become known, reaching a consensus with Liu's wives before surrendering. Cao Cao admires Guan and treats him respectfully, but Guan remains dedicated to Shu Han, a condition lionised by popular culture as 'body in the Cao camp but heart in Han'. Cao Cao therefore tasks the beautiful Diao Chan to win him over. Guan however reprimands Diao Chan, bringing her to her senses on a moonlit night, upholding his loyalty as well as his principles. His conversion of Diao Chan is described in Chinese as *shi* [釋], a word cited in the Chinese title of *Kwan-Ti, God of War* — 'Guan Gong Yue Xia Shi Diao Chan', meaning 'Lord Guan *shi* Diao Chan under the moon'.

The word *shi* in the title is worth exploring. In Chinese, it can carry the possible connotations of *explain*, *release* or something else. In the film, Diao Chan also acts according to *zhongyi*. She seduces Guan but acts without malice. Her ultimate suicide upon failing the task in fact preserves her integrity and dignity. Is it possible to interpret the meaning of *shi* as Lord Guan *explaining* to her the moral principles, resolving her inner conflicts before she pursues a final *release*?⁴

Cao Cao is refreshingly portrayed in the film as also possessing a sense of *zhongyi*, contrary to his usual villainous image in popular culture. He treats Lord Guan with respect and honesty. The honey trap he lays with Diao Chan is actually an underhanded scheme introduced by his subordinate. This oft-portrayed, iconic baddie is played by Lau Hark-suen, a veteran actor best known for his villainous roles. The departure from Cao Cao's stereotypical image was sure to surprise viewers of Cantonese and Cantonese opera films at the time, resulting in unexpected dramatic effect.

The notion of *zhongyi* can be readily explained in writing and, if necessary, supported by citing classical texts. But how does such a conception find expression in film, given the medium's emphasis on visual imagery? First of all, for the two films in question, words still serve a purpose. As a medium, motion pictures consist of multiple elements, among them the words in dialogue, narration and lyrics. Joseph Sunn Jue and Moon Kwan Man-ching, the films' co-directors and co-screenwriters, made liberal use of narration and songs (the practice of *shuochang*, meaning "saying and singing") to emphasise Guan's righteousness. Other devices include relying on characterisation and plot development to highlight his moral rectitude.

In visual terms, these Cantonese opera films bring out moral values in a stylised approach integrating stage *gongjia* with film mise-en-scène.⁵ In Chinese opera, there is a mini-genre of performance of 'Guan Gong', a rare instance where the repertoire is directly named after a character. The quintessential artistic portrayal of Lord Guan has been forged and refined through countless interpretations over the years: a commanding and noble presence with arched brows and phoenix-like eyes; finely placed strands of hair and beard on a red-painted face; vested in green robes and golden armour; and armed with the Green Dragon Crescent Blade and a red riding whip. On the opera stage, there are set movements, mannerisms and facial expressions associated with the role of Lord Guan, such as glaring, stroking and throwing back his beard, and puffing up his cheeks. Actors must emphasise his natural aura of authority and composure while displaying a mastery of both vocal techniques and stage movements, in ways that complement the majesty of *luogu* (gong-and-drum) music.⁶ Kwan Tak-hing, playing the title character, has long been hailed as a 'Living Lord Guan'. With a pillar-like stance and an imposing



作為「路的電影」(Road Movie),《關公千里送嫂》(1957)從黃河渡口、山邊古城等地點,隱隱帶出人物與環境間天人合一的關係。
Akin to a road movie, *General Kwan Escorts His Sisters-in-Law on a Thousand Mile Journey* (1957) follows Lord Guan on his journey, alluding to the hero becoming one with nature.

presence, he vividly brings to life a man of righteousness and principle.

Balancing the stylisation of Chinese opera with film realism, the directors and screenwriters aptly employed cinematographic techniques to convey Lord Guan's qualities that are typically expressed through operatic choreography. For instance, stage conventions such as 'Passing through the Three Corners' (three characters in different physical positions moving on the stage simultaneously) and 'Heading to the Four Gates' (one character traversing the four corners of the stage) are utilised to depict Lord Guan's relationship with other people and his surroundings. As an individual interacts with the collective, the Confucian quality of interdependence is brought to the fore. The audience is thus reminded that a hero's calibre is built upon his responsibility towards the people. Furthermore, in the "road movie" *General Kwan Escorts His Sisters-in-Law on a Thousand Mile Journey*, Lord Guan rides through locations like Yellow River crossings and mountainside old towns, alluding to how the hero becomes one with nature, the classical Chinese principle of 'harmony between man and nature'.

The manifestation of moral values can also be externalised by an actor's performance. One such example is the outward expression of propriety, which in turn mirrors a character's inner world. In the two films, the Lord Guan played by Kwan Tak-hing always treats others with courtesy. Whether it is towards his sisters-in-law, subordinates, Cao Cao, Diao Chan or even Zhang Fei, his sworn brother who has once mistaken him for a traitor, Guan remains modest yet confident. He is a perfect embodiment of the Confucian ideal that 'subduing one's desire and returning to propriety is true benevolence.' Through the film's overt depiction of Lord Guan's propriety, his *zhongyi*, among other inner qualities, are made apparent.

The idea that 'the text carries the truth' is central to Chinese art, which can be extended to more mediums than just literature. Throughout the ages, be it from sophisticated poets or village bards, any form of artistic texts has had the function or even responsibility to carry and deliver moral messages. In eras past of limited general literacy, popular media such as Chinese operas and vernacular novels served to both entertain and educate. This practice evolved in the 20th century to apply to the emerging medium of film. Stories about Lord Guan are not only engrossing but also awe-inspiring though the extent of their influence on morality is difficult to determine, as the moral function of art has long been hotly debated all over the world. Nevertheless, Chinese works of art like the films on Lord Guan, born from the confluence of history and imagination, have given rise to many stirring portrayals of Chinese moral values. These works have left an indelible mark on artistic history, as testaments to the ideals of *zhong*, *zhongyi* and other Chinese concepts. [Translated by Richard Lee]

Notes

- 1 'Cantonese Opera Films: The Legend of Guan Gong', *ProFolio*, Hong Kong Film Archive, Issue 115, June 2025, p 10. Programme introduction written by Yuen Tszy-ying.
- 2 'Kwan' is one of several transliterations of the word [關] to Cantonese and 'Kwan Ti' translates as 'King/Emperor Guan'.
- 3 There is no historical record of the Oath, which is a fictional episode in the immensely popular and influential 14th century novel *Romance of the Three Kingdoms*. Also, the two films mentioned in this article have considerable discrepancies with historical sources. For example, there is no credible historical record of the character Diao Chan.
- 4 Special thanks to Henry Ng from the HKFA's Research and Editorial Unit, for contributing his meaningful insight on the word *shī*.
- 5 Refers to film *mise-en-scène*, which is different from that of stage.
- 6 See Note 1.

Sam Ho is a Museum Expert Adviser and film researcher.

Special thanks to the late Mr Lee Gee-hing

轉瞬之間，半年光陰忽然而逝，回望自五月以來，香港電影資料館推出多項精彩節目，以香港流行文化與中華文化為焦點，並紀念中國人民抗日戰爭暨世界反法西斯戰爭勝利八十周年。期間除舉辦專題展覽與電影放映外，亦安排多場映前或映後分享，與觀眾暢談光影藝術。

As six months pass by in the blink of an eye, we look back at the array of exciting programmes presented by the Hong Kong Film Archive from May 2025, which focused on Hong Kong pop culture, Chinese culture, and the commemoration of the 80th anniversary of the victory of the Chinese People's War of Resistance Against Japanese Aggression and the World Anti-Fascist War. In addition to a themed exhibition and film screenings, the HKFA held many pre- and post-screening talks where audiences engaged in lively cinematic discourse.



香港流行文化節 2025

Hong Kong Pop Culture Festival 2025

娛樂無窮——笑看八、九十年代香港喜劇電影展覽

Legends of HK Film Comedies, 1980s and 1990s Exhibition

(30/5/2025-19/10/2025)

誰能忘懷八、九十年代膾炙人口的香港喜劇電影？當年笑匠輩出、風格各具特色，經典台詞琅琅上口，創意橋段歷久彌新，讓經典歷久不衰。配合今年香港流行文化節主題「喜尚+喜」，資料館於5月30日至10月19日舉行專題展覽，透過電影選段、口述歷史、經典歌曲與海報，重現香港喜劇電影的獨特魅力與歡樂歲月。

Who could ever forget the crowd-pleasing Hong Kong comedy films from the 1980s and 1990s? Hong Kong's pantheon of master comedians, each with their distinct flair, wove iconic lines and creative scenes into the classics we know and love to this day. In support of the theme 'More than Joy' of this year's Hong Kong Pop Culture Festival, the HKFA held a themed exhibition that showcased the unique charm of Hong Kong's comedy films through selected film clips, oral history excerpts, classic songs and posters, recreating the joyous moments they brought to the silver screen.



展覽設置一幅紙藝牆，結合香港電影與八、九十年代的都市魅力。
The paper craft wall depicts Hong Kong's charming cityscape with references to classic film scenes.

西楚霸王

The Great Conqueror's Concubine 4K 電影 Digitised Version

28/6(六) 7:30pm 香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre

秦漢文脈
影裡尋

Tracing Qin and Han Through Cinema



中華文化節 2025

Chinese Culture Festival 2025

秦漢文脈影裡尋

Tracing Qin and Han Through Cinema

(28/6/2025-24/8/2025)

讀歷史的人或都知道，秦、漢兩代奠下中華文明的根基，對日後發展影響深遠。為響應「中華文化節 2025」，資料館特別策劃八部以秦、漢為背景的電影，於 6 月 28 日至 8 月 24 日期間放映，帶領觀眾追尋文化源流，透過光影穿越時空，體會古代風華。開幕電影《西楚霸王》(1994) (4K 數碼版) 於 6 月 28 日在文化中心大劇院放映，並邀請導演冼杞然、攝影鄭兆強及動作指導江道海出席映前分享，由影評人登徒主持，暢談幕後製作心得，反響熱烈。其餘七部精選影片，包括《秦俑》(1990) (2K 數碼版)、《夢中人》(1986)、《三國之見龍卸甲》(2008) 等，相繼於 6 月 29 日至 8 月 24 日放映。

Those who have studied Chinese history will know that the Qin and Han dynasties laid much of the foundation of Chinese culture and deeply influenced its development thereafter. In support of the Chinese Culture Festival 2025, the HKFA curated 8 films set in the Qin and Han dynasties, screening them between 28 June and 24 August. Audiences embarked on a cinematic journey across time and space, experiencing the splendor of the past. On 28 June, the opening film *The Great Conqueror's Concubine* (1994) (4K Digitised Version) was screened at the Grand Theatre of the Hong Kong Cultural Centre. A special pre-screening talk was hosted by Thomas Shin, featuring director Stephen Shin, cinematographer Cheng Siu-keung, and martial arts choreographer Benz Kong Tao-hoi, who shared behind-the-scenes insights to an enthusiastic audience. The remaining seven films, including *A Terra-Cotta Warrior* (1990) (2K Digitised version), *Dream Lovers* (1986), and *Three Kingdoms: Resurrection of the Dragon* (2008) etc., were screened from 29 June to 24 August.



開幕放映現場眾星匯聚：(左起) 梁琤、蓋鳴暉及冼杞然、黃文慧及張康達
Stars gathered at the opening screening: (From left) Jade Leung, Joyce Koi and Stephen Shin, Bonnie Wong and Cheung Hong-tat



(左起) 登徒、導演冼杞然、攝影鄭兆強、動作指導江道海、演員劉洵及杜少津、編劇施揚平、資料館一級助理館長(節目)劉貞慧與台下觀眾大合照。

(From left) Thomas Shin, director Stephen Shin, cinematographer Cheng Siu-keung, martial arts choreographer Benz Kong Tao-hoi, actor Lau Shun & Too Siu-chun, scriptwriter Sze Yeung-ping and Kenxi Lau, Assistant Curator I (Programming) of the HKFA taking a photo with the audience.



1

(左起) 本館館長陳彩玉、導演楊凡、執行導演李逸峰
(From left) Priscilla Chan, Head of the HKFA; director Yonfan; executive director Lee Yat-fung

2

楊凡為觀眾簽名。
Yonfan signing for the audience.

中華文化節 2025

Chinese Culture Festival 2025

「畫說人生」——《過年》(2024) 香港首映

Intimate Moments with The Master: *Crossing Years* (2024) Hong Kong Premiere

(3/8/2025–30/8/2025)

藝術家的人生與創作往往相互交融，畫貫中西、融通古今的國寶級藝術家黃永玉（1924-2023）亦然。導演楊凡早於七十年代與黃永玉結緣，於2012年龍年農曆除夕前三天，兩人在畫室「萬荷堂」促膝長談，暢述人生與藝術經歷。由對話交織成的珍貴影像匯成紀錄片《過年》(2024)。承蒙伙伴機構花生映社有限公司支持，資料館於8月3日呈獻《過年》香港首映，並於8月17、23、30日舉行三場放映。四場放映均設映後談：首三場由導演楊凡主講，由館長陳彩玉主持；壓軸一場則邀執行導演李逸峰主講，由一級助理館長（節目）吳君玉主持。此外，資料館更舉辦兩場「普及中華文化藝術專場」，讓學生免費入場觀賞，藉電影與對談，引領不同世代觀眾體悟大師人生與藝術的深邃智慧。

An artist's life is often interwoven with their craft—a fact that held true for master painter Huang Yongyu (1924–2023), a national treasure whose works blended Eastern and Western traditions across different eras. Director Yonfan had forged a connection with Huang as early as the 1970s. Three days before the Chinese New Year's Eve in 2012, they engaged in candid conversations about life and art at Wanhe Hall, Huang's studio. The precious film segments captured there form the documentary *Crossing Years* (2024). With the kind support of partner organisation Far-Sun Film Co Ltd, the HKFA presented the Hong Kong premiere of *Crossing Years* on 3 August. This was followed by three screenings on 17, 23 and 30 August. Post-screening talks were held after all four screenings: the first three featured director Yonfan as speaker, with Priscilla Chan, Head of the HKFA acting as the moderator; the final one featured executive director Lee Yat-fung as speaker, moderated by May Ng, Assistant Curator I (Programming) of the HKFA. Two additional free screenings, under the 'Chinese Culture for All: A Special Performance Series' programme, were held exclusively for students. The remarkable film and the talks helped audiences across different generations gain insight into the master's profound reflections on life and art.



(左起) 資料館一級助理館長（節目）吳君玉、執行導演李逸峰
(From left) May Ng, Assistant Curator I (Programming) of the HKFA, executive director Lee Yat-fung



感謝特別嘉賓劉天蘭分享其家人與黃永玉的珍貴照片。

Thank you to our special guest, Tina Liu, for sharing her precious family photos with Huang Yongyu.



中華文化節 2025

Chinese Culture Festival 2025

粵劇電影欣賞：關羽傳奇

Cantonese Opera Films: The Legend of Guan Gong (30/8/2025–7/9/2025)

關羽忠義形象深入人心，「關公戲」長期為戲曲重要題材，其中粵劇版本尤以莊重功架和古樸風韻見稱。五、六十年代，多部關公粵劇經典被搬上銀幕，資料館精選其中五部，展示新珠、關德興、靚華亨、于占元等名家的精湛演技與深厚功力。8月31日《關公守華容 劉備過江招親》(1957)及9月7日《關公千里送嫂》(1957) (2K數碼版)兩場映後談，由阮兆輝教授主講、阮紫瑩主持；關德興之子關漢泉亦於後場即席分享，真情流露，演說鼓舞動人。

Guan Yu, the famous general from the Three Kingdoms period, is renowned for his loyalty and righteousness. Legends of Guan Yu have been frequent subjects of adaptation in Chinese opera. Cantonese opera, which values traditional simplicity and elegance, places heavy emphasis on the portrayal of the general's stature and demeanour. Among the many Cantonese opera films featuring Guan Yu in the 1950s and 1960s, the HKFA selected and screened five films, showcasing the masterful techniques of actors Sun Chu, Kwan Tak-hing, Leng Wah Hang and Yu Zhanyuan. The post-screening talks for *General Kwan Guards the Huarong Path Lau Bei Crosses the River to Meet His Bride* (1957) on 31 August and *General Kwan Escorts His Sisters-in-Law on a Thousand Mile Journey* (1957) (2K Digitised Version) on 7 September featured Professor Yuen Siu-fai as speaker, moderated by Yuen Tszy-ying. After the latter screening, David Quan, son of Kwan Tak-hing, delivered an earnest and moving impromptu speech.



中華文化節 2025

Chinese Culture Festival 2025

光影愛漫遊

Movies To GO

「影以載道——銀都作品回顧展」北京放映

‘Integrating Traditional Morality with Modern Reality: Sil-Metropole Retrospective’ Film Screening in Beijing

(16–18, 23–25/5/2025)

承接去年舉辦的「影以載道——銀都作品回顧展」，今年五月，本館再度夥拍銀都機構有限公司，讓節目漫遊至北京，與中國電影資料館合辦，放映 16 部銀都經典電影，包括《父子情》(1981) 及《人在紐約》(1990)，這些作品承載不同時代的人文記憶與文化印記。每場放映均邀請影評人於映前或映後分享，讓北京影迷深入探討華語電影與中華文化的演進脈絡。

The ‘Integrating Traditional Morality with Modern Reality: Sil-Metropole Retrospective’ screening programme was held at the HKFA last year. Following its success, the HKFA again partnered with Sil-Metropole Organisation Limited in May 2025 to bring the programme to Beijing. Co-presented with the China Film Archive, the programme screened 16 Sil-Metropole classics, including *Father and Son* (1981) and *Full Moon in New York* (1990), showcasing collective memories and cultural imprints from different eras. Each screening was accompanied by a pre- or post-screening talk presented by veteran film critics, allowing film lovers in Beijing to deeply immerse themselves in the evolution of Chinese films and culture.

為紀念中國人民抗日戰爭暨世界反法西斯戰爭勝利八十周年，資料館首次聯同香港抗戰及海防博物館、香港歷史博物館、香港文化博物館共同舉辦放映活動，活動精選六部由1941至2024年間以抗戰背景的電影，於8月30至9月20日舉行16場免費放映，其中三場於資料館電影院舉行。重點放映包括探討二戰史實的《里斯本丸沉沒》(2024)、由蔡楚生導演的《前程萬里》(1941)以及入選「百部不可不看的香港電影」的《民族的吼聲》(1941)。多場放映設有映前導賞或映後談，由趙傑鋒博士和資料館一級助理館長(節目)劉貞慧主講。《里斯本丸沉沒》特別安排學生專場，推動各年齡層觀眾對抗戰歷史的認識與理解。

To commemorate the 80th anniversary of the victory of the Chinese People's War of Resistance Against Japanese Aggression and the World Anti-Fascist War, the HKFA for the first time collaborated with the Hong Kong Museum of the War of Resistance and Coastal Defence, Hong Kong Museum of History, and Hong Kong Heritage Museum to jointly present the thematic screening programme. Six films produced between 1941 to 2024, set during the War of Resistance, were selected. 16 complimentary screenings were held from 30 August to 20 September, with three taking place at the HKFA cinema. The three films screened were: *The Sinking of the Lisbon Maru* (2024), a deep dive into a historical event during the Second World War; *Ten Thousand Li Ahead* (1941) by director Cai Chusheng; and *Roar of the People* (1941), one of the HKFA's '100 Must-See Hong Kong Movies'. Dr Henry Chiu and Kenxi Lau, Assistant Curator I (Programming) presented pre- and post-screening talks. A special screening of *The Sinking of the Lisbon Maru* was held for students to inspire viewers of all ages to learn more about the War of Resistance.



是次放映節目吸引不少觀眾參與。
鳴謝南方電影文化基金會作為伙伴機構。
The screening programme attracted a large audience.
Sincere thanks to the Southern Film Culture Foundation, our partner organisation.

非遺影中尋——《孝女珠珠》電影放映及映前談

Discovering ICH Through Cinema—

Screenings and Pre-screening Talks of *The Dutiful Daughter Chu-chu*

(21/6/2025)



配合「香港非遺月2025」，資料館於6月21日特別呈獻電影《孝女珠珠》(1966)三場放映，讓觀眾重溫珍貴藝術遺產，深刻體會粵劇與電影之間蘊含的深厚文化價值與歷史意義。

As part of the Hong Kong ICH Month 2025, the HKFA specially presented three screenings of the classic Cantonese opera film *The Dutiful Daughter Chu-chu* (1966) on 21 June, allowing audiences to revisit a precious artistic heirloom that showcases the profound cultural and historical significance shared by Cantonese opera and film.

映前談講者藍天雲

Pre-screening talk with Grace Ng



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香港電影的首爾漫遊 Seoul-Searching in Hong Kong Cinema

甫踏進韓國電影資料館，大堂播放著《當年情》的熟悉旋律，「哥哥」張國榮的嗓音悄然流淌——說的是「光影愛漫遊－香港周 2025@首爾－跨界的香港電影——韓國篇」節目之一，《英雄本色》(1986) 放映前一幕，香港電影資料館一級助理館長（節目）劉貞慧憶述放映前的情景，形容韓國電影資料館在放映前慣以配樂營造氣氛，讓人特別期待入場觀影——當旋律迴盪之際，觀眾漸次走進燈光暗下的影院，坐到大銀幕前，觀賞幕幕經典場景。

這項香港周活動於2025年10月15日至25日在韓國首爾舉行。活動籌備初期，已鎖定是香港與韓國兩地的電影資料館共同策劃，希望透過在韓國放映及展覽，回顧兩地電影交流的歷史。選片團隊特別著眼於能反映港韓合拍與文化互動的作品。早在上世紀五、六十年代，兩地已開始電影合作，但相關史料散佚已久。策展團隊因此深入翻查兩地資料館檔案，終於確立放映名單：開幕電影為胡金銓導演的《忠烈圖》(1975) 4K數碼修復版、《大醉俠》(1966) 數碼修復版、港韓合拍作品包括《艷謀神龍》(1967) 2K數碼版及《神勇坦克隊》(1968) 2K數碼版、吳宇森的《英雄本色》(1986) 4K數碼修復版及由龍剛導演的《英雄本色》(1967) 4K數碼修復版作閉幕電影。

這六部影片的組合頗具巧思——作品成雙出現，彼此形成跨時代的對話。《艷謀神龍》和《神勇坦克隊》見證

1960年代港韓電影工業的合作，而兩個版本的《英雄本色》則映照出不同年代對兄弟情與英雄主義的詮釋。韓方特別建議放映《大醉俠》，以致敬深受當地影迷喜愛的鄭佩佩；香港方面則選擇同為胡金銓執導的《忠烈圖》作為開幕電影。劉貞慧憶述，早前團隊赴韓試片時，當《忠烈圖》中出現1975年首爾景福宮的鏡頭，韓國同業皆驚嘆不已，「因此我們深信韓國觀眾屆時也會產生同樣震撼。」

韓國觀眾的文化觀察：從木屋到「大哥大」

觀眾反應熱烈，年齡層跨越世代。其中最令團隊感動的，是已故導演龍剛的太太龍胡梓婷女士。她提前抵韓，全程支持並出席全部放映，並在龍剛導演的《英雄本色》(1967) 放映後向觀眾及嘉賓致意。當年影片的投資方曾向龍導演提出疑問：「為何不拍大團圓結局，為何讓謝賢飾演的角色最終入獄？」龍導演的口述歷史曾提及：「若不讓主角最終回到監獄，電影的控訴便難以成立。」這份堅持，成就了這部電影的深度。

現場的觀眾也分享觀影感受，有觀眾驚訝，在他們印象中繁榮的香港，竟有木屋林立的畫面；也有觀眾提到，看到《英雄本色》(1986) 中周潤發飾演Mark哥手持的「大哥大」(早期手機) 時，回想當時韓國經濟仍在起步階段，對他們而言，那畫面彷彿預示未來韓國的模樣。

除了觀眾的情感連結，韓國影評人朱晟徹亦提出深刻的文化觀察。他指出，許多以1960年代為背景的香港電影中，新加坡常被巧妙地融入劇情。例如在《英雄本色》(1967) 裡，主角謊稱赴新加坡經商以掩飾坐牢事實；《花樣年華》(2000) 中未啟程的船票目的地亦是新加坡。這些看似偶然的細節，實則反映香港與新加坡間長久以來的文化與產業聯繫。正如劉貞慧所言：「新加坡不僅是當年香港電影的重要發行市場，更直接參與了電影產業的投資與製作。《英雄本色》(1967) 的製片公司『新藝』，便是由新加坡資金的光藝電影公司在香港的子公司。」



本館一級助理館長（節目）劉貞慧
Renxi Lau, Assistant Curator I (Programming) of the HKFA



與韓國電影資料館合辦的現場展覽
On-site exhibition co-organised by the HKFA and KOFA



1



2

① 《英雄本色》(1986)映前談
Pre-screening talk for *A Better Tomorrow* (1986)

② 《英雄本色》(1967)映後談：
(左起)韓國電影資料館節目策展吳聖智、翻譯員韓映彤、龍剛導演遺孀龍胡梓婷、本館館長陳彩玉
Post-screening talk for *The Story of a Discharged Prisoner* (1967):
(From left) Sungji Oh, Curator of the Programming Team, KOFA; translator Suzuki Hon; Claudia Lung, wife of the late director Patrick Lung Kong; Priscilla Chan, Head of the HKFA

Stepping into the Korean Film Archive (KOFA), one is greeted with Leslie Cheung's dulcet tones accompanied by a familiar melody. The theme song of *A Better Tomorrow* (1986) echoes through the lobby as the prelude to the film's screening under the 'Movies To GO – Hong Kong Week 2025@Seoul – Border Crossings in Hong Kong Cinema – Korea' programme. This scene, as recalled by Kenxi Lau, Assistant Curator I (Programming) of the HKFA, exemplifies KOFA's deft use of film music before each screening to set the mood and elevate the anticipation of moviegoers entering the theatre. As the reverberating tune ushers the audience to their seats in the dark, classic scenes begin to unfold on the silver screen.

The programme was held in Seoul from 15 to 25 Oct 2025. The curatorial team at the HKFA conferred with KOFA to co-organise film screenings and an on-site exhibition, looking back on past collaborations between filmmakers from both regions. The film selection was informed by the desire to showcase the history of Hong Kong-Korea co-productions. While such productions had existed as early as the 1950s and 1960s, many details are sadly lost to time. The extensive investigative efforts of both archives culminated in a screening programme comprising King Hu's *The Valiant Ones* (1975) (4K Digitally Restored

Version) and *Come Drink with Me* (1966) (Digitally Restored Version); the Hong Kong-Korea co-produced *Special Agent X-7* (1967) (2K Digital Version) and *The Brave Tanks* (1968) (2K Digital Version); John Woo's *A Better Tomorrow* (1986) (4K Digitally Restored Version); and Patrick Lung Kong's *The Story of a Discharged Prisoner* (1967) (4K Digitally Restored Version).

The six films selected for the programme formed several thematic pairs. *Special Agent X-7* and *The Brave Tanks* represented early Hong Kong-Korea collaboration in the 1960s. *A Better Tomorrow* and *The Story of a Discharged Prisoner* share identical Chinese titles, depicting fraternal bonds and heroism in different eras. At KOFA's suggestion, *Come Drink with Me* was selected to reunite Korean fans with actress Cheng Pei-pei on the silver screen; the HKFA thus chose *The Valiant Ones* (also directed by King Hu) to be the opening screening. According to Lau, this idea materialised when members of the HKFA conducted a site visit in Korea earlier in the year—during a test screening of *The Valiant Ones*, a scene showing Seoul's Gyeongbokgung in 1975 drew surprised exclamations from the Korean staff. 'We believed that audiences in Seoul would react similarly.'

Wooden Homes and Brick Phones

The screenings welcomed many viewers from different generations. We were greatly moved by the ardent support of Mrs Claudia Lung, wife of the late director Patrick Lung Kong. Arriving in Korea ahead of the HKFA team, she graced each screening with her presence, and addressed the audience onstage after a screening of *The Story of a Discharged Prisoner*. 'Why throw Patrick Tse Yin's character into prison again instead of giving us a happy ending?' Patrick Lung Kong's answer to this question from his investors at the time was featured in a short Restoration Stories video, shown in the exhibition at the venue—in an interview conducted by the HKFA, Patrick Lung Kong comments that by returning the hero to prison despite his atonement for his crimes, the film presents a profound indictment of social injustices at the time.



港韓兩地影評人於《英雄本色》(1967)映後談分享：
(左起)喬奕思、何思穎、朱晟徹

Film critics from Hong Kong and Korea share their thoughts at the post-screening talk for *The Story of a Discharged Prisoner* (1967):
(From left) Joyce Yang, Sam Ho, Sungchul Ju

Viewers remarked upon *The Story of a Discharged Prisoner*'s depiction of Hong Kong, expressing surprise at the presence of wooden huts in a city that was considered advanced at the time. Some noted that Mark's (Chow Yun-fat) use of a 'brick phone' (an early mobile phone) in *A Better Tomorrow* had given audiences in 1980s Korea, which was in the early stages of economic development, a glimpse into the future.

Korean film critic Sungchul Ju participating in the programme astutely observed that Hong Kong films set in the 1960s often subtly included Singapore in their plots. In *The Story of a Discharged Prisoner*, the jailed

protagonist lies to his family that he had gone to Singapore for business; *In the Mood for Love* (2000) shows its main character holding an unused ticket for a ship to Singapore. These seemingly coincidental inclusions all seem to hint at the unique link between Hong Kong and Singapore. 'In fact, Singapore was not only an important market for distributing Hong Kong films, but also actively participated in Hong Kong film investment and production—for example, *The Story of a Discharged Prisoner* was produced by Sun Ngee Motion Picture Production Company, a Hong Kong subsidiary of the Kong Ngee Motion Picture Production Company from Singapore,' explained Lau.



影迷金先生

Mr Kim, a local fan of films

Movie buff Mr Kim shares his passion for Hong Kong cinema: A film lover ever since owning his first video player in 1986, he can effortlessly recite dozens of Hong Kong film titles. He has watched *A Chinese Ghost Story* (1987), *An Autumn's Tale* (1987) and *A Better Tomorrow* (1986) nearly a hundred times, and deeply appreciates Hong Kong pop music. After seeing it for the first time through the programme, he has added *The Story of a Discharged Prisoner* to his list of Hong Kong films to revisit time and time again.

觀眾席間，影迷金先生熱情地訴說對香港電影的情有獨鍾：他自1986年初次擁有錄影機開始觀賞電影，數十部香港電影名字琅琅上口，《倩女幽魂》(1987)、《秋天的童話》(1987)、《英雄本色》(1986)等更看過上百次，對香港流行曲目也流露熱忱。因是次節目初看龍剛導演版《英雄本色》的他，更說這將成為其一看再看的香港電影。

Movie buff Mr Kim shares his



韓文字幕直接嵌入畫面右側

Korean subtitles are displayed vertically on the right edge of the screen

在首爾工作數天，為劉貞慧留下印象是韓國館方的營運細節：所有放映皆免費，只須提前登記或即場取票，且流程順暢；觀眾可持飲料入場（但禁止進食）；韓國影院嚴格執行「遲到禁入」制度；映前大堂播放電影配樂等。劉亦發現韓國特有的豎排字幕——字幕直接嵌入畫面右側，如古書豎排文字，既不影響構圖，又與傳統古典美學呼應，讓人開啟新視野。

KOFA's operational procedure deeply impressed Lau: all screenings were free, requiring only pre-registration or on-site ticket collection through a streamlined process; audiences could bring drinks (but not food) into the theatre; latecomers were strictly prohibited from entering; film music played in the lobby before each screening. Lau observed that the Korean subtitles were placed vertically on the right side of the screen, harkening to the aesthetics of traditional classic texts without interfering with the compositions of the films' scenes.



已登記或即場取票入座的觀眾

Pre-registered moviegoers, and those who collected their tickets at the venue



電影剪接師黃義順在修復故事短片中受訪。

Film editor Wong Yee-shun being interviewed in a Restoration Stories video.

是次放映由龍剛執導的《英雄本色》(1967)，為電影剪接師黃義順重新剪輯版本，比原版短約13分鐘。本館特意挑選此版本進行4K數碼修復，並於節目中作世界首映。修復故事短片中，黃義順親身闡述這項艱鉅任務——如何由聲畫結合緊密的原始菲林，剪輯成如今節奏更明快的新版本。

The version of Patrick Lung Kong's *The Story of a Discharged Prisoner* (1967) screened in Seoul was edited by film editor Wong Yee-shun, and is 13 minutes shorter than the original. The HKFA commissioned the 4K digital restoration of this re-edited version, which had its world premiere as part of the programme. In a short *Restoration Stories* video, Wong describes the arduous task of re-combining sound and image to create a new version with a brisker pace.

參訪位於京畿道坡州市的電影保存中心時，劉收獲不少啟發。該中心實現完整修復流程：從影片掃描、聲軌同步、色彩校正到印片保存均一氣呵成。其倉儲系統尤其精密，每件戲服附專屬條碼，並附有對應的電影劇照等資料。

Lau learned greatly from her visit to the Paju Preservation Center in Gyeonggi. The Center facilitates the entire film restoration process: from film scanning, sound synchronisation, colour correction to film printing. The storage system is intricately designed, and each costume is assigned a barcode, and attached with the relevant information for the corresponding film.

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本館特此致謝！

Thank you!

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