

「奇幻電影之旅」——
《撞到正》

4K數碼修復版世界首映

'Fantasies in Reality: A Cinematic Journey' —
World Premiere of *The Spooky Bunch*
(4K Digitally Restored Version)

通訊

香港電影資料館

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主辦 PRESENTED BY:



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



香港電影資料館
Hong Kong Film
Archive





歲月不居 · 耕耘不息

Time Flows, Our Work Endures

2026 年是香港電影資料館成立二十五周年的重要里程碑。走過四分之一世紀旅程，資料館始終肩負著搜集、保存和推廣香港電影文化的使命。我們從零星的菲林逐點累積，匯聚成今日浩瀚的電影館藏；從搶救瀕危的孤本，到系統性的研究和分享。

資料館猶如龐大而精密的時光機，讓我們在此與過去重逢，亦讓經典與未來對話。過去 25 年，感謝每一位同行的觀眾、研究者、電影人及捐贈者——正因有你們的支持與參與，這些珍貴光影方得以延續與重生。

值此銀禧誌慶之際，我們誠邀各界一同見證一系列精彩紛呈、源源不絕的節目。

修復珍藏，是為了承傳。《撞到正》(1980) 經 4K 數碼修復後，在四月「香港流行文化節 2026」作世界首映，並揭開「奇幻電影之旅」放映節目的序幕。影片以喜劇手法融合傳統戲班文化與本土靈異傳說，既展現香港新浪潮電影的創意面貌，亦呼應本屆文化節「超乎想像」的主題。

四月是「哥哥」張國榮離世紀念月份，其傾注心血的溫情寫實作品《流星語》(1999) (4K 數碼修復版) 於香港

文化中心公映，以光影寄託思念。踏入五月，「修復瑰寶——電影馬拉松」呈獻多部膾炙人口的經典修復作品，並首次於東九文化中心劇院舉行放映，拓展觀影體驗。

此外，作為本屆香港流行文化節節目之一，「幸會 25 歲——香港電影資料館珍藏展」首度將展覽從西灣河移師香港文化博物館舉行，讓觀眾親身走進一段段珍貴的電影歲月。

經典重生，記憶延續。每一幀的修復影像、每一件展出藏品，皆在細訴香港電影的動人故事。願這份屬於光影的記憶，隨銀禧之喜繼續流轉，生生不息。

編者的話 | 蔡漫虹

《通訊》由 2025 年 12 月起，已改為逢 6 月及 12 月出版，以配合節目安排。

Editor's Notes | Carmen Tsoi

In 2026, the Hong Kong Film Archive celebrates a significant milestone—its 25th anniversary. For over a quarter of a century, the Archive has remained committed to its mission of acquiring, preserving, and promoting Hong Kong's film culture. From scattered rolls of film, we have gradually built today's vast and invaluable collection; our work has spanned from salvaging endangered film prints to systematic research and public engagement.

The Archive is like a grand and intricate time machine that reconnects us with the past and introduces cinematic classics to future generations. We are deeply grateful to our audiences, researchers, filmmakers, and donors—it is your support over the past 25 years that has allowed these precious pictures to survive and shine anew.

As we celebrate this silver jubilee, we also invite you to witness and look forward to a continuous flow of exciting programmes throughout the year.

Film legacy is passed on through conservation and restoration. The 4K digitally restored version of *The Spooky Bunch* (1980) had its world premiere at the Hong Kong Pop Culture Festival 2026 in April, where it served as the opening film for the screening programme 'Fantasies in Reality: A Cinematic Journey'. With its comedic blend of traditional Cantonese opera culture with local supernatural folklore, the film showcased the creative spirit of Hong Kong New Wave cinema and echoed the 'Beyond Fantasy' theme of the festival.

In April, the month of the passing of Leslie Cheung, *The Kid* (1999) (4K Digitally Restored Version) was screened at the Hong Kong Cultural Centre, commemorating the beloved star with the realistic family drama film into which he poured his heart and soul. In May, the 'Restored Treasures—Film Marathon' featured the restoration of several iconic classic films, with screenings arranged at The Hall of the East Kowloon Cultural Centre for the first time, opening up new avenue for film appreciation.

Meanwhile, as one of the programmes of the Hong Kong Pop Culture Festival, 'Hong Kong Film Archive Stories: Treasure Hunting for 25 Years' marks the Archive's first exhibition to move from its premises in Sai Wan Ho to the Hong Kong Heritage Museum, where visitors can relive the glory days of Hong Kong cinema.

As the timeless classics resurface, these collective memories are carried forward into the future. Every restored frame and displayed artefact tells stories of Hong Kong cinema—stories that will continue to resonate and live on with the joy of this jubilee.

Since the December 2025 issue, the release months of *Newsletter* have been changed to June and December to better coordinate with programme arrangements.

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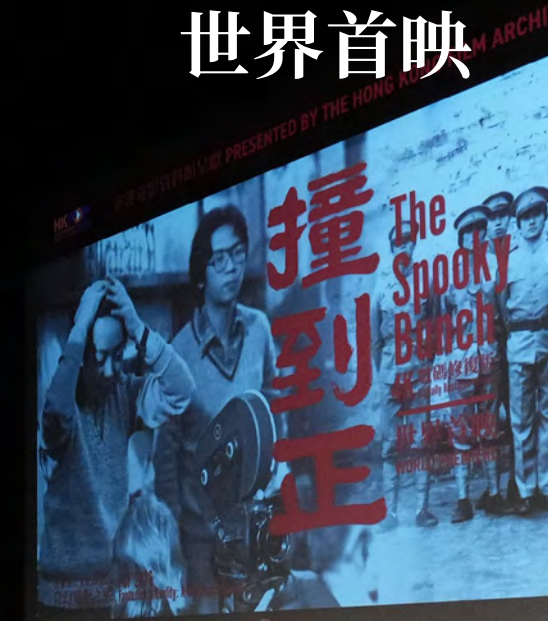
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Front cover: ‘Fantasies in Reality: A Cinematic Journey’ Opening Screening—
The Spooky Bunch (4K Digitally Restored Version): (from left) Priscilla Chan (Head of
the HKFA), Lo Shui-lin, Ann Hui, Tina Liu, Josephine Siao Fong-fong, Rebecca Lee
Lok-sze, Stanley Kwan

「奇幻電影之旅」

——《撞到正》4K數碼修復版
世界首映



**FANTASIES IN REALITY:
A CINEMATIC JOURNEY**

World Premiere of *The Spooky Bunch*
(4K Digitally Restored Version)

江蕙而 Priscilla Kong



(左起) 香港電影資料館一級助理館長(節目) 劉貞慧、康樂及文化事務署總經理(東九文化中心及電影) 羅家明、時任康文署助理署長(文化發展) 區玉芳、關錦鵬、李樂詩、蕭芳芳、資料館館長陳彩玉、許鞍華、劉天蘭、楊凡、盧瑞蓮、資料館一級助理館長(節目) 吳君玉；(前排) 資料館一級助理館長(電影搜集) 許佩琳

(From left) Kenxi Lau, Assistant Curator I (Programming) of the HKFA; Carrie Lo, Chief Manager (East Kowloon Cultural Centre and Film) of the Leisure and Cultural Services Department; Betty Au, then Assistant Director (Cultural Development) of the LCSD; Stanley Kwan; Rebecca Lee Lok-sze; Josephine Siao fong-fong; Priscilla Chan, Head of the HKFA; Ann Hui; Tina Liu; Yonfan; Lo Shui-lin; May Ng, Assistant Curator I (Programming) of the HKFA; Front row: Jodie Hui, Assistant Curator I (Acquisition) of the HKFA

香港電影一直以超乎想像的靈感和毅力，突破創新界限，開創非凡成就。康樂及文化事務署今年就以「超乎想像」為主題，舉辦本屆「香港流行文化節」。「奇幻電影之旅」為流行文化節的放映節目，亦是香港電影資料館二十五周年誌慶節目之一。精彩的奇幻旅程由4月25日假香港文化中心大劇院呈獻的《撞到正》(1980) (4K數碼修復版) 世界首映揭開序幕。

《撞到正》的搜集及修復工作，可追溯至資料館與片主兼女主角蕭芳芳早年的情緣：早於1997年，芳芳姐已將演藝生涯所得獎項慷慨捐贈予資料館；2007年又捐贈《撞》的原底片、聲片、字幕片以及拷貝等物料。資料館於2024年初就4K數碼修復計劃聯繫芳芳姐，感謝楊凡導演的推薦，更感激芳芳姐及高韻有限公司的信任，授權資料館為電影展開修復工作，更特許一萬年的免費使用。

資料館修復團隊經檢查後，發現《撞》的整套底片有大量水漬，菲林藥膜亦已經退化，因此祛除綠斑及修補畫面上閃爍部分成了是次修復的重點。修復版除了沿用本身的中英文字幕外，調色亦參考以往的相關素材。原電影製作成員亦提供了不少寶貴意見，使這部名列「百部不可不看的香港電影」的傑作，能以更貼近當年的面貌重現銀幕。

放映當日，文化中心座無虛席，電影主創團隊亦故劍重逢，許鞍華(導演)、關錦鵬(副導演)、劉天蘭(執行製片及演員)、李樂詩(藝術指導)及盧瑞蓮(化妝師)先後亮相，與觀眾分享往昔拍攝點滴。許鞍華及劉天蘭均表示，芳芳姐當年希望打破電影圈男性當道的現象，以幾乎全女班參與製作，可謂獨樹一格。驚喜現身的芳芳姐壓軸登場，神采飛揚，不斷向台下的支持者揮手致意。司儀特別呼籲觀眾亮起手機燈代替掌聲，避免過大聲浪令芳芳姐感到不適。久未公開露面的芳芳姐難掩激動心情，哽咽表示這部電影是46年前拍攝的作品，闊別多時再次重登銀幕，她感謝楊凡導演之餘，亦感謝資料館的努力，將電影修復得盡善盡美。最後電影主創團隊與楊凡導演及資料館全人在台上合照，為各方合力重現經典留下珍貴的見證。

江蕙而為香港電影資料館二級助理館長(研究及編輯)



電影製作團隊相隔 46 年後在台上重聚，場面感人。

A touching reunion of the production team 46 years after the film's initial release.

Hong Kong cinema has long pushed creative boundaries and achieved outstanding feats with its incredible inspiration and perseverance. Such qualities are reflected in 'Beyond Fantasy', the theme of this year's Hong Kong Pop Culture Festival, organised by the Leisure and Cultural Services Department. The Festival's screening programme, 'Fantasies in Reality: A Cinematic Journey', is also one of the celebration events for the Hong Kong Film Archive's 25th anniversary. This journey of extraordinary cinematic spectacle kicked off on 25 April at the Grand Theatre of the Hong Kong Cultural Centre, with the world premiere of *The Spooky Bunch* (1980) (4K Digitally Restored Version).

The acquisition and restoration work for *The Spooky Bunch* began with the Archive's early connection with Josephine Siao Fong-fong, the film's owner and lead actress. After generously donating to the Archive all the awards won over the course of her illustrious career, Ms Siao then donated the original picture negatives, soundtracks and subtitle reels, and copies of *The Spooky Bunch* in 2007. In early 2024, the Archive reached out to Ms Siao about the 4K digital restoration of the film. Thanks to the recommendation of director Yonfan and the trust conferred by Ms Siao and Hi-Pitch Co. Ltd., the Archive received the authorisation to

undertake the restoration, and a 10,000-year licence for free use of the film.

After inspecting the materials, the Archive's restoration team found extensive water damage and chemical degradation on the film's original picture negatives. Removing the green patches and repairing the image flickers became key priorities in the restoration process. The restored version retains the original Chinese and English subtitles, while colour correction was carried out with reference to surviving related materials. Members of the original production team also offered valuable advice, allowing this masterpiece, one of the Archive's '100 Must-See Hong Kong Movies', to return to the big screen in a form as close to its original state as possible.

The screening at the Cultural Centre played to a full house, with *The Spooky Bunch*'s original creative team in attendance to share their experiences of making the film, including director Ann Hui; assistant director Stanley Kwan; associate production manager and cast member Tina Liu; art director Rebecca Lee Lok-sze; and make-up artist Lo Shui-lin. Hui and Liu both recalled how Ms Siao had wanted to challenge male-dominant industry norms with an almost entirely female production team—an approach very much ahead of its time. The radiant Ms Siao made a surprise appearance at the end, waving enthusiastically to the delighted audience. To avoid causing her discomfort, the emcee invited the audience to welcome Ms Siao by shining their phone lights instead of loud applause. Having been absent from the public eye for many years, Ms Siao appeared deeply moved in this rare appearance. In a trembling voice, she thanked director Yonfan for his recommendation and the Archive for painstakingly restoring the 46-year-old film to perfection, so that it could once again grace the silver screen. As the evening drew to a close, the film's original creative team, director Yonfan, and the Archive's staff took a group photo to commemorate the collective efforts in restoring this timeless classic.



(左起) 劉天蘭、關錦鵬、許鞍華、李樂詩、盧瑞蓮
(From left) Tina Liu, Stanley Kwan, Ann Hui, Rebecca Lee Lok-sze, Lo Shui-lin

Priscilla Kong is an Assistant Curator II of the Research and Editorial Unit of the HKFA.

夜幕下《久別重逢》， 繾綣《星願》

那邊廂「香港流行文化節2026」的「奇幻電影之旅」在香港文化中心揭開序幕，這邊廂星光大道梳士巴利花園草地上亦迸發充滿魔幻寫實的浪漫。流行文化節大型戶外嘉年華《ImagineLand》的晚間電影放映節目「星空電影院」由資料館策劃，特意配合今屆「超乎想像」的主題，選映兩部本地奇幻愛情電影。

4月25日率先放映的是愛情小品《久別重逢》(2024)。「世間所有的相遇，都是久別重逢」，電影中突破時空界限的相遇，由鄭伊健、陳卓賢、許恩怡、蔡思韻細膩演繹，既懸疑亦動人。歌曲亦成為貫穿全片的主軸：旋律記下來的各種曲折，既包含人生起伏，亦有蜻蜓點水般的青澀情愫。

4月26日放映淒美愛情電影《星願》(1999)，任賢齊飾演的憨直青年「洋蔥頭」，與張柏芝飾演的純真護士「秋男姑娘」，譜出一段有口難言的苦戀。縱愛而不得，但經歷重重考驗的兩人最終超越生死契闊，趕及男主角消失在世界的盡頭前確認心意，催淚情節令觀眾無比動容。

兩晚的放映活動適逢天公造美，無論是早著先機佔據有利位置的觀眾，抑或被劇情吸引駐足觀賞的遊人，皆沉浸在維港夜色與悠悠海風之中，細味《久別重逢》的神社夜景和《星願》裡壯闊的流星雨，感受星空下觀影的浪漫。

星空電影院



‘Movie Under the Stars’:

Romantic Evenings with *Last Song for You* and *Fly Me to Polaris*

As the Hong Kong Pop Culture Festival 2026's 'Fantasies in Reality: A Cinematic Journey' programme opened at the Hong Kong Cultural Centre, a romantic atmosphere interwoven with fantasy and reality descended upon the Salisbury Garden lawn at the Avenue of Stars nearby. The Festival's large-scale outdoor carnival, 'ImagineLand', presented an evening screening programme 'Movie Under the Stars' curated by the Hong Kong Film Archive, featuring two local fantasy romance films chosen to echo this year's Festival theme of 'Beyond Fantasy'.

The first screening on 25 April was *Last Song for You* (2024), an intimate romantic drama that explores first encounters and long-time reunions through a time-bending story. Brought to life by the subtle acting of Ekin Cheng, Ian Chan, Natalie Hsu and Cecilia Choi, *Last Song for You* is a tale both suspenseful and moving. Music forms the heart of the film's emotional core: melodies trace every twist and turn of the story, capturing the ups and downs of life as well as the fleeting, delicate stirrings of young love.

The bittersweet romance *Fly Me to Polaris* (1999) was screened on 26 April, starring Richie Jen as a guileless young man and Cecilia Cheung as the pure-hearted nurse he falls in love with. Despite seemingly impossible odds, the couple ultimately transcend the divide between life and death, managing to confess their feelings before the male lead disappears—a tear-jerking climax leaving audiences deeply moved.

Blessed with fine weather across both evenings, the screenings offered a special experience for both early-arriving audiences eager to secure the best spots and passers-by drawn in by the films' intriguing premises. Immersed in the nightscape of Victoria Harbour and enjoying the gentle sea breeze, viewers savoured the beautiful night scenes at the shrine in *Last Song for You* and the sweeping meteor shower of *Fly Me to Polaris* under a starlit sky.





46年前「撞到」這個團隊，好「**正**」！
太「**正**」！ A Splendid Reunion of the **Spooky Bunch**

劉天蘭 Tina Liu



劇組人員參與慈善籃球賽宣傳《撞到正》(1980)。
 (前排左起) 劉天蘭、李樂詩、關聰
 (後排左起) 蕭芳芳、劉克宣、鄭孟霞、許鞍華

Filming crew taking part in a charity basketball game to promote *The Spooky Bunch* (1980).
 (Front row, from left) Tina Liu, Rebecca Lee Lok-sze, Kwan Chung
 (Back row, from left) Josephine Siao Fong-fong, Lau Hark-suen, Cheang Mang-ha, Ann Hui

我的天，原來已經過了 46 年！四月底在香港文化中心大劇院，重看自己份參與製作電影《撞到正》(1980) (4K 數碼修復版) 的世界首映，鏡頭前後雙軌回憶好奇妙，心花極之怒放，感動之餘感恩不已！

《撞到正》，由蕭芳芳監製、主演，許鞍華導演，2011 年獲選為香港電影資料館「百部不可不看之香港電影」之一。經 4K 數碼修復後，成為香港流行文化節 2026 「奇幻電影之旅」的開幕電影。

《撞到正》是香港新浪潮電影代表作，早於 1981 年在倫敦電影節奪得年度傑出影片獎；繼於 2005 年獲香港電影金像獎協會選為「最佳華語電影一百部」之一，2011 年台北金馬影展執行委員會評選「影史百大華語電影」，《撞》亦名列其中。

這部魅異喜劇電影，有引人入勝的故事橋段、有年輕導演講舊時事的清新手法、有老戲骨好演員、有八十年代的長洲風貌、有粵劇大戲落鄉班的後台風光。並非賣花讚花香，它真有一股獨特的魅力，既叫人笑又叫人驚，多年不見再看依然！放映現場很多首次觀看的年輕人，都覺得《撞到正》不像一部有幾十年歷史的舊片，好看到不得了！

女主角芳芳姐飾演可愛二幫花旦，愛吃零食又好賭，她獨有的喜劇節奏魅力非凡，舞台上下顯露的功架精彩萬分，讓人拍案叫絕！老前輩宣叔（劉克宣）飾演的陰陽眼「生鬼釘」，名符其實生鬼絕倫，香港電影金像獎最佳男配角的榮譽絕對是當之無愧！噢，可惜金像獎當年尚未出世，直至 1982 年才創辦；還有關聰飾演自命英俊瀟灑的戲班小生一哥、霞姨（鄭孟霞）演的保姆老婦、鍾鎮濤演的富家大少，位位都入型入格，加上叨陪末座演枉死冤鬼紅牌阿姑的劉姑娘劉天蘭，人物角色各有特色各有趣，一起「撞到正」在許鞍華導演手中就更有趣了！

芳芳姐曾言，看著銀幕憶起當年在長洲拍攝的種種情景，激動又感動到想哭了！劉姑娘我一樣激動又感動，但沒想哭，反而笑著感恩到不得了！

感恩 46 年前由宗伯伯（宗惟實）介紹，芳芳姐給予我當她助手的機會，成為《撞到正》的執行製片及演員，繼而更成為這輩子的好友！



導演許鞍華(左)與執行製片劉天蘭(右)合作無間。
Director Ann Hui (left) and associate production manager Tina Liu (right) enjoyed a close working relationship.



蕭芳芳在戲中的花旦造型照。
Josephine Siao Fong-fong wearing huadan make-up in the film.



劉天蘭(左一)與關錦鵬(前)、崔寶珠(左二)於長洲海傍的工作照。
Tina Liu (first from left), working with Stanley Kwan (front) and Chui Po-chu (second from left) by the Cheung Chau waterfront.

感恩自己本來在大學修讀傳理和電影只是紙上談兵，機緣巧合下獲得香港電影新浪潮百分百的台前幕後實戰體驗！整整八個月的電影製作可貴經驗，啟發受用一生！

感恩因這部片認識了 Ann 導(許鞍華)，副導阿關(關錦鵬)，美術指導 Rebecca (李樂詩)，資深製片崔寶珠(已故)及化妝蓮姐(盧瑞蓮)等。這一幫《撞到正》班底，難得地長年保持聯繫，百分百同意 Ann 導在首映禮所說，拍這部戲的經歷及得到的友誼同樣難能可貴！46 年之後能夠排排坐，再看大家曾經合作的電影美輪美奐的修復版，不是必然的。

是次《撞到正》的 4K 數碼修復版隆重首映，席上九百多位觀眾除了能看到 46 年前的電影如今煥然一新的高質畫面，更驚喜地能一睹芳芳姐親臨現場的優雅風采！其實當晚還有一個珍貴彩蛋，就是當主創人員在台上分享感受時，背後的大銀幕循環播放的影像。除了劇照，當中不少是從未曝光的幕後工作照，包括有聚精會神工作中的、海傍輕鬆聊天的、收工熬科的大合照，更有做宣傳時全體穿上制服打慈善籃球賽的留影……全部是劇照師李融、李樂詩及劉姑娘的私藏，都捐贈給資料館了。

相中人好幾位已經不在，包括劉克宣、鄭孟霞、崔寶珠、李融、攝影師何東尼；如果他們尚健在，放映當晚一定會來捧場，睹物思人呀。

感謝香港電影資料館花了許多心血締造了這一晚，台上台下都十分開心！首映後熟人途人紛紛問我：「幾時再有得睇《撞到正》？好想睇呀！」噢，請告訴我該如何回答這個問題？

無論再等多久，希望我們這群老朋友到時又可以排排坐一齊觀看。

編按：特別鳴謝劉天蘭女士及李融先生家人提供珍貴的工作照片。

劉天蘭，形象總監、服裝指導、作者、策展人，為《撞到正》(1980)的執行製片及演員。



(左起) 盧瑞蓮、許鞍華、劉天蘭、蕭芳芳、李樂詩、關錦鵬在《撞到正》(1980) (4K 數碼修復版) 首映禮上喜相逢。
(From left) Lo Shui-lin, Ann Hui, Tina Liu, Josephine Siao Fong-fong, Rebecca Lee Lok-sze, and Stanley Kwan reunited at the premiere of *The Spooky Bunch* (1980) (4K digitally restored version).

My gosh, has it really been 46 years? As I sat in April through the world premiere of *The Spooky Bunch* (1980) (4K Digitally Restored Version) at the Hong Kong Cultural Centre, my memories of the production both in front of and behind the camera came rushing back. It was an utterly delightful experience that left me deeply moved and grateful!

Directed by Ann Hui, *The Spooky Bunch* was produced by Josephine Siao Fong-fong, who also starred as the female lead. In 2011, it was selected by the Hong Kong Film Archive as one of the '100 Must-See Hong Kong Movies'. Its 4K digital restoration served as the opening film for the 'Fantasies in Reality: A Cinematic Journey' programme, as part of the Hong Kong Pop Culture Festival 2026.

A key work of Hong Kong New Wave cinema, *The Spooky Bunch* was selected as an outstanding film of the year at the BFI London Film Festival in 1981. It was later listed as one of 'The Best 100 Chinese Motion Pictures' by the Hong Kong Film Awards Association in 2005, and then as part of the '100 Greatest Chinese-Language Films' by the Taipei Golden Horse Film Festival Executive Committee in 2011.

This supernatural comedy features a compelling plot, a fresh take on past events by a young director, performances by seasoned actors, views of 1980s Cheung Chau, and the backstage depictions of a Cantonese opera troupe performing in the countryside. I might sound biased, but the film possesses a unique charm that spooks and amuses even after so many years. Many young first-time viewers at the screening found *The Spooky Bunch* to be highly entertaining and not dated at all!

Fong-fong's impeccable comedic timing combines with her brilliant presence on- and off-stage in her charming portrayal of the female protagonist—a lovable secondary *huadan* (female role in Cantonese opera) with a penchant for snacks and gambling. Had *The Spooky Bunch* not predated the first Hong Kong Film Awards in 1982, veteran actor Lau Hark-suen's scene-stealing turn as a character gifted with

supernatural sight would surely have earned him a Best Supporting Actor award! The film's cast also featured Kwan Chung as an excessively vain opera actor, Cheang Mang-ha as an elderly chaperone, and Kenny Bee as a wealthy man's son—humbly joined by Tina Liu (yours truly!), as the ghost of a popular courtesan who had suffered a wrongful death. This 'spooky bunch' of unique characters was brought to life by the masterly direction of Ann Hui!

Fong-fong said that re-watching the film revived vivid memories of the shoot in Cheung Chau and moved her to tears. I was no less affected, and couldn't help smiling out of joy and deep gratitude.

46 years ago, Fong-fong graciously took me on as her assistant at the recommendation of Mr Zong Weigeng, which ultimately led to my roles as associate production manager and cast member of *The Spooky Bunch*, and—most happily—Fong-fong's lifelong friend!

I'm thankful that I got the opportunity to put theory into practice after studying communication and film at university, to work behind and in front of the camera in a Hong Kong New Wave film no less! The eight months I spent shooting *The Spooky Bunch* was an invaluable life experience.

Thanks to this film, I got to know Ann, the director; assistant director Stanley Kwan; art director Rebecca Lee Lok-sze; the late, prolific film producer Chui Po-chu; and make-up artist Lo Shui-lin. Quite exceptionally, the cast and crew for this film have kept in touch with each other over the years, hence I fully agree with what Ann said at the premiere—that our enduring friendship has been just as valuable and special as the experience of making the film itself. To be able to sit together after 46 years and enjoy the fruits of our labour together through a beautiful restoration is indeed a rare blessing.

The premiere was attended by over 900 audience members, who were able to enjoy the revitalised classic on the big screen, and witness the surprise appearance of the ever-radiant and graceful Fong-fong! In fact, there was yet



《撞到正》(1980) 煞科的清晨，劉天蘭(中)與陳望華(左)、關聰(右)合照。
On the morning of the final shoot of *The Spooky Bunch* (1980), Tina Liu (centre) with Alexander Chan Mong-wah (left) and Kwan Chung (right).

another valuable bonus in store that evening: the images that played on the silver screen while the cast and crew shared their thoughts and experiences onstage. Aside from beautiful film stills, there were never-before-seen photos of the crew behind the scenes, showing them working in full concentration, chatting by the sea, posing at the end of the shoot, and even playing in a charity basketball match, fully decked in team kits to promote the film. These pictures came from the private collections of still photographer Li Yung, Rebecca Lee Lok-sze, and myself—which have now been donated to the Archive.

Several of our friends featured in the photos have passed, including Lau Hark-suen, Cheang Mang-ha, Chui Po-chu, Li Yung, and cinematographer Tony Hope. If they were still alive, they would have definitely shown up to the screening—they are dearly missed.

I thank the Hong Kong Film Archive for their immense efforts in organising such a wonderful and joyful evening for both the audience and guests alike. After the screening, I was asked by several acquaintances and strangers, 'When can we watch *The Spooky Bunch* again? I really want to see it again!' Oh, what do I say to such a question?

No matter how long the wait, I hope that this bunch of old friends will reunite to catch *The Spooky Bunch* on the big screen again.

Editor's note: Special thanks to Ms Tina Liu and Mr Li Yung's family for kindly providing these valuable working photos.



導演許鞍華(左二)與攝影師何東尼(左三)於沙灘席地而坐，討論拍攝細節。

Director Ann Hui (second from left) and cinematographer Tony Hope (third from left) sitting on the beach, discussing filming details.

Tina Liu is an image and costume director, writer and curator. She was the associate production manager and a cast member of *The Spooky Bunch* (1980).

展覽
Exhibition

「幸會 25 歲—— 香港電影資料館 珍藏展」：

細說香港電影故事

‘Hong Kong Film Archive Stories:
Treasure Hunting for 25 Years’ —

A Story of Hong Kong Cinema

吳君玉 May Ng



「影畫時間廊」展區的「鑽石櫃」，展示了 20 項館藏之最，當中以《從軍夢》(1926) 的劇照為「最中之最」。
The diamond-shaped cabinet in the Treasure Trove of Early Cinema zone showcases 20 must-see 'diamonds' in the Archive's collection, with the rare film still from *Join the Army and Live* (1926) as the 'crown jewel'.

為慶祝成立二十五周年，香港電影資料館走出港島西灣河館址，首次在香港文化博物館呈獻「幸會 25 歲——香港電影資料館珍藏展」，展覽亦是「香港流行文化節 2026」的重點節目之一。資料館希望藉此機會，向公眾介紹歷年重要的工作成果，讓參觀者領略香港百年光影的魅力。

香港電影從黑白默片的菲林年代，走至變幻萬千的數碼時代，始終盛載著無數台前幕後影人的創意才華，以及一眾電影公司的營運智慧。這些深厚的文化底蘊，不僅烙印於每一格畫面，更潛藏於各種珍貴的電影文物之中。後世透過此間歷史留痕，可以更全面地認識香港電影的發展脈絡。

資料館誕生於 2001 年，不過早於 1993 年成立籌劃辦事處時，已積極搜集各種電影資料。「寶」存至今，館藏已達一百三十萬項。去年年中資料館得知有機會在文博舉行展覽，在館長陳彩玉帶領下全館總動員著手籌備，團隊更特邀美術指導及紡織服飾文化專家張西美及資深電影研究者周荔嫻擔任策展顧問，給予策展團隊寶貴意見，攜手構思既可訴說香港電影發展點滴，亦可讓參觀者認識資料館使命的「珍藏展」。

乘文博展館面積較資料館寬廣之便，策展團隊審視館

藏最亮眼及獨特的內容，精心劃分八個各具特色的展區：「幸會 25 歲」、「影畫時間廊」、「不日放映室」、「戲服存珍」、「台上的榮耀」、「影人說」、「小書屋」、「緣來 25 載」，分別展示珍藏的早期電影文物及預告片、經年累積的影人及電影獲頒的獎座，及影人口述歷史片段等。鑒於展品種類廣泛，文物修復辦事處出動精於修復不同材質文物的團隊，全程協助修復展品。是次展覽更特別委約視覺特效大師黃宏達擔任科技藝術總監，與其團隊內發揮無窮創意，營造不同世代觀眾也能感受百年電影活力的氛圍。

展覽有多區在意念上緊扣「幸會 25 歲」的主題，走進如「寶箱」匙孔般的展館入口，便是首區「幸會 25 歲」星光隧道。兩邊幕牆投射出上百位不同世代、時年約 25 歲風華正茂的影人影像，夾道歡迎，觀眾就像走進朋友的 25 歲生日派對般，懷著歡欣的心情，迎接賞心悅目的光影旅程。

走入「影畫時間廊」，置於展區中間的「鑽石櫃」最為矚目。顧「形」思義，在內展示的是不可不看的二十項館藏之最，當中以《從軍夢》(1926) 的劇照為「最中之最」。此外，更有五個特別挑選的主題展櫃：「黎民偉」、「太平戲院」、「永華影業公司」、「伍錦霞」、「李晨風」，展示別具意義的捐贈項目。場內設置大型電影特刊展示牆，黃宏達壯語是銳意以文物營造「沉浸式」空間。



「不日放映室」展區設計成試片室，讓觀眾彷彿置身電影院般，盡情欣賞各類型別出心裁的預告片。
The Screening Room of Trailers is designed to immerse visitors in a theatre-like atmosphere as they enjoy a diverse array of ingeniously crafted trailers.

「不日放映室」則展示數量驕人的香港電影預告片，以「文(藝)、歌(舞)、喜(劇)、武(俠)」，以及「現身說法」和「海外預告」等主題精選展示。展場內構建設有點播裝置的試片室，讓觀眾彷彿置身電影院般，盡情欣賞各類型別出心裁的預告片。

第四展區「戲服存珍」則是策展顧問張西美的心血結晶。她從館藏一千二百多項戲服及衣飾藏品中，精選數十項用作展示。張西美策劃戲服展覽的經驗豐富，今次開闢出可讓人駐足凝視展品的場域，李麗華、樂蒂、夏夢、王祖賢等影星穿過的戲服，靜靜地傾訴它們的故事。展區同時展示了戰後兩間片場遺留的珍貴手稿，述說昔日大型製片廠的戲服整理與保存系統的歷史；胡金銓導演遺留的帽具及手稿，楊凡導演搜羅的古董點翠，則細膩呈現了兩代影人的藝術底蘊。

資料館自 1990 年代起，便開始向影人徵集他們從本地及海外獲頒發的獎座，當中有部分亦曾在過往一些展覽展出，今次「台上的榮耀」展區展出的獎座多達 46 座，數量上絕對是歷年之冠，當中包括 22 座本地和 24 座海外獎座，涵蓋由 1950 年代至近年的獎項，配合有趣的互動裝置，增加觀賞趣味。

「影人說」是展示影人口述歷史片段的專區。口述歷史是資料館的「非物質」香港電影文化寶庫，在香港電影歷史專家余慕雲倡導下，「香港影人口述歷史計劃」於 1990 年代展開，及後資深電影研究者黃愛玲循香港影業發展軌跡，開墾不同時期的影史及影人研究計劃，加上因不同展覽而進行的訪談，資料館積累了豐富的口述歷史資料。策展顧問周荔熒從中抽絲剝繭，構思「25 關鍵人和事」和「一人一個電影故事」系列片段，與資深研究者藍天雲和黃夏柏合作選片，再聯同節目組同事擷取精彩的「影人絮語」，加插電影片段及照片，置於兩座「一肥一瘦」電話亭，任君細聽。

最後兩個展區「小書屋」、「緣來 25 載」，前者與香港公共圖書館合作，以展示精選的資料館出版物，營造如資料館「小書屋」及資源中心的閱讀氛圍；後者則以不同的方式展示資料館與電影業界一同走過的歷程，並讓大家細味影人對資料館的祝福及期許。場內更設有多個「打卡」裝置，包括「經典海報牆」和「星河集郵站」，讓影迷們也留下自己的足跡。

香港電影資料館珍藏展

Hong Kong Film Archives
Treasure



開幕典禮主禮嘉賓：(左起) 康樂及文化事務署博物館專家顧問(電影) 張同祖、已故捐贈者馮秉仲的兒子馮焯源、康樂及文化事務署署長陳詠雯、捐贈者及太平戲院第三代院主源碧福、香港電影資料館館長陳彩玉

Officiating guests of the opening ceremony: (from left) Cheung Tung-joe, Museum Expert Adviser (Film) of the Leisure and Cultural Services Department; Weldon Fung Wai-yuen, son of the late donor Gordon Fung Ping-chung; Manda Chan, the Director of Leisure and Cultural Services; Beryl Yuen, donor and third-generation owner of Tai Ping Theatre; Priscilla Chan, Head of the HKFA

是次展覽於6月2日(星期二)舉行開幕禮，當日以「傳承」為主題，邀請多位影人蒞臨，一起見證資料館的成長。期間，自七、八十年代便紅遍國際的影星元彪、出身家學淵源的資深武術指導劉家榮、以及創下億元票房的電影導演吳煒倫均上台作分享；而年屆101歲的「美艷親王」羅艷卿到場慶賀，更是動人心弦。

本展覽得以順利舉行，首要鳴謝香港文化博物館的協辦及協助，以及包括安樂影片有限公司、花生映社有限公司、星光聯盟影業(香港)有限公司、星空華文傳媒電影有限公司、香港第一發行有限公司、國泰-Keris 影片私人有限公司、銀都機構有限公司，以及寰亞影視發行(香港)有限公司共八大夥伴機構的慷慨支持，更有賴眾多捐贈者與版權持有人的無私奉獻。這份成果亦凝聚了整個策展團隊的心血，包括：與團隊一同策劃展覽藍圖及與同事並肩工作的策展顧問張西美、周蕊嬈；科技藝術總監黃宏達及其團隊；資深電影研究者藍天雲、黃夏柏、潘潔汶；展覽

統籌謝芷蕎。同時，特別感謝節目、研究及編輯、搜集、編目、系統、行政及場館組同事在內容編製、授權申請與開幕統籌上的全力以赴，並向文物修復辦事處以及歷年來全體資料館同事所奠定的堅實基礎，致以最崇高的謝意。

本展覽匯聚資料館二十五載的豐碩成果，帶您穿梭百年香港電影故事，期待您的參與！

吳君玉為香港電影資料館一級助理館長(節目)

幸會 25 歲——香港電影資料館珍藏展

日期：即日起至 2027 年 3 月 29 日

地點：香港文化博物館 1 樓專題展覽館一至二
(沙田文林路一號)



「影畫時間廊」展區透過大型多媒體裝置，引領觀眾沉浸式探索昔日香港電影特刊。

The large-scale multimedia installation in the Treasure Trove of Early Cinema zone enables visitors to engage in an immersive exploration of Hong Kong film programmes published over the years.

In celebration of its 25th anniversary, the Hong Kong Film Archive has stepped beyond its Sai Wan Ho venue to present the 'Hong Kong Film Archive Stories: Treasure Hunting for 25 Years' exhibition. Held at the Hong Kong Heritage Museum, the exhibition is also one of the flagship programmes of the Hong Kong Pop Culture Festival 2026. Through the exhibition, the Archive aims to introduce its key achievements over the years and showcase the magic of Hong Kong's century-spanning film legacy.

From the era of analogue black-and-white silent film to the kaleidoscopic digital age, Hong Kong film has trodden a long path forged by the creative efforts of countless talents in front of and behind the camera, and the commercial acumen of various film companies. These deep cultural connections are not only immortalised within every frame, but also in many precious film artefacts. Through these historic traces, future generations can form a more comprehensive understanding of Hong Kong's cinematic development.

The Hong Kong Film Archive was formally established in 2001, but its Planning Office formed in 1993 had already been acquiring all kinds of film history ephemera, building a collection that today boasts 1.3 million items. Upon learning in mid-2025 of the opportunity to hold an exhibition at the Heritage Museum, the entire Archive sprang into action for the special occasion under the leadership of Archive Head Priscilla Chan. Art director and textile costume culture expert Edith Cheung and veteran film researcher Janice Chow served as Exhibition Consultants, whose invaluable advice to the curatorial team helped conceive a showcase of film treasures that reveals vignettes from the industry's past, while

educating visitors on the Archive's mission.

Taking advantage of the spaciousness of the Heritage Museum, the curatorial team set up eight exhibition zones to showcase the Archive's most unique and note-worthy artefacts. These areas include: Starry Portraits at 25; Treasure Trove of Early Cinema; Screening Room of Trailers; Preserving the Legacy of Costumes; Hall of Honours; Whispers of Filmmakers; The Bookstore; and A Quarter-Century Connection. Exhibits include rare early cinema artefacts and copies of film trailers from the Archive's collection; local and international awards won by films and filmmakers over the years; and video excerpts of oral history interviews with filmmakers. The Conservation Office gave us their full support by assigning a team of specialists to restore the diverse selection of exhibits. The Archive specially commissioned visual effects master Victor Wong to serve as the Technology and Artistic Director, who, along with his team, exercised boundless creativity to allow visitors from all generations to experience the vitality of over 100 years of cinema within a finite space.

Many of the zones are designed to echo the theme of '25'. Walking through the entrance shaped like a keyhole of a treasure chest, visitors enter Starry Portraits at 25, a tunnel-shaped passage with glamorous images of over 100 filmmakers from different eras projected on each side, all captured from when they were around the young and radiant age of 25. As though welcomed to a friend's 25th birthday party, visitors embark on a joyous and dazzling journey through light and shadow.



「戲服存珍」展區除了戲服、配飾及戲服保存系統相關的歷史文獻，同時首度揭示戲服如何從銀幕走向館藏，帶領觀眾探尋資料館留住電影經典的存珍過程。

The Preserving the Legacy of Costumes zone features not only film costumes, accessories, and historical documents related to the costume preservation system, but also reveals for the first time how these garments journey from the silver screen to the Archive's collection. The zone guides visitors through the Archive's meticulous process of safeguarding treasures from film classics.

The centrepiece of Treasure Trove of Early Cinema is without doubt the diamond-shaped cabinet at the heart of the zone. True to its form, the cabinet showcases 20 must-see 'diamonds' in the Archive's collection, with the rare film still from *Join the Army and Live* (1926) as the 'crown jewel'. The zone also features five other display cases showcasing artefacts respectively related to Lai Man-wai, Tai Ping Theatre, Yung Hwa Motion Picture Industries, Esther Eng, and Lee Sun-fung. The zone is set against a large-scale display wall of vintage film programmes which, according to Victor Wong, further adds to the immersive atmosphere.

The Screening Room of Trailers displays the Archive's vast collection of Hong Kong film trailers, which have been grouped under 'Melodrama', 'Musicals', 'Comedy', 'Martial Arts', 'Appearing in Person', and 'Beyond Borders'. The zone features a screening area with a 'play-on-demand' installation, where visitors can enjoy a plethora of innovative film trailers as if they were seated in a movie theatre.

The fourth exhibition zone, Preserving the Legacy of Costumes, is the brainchild of Exhibition Consultant Edith Cheung, who curated the selection of exhibits from over 1,200

garment pieces in the Archive collection. Drawing upon her extensive experience of curating costume exhibitions, Cheung created a space that lets visitors focus on the costumes themselves, allowing garments once worn by great stars such as Li Lihua, Betty Loh Ti, Hsia Moon, and Joey Wang to quietly tell their stories. The zone also displays precious manuscripts left behind by two major post-war studios that detail how they organised and preserved film costumes; headgear and manuscripts left by King Hu, and antique kingfisher-feather jewellery acquired by Yonfan delicately demonstrate the artistic depth of the two directors from different generations.

Since the 1990s, the Archive has been collecting the trophies of local and overseas awards won by Hong Kong filmmakers. While some of these have been on display before, the collection of 46 trophies showcased in the Hall of Honours is by far the most extensive. They include 22 local awards and 24 overseas awards, covering the period from the 1950s to the present day. The zone also features an interactive installation that is both interesting and informative.



「台上的榮耀」展區展出影人從本地及海外獲頒發的獎座，配合互動裝置，展示影人訪問及得獎片段，增加觀賞趣味。

The Hall of Honours features a collection of local and overseas awards won by Hong Kong filmmakers, complemented by an interactive installation, showcasing filmmaker interviews and award-winning moments to enhance visitor experience.



「影人說」是展示影人口述歷史片段的專區。透過「25 關鍵人和事」、「一人一個電影故事」和「影人絮語」等精華影片，觀眾可在復古電話亭中，細聽香港影業發展。

Whispers of Filmmakers is a zone dedicated to oral history interviews with Hong Kong filmmakers. '25 Key Figures and Events in Hong Kong Cinema' and 'A Filmmaker, A Story' video series playing within vintage telephone booths allow visitors to learn about the development of Hong Kong's film industry.

Whispers of Filmmakers is a zone dedicated to oral history interviews with Hong Kong filmmakers. The Archive's collection of oral histories is a trove of intangible treasures embodying Hong Kong's cinema culture. The Oral History Project began in the 1990s under the advocacy of Hong Kong film history expert Yu Mo-wan. Subsequently, film researcher Wong Ain-ling traced the development of Hong Kong cinema and initiated research projects on different periods and filmmakers. These projects, together with a large number of interviews recorded for different exhibitions, enabled the Archive to accumulate a rich body of oral history materials. Exhibition Consultant Janice Chow has sifted through this vast collection to compile the video exhibits 'A Filmmaker, A Story' (Parts 1 & 2) and '25 Key Figures and Events in Hong Kong Cinema'. Chow worked together with veteran researchers Grace Ng and Wong Ha-pak to select the appropriate clips, which were then edited by the Archive's Programming Unit to incorporate relevant film scenes and photographs. Visitors can enjoy these videos from within two telephone booth shaped installations.

The final two exhibition zones are The Bookstore and

A Quarter-Century Connection. The former is a reading space featuring the Archive's publications, assembled with support from Hong Kong Public Libraries—reminiscent of The Bookstore and Resource Centre at the Archive. The latter displays the blessings and words of encouragement from filmmakers who have shared in the Archive's journey over the years. In addition, the exhibition features several special photo spots for cinephiles to leave their mark, such as the Poster Wall and Galaxy Station.

The exhibition's opening ceremony on 2 June, themed around the carrying forward of cinematic heritage, welcomed many friends from the film industry to witness the growth and development of the Archive. Among them were martial arts superstar Yuen Biao, who rose to international fame in the 1970s and 80s; veteran action choreographer and martial artist Lau Kar-wing; and Jack Ng, director of notable recent box office hits—all of whom stepped onstage to share their experiences and memories of the Archive. We were deeply moved by the attendance of the 101-year-old Law Yim-hing—the legendary 'Ambassador of Alluring Beauty' who offered her congratulations at the joyous event.



「小書屋」展區與香港公共圖書館合作，展出精選的資料館出版刊物；「緣來 25 載」展區則以展示了資料館與電影業界一同走過的歷程，並可細味影人對資料館的祝福及期許。

The Bookstore, presented in collaboration with Hong Kong Public Libraries, features a curated selection of the Archive's publications; the A Quarter-Century Connection zone displays the blessings and words of encouragement from filmmakers who have shared in the Archive's journey over the years.

We thank the Hong Kong Heritage Museum for collaborating on and supporting the exhibition, and are deeply grateful for the generous support of eight partner organisations: Edko Films Ltd, Far-Sun Film Co Ltd, Star Alliance Movies (HK) Ltd, Fortune Star Media Limited, First Distributors (HK) Limited, Cathay-Keris Films Pte Ltd, Sil-Metropole Organisation Ltd., and Media Asia Film Distribution (HK) Limited. We would also like to extend our gratitude to the many donors and rights-holders for their selfless contributions and authorisations. The exhibition is the culmination of the collective efforts of the curatorial team: Exhibition Consultants Edith Cheung and Janice Chow; Technology and Artistic Director Victor Wong and his team; senior film researchers Grace Ng, Wong Ha-pak, and Kit Poon; and exhibition coordinator Christy Tse. Special thanks are extended to colleagues from the Archive's Programming, Research & Editorial, Acquisition, Cataloguing, Systems, and Administration & Venue Units for their tireless efforts in developing content, securing permissions and coordinating the opening ceremony. Last but not least, we would like to pay tribute to the steadfast foundation laid by the

Conservation Office and generations of Archive colleagues.

Come journey through the century-old tale of Hong Kong cinema, and join us in this celebration of rich achievements over the past 25 years!

May Ng is Assistant Curator I of the Programming Unit of the HKFA.

Hong Kong Film Archive Stories: Treasure Hunting for 25 Years

Date: Now open until 29 March 2027

Venue: Thematic Galleries 1 & 2, 1/F, Hong Kong Heritage Museum (1 Man Lam Road, Sha Tin)

75載
Years of 銀光萃影

*Cinematic
Glamour* 銀都電影劇照及海報展
An Exhibition of Sil-Metropole Film Stills and Posters



75載
Years of

銀光
萃影

Cinematic Glamour

銀都電影劇照及海報展

An Exhibition of Sil-Metropole Film Stills and Posters



參觀者游走「時光之河」，從不同時代的展品追溯銀都的電影歷史。
Artefacts displayed along the 'river of time' guide visitors through
Sil-Metropole's cinematic history.

昔日戲院寬敞明亮的大堂，隨著迷你影院的流行日漸縮小，大堂內一個又一個貼滿「即日」、「下期」和「不日放映」電影劇照的玻璃櫃亦慢慢消失，取而代之的是播放著電影預告片的大型屏幕。電影劇照和海報，如今成了難得一見的珍品。「75載銀光萃影——銀都電影劇照及海報展」不但與公眾分享館藏，更希望藉著劇照和海報，透視歷史悠久的電影公司如何經營它的光影世界。

銀都機構成立於1982年，歷史可以追溯至五十年代初先後誕生的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」）。長城和鳳凰是國語片公司，新聯則是粵語片公司。這三家公司各有自己的製作特色，卻有共同的理念：製作主題健康、寓教化於娛樂的電影。志同道合的「長鳳新」後來合併成為銀都機構，整合資源，即使社會環境以及觀影文化改變，仍持續製作優秀精彩的電影。

自五十年代至今，銀都機構出品和參與拍攝的作品超過五百部，題材和類型廣泛多元，不少更是叫好又叫座之作。這批電影的劇照和海報的數量相當豐富，除了館內已經數碼化的藏品外，銀都機構借出的劇照及海報的真品加起來大約有四千件之多，要從浩如煙海的藏品中，挑選可供展出的真品及複製品，要花上不少時間篩選。

得力於兩位同事謝芷菁和湯彥恒的協助，我們穿梭館內和館外的貨倉，用了一個多月時間將銀都的相關藏品看了一遍，發現歷年來很多作品都有精彩的劇照和別具特色的海報。展覽尚未開始，已從這些劇照勾起相關的電影

回憶，也從中窺見不同時代的設計風格，是個相當有趣和愜意的過程。其後亦有更多節目組同事參與篩選，過程中除了考慮到電影的代表性之外，有趣的設計或攝影風格獨特的劇照和海報，都一併留下作考慮之列。

我們一邊挑選藏品，同時也開始討論展覽的形式。值得展出的劇照和海報不勝枚舉，但是場地空間有限，為免花多眼亂失去焦點，我們希望用簡潔明快的方式講述銀都的創作歷程。75年是一段悠長歲月，銀都的電影製作隨著時光流轉，不斷演變，形成自己的創作特色和里程碑，我們最後選擇以一條蜿蜒的長廊呈現，有如緩緩流動的時光之河，讓參觀者順流而下遊走於不同時代、類型的作品，從中領略當年的影人如何一面回應觀眾的期望，同時塑造自己理想的電影世界。

今次展出的劇照和海報以真品為主，其中一個珍貴難得的部分，是展出電影廣告畫師黃金先生為電影繪畫的廣告和宣傳品手稿，讓參觀者有機會欣賞他的創作心思與畫功。展品中亦有英文及韓文版的海報，可見銀都電影在海外發行的情況。此外，為了讓展覽更豐富和立體，特別展出多部具代表性的電影預告片，重溫不同時代銀都電影的風格，回味當年的經典作品。口述歷史部分則包括了不同年代的管理階層闡述經營理念，也有多位幕前幕後的工作人員憶述當年拍片的甘苦，特別是昔日各種條件不及現在便利的情況下，往內地拍攝外景的點滴，既有意義又有趣味。

藍天雲，香港電影資料館特約研究員。



電影廣告畫師黃金親臨展覽重溫昔日作品。
Film posterist Wong Kum revisiting his works at the exhibition in person.



As the grand movie palaces of old give way to smaller cinemas, the once-ubiquitous glass cases in theatre lobbies, displaying film stills marked 'Now Showing', 'Coming Soon', or 'Upcoming', have steadily been replaced by LED screens playing film trailers non-stop. Film stills and posters have become artefacts of a lost era. '75 Years of Cinematic Glamour—An Exhibition of Sil-Metropole Film Stills and Posters' is an opportunity for the public to see the film stills and posters in the Hong Kong Film Archive's collection, and to learn how time-honoured film companies managed and cultivated the world of cinema.



歷史悠久的劇照和海報印證銀都 75 年的光影足跡。
75 years of cinematic glamour conveyed through historic film stills and posters.

Sil-Metropole Organisation Ltd. was established in 1982, but its history traces back to the early 1950s, with the founding of its predecessors Great Wall Movie Enterprises Ltd, Feng Huang Motion Picture Co, and Sun Luen Film Company. Great Wall and Feng Huang produced Mandarin films, while Sun Luen focused on Cantonese productions. The three companies each had their own distinct voice, but shared the common ideal of producing wholesome films that promoted moral messages through entertainment. They later merged to form Sil-Metropole, consolidating their resources and continuing to create outstanding films amidst great changes in the social environment and film culture over the years.

Since the 1950s, Sil-Metropole has produced and taken part in over 500 films, spanning a diverse range of subjects and genres, many of which achieved both critical and commercial success. The substantial volume of film stills and posters arose from these works: in addition to the digitised items already held by the Archive, original pieces loaned by Sil-Metropole amount to around 4,000 items. Selecting suitable originals and reproductions for display from this vast trove of treasures was an immensely challenging and time-consuming endeavour.

With the support of our colleagues Christy Tse and Oscar Tong, our team spent over a month in the Archive's warehouses exploring its Sil-Metropole collection, discovering many remarkable and unique film stills and posters produced over the years. Before the exhibition began, we were able to enjoy a trip down memory lane through these materials, exploring different design styles over the years. We were later joined by colleagues from the Programming Unit, and when selecting film stills and posters for display, our deliberations focused on both the importance and reputation of the films as well as the uniqueness of the visual designs.

During this curation process, we also began discussing the format and layout of the exhibition. Even though there were countless film stills and posters that we wanted to showcase, we had limited space in our exhibition venue. To avoid losing overwhelming visitors and causing them to lose focus, we wanted to convey the story of Sil-Metropole in a clear and uncomplicated way. Over the course of 75 years, Sil-Metropole has advanced greatly in film production, achieved many milestones, and developed its own distinct creative voice. Therefore, we chose to convey this historical journey through a long, winding corridor—allowing visitors to move through this river of time, explore films across different eras and genres, and witness how filmmakers responded to audience expectations while shaping their ideal cinematic worlds.

Most of the film stills and posters on display in the exhibition are authentic items. One particularly precious exhibit features sketches of illustrated adverts and promotional materials by film posterist Mr Wong Kum, offering a rare opportunity to appreciate the artistry and thought process behind his creations. The exhibition also features English and Korean versions of film posters, showing the reach of Sil-Metropole's films overseas. Adding to the variety and depth of the exhibition are a series of trailers of iconic films, which showcase the different film styles Sil-Metropole adopted over the years, as well as the many classic titles in their filmography. In the oral histories section, key management personnel from different eras at Sil-Metropole explain how they ran the organisation, while many of the company's cast and crew members share their filmmaking experiences. Their accounts of travelling to the Chinese Mainland for location shoots—at a time when conditions were less convenient than today—are particularly meaningful and engaging.

Grace Ng is a Project Researcher of the HKFA.



通過台前幕後的口述歷史分享，可更了解銀都古往今來的創作歷程。
The Oral History Interviews with filmmakers offer additional insight into the creative processes of Sil-Metropole throughout its history.

修復瑰寶
Restored Treasures



電影馬拉松
讓經典來到現在
FILM MARATHON
Bringing Classics to the Present

喬奕思 Joyce Yang

《阮玲玉》Center Stage (1991)

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16.5.2026 (六 Sat) 12nn

東九文化中心
The Hall, East Kowloon Cultural Centre



(左起) 香港電影資料館館長陳影玉、康樂及文化事務署總經理(東九文化中心及電影) 羅家明、時任康文署助理署長(文化發展) 區玉芳、康文署副署長(文化) 譚美兒、中國電影資料館項目負責人崔蕾娜及研究員李鎮、主持喬奕思出席《神女》(1934) (4K 數碼修復版) 放映活動。

(From left) Priscilla Chan, Head of the HKFA; Carrie Lo, Chief Manager (East Kowloon Cultural Centre and Film) of the Leisure and Cultural Services Department; Betty Au, then Assistant Director (Cultural Development) of the LCSD; Eve Tam, Deputy Director (Culture) of the LCSD; Nana Cui and Li Zhen, Project Manager and Researcher of the China Film Archive; and host Joyce Yang at the screening of *The Goddess* (1934) (4K Digitally Restored Version).

影像修復的當代意義，絕非單純的舊物翻新，而是為了讓舊作呈現出多維解讀的空間。作品從不以固化的面貌孤立於歷史之中：修復版本的誕生，往往能激發更多交流的可能，開拓原始保存版本的鑑賞維度。電影隨著時間、技術與社會的迭代而更新，經典則以「被發現的另一種可能」重新抵達銀幕，與現在相連。

在「香港流行文化節 2026：修復瑰寶——電影馬拉松」中，不同時空的作者在同一個節目同台亮相，藉著修復版本，將觀眾引向更廣闊的閱讀空間。

放映第一日，焦點明確落在默片年代的普通人故事，回歸人性基本。《神女》(1934) 與《日出》(1927) 兩部不朽之作，都展現了電影發展早期對無名者情感的極致演繹。在激烈變化的社會符號中，創作者僅憑「母親」、「兒子」、「女人」、「男人」等普世身分，便能引導觀眾穿透默片的形式，為之動情。在《神女》的映後談中，中國電影資料館研究員李鎮精闢地指出，該片本質上就是一個底層故事，折射出每一個曾遭受不公的個體，如何以一己之犧牲成全下一代的未來。《日出》亦然，是一部關於「兩個人」(Two Humans) 的普遍寓言。

作為此次放映的免費環節，《盧米埃：光與影的故事》(2016) 與《盧米埃！電影光映旅程繼續》(2024) 同樣可以相互對照。《工廠大門》(1895) 的工人們魚貫而出，我們無從得知他們的名字，但菲林下的群像卻在那一刻成就了作者，成為影像史的一部分。能夠捕捉日常，並從中提煉出普世性，正是電影甫一出現就能成為二十世紀最重要藝術形式的原因。

馬拉松放映的第二天則進入類型探索，將焦點轉向男性、黑幫與情義江湖。此時的對話，轉化為作者與自身、以及與傳統的互文。作為類型標桿，《教父》(1972) 高居影史榜首的無窮魅力毋庸置疑。此次放映，以修復後的1973年重新剪輯版《英雄本色》作為閉幕壓軸。龍剛導演在原作基礎上對節奏進行了調整，剪接師黃義順配合導演追求的快與爽，在故事中增加更多鏡頭張力。前後兩個版

本的對照，可見當年龍剛對敘事節奏的感應——快敘事的時代已經來臨。

映前環節，《英雄本色》的武術武導劉家榮分享昔日拍攝點滴，當時他跟隨哥哥劉家良入行没多久，多做古裝功夫片，得龍剛導演邀請去為這部時裝片設計動作。雖然動作戲份不算多，但龍剛對鏡頭走位有著極其明確的要求。資深編劇陳慶嘉則分享了日後參與吳宇森導演版《英雄本色》(1986) 編劇工作的一些趣事。他記得當時吳導曾問他是否有看過龍剛的版本，他答看過，之後便參與到創作中。這兩部相隔19年的《英雄本色》，卻有著截然不同的英文片名，陳慶嘉透露，1986版的英文名稱「A Better Tomorrow」是後來才定下來的，靈感源於當年風靡一時的合唱公益金曲〈明天會更好〉。從龍剛到吳宇森，英雄故事總能超越成敗，因情深義重而流傳下來。

對話也可以是創作者與歷史傳統的直接互文。關錦鵬導演的《阮玲玉》(1991) 自然是其中的表表者。他在映前談中分享道，當年拍攝時「膽粗粗」堅持藝術追求，讓他與幕後團隊在歷史資料、明星光環與商業體制之間，走出了一條前所未有的美學道路。關錦鵬不單基於對阮玲玉歷史資料的搜集，更以戲中戲、偽紀錄片的先鋒形式，大膽將《神女》、《桃花泣血記》(1931)、《小玩意》(1933) 的片段與拍攝時空交織，提出了對演員、明星與電影本體的新理解。

是次節目還出現了令人難忘的小插曲：關導在完成映前導賞後，在電影完場前二十分鐘，又悄悄回到東九文化中心的劇場，與觀眾一起看完了整部影片。隨後，他給了全場觀眾一個驚喜：加設映後談環節，因為他想聽到觀眾的聲音。連續兩日的電影馬拉松，以經典貼近大眾，銀幕從過去到現在，創作從導演到導演，而馬拉松的最後一站，終歸是在觀眾。正如關錦鵬在映後分享，觀眾才是參與流行文化最重要的一環。唯有與觀眾的不斷交流，作品的生命力才能獲得真正的延續。

喬奕思，博物館專家顧問及電影研究者。



導演關錦鵬（右）藉電影《阮玲玉》（1991）走進阮玲玉的人生，他認為作品同樣需要走進觀眾之中，不斷交流，生命力才能得以延伸。旁為本文作者兼活動主持喬奕思。

Director Stanley Kwan (right) delved into actress Ruan Lingyu's life through his film *Center Stage* (1991). He believes that artistic works are revitalised and sustained through engaging in constant exchanges with audiences. Beside him is Joyce Yang, the author of this article and the host of the event.

The function of film restoration today lies beyond the mere renewal of old material—it also manifests new perspectives through which classics can be analysed. Films do not stay frozen in time after premiering—their restorations can often stimulate new critical dialogue and open up alternative interpretations of the original version. As cinema evolves with technological and social advances over time, classic films return to the big screen brimming with new possibilities and reconnect with the present.

As part of the Hong Kong Pop Culture Festival 2026, 'Restored Treasures—Film Marathon' presented restored classics that brought together filmmakers from different eras, opening up a broader space for audiences to engage with their works.

The first day of the screenings focused on silent films that told stories of ordinary folk, which explored the fundamentals of human nature. Both *The Goddess* (1934) and *Sunrise: A Song of Two Humans* (1927) are timeless classics that exemplify early cinema's interest in and sympathy for the *hoi polloi*. Amidst radical societal change, silent filmmakers immersed and moved audiences by adeptly utilising universal identity markers like 'mother', 'son', 'woman', and 'man'. At the post-screening talk for *The Goddess*, China Film Archive researcher Li Zhen astutely observed that the film is essentially one about the underclass, reflecting how those suffering injustice in society make sacrifices for future generations. *Sunrise: A Song of Two Humans* pursues a similar vein and—as its name suggests—tells a fable about the common folk through the eyes of two lovers.

The free screenings of *Lumière! The Adventure Begins* (2016) and *Lumière! The Adventure Continues* (2024) also formed an interesting combination. *Employees Leaving the Lumière Factory* (1895) captures the departure of nameless labourers from their workplace, as they unknowingly etch themselves and the film's director into cinema history. The ability to record and extrapolate universal truths from everyday happenings is a major reason why film became the most important artistic form of the 20th century.



兩代《英雄本色》影人聚首：1967 版的武術指導劉家榮（左二）和 1986 版編劇陳慶嘉（左三），攜同主持喬奕思（左一）、何思穎（右一）討論兩部電影的創作歷程。

An intergenerational union of filmmakers behind *The Story of a Discharged Prisoner* (1967) and its remake, *A Better Tomorrow* (1986). Lau Kar-wing (second from left), action choreographer of *The Story of a Discharged Prisoner*, and Chan Hing-ka (third from left), screenwriter of *A Better Tomorrow*, joined hosts Joyce Yang (first from left) and Sam Ho (first from right) to discuss the creative journeys of both films.

The second day of screenings explored genre films highlighting themes of masculinity, criminal gangs, and relationships within the underworld. The focus shifted to how filmmakers entwine introspection with tradition. With its boundless allure, *The Godfather* (1972) once again asserted its status as the genre's crown jewel. The programme reached its grand finale with the closing screening of the restored 1973 cut of *The Story of a Discharged Prisoner* (1967). Seeking a faster, snappier cut, Director Patrick Lung Kong adjusted the film's pace with the help of editor Wong Yee-shun who imbued the story with richer camera tension to meet the director's vision. The differences between the two cuts show Lung's sensitivity towards narrative pacing, heralding the advent of fast-paced storytelling in the 1970s.

Before the screening, Lau Kar-wing, action choreographer of *The Story of a Discharged Prisoner*, shared some of his behind-the-scenes experiences. He was relatively new to the industry at the time, having followed in his brother Lau Kar-leung's footsteps. He had worked mainly on period martial arts films until he was invited by Lung for this contemporary drama. Although the film did not have too many action scenes, Lung had very specific demands regarding shot composition and blocking. Meanwhile, veteran screenwriter Chan Hing-ka recounted stories of his work on *A Better Tomorrow* (1986), John Woo's remake of *The Story of a Discharged Prisoner*. Chan had answered yes when asked by Woo whether he had seen Lung's version, which marked the beginning of their collaboration. The films were released nineteen years apart, sharing the same Chinese title while having distinct English titles. Chan revealed that 'A Better Tomorrow' was named thus in the last minute, inspired by a hit charity song back in the day. As both Patrick

Lung Kong and John Woo's visions prove, stories of heroism surpass conventions of success and failure, enjoying enduring popularity through depictions of compassion and loyalty.

Center Stage (1991), directed by Stanley Kwan, is the quintessential example of a filmmaker engaging with historic tradition. At the film's pre-screening talk, Kwan spoke about how he and his team stood firmly by their artistic vision as they navigated between historical sources, star power, and commercial conventions, in order to give birth to a new aesthetic philosophy. On top of conducting abundant historical research on Ruan Lingyu, the subject of the biopic, Kwan incorporated elements of metafiction and pseudo-documentary, boldly interweaving footage of *The Goddess*, *The Peach Girl* (1931), and *Little Toys* (1933) with contemporary imagery in his novel take on actors, stardom and film.

The screening was marked by another memorable episode: having left after his pre-screening talk, Kwan returned to the theatre at East Kowloon Cultural Centre to watch the final 20 minutes of the film with the audience. He then gave an impromptu post-screening talk session, wishing to hear the audience's views and thoughts. The two-day film marathon had brought audiences together with timeless classics crafted by directors throughout cinematic history, ending with direct dialogue with the viewers themselves. As Kwan pointed out, the audience is the most important part of engagement in pop culture. Only through their constant exchange of ideas and opinions can artistic works endure with ever-renewing vitality.

Joyce Yang is a Museum Expert Adviser and film researcher.

修復瑰寶
Restored Treasures

修復瑰寶 Restored Treasures

流生語 THE KID (1999)

(4K數碼修復版) 香港首映
(4K Digitally Restored Version) Hong Kong Premiere

劉偉妍 Debbie Lau



(左起) 狄龍、張之亮、葉靖嵐、林家棟、張同祖
(From left) Ti Lung, Jacob Cheung, Erickson Ip, Lam Ka-tung, Cheung Tung-joe

1990年代末，香港影壇在金融風暴的陰霾下努力尋找新出路，20位本地電影人組成「創意聯盟」，希望以有限資源製作優質港產片，為影圈注入動力。導演張之亮與「哥哥」張國榮攜手合作，「哥哥」更以象徵式一元片酬參與演出，並親自創作及主唱主題曲，成就一部充滿誠意的作品——《流星語》（1999）。

這部別具意義的電影於4月26日在香港文化中心舉行4K數碼修復版的香港首映，是次放映是「香港流行文化節2026」節目之一，同時亦為香港電影資料館二十五周年誌慶節目。活動當晚除了張之亮導演親臨外，另一位「創意聯盟」發起人張同祖導演，以及戲中演員狄龍、林家棟和童星葉靖嵐亦到場支持。幾位嘉賓在台上細說拍攝軼事，與觀眾一同回顧這段珍貴的光影記憶，值此張國榮七十周年冥誕之際，向這位永遠的巨星致敬。



張之亮導演（右）為現場觀眾簽名留念。
Director Jacob Cheung (right) signing autographs for audience members.

Amidst the Asian financial crisis in the late 1990s, 20 Hong Kong filmmakers formed the Creative Alliance out of their shared commitment to producing quality film and injecting new creative energy into the ailing film industry. Among them was director Jacob Cheung, who joined forces with Leslie Cheung to film *The Kid* (1999). Leslie Cheung starred in the film for a symbolic fee of \$1, composing and singing its theme song, pouring his heart and soul into the highly moving work.

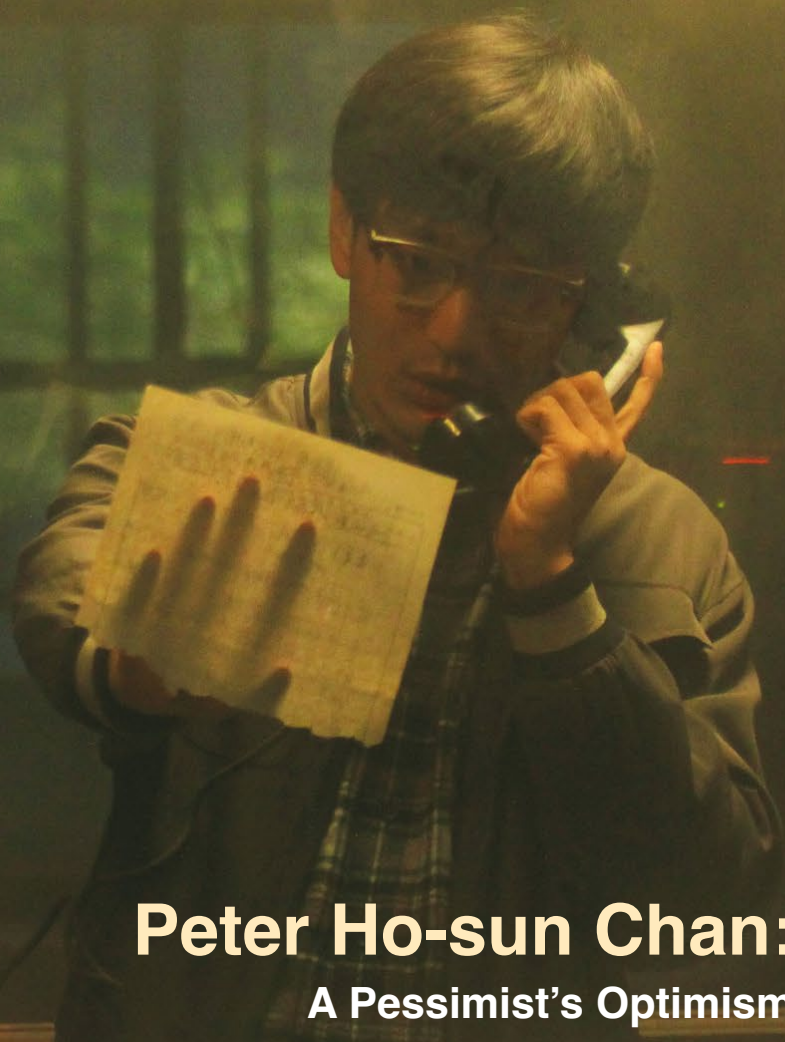
The Hong Kong premiere for the 4K digital restoration of this meaningful film took place at the Hong Kong Cultural Centre on 26 April, as part of the Hong Kong Pop Culture Festival 2026, and also in celebration of the 25th anniversary of the Hong Kong Film Archive. The special occasion was attended in person by Jacob Cheung, as well as fellow Creative Alliance co-founder, director Cheung Tung-joe. Members of the film's cast, including Ti Lung, Lam Ka-tung, and the child star of the film, Erickson Ip, also showed up in support. The guests appeared onstage to share their experiences and precious memories of making the film. On the occasion of what would have been superstar Leslie Cheung's 70th birthday, they paid collective tribute to his memory and timeless cinematic legacy.

劉偉妍為香港電影資料館二級助理館長（節目）
Debbie Lau is Assistant Curator II of the Programming Unit of the HKFA.

流星語 THE KID

陳可辛——

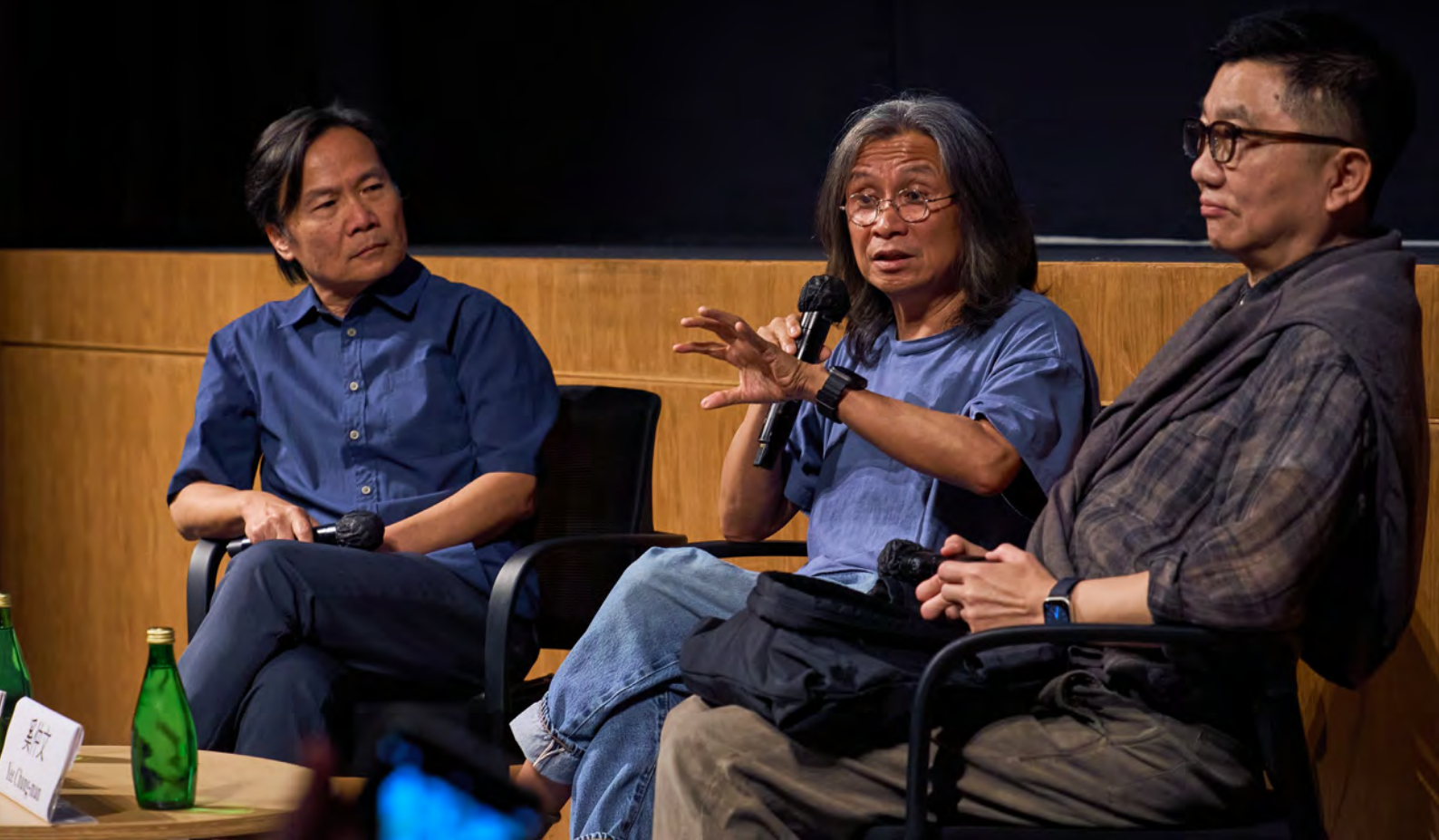
悲觀中的樂觀



Peter Ho-sun Chan:
A Pessimist's Optimism

登徒 Thomas Shin

《中國合伙人》 *American Dreams in China* (2013)



在《投名狀》(2007)擔任藝術總監的奚仲文(右)，與陳可辛(中)及主持登徒(左)暢談昔日拍攝該片時的點滴。
Yee Chung-man (right), art director for *The Warlords* (2007), joined Peter Ho-sun Chan (centre) and host Thomas Shin (left) in revisiting memories of the film's production.

香港電影資料館為慶祝二十五周年館慶舉行三輯「星級影談」，邀請三位金像導演選片並策劃節目。為活動打頭陣的是陳可辛。是次雖然僅選映五齣由他執導的作品：《風塵三俠》(1993)、《甜蜜蜜》(1996)、《投名狀》(2007)、《中國合伙人》(2013)和節目延伸放映的《如果·愛》(2005)，卻已囊括他導演生涯裡最重要的轉捩點和分水嶺。《風塵三俠》是他在創作型電影公司UFO(電影人製作有限公司)的起步；《甜蜜蜜》揭櫫他拿捏文藝片的風格和視野；《如果·愛》是他正式北上進軍內地的里程碑；《投名狀》以大型商業類型片的格局，叩門中國市場；至《中國合伙人》將個人視點和國情全然結合，結果在內地叫好叫座。

陳可辛出道於香港電影黃金期，與王家衛、陳嘉上、張之亮和陳木勝等導演，成為承繼新浪潮的最重要後浪。在多姿多采的商業類型片中，他們既顧及市場的需求和考量，同時培養和擴闊了自己視野；乘著影圈空前繁榮，後浪們獲得不少大展拳腳機會，陳可辛亦迅速地從製片、策劃等崗位，初嘗監製(《神行太保》[1989])和導演

(《雙城故事》[1991])的滋味。躋身影壇不到十年間，已跟曾志偉、鍾珍等自組UFO。

陳可辛生於香港，少年時回流泰國，後到美國升學，在香港開創自己電影事業，再進軍內地。是次星級影談令我最深印象的，是他談及自己如何受父親陳銅民的經歷影響，又如何受黃金年代的荷里活電影啟蒙。陳可辛的血液和文化養分中，存在著多元化元素：製作時的商業考量，創作時中西融合，當導演時具監製思維，當監製時擁作者視野，無論擔任導演或監製，他的發行宣傳基因都默默發功……他永遠都是混然成一，追逐完美的平衡。他能從香港走出去，經過荷里活和泛亞洲，再回到中國。這份多元化能耐，只見越走越成熟。

回看《風塵三俠》，他和李志毅在掌握荷里活性喜劇的能力已見成形，尖沙咀舊唐樓，美術和佈景的西方情調，與葛蘭名曲〈說不出的快活〉傳遞著玩樂不羈的氛圍，情慾、同志、搞笑和浪漫愛情等，西化之餘又道地「麻甩」，樂而不淫，這是陳可辛最自由奔放的年代。

《甜蜜蜜》 *Comrades, Almost a Love Story* (1996)

Image courtesy of Park Circus/Warner Bros.



然而好景不常，香港影業 1990 年代中開始走下坡。陳可辛的《甜蜜蜜》藉異鄉人的漂泊，首次呈現華人身份的不安無奈，李翹（張曼玉飾）和黎小軍（黎明飾）經歷不同的文化衝擊，對落地生根深感迷惑。岸西的劇本，竟能與陳可辛個人的複雜情意結產生重要化學作用。陳可辛的文藝片風格完全成熟，情懷、視野和主題，人物、情感和現代性等，平衡而豐富，同時暗合了他浪跡天涯的自身境況。

值得留意是，那份人各有志，分道揚鑣的無奈，反映各自世界觀的衝突，從此變成他常用的戲劇矛盾。雖然陳可辛視《甜蜜蜜》是他終身要擺脫的緊箍咒，但無可否認的是，在香港影業走下坡、影圈新舊交替時，陳可辛顯示了自己實力，並選擇了以文藝片作跨越不同文化之路，沒有《甜蜜蜜》這代表作，也許就沒有《如果·愛》和以後到內地的發展。

甜蜜蜜
comrades
almost a love story



「我這一生，如履薄冰」既是《投名狀》（2007）的名句，也是陳可辛回首從影生涯的夫子自道。

'My whole life, I've been walking on thin ice!' — a celebrated line from *The Warlords* (2007), perfectly captures Peter Ho-sun Chan's sentiment when looking back on his filmmaking career.

陳可辛的創作特色是選材準確，眼光銳利，且因其多元背景，對一時一地的文化往往比當地人更冷靜抽離。無論身在何地，他總能逆位思考，找出文化縫隙中的可塑性，鑽別人不敢鑽的空子，客觀效果是揭示全新角度，巧手而專業！《投名狀》正是好例子，改編自《刺馬》（1973），將作品提昇為對人性灰暗面的書寫。龐青雲（李連杰飾）敗走官場，落草為寇，再重登仕途頂峰，充滿了爭議性。無論愛兄弟抑或愛黃金，它均跳出了港式黑幫之江湖情義、內地英雄成社會楷模的觀眾期望；無論下筆或執行，從無迷失於戰爭片的策略中，而是將人性灰色地帶的可怕和可悲，大書特書。戲中名句：「我這一生，如履薄冰！」本身就是陳可辛肺腑之言。

這種創作元素和意識，最成功的產物應是《中國合伙人》，陳可辛的「三人行」公式，際此已入化境。它貼地而接近年輕一代企業家的思想，歷經中國經濟改革後，中國人在中美兩種文化的碰撞間，既看到美式文化的種種悖謬，同時反思中國人的自我身分，順藤摸瓜，回到理想和現實間的永恒矛盾去，發現「自己改變不了世界，只能保著不被世界改變」的感慨。從《中國合伙人》起，他走入當代中國城市，陸續製作多部真人真事改編的言情文藝電影。

如履薄冰的陳可辛說自己是「樂觀的悲觀主義者」，他以文藝片之姿，面對內地市場。從香港練就的特質，可見於他挖掘題材和人性的深度和圓熟度，平衡商業和藝術，保持多元和開放，陳可辛至今一直未變。

登徒，資深影評人，香港電影評論學會董事，文章見於香港電影評論學會網頁、《信報》、《明報周刊》及《HKinema》等。

In celebration of its 25th anniversary, the Hong Kong Film Archive is presenting 'Close Encounters with Master Filmmakers: Movie Talks', a series of three screening programmes each curated by a Hong Kong Film Award Best Director winner. The series was kicked off by Peter Ho-sun Chan, who selected five of his titles that reflect the most important turning points in his creative career: *Tom, Dick and Hairy* (1993), *Comrades, Almost a Love Story* (1996), *The Warlords* (2007), *American Dreams in China* (2013), and *Perhaps Love* (2005) (screened as a fringe activity). *Tom, Dick and Hairy* was one of the earliest works produced by United Filmmakers Organization (UFO), an independent film company Chan had co-founded. *Comrades, Almost a Love Story* displays Chan's grasp of arthouse filmmaking, as well as his directorial style and vision. *Perhaps Love* is the milestone marking Chan's formal expansion into the Chinese Mainland. *The Warlords* showcases his ability to helm a big-budget commercial film suitable for the Chinese market. *American Dreams in China* perfectly balances Chan's personal artistic voice and national sensibilities, achieving great critical and commercial success in the Chinese Mainland.

Peter Ho-sun Chan began his film career during the golden age of Hong Kong cinema, becoming one of the key directors succeeding the Hong Kong New Wave alongside Wong Kar-wai, Gordon Chan, Jacob Cheung, and Benny Chan. Through their experiences of commercial genre filmmaking, this generation of directors not only cater to commercial demands and interests, but also cultivated and broadened their own artistic visions. The flourishing industry also offered them plenty of opportunities to hone their craft and prove themselves as filmmakers, and thus Peter Ho-sun Chan quickly moved from production and planning roles to the positions of producer (for the first time in *News Attack* [1989]) and director (first in *Alan and Eric: Between Hello and Goodbye* [1991]). Within ten years of stepping foot in the

industry, he became co-founder of UFO alongside Eric Tsang and Claudie Chung Chun.

Born in Hong Kong, Chan moved to Thailand when he was young before eventually studying abroad in the US. He began his film career in Hong Kong and later shifted focus to the Chinese Mainland. Listening to his 'Movie Talk', I was most deeply impressed by Chan's discussion of how he was influenced by his father Chan Tung-man's experiences, and by films from Hollywood's golden age. Chan's genetic and cultural background endowed him with myriad qualities. He shows business acumen as a producer, and fuses together elements of the East and West as a creator. As the director, he sees the producer's perspective; as the executive producer, he shares the creator's vision. Whatever his role may be, Chan constantly pursues a perfect balance of these aspects of filmmaking, aided by his experience in film distribution and promotion. His success beyond Hong Kong—from Hollywood to pan-Asia and back to the Chinese Mainland—is in no small part indebted to his diverse talents, which he has continued to refine in his recent work.

Looking back at *Tom, Dick and Hairy*, Chan and his co-director Lee Chi-ngai's mastery over Hollywood-style comedy is evident. The film evokes bohemian charm through its setting in an old Tsim Sha Tsui tenement building; the Western (perhaps New York-inspired) art and set designs; and Grace Chang's enduring hit song. *Tom, Dick and Hairy's* playful take on desire, queerness, comedy, and romance is Westernised in tone, yet retains an endearing, unrefined and distinctly local vibe. Fun but never vulgar, this is Chan at his most free-spirited.

The good times, however, could not last, as the Hong Kong film industry fell into decline in the mid-1990s. Chan's *Comrades, Almost a Love Story* broke new ground by conveying the feelings of anxiety and helplessness regarding



《風塵三俠》(1993) 主演之一的鄭丹瑞(右) 出席星級影談，和陳可辛(中) 及主持登徒(左) 共話當年。
One of the leading actors of *Tom, Dick and Hairy* (1993), Lawrence Cheng (right), appeared at the 'Close Encounters with Master Filmmakers: Movie Talks' to share recollections with Peter Ho-sun Chan (centre) and host Thomas Shin (left).



Chinese identity, through a story of displacement and diasporic experience. Li Qiao (Maggie Cheung) and Li Xiaojun (Leon Lai) undergo various cultural shocks as they try to settle and build a new life in Hong Kong. Ivy Ho's screenplay resonated with Chan's complex personal fixations as he fully matured as an arthouse director. *Comrades, Almost a Love Story* delivers a rich balance of sentiment, scope and theme, characterisation, emotion and modernity, coincidentally echoing Chan's own wanderings around the world.

Notably, the feeling of helplessness arising from people drifting apart to pursue their ambitions became a recurring device of dramatic conflict in Chan's subsequent works, reflecting the clash of worldviews between individuals. Although Chan considers *Comrades, Almost a Love Story* to be a shadow he would struggle to shake off for the rest of his career, the film is an undeniably impressive display of his artistry during the industry's downturn, when filmmakers of a new generation were emerging to replace their predecessors. His decision to use arthouse filmmaking as his medium for navigating intercultural dynamics was an important one—without *Comrades, Almost a Love Story*, there might not have been *Perhaps Love*, nor his later ventures in the Chinese Mainland.

Chan's creative identity is characterised by his sharp eye and precise choice of subject matter. Thanks to his diverse background, he is often able to approach regional cultures in a calmer and more detached manner than the locals. In whatever situation he finds himself, Chan is always able to think laterally, discover new possibilities in the gaps between different cultures, and boldly explore uncharted territory. As a result, his works present fresh perspectives, reflecting his skill and professionalism. One such example is *The Warlords*, adapted from *The Blood Brothers* (1973) into a study of the darker side of human nature. The film follows the controversial rise and fall of disgraced official Pang Qingyun (Jet Li), who becomes a ruthless bandit before stepping back into the world of officialdom again. The film's depiction of fraternal bonds and material greed follows neither the Hong Kong

crime/gangster film genre's advocacy of loyalty and honour, nor the Chinese Mainland convention of presenting war heroes as role models for the people. In both the film's script and its execution, Chan never allowed himself to be limited by war film genre conventions—instead, he focused on the horror and tragedy of humanity's morally grey areas. The film's memorable quote: 'My whole life, I've been walking on thin ice!' could well be Chan's heartfelt statement about his own career.

Chan's creative elements and awareness are perhaps epitomised in *American Dreams in China*. The film follows Chan's perfected narrative formula of featuring a trio of lead characters. The film is a grounded and closely observed exploration of the ideals of young entrepreneurs in China. Emerging after the nation's economic reforms, Chinese nationals navigate between Chinese and American culture, recognising the absurdities embedded within the latter, while reflecting on their self-identities as Chinese people. *American Dreams in China* ultimately returns to the perennial conflict between ideals and reality—with its protagonists arriving at the realisation: 'I can't change the world; I can only try to not let the world change me.' Following this film, Chan began focusing on contemporary urban life in the Chinese Mainland, producing many art films based on real-life stories.

The 'man walking on thin ice' is a self-proclaimed 'optimistic pessimist' who engaged with the Chinese Mainland market through his signature art films. The creative qualities he honed in Hong Kong are apparent in his depth and maturity in exploring subject matter and human nature; his ability to balance commerce and art; and his commitment to diversity and openness—in the most important ways, Peter Ho-sun Chan has remained remarkably consistent to this day.

Thomas Shin is a veteran film critic and a director of the Hong Kong Film Critics Society (HKFCS). His articles can be found on the website of HKFCS as well as publications including *Hong Kong Economic Journal*, *Ming Pao Weekly* and *HKinema*.

《藍鷹》

Blue Falcon (1968)
2025.12.7



阮紫瑩 Yuen Tsz-ying

這部動作電影中的龍虎武師，很多都是觀眾熟悉的臉孔，例如甫開場便亮相的姜大衛，還有袁和平兄弟及劉家榮等，他們日後都成為業界知名的大明星、大導演。

Many of the stunt performers in this film are familiar faces of Hong Kong cinema. The opening scene, for example, features John Chiang (aka David Chiang). Other notable appearances include Yuen Woo-ping and his brother, as well as Lau Kar-wing, who all went on to become major stars and directors.



沈芝華 Shum Chi-wah

我十二歲便跟隨粉菊花師傅學習京劇，從師傅身上習得「打得下」的北派根底，所以在《藍鷹》中我沒有起用替身。即使那場從二樓一躍而下的戲份，我也是親身上陣。

Thanks to my Peking opera training under Fen Ju Hua from the age of 12, I developed a solid foundation of Northern-style physical skills. This allowed me to perform my stunts in *Blue Falcon* without a double—even in the scene where my character leaps down from the second storey of a building.

《兔女郎》

Bunny Girl (1967)
2025.12.12



曾肇弘 Eric Tsang Siu-wang

薛家燕在《兔女郎》首次擔綱女主角，電影公司對她寄望甚殷，並安排當紅小生呂奇出任男主角與家燕姐做對手戲，加上鄧光榮、王愛明等影星客串，可謂「眾星拱月」。

Bunny Girl stars Nancy Sit Kar-yin in her first lead role. The production company had high hopes for her, casting Lui Kay—one of the most popular leading men at the time—as her love interest. Sit's big break was further boosted by the star power of cameos by prominent veterans, including Alan Tang and Wong Oi-ming.

影畫早晨：青春印記—— 七公主結誼六十周年

Morning Matinee – Youthful Imprints:
60th Anniversary of the Seven Princesses' Sisterhood

《彩色青春》 (數碼修復版)

Colourful Youth
(Digitally Restored Version) (1966)
2026.1.13



薛家燕 Nancy Sit Kar-yin

拍攝《彩色青春》時我只是十四、五歲，雖然在戲中我只是飾演配角，但能夠參演我感到非常開心，因為芳芳和寶珠當時已紅透半邊天，我因利乘便得以參與這部青春歌舞片，也是一個好好的回憶。

I was only 14 or 15 when I joined the cast of *Colourful Youth*, and although I only played a supporting role, I was delighted to take part in the shoot. Josephine Siao Fong-fong and Connie Chan Po-chu were already superstars at this point, and I was fortunate enough to be part of this youth musical as well. It was a wonderful and memorable experience.



盧偉力博士 Dr Lo Wai-luk

薛家燕從粵語片時代的青春偶像，到後來轉戰電視圈，並且投身兒童藝術教育行業，這些工作能夠充分體現到她用才華、性情和樂觀，為香港建構了一個很重要的象徵：歡樂。

Nancy Sit Kar-yin was a youth idol of Cantonese cinema who later transitioned into television, and got involved in the field of children's artistic education. The breadth of her career is testament to her talent, personality, and positive character. She is an important symbol of joy for Hong Kong audiences.

《黑殺星》 (又名黑煞星) (2K 數碼版)

The Black Killer
(2K Digitised Version) (1967)
2026.2.13



阮紫瑩 Yuen Tsz-ying

《黑殺星》是陳寶珠第一部反串擔綱男主角的時裝片，因為劇情需要，寶珠姐在《黑殺星》有吸煙的鏡頭，是她演藝生涯首次而且相當罕見。

The Black Killer is the first film with a contemporary setting that features Connie Chan Po-chu cross-cast in the lead male role. The film is also the first to show Chan smoking onscreen – an exceedingly rare instance in her illustrious career.

《白髮魔女傳》：銀都的傳承與創新

White Haired Devil Lady: Legacy and Innovation at Sil-Metropole



鮑起靜 Nina Paw Hee-ching

方平 Henry Fong Ping

登徒 Thomas Shin

「長鳳新」¹的前輩們深深影響了我的一生，他們為人正直誠懇，對專業充滿敬意，默默付出。這份偉大的情操成為我們事業上的指引。正因如此，現在的我仍願意為藝術繼續奉獻，直到無能力再擔綱幕前為止。

The seniors at Great Wall, Feng Huang, and Sun Luen¹ influenced me deeply with their integrity, sincerity, and humble professionalism. These admirable qualities became an important guiding light for us in our careers. Thanks to their influence, I am to this day still willing to continue working for my art until I can no longer appear onscreen.

過去的「長鳳新」是由前輩們一手建立，他們無私奉獻，對我們後輩充滿體諒與扶持。當年曾經有公司出高薪邀請我「跳槽」，但我仍選擇留下，因為這些前輩真正教會了我們如何做人。

Great Wall, Feng Huang, and Sun Luen were built upon the selfless contributions of our seniors, who patiently and generously supported us in our work. To honour the values they taught me, I chose to stay even when a rival company offered me a handsome salary to 'jump ship' and work for them instead.

過去二十多年，香港電影業處境艱難，而方平、鮑起靜伉儷依然堅持在台前演出、在幕後耕耘。這份不離不棄的投入，體現了座談會討論到的「傳承與創新」。現今香港的電影業，正正就是需要更多願意並肩前行的人。

The past 20 years were challenging times for the Hong Kong film industry, yet Henry and Nina are still working tirelessly onscreen and offscreen. Their inspiring commitment perfectly illustrates the seminar's theme of 'legacy and innovation'. What the industry currently needs are more like-minded film workers to willing to forge ahead side-by-side.

註 1：長城電影製片有限公司、鳳凰影業公司和新聯影業公司的統稱

Note 1: Great Wall Movie Enterprises Ltd, Feng Huang Motion Picture Co, and Sun Luen Film Company

銀都與香港電影新潮

Making New Waves: Sil-Metropole and Hong Kong Cinema



藍天雲 Grace Ng

銀都機構已有 75 年歷史，其前身為長城、鳳凰及新聯三家電影公司。三間公司各有風格，卻擁有共同信念及理想，他們希望創作出既能寓教於樂又具藝術成就，及啟迪人心的作品。

The 75-year-old Sil-Metropole Organisation Ltd. was previously three separate film companies: Great Wall, Feng Huang, and Sun Luen. They each had their own distinct creative identities, but shared a common vision and ideal of creating inspiring, artistic works that teach important values through entertainment.



施揚平 Sze Yeung-ping

《半邊人》(1983) 的原劇本是講述兩位大學生的戀愛故事，一男一女在一起才算完整，所以叫《半邊人》。劇組招募演員時遇上了許素瑩，方育平導演決定徹底重寫劇本，改以許素瑩本人及她已故老師戈武的真實經歷為主題，因此電影英文名亦以「阿瑩」(Ah Ying) 命名。

The screenplay for *Ah Ying* (1983) was originally a love story between two university students. The Chinese title, which literally means 'half-person', referred to how man and woman come together to form two halves of a relationship. Yet during auditions, we met Hui So-ying, who inspired director Allen Fong to throw away the existing script and write a new story based on Hui's real-life experiences with her late acting teacher Ge Wu. This is why the film's English title is named *Ah Ying* after Hui.



許素瑩 Hui So-ying

我報名演出是為了紀念我已故的老師戈武先生。方育平導演為了解我，花了幾個月觀察我在魚檔的生活，甚至與我家人吃飯。電影中不少場景，包括在公屋拍攝、家人參演及我與前男友的關係，都是取材自真實經歷。

I signed up to act in the film to honour my late acting teacher, Mr Ge Wu. To better understand my story, director Allen Fong spent several months observing my life at the fish stall and at home, even sharing meals with my family. Many aspects of the film are based on my real-life experiences, such as its setting in a public housing estate, the casting of my family, and the depiction of my relationship with my ex-boyfriend.

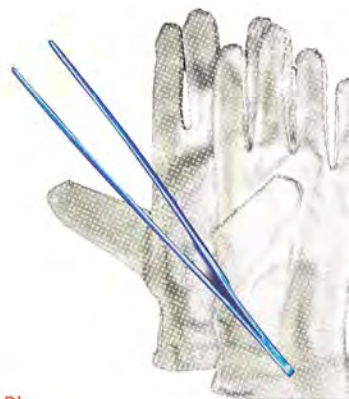


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Thank you!

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