

修復瑰寶——《流金歲月》

4K數碼修復版世界首映及珍藏劇照展

Restored Treasures—*Last Romance*

(4K Digitally Restored Version) World Premiere and Photo Exhibition

Hong Kong Film Archive

N E W S L E T T E R

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執筆之際，是在從首爾回港的航班上。這次到韓國電影資料館參加國際會議，與會者均談及香港電影如何陪伴他們成長。作品如《英雄本色》（1986）、《龍虎風雲》（1987）、《喋血雙雄》（1989）不僅被視為黑幫或動作片；韓國觀眾創造了「香港黑色電影」（Hong Kong Noir）這個新概念——鏡頭裡沒有傳統黑色電影的光影反差，卻通過爆發的力量，為八、九十年代受壓力的韓國人提供了情感抒發。

與韓國同業對話，他們總提到韓國人眼中的經典港產片主要集中於八、九十年代，那麼未來又會如何呢？回港後，偶然聽到一位影業前輩的話，也許正是答案：「香港電影的風向已經改變，不再只側重大明星，而仍能保有香港獨特的元素，《九龍城寨之圍城》（2024）與《破·地獄》（2024）就是明例。」

香港電影有何獨特元素？希望《通訊》能成為你探究這問題的一個切入點。

今期，我們將從多角度了解歷史悠久的銀都機構有限公司。從〈銀都搜集故事〉一文的記述，可見搜集菲林物料的過程宛如一場緊迫的搜救行動。〈清水灣電影製片廠的幕後故事〉及在片廠舉行導賞團的花絮，帶你一窺這座片廠背後承載著的人情故事。在口述歷史訪問中，我們專訪銀都總經理丁凱和影人鄭裕德，另有專題特稿聚焦於讓人忘不了的影后林黛。此外，兩位同事赴海外進修和參加會議，亦撰文分享他們的見聞。當然，還有《流金歲月》（1988）這部經典作品，以及電影所喚起的青春記憶。

I began writing on my return flight from Seoul to Hong Kong, with fresh memories of attending the international conference held by the Korean Film Archive (KOFA). During the event, many fellow attendees passionately shared how they grew up watching Hong Kong films. To them, works such as *A Better Tomorrow* (1986), *City on Fire* (1987) and *The Killer* (1989) transcended the labels of gangster or action genres. Korean audiences coined the term 'Hong Kong Noir' to describe these films, highlighting a style unfettered by the high-contrast lighting typical of classic film noir. The power erupted from these films offered an emotional release for Koreans beset with pressure in the 1980s and 1990s.

The perception in Korea that the 1980s and 1990s were the golden ages of Hong Kong cinema prompted many to ask me about the future of Hong Kong films. Upon my return, a film industry veteran offered a saying which could well be the answer: 'Hong Kong films have adopted a new direction, moving away from heavy reliance on star power while retaining their unique features. Films like *Twilight of the Warriors: Walled In* (2024) and *The Last Dance* (2024) are the examples of such changes.'

What are the unique elements of Hong Kong cinema? Through *Newsletter*, we hope to provide an entry point for readers to explore such elements.

In this issue, we delve into the rich history of Sil-Metropole Organisation Limited through various angles. 'Acquisition from Sil-Metropole' details the process of acquiring film materials as a race against time. 'Behind the Scenes at Clear Water Bay Film Studio' and highlights from the Film Studio Guided Tour offer intimate stories housed within the birthplace of countless Hong Kong film classics. Our Oral History project presents interviews with Sil-Metropole Chairman Ding Kai and actor Peter Cheng Yu-tak. On the other hand, this issue's featured article retraces the unforgettable charisma of legendary actress Linda Lin Dai. Moreover, two colleagues from the Archive recount their experiences overseas at the FIAF Film Restoration Summer School and SEAPAVAA Conference. Last but not least, we cover the screening of *Last Romance* (1988), and the glamorous moments in life the film brings to mind.

香港電影資料館 Hong Kong Film Archive

www.filmarchive.gov.hk

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香港西灣河鯉景道50號 | 電話：2739 2139 | 傳真：2311 5229 | 電郵：hkfa@lcsd.gov.hk | 設計：TomSenga Design

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50 Lei King Road, Sai Wan Ho, Hong Kong | Tel: 2739 2139 | Fax: 2311 5229 | E-mail: hkfa@lcsd.gov.hk | Design: TomSenga Design

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忘不了……影后林黛

Unforgettable... The Movie Queen Linda Lin Dai

藍天雲
Grace Ng

《不了情》(1961)
Love Without End (1961)

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「忘不了，忘不了，忘不了你的錯，忘不了你的好……」¹耳畔響起這首熟悉的歌曲，腦海中就浮現出林黛在《不了情》(1961)中的風采。儘管已離開我們六十年，這位一生充滿傳奇的影后至今令人忘不了。

初識林黛

余生也晚，到了懂得看電影的年紀時，林黛已成了我在《南國電影》舊雜誌中看到的照片，以及大人口中對她銀幕丰姿的讚賞，與對她遽然離世的嘆息。

第一次看林黛的電影，竟然是在多倫多專門放映華語電影的電影院裡。記得校內的香港同學奔走相告，約定要去看傳說中的《江山美人》(1959)，那一次是我首度領略到這位四屆影后的魅力。又過了許多年，才能在重新發行的影碟中尋找她的蹤影，然而接觸到的作品始終有限。

策展之緣

至2008年，龍宗瀚先生捐出母親林黛的遺物，香港電

影資料館因此舉行了大型的林黛文物及電影回顧展²。時任項目研究員的我協助籌辦時，才得以較全面地觀看林黛的電影。

記得當年造訪林黛故居，龍先生親自介紹母親用過的物品，展示林黛信箋上秀氣的筆跡、她愛看的英文小說，以及她常用的針線盒。龍先生提到母親生性節儉，不少衣飾都是自己動手縫紉修改的。我們在星光背後瞥見的那個貼地的林黛，令人難忘。

距離上次的展覽，又過了15年，有幸再次參與策劃回顧林黛電影的節目。林黛從影的日子大約只有十年，留下的經典作品卻頗多，希望藉此機會向觀眾呈現林黛的不同面貌。

多情女兒

林黛憑著掛在照相館櫥窗內的照片而獲電影公司發掘，過程確是傳奇。但她起初只是「紙上明星」，久無演出，直到主演處女作《翠翠》（1953）一鳴驚人，才順利展開電影事業。

《翠翠》上映不久，林黛獲邀拍攝《笑聲淚痕》（1958），但影片完成後數年才上映。片中她飾演貪慕虛榮的都市少女，卻能夠打破「飛女」盲目無知的刻板印象，並讓人見識到她初入影壇時青春時尚的一面。在數年後的《不了情》中，林黛更由涉世未深的女學生，演到深情的夜總會歌手，將柔腸百轉的女兒心事演繹得細膩動人。

活潑可人

林黛在戲路上尋求突破，主演的喜劇其實不少，可惜有很多已散佚。這次特別選映三部時裝喜劇，同來重溫林黛別具一格的演出。

三部影片中，應以由張愛玲編劇的《情場如戰場》（1957）最為人熟悉。自恃貌美而玩弄愛情的千金小姐，本來毫不討喜，但林黛嬌憨刁蠻的演技，讓人猜不透角色到底是天真無知抑或暗藏機心。《溫柔鄉》（1960）則剛好相反：表面上天真可愛的少女，暗地裡挖空心思要對付情敵，表現出都市女性的主動與自信。

在另一部喜劇《梁上佳人》（1959）中，林黛飾演足智多謀的女飛賊，將警方與空心闊少騙得團團轉。本片改編自當年大受歡迎的同名舞台劇，充滿西式處境喜劇的笑料，對白幽默。林黛表情精靈生動，講對白的節奏拿捏恰當，成功發揮笑星的潛質。

颯爽女俠

林黛數度在古裝片中飾演美人（如《貂蟬》〔1958〕與《王昭君》〔1964〕），卻罕以女俠形象演出，《猿女孟麗絲》（1961）正好填補了這空缺。戲中林黛集女俠的英氣與貴妃的嬌柔於一身，徘徊於民族大義和兒女私情之間，感情曲折婉轉，言情多於武俠。這部失落多時的林黛作品經本館搜集組同事的努力及捐贈者的支持，已於2011年成為館藏，而且影片拷貝狀態良好，遂得以數碼化，列為這次「影畫早晨」放映節目之一。

選映本片還有另一重意義。林黛的誼女馮寶寶憶述當年在片場，聽說有位著名國語片女星在隔壁的攝影棚內拍戲，於是過去見識一下，由此與林黛結緣，成就日後一段銀壇佳話。林黛當時拍攝的影片正是《猿女孟麗絲》。

忘不了……

林黛的從影生涯雖短，她的明星魅力卻長留於影像之中。戲院的燈光暗下來了，銀幕上映出「林黛主演」的字幕，讓我們細心欣賞她的電影吧！■

藍天雲，電影研究者，曾任香港電影資料館項目研究員。

註釋

1 〈不了情〉，《不了情》（1961）主題曲由莫然（即王福齡）作曲，陶秦作詞，顧媚幕後代唱。

2 即2009年8月14日至11月1日舉辦的「林黛電影放映暨文物展」。

「影畫早晨——忘不了……影后林黛」於2024年12月20日至2025年3月7日舉行，詳情參見本館網頁。



《猿女孟麗絲》（1961）
Meng Lisi, Maid of the Jungle (1961)



林黛小傳



Lin Dai's Biographical Note



「影畫早晨——忘不了……影后林黛」
節目詳情



'Morning Matinee—
Love Without End:
The Screen Diva Lin Dai'
Screening Details



As the familiar melody of the aptly titled classic ‘Unforgettable’¹ sounds in our ears, the image of Linda Lin Dai in *Love Without End* (1961) comes to mind. Despite having left us sixty years ago, the legendary actress remains unforgettable to this day.

First Encounter with Lin Dai

I was born too late to witness Lin Dai in her heyday. By the time I was old enough to appreciate films, Lin had already been enshrined in photographs in the *Southern Screen* magazine, and in the collective memory of the adults around me who praised her on-screen presence while lamenting her sudden passing.

I saw my first Lin Dai picture in a theatre specialising in Chinese films in Toronto’s Chinatown. I recall excitedly tagging along with my classmates from Hong Kong to go see Lin in the legendary *The Kingdom and the Beauty* (1959). It was my first encounter with Lin’s unforgettable charm that had won her four Best Actress awards throughout the years. It was not until many years later that I rediscovered her through reissued copies of her films.

Keeping the Memories Alive

In 2008, Mr Lung Tzong-hann donated a number of his mother Lin’s treasured items, which some were displayed at the Hong Kong Film Archive². As the Project Researcher at the time, I was tasked with assisting the curation of exhibition and had the opportunity to fully familiarise myself with Lin’s works.

I still remember visiting Lin’s former residence with Mr Lung who told me stories behind each of her prized possessions housed within; drawing attention to the beautiful handwriting on her letters, the English novels she loved and the sewing kit she favoured. Mr Lung recalled his mother to be a frugal person who personally handled the needlework on her clothes. The visit was an unforgettable glimpse into Lin’s down-to-earth lifestyle behind her glamorous persona.

Fifteen years since the exhibition, I had the privilege of taking part in the curation of the upcoming retrospective on Lin’s films. While Lin’s career lasted only about ten years, we hope to share her diverse performances with audiences by screening the wealth of iconic classics she left behind.

Passionate Maiden

Lin was discovered when her portrait displayed in a photo studio caught the attention of a film company, making her road to stardom the stuff of legends. However, she remained a star ‘on paper’ for some time until her stunning debut in *Singing Under the Moon* (1953) launched her film career.

Soon after the release of *Singing Under the Moon*, Lin was invited to star in *Humiliation for Sale* (1958) which was not released until several years after its production. Rather than portraying her character with the stereotypical air of naivety, Lin infused her performance with a youthful and fashionable touch characteristic of her early days in films. Several years later in *Love Without End*, Lin played a naive young student new to the city who grows into a mature and sentimental nightclub singer. Her nuanced, moving performance captured the intricate emotions of a maiden in love.

Lively and Endearing

Seeking a breakthrough in her roles, Lin ventured into modern comedies. Although many of these films are lost, three have been selected for this screening programme to relive Lin's unique performances.

Among the three films, the most familiar to audiences is likely *The Battle of Love* (1957), written by Eileen Chang. Lin played a conceited and manipulative heiress. Her mischievous and willful portrayal of the otherwise unpleasant character kept audiences guessing as to whether she was naive or calculating. Conversely, *Bachelors Beware* (1960) saw Lin portray a seemingly innocent

girl who secretly plots to eliminate her rivals in love. Lin's performance expertly encapsulated the assertive confidence of a modern city girl.

In the comedy *Lady on the Roof* (1959), Lin played a skilled burglar who hoodwinks both the police and a pampered young man. Adapted from a popular play of the same name, the film is filled with Western-style sitcom humour and witty dialogues. Lin's vibrant performance, coupled with her sense of comic timing, demonstrated her talent as a comedic actress.

Dashing Heroine

Venturing into period films, Lin beguiled audiences with her portrayals of classic beauties in *Diao Charn* (1958) and *Beyond the Great Wall* (1964), and further offered audiences the unique opportunity to see her star as a dashing *wuxia* heroine in *Meng Lisi, Maid of the Jungle* (1961). In this film, Lin skillfully embodied both the heroic spirit of a warrior and the tenderness of an imperial concubine. As her character drifts between love and duty, her internal struggle endows the film with emotional depth not commonly emphasised in the *wuxia* genre. Thanks to the efforts of the Archive's Acquisition Unit and support from donor, a copy of this elusive film has been added to the Archive's collection and included in the upcoming screening programme after digitisation.

The inclusion of this film is significant for another reason. As a child, renowned actress Fung Bo-bo had met Lin on the set of *Meng Lisi, Maid of the Jungle*, marking the start of their relationship that eventually led to Lin becoming Fung's godmother.

Unforgettable Superstar

Linda Lin Dai's stellar, albeit short, acting career left us with many enduring classics. Her irresistible charisma is forever captured on film. As the theatre dims and the words 'starring Linda Lin Dai' appear across the silver screen, let us savour the magic of her films! [Translated by Richard Lee] ■

Grace Ng is a film researcher and former Project Researcher of the HKFA.

Notes

- 1 'Unforgettable', theme song of *Love Without End* (1961). Music by Mo Ran (aka Wang Fuling); lyrics by Doe Ching; performed by Carrie Ku Mei.
- 2 Past exhibition 'The Legend & The Beauty—An Archival Exhibition of Lin Dai', held from 14 August to 1 November 2009.

'Morning Matinee—Love Without End: The Screen Diva Lin Dai' will be held from 20 December 2024 to 7 March 2025. For details, please refer to the HKFA's website.



修復瑰寶 Restored Treasures

流金歲月

4K

世界首映
數碼修復版

Last Romance (1988)
(4K Digitally Restored Version)
World Premiere

Last Romance



承蒙花生映社的信任，香港電影資料館於2024年9月8日假香港文化中心大劇院呈獻《流金歲月》（1988）4K數碼修復版的世界首映。楊凡導演親臨現場分享拍攝點滴，與一眾影人及觀眾一同回味這部佳作的不可朽魅力。

Thanks to the support of Far-Sun Film Co Ltd, the Hong Kong Film Archive was authorised to present the world premiere of the 4K digitally restored version of *Last Romance* (1988) on 8 September 2024, at the Grand Theatre of the Hong Kong Cultural Centre. The screening was well attended by film lovers and industry professionals, with director Yonfan sharing stories about the filming of *Last Romance* and joining the audience in savouring the enduring charm of the masterpiece.

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(左起) 康樂及文化事務署總經理 (電影) 林覺聲、時任康文署署長劉明光、楊凡導演、劉天蘭、康文署助理署長 (文化發展) 區玉芳

(From left) Richie Lam, Chief Manager (Film) of Leisure and Cultural Services Department; Vincent Liu, then Director of Leisure and Cultural Services; director Yonfan; Tina Liu; Betty Au, Assistant Director (Cultural Development) of the LCSD

(左起) 陳哲藝導演、楊凡導演、美術指導嚴沾林

(From left) Director Anthony Chen, director Yonfan, art director Yim Chim-lam



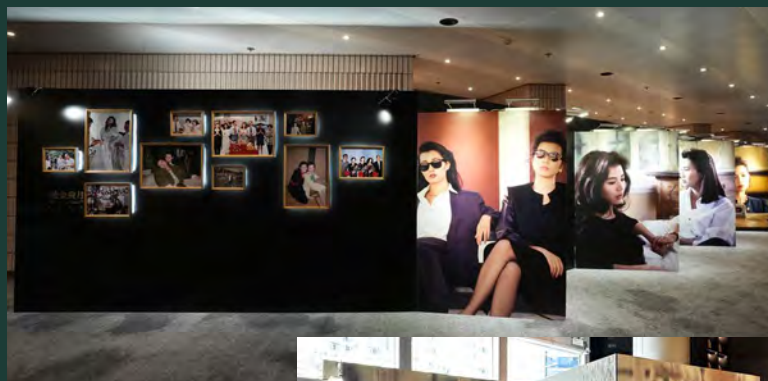
首映現場影人匯聚：(左起) 陳果導演、美術及服裝指導張西美、電影調光師呂麗樺

Industry professionals gathered at the premiere: (From left) Director Fruit Chan, art director and costume designer Edith Cheung, film colourist Calmen Lui Lai-wah



楊凡導演 (左)、香港電影資料館館長陳彩玉 (右) 與台下觀眾大合照。

Director Yonfan (left), Priscilla Chan, Head of the HKFA (right) taking a photo with the audience.



當天的珍藏劇照展現已移師至香港電影資料館作免費展出，各位影迷萬勿錯過！

The photo exhibition from the premiere has now been moved to the Hong Kong Film Archive for free public viewing. Film lovers, don't miss this chance!

修復瑰寶——《流金歲月》 珍藏劇照展

日期：即日起至2024年12月30日

地點：香港電影資料館地下及一樓大堂

Restored Treasures—*Last Romance* Photo Exhibition

Date: Now open until 30 December 2024

Venue: G/F & 1/F Foyer, Hong Kong Film Archive

銀都搜集故事 Acquisition from Sil-Metropole

盛安琪 Angel Shing

2023年7月，得悉銀都機構有限公司有意將其片庫中珍貴的底片、拷貝贈予香港電影資料館保存。於是，我隨同仁到清水灣電影製片廠（下稱片廠）的片庫作實地考察。

片庫位於片廠一棟四層建築物的三樓。倉內放滿一箱箱、一桶桶的菲林物料，當中既有底片、聲片、字幕、預告和拷貝，亦有不少聲畫的原素材，像磁聲帶、修出保留片等。在修復組協助下，我們抽樣檢查菲林的狀況，發現部分早年出品的影片已散發刺鼻酸味，有些更出現結晶、膠片變形等醋酸症候群。

我們也留意到片庫所處的樓房不設電梯，要搬運菲林，只有靠一部承重不多於150公斤的載貨吊籠。一套九本約90分鐘的拷貝重量約25至30公斤，以此作一箱計算，每次吊運只能如螞蟻搬家般載四至五箱菲林下樓。加上吊籠位處室外，搬運將受天氣掣肘，更增加了這次搜集行動的難度。

為迎接這批影片，我們先以一份手寫的倉存紀錄表複本，比對館藏目錄和考察當天所做的照片紀錄，估算是次搜集影片的範圍、數量和存放位置。同時，也要事前調配人手和物資，並於片倉調度足夠的倉存空間。

2023年11月，萬事俱備，搜集小隊與修復組共12人正式開展行動。有的同事從倉庫中尋找菲林、順序疊放，有的協助師傅把菲林打開檢視，沒問題的就登記、拍照，再裝箱吊下樓去。吊運需時，為免一箱箱菲林被太陽曝曬，片廠特地騰出地下一處有遮蓋的空間，讓我們暫時放置貨箱。

從11月中到12月末冬至，我們每星期到訪片廠，將近三百部影片（約13,000卷菲林物料）運送回館。這些珍貴的菲林物料包括長城電影製片有限公司、五十年代影業

公司（鳳凰影業公司前身）及新聯影業公司的早期電影，也有長城、鳳凰、新聯三家公司合併為銀都後出品的作品，涵蓋了銀都在港屹立近75年的變遷和發展。

這次搜集，相信將來能進一步推動對銀都的研究，幫助大眾認識這家歷史悠久的電影機構。借此機會，也想感謝銀都的大力支持，特別是林雲華女士和萬俊民師傅的幫忙，還有館內同事的辛勤付出。謝謝你們！■

盛安琪為香港電影資料館二級助理館長（電影搜集）



修復團隊初步檢查片庫內菲林的狀況。

Conservation team preliminarily inspecting the condition of the films in the warehouse.

In July 2023, Sil-Metropole Organisation Limited (Sil-Metropole) offered to donate its library of film negatives and prints to the Hong Kong Film Archive for preservation. For the acquisition of these valuable materials, we made a field visit to the Clear Water Bay Film Studio (the Studio) where they were stored.

The film warehouse of the Studio was located on the third floor of a four-storey building. It was filled with boxes and barrels of film materials, including negatives, sound films, subtitles, trailers, and prints, as well as raw audiovisual materials such as magnetic sound tapes and edited-out films. With the help of our Conservation team, we conducted a sample inspection and found that some of the films from early years emitted an acidic smell, while some showed signs of crystallisation and warping due to vinegar syndrome.

As the building had no lifts, the only way to move the films was to use a lifting crane with a load capacity of only 150kg. A nine-reel film of around 90 minutes weighs about 25 to 30kg, meaning only four to five boxes of films could be moved downstairs each time. Weather conditions became a potential concern as the crane's lifting cage was installed on the outer wall of the building.

We prepared a handwritten copy of the Studio's inventory sheet to estimate the scope, quantity and location of the items to be collected, comparing the Archive's catalogue with photographic records from the site visit. Additionally, we ensured adequate manpower and supplies for the operation, and prepared sufficient storage space for the acquisition.

With preparations complete, our Acquisition and Conservation teams—comprising 12 people—commenced operations in November 2023. Some colleagues searched



全靠這部載貨吊籠才能順利完成這趟搜集。
Lifting crane used for transporting the film materials.

for films from the warehouse and stacked them in order, while others assisted the Studio's film technician in inspecting the films, registering and taking photos before loading them into boxes. To protect the films from exposure to sunlight during the lengthy process, the Studio reserved a covered space on the ground floor for us to temporarily store the transported boxes.

From mid-November to the winter solstice in December, we visited the Studio every week and transported nearly 300 films (about 13,000 film reels) to the Archive. These include early films produced by Great Wall Movie Enterprises Ltd., 50th Year Motion Pictures Inc. (the predecessor of Feng Huang Motion Picture Co.) and Sun Luen Film Company. Also collected were films produced by Sil-Metropole after the merger of the three aforementioned companies. These films reflect the changes and development of Sil-Metropole throughout its nearly 75 years in Hong Kong.

We would like to take this opportunity to express our gratitude to Sil-Metropole, as well as Ms Catherine Lam, Mr Man Chun-man and colleagues from various teams for their kind support. The acquisition will undoubtedly enhance the study of Sil-Metropole history and help the public learn more about this long-established institution! ■

Angel Shing is Assistant Curator II of the Acquisition Unit of the HKFA.



大功告成！開心地和萬俊民師傅（中）和二樓道具部余善英（英姐）（右二，如欲了解更多英姐的故事，請見頁15至16）合照。

Mission complete! A group shot with Man Chun-man 'Man Shifu' (middle) and Yu Sin-ying 'Ying Jie' from the prop unit (second from right, for Ying Jie's story please see pp15-16).

清水灣電影製片廠導賞團花絮

Highlights from the Clear Water Bay Film Studio Guided Tour

參觀流程 (路線圖)
Guided Tour Route



景點 Checkpoints

1. 片廠大閘 (室外) Studio Gate (outdoor)
2. 寫字樓區 (室外) Office Area (outdoor)
3. 片廠宿舍 (室外) Studio Dormitories (outdoor)
4. 一廠及二廠 (室外) Studios 1 and 2 (outdoor)
5. 製作部 (室外) Production Unit (outdoor)
6. 四場地 (室外) Studio 4 site (outdoor)
7. 四層樓 (室外) 'Four-storey' (outdoor)
8. 五廠 (室內) Studio 5 (indoor)

打卡點1：製片廠大門
Photo spot #1: Entrance to the Studio



第一天的導賞團正式開始了！這個門口，你是否感到眼熟？你認得它在哪些電影中出現過嗎？

The first tour commences! Recognise this gate? Can you name any films that it appears in?

清水灣電影製片廠（下稱片廠）位於坑口村，原為菜地園林，環境優美，倚山面海，面積達24萬平方呎。片廠於1956年開始籌備興建，以解決長城電影製片有限公司片廠不敷應用的問題，其建立標誌著香港電影業的一個新起點，無數經典電影誕生於此。承蒙銀都機構有限公司的支持，香港電影資料館在9月28及29日於片廠舉辦了四場公眾導賞團。

The Clear Water Bay Film Studio (the Studio) is located in Hang Hau Village, built upon 240,000 square feet of farmland against the hills and facing the sea. Construction of the Studio was planned in 1956 to meet the growing demand of Great Wall Movie Enterprises Ltd. for film studios. The Studio's founding marked a new start for Hong Kong cinema, becoming the birthplace for countless film classics. With the support of Sil-Metropole Organisation Ltd., the Hong Kong Film Archive organised four guided tours of the Studio from 28 to 29 September.



在公眾導賞團前夕，我們與銀都機構代表、影業人士一同參加預演，確保活動順利進行。（前、後排左一、左二）新世界發展有限公司四位代表；（後排左三起）電影導演及編劇施揚平、南方影業有限公司總經理林雲華、珠海學院助理教授鄭栢慶博士、香港中文大學亞太研究所所長馮應謙教授、時任康樂及文化事務署署長劉明光、康文署助理署長（文化發展）區玉芳、銀都機構有限公司副總經理楊雪雯、康文署總經理（電影）林覺聲、香港電影資料館館長陳彩玉。

On the eve of the guided tours, HKFA invited representatives from Sil-Metropole and the film industry to join a dry run of the event. (First and second from left, front and back rows) four representatives from New World Development Company Limited; (Back row, third from left onwards) Sze Yeung-ping, director and screenwriter; Catherine Lam, Chief Manager of Southern Film Co. Ltd.; Dr. James Cheng Chen-ching, Assistant Professor of Hong Kong Chu Hai College; Anthony Y. H. Fung, Director of Institute of Asia Pacific Studies, The Chinese University of Hong Kong; Vincent Liu, then Director of Leisure and Cultural Services; Betty Au, Assistant Director (Cultural Development) of the LCSD; Shirley Yeung Suet-man, Deputy General Manager of Sil-Metropole Organisation Ltd.; Richie Lam, Chief Manager (Film) of the LCSD; Priscilla Chan, Head of the HKFA.

打卡點2：員工宿舍
Photo spot #2: Staff dormitories



宿舍建於1989年，共五幢，供片廠的員工及長城電影製片有限公司、鳳凰影業公司、新聯影業公司製作人員居住，既是電影工作者的家園，也成為了無數創作靈感的源泉。

The five dormitories built in 1989 housed staff from the Studio, Great Wall Movie Enterprises Ltd., Feng Huang Motion Picture Co., and Sun Luen Film Company. Both home and wellspring of creative inspiration to countless filmmakers.

打卡點3：錄影廠
Photo spot #3: Recording studio



參加者正在了解錄影廠的背景及歷史。

Visitors discovering the background and history of the recording studio.

打卡點4：四場地
Photo spot #4: Studio 4 site



此地見證了不少變遷。1987年，矗立於此的四廠發生三級大火，不少珍貴的古裝道具擺設毀於一旦（詳情請見頁14至16）；後租予電視台期間曾用作古裝街，後來拆掉作露天拍攝場地，近年改建成停車場。

This spot where Studio 4 once stood has witnessed many changes. In 1987, a fire destroyed many priceless costumes and props stored within (please see pp 14-16 for details); The location was later rented by television station and converted into a set for period films. The area was subsequently cleared out and used as an outdoor set, until it was finally converted into a carpark in recent years.

最後一站：五廠
Final stop: Studio 5



參加者在五廠內觀賞有關片廠歷史的紀錄片，彷彿穿越時空回到了六十年代，見證片廠的全盛時期。那時，工作人員超過二百人，「長鳳新」每年平均製作二十部電影，經典作品有《王老虎搶親》（1961）和《蘇小小》（1962）等。及後，銀都或其他公司在片廠拍攝的影片包括《紅樓夢》（1962）、《李後主》（1968）、《少林寺》（1982）、《龍民》（1992）及《殭屍》（2013）等。

Watching a documentary of the Studio's history in studio 5, the visitors felt as if they were transported to the 1960s when the Studio was in its prime. At the time, the Studio had over 200 employees, working with Great Wall, Feng Huang and Sun Luen to produce 20 films on average each year: classics include *Bride Hunter* (1961) and *So Siu-siu* (1962). Sil-Metropole and other companies would go on to shoot films including *Dream of the Red Chamber* (1962), *The Tragedy of a Poet King* (1968), *The Shaolin Temple* (1982), *Cageman* (1992) and *Rigor Mortis* (2013) at the Studio.



銀都機構有限公司展出道具、器材及戲服。

Props, equipment and costumes displayed by Sil-Metropole Organisation Limited.



有緣再見！
Until we meet again!

清水灣電影製片廠租借道

清水灣電影製片廠的幕後故事

訪前副廠長李謙才及道具部資深員工余善英

Behind the Scenes at Clear Water Bay Film Studio

Interviews with former deputy studio manager Li Him-choi and prop unit veteran Yu Sin-ying

訪問：陳彩玉 整理：黃夏柏

Interviewer: Priscilla Chan Collated by: Wong Ha-pak

清水灣電影製片廠（下稱片廠）於1958年11月28日落成，首任廠長為朱作華。而同僚暱稱「才哥」的李謙才，於2004年7月出任副廠長。1976年才哥入職時，還是中學剛畢業的小伙子，片廠的拓荒歷程是其史前史，但對前輩胼手胝足建廠的熱忱，他由衷景仰：「當年物資有限，欠缺充裕資金，廠內設備及設施，都由老師傅自行研製及建設。」

才哥曾任職多個部門，從而裝備製片的實務知識。他最初在佈景組當實習生，後轉到沖印部。部門在他入職前數年已成立，基於當時的環境，製作須自給自足，獨立運作：「採用『一條龍』模式，自行攝製、沖印及發行，廠長陸元亮遂創辦沖印部。」才哥負責沖印底片，深深體會到這工序的關鍵性：「責任很重，底片若沖壞了，便拖垮整部片的質素。」經他處理的影片有《父子情》（1981）、《少林寺》（1982）、《半邊人》（1983）等：「在部門九年，留下點滴心血，部分影片雖叫好不叫座，卻見證我們為影業、為觀眾製作正面、健康的影片，很榮幸能參與其中。」



李謙才細說在片廠工作的點滴。
Li Him-choi shares vignettes of life at the Studio.

以身護廠 犯險撲火

隨著製作減少，沖印部結束，才哥續獲公司栽培，時任廠長劉歡頤及沖印部主管曹瑞池（曹池）安排他進錄音室：「追隨師傅黃均世（世哥）學習，工作上很有滿足感！」當時片廠，以及長城、鳳凰、新聯三家公司都過了製作高峰期，故開始為外面的影視作品配音及後製效果，其間四度遇上祝融災劫。

1987年8月12日夜，四廠內電線短路，致佈景板起火，釀成三級火警，焚燒達兩小時多，當夜危情迄今仍歷歷在目。才哥和同事正於錄音室處理光學聲帶，燈光驟然閃爍，意識到電壓出了問題，正盤算對光學聲帶的影響，外面傳來火警呼號：「把錄音室緊閉的門一打開，見外邊火光紅紅。」他們的第一念頭非逃跑，而是張羅滅火筒，奈何不懂操作，只能信手撿起器皿盛水搶救：「可是水潑灑到道具上即蒸發掉，冒出白煙，可知溫度有多高！」及至消防員抵達，他焦灼地懇請對方幫忙：「不要讓火燒到其他廠房，一定要撲滅它！」

才哥言詞間流露對公司愛護之情，訴諸行動，更展現非凡意志力：「錄音室的器材很沉重，平日要兩、三個人才推得動，當時情急，竟然單人也抬得起，搬到外面。何解有這股神力？唯一的解釋是同事都愛廠、愛惜辛苦經營的行業，不想就此付諸一炬！」往後再經歷了三場火，片廠總算倖存，破壞

卻深遠，尤其上述那場大火：「四廠給燒通頂，最痛心是無數古裝道具被焚毀，像《李後主》（1968）、《屈原》（1977）那些古裝建築陳設、古典桌椅，全是過去老師傅用入榫方式製作的，無法再做，都燒光了，非常可惜。」

舊日築跡 體現人情

2023年底才哥退休，與片廠同行近半世紀，對廠內建築物改動及用途轉換的原委如數家珍，足見他對管理工作的投入。這兒既是職場，也是其家園所在。片廠位置偏遠，當年為利便員工通勤，遂興建員工宿舍：「成功申請入住者當然要交租，但相當經濟，是很好的員工福利。」同時，入住的夫婦即使只有一方是員工也可終身居住。

片廠後門有一段連接影業路的行車斜路，才哥憶述當年親手攪拌混凝土築路，不勝緬懷：「對這段路很有印象，自己也付出過勞力！」片廠內一景一物都有故事，滿載記憶，透著人情味。

資深職工余善英：這兒有人情味！

余善英（英姐）1995年加入片廠，至2023年底退休。她早年任職於道具部，憑敏銳觸覺積極自學，身兼木工、漆工多職：「哪兒要人幫忙，我就去幫，可說是個大雜工。」

片廠內名為「四層樓」的建築，是公司製作資源的重鎮，地下是電工房，二至四樓分別是道具倉、恆溫片倉及服裝間。英姐鎮守道具倉多年，物品位置早刻印腦海，替租用道具的客人取貨時手到拿來。外面製片環境迭變，片廠近年更為廣告製作服務，惟工作量遜於從前；隨人手自然流失，她要兼任報價、出貨及處理單據等職務。她坦言薪金不高，但勝在對環境熟悉，年復年的幹下去：「這裡的人挺好，有人情味，對人對事我都學到很多。」退休前夕難免感慨：「很捨不得呢！」

與歷任廠長共事，英姐對劉歡頤十分欣賞：「她人品真的好，關心員工，會和我們聊天。」對副廠長李謙才亦然：「才哥也很友善，我們有甚麼難題，他都會幫忙。」■



李謙才漫步片廠，回憶當年。

Li Him-choi reminisces as he retraces his footsteps around the Studio.

The Clear Water Bay Film Studio (the Studio) was founded on 28 November 1958, with Chu Chok-wah as the first studio manager. Li Him-choi, nicknamed 'Choi Gor' (Brother Choi), became the deputy studio manager in July 2004. Choi had just finished secondary school when he first joined the Studio in 1976. Despite not being involved in the earliest days of the Studio, he speaks of the founding partners in admiration: 'Back then the Studio had limited resources and money, so all our equipment and facilities were designed and hand-built by the old masters.'

Having worked in several units, Choi is well-equipped with practical knowledge in film production. He began as an intern at the film set unit, before moving on to the film processing unit which had been set up just a few years before he joined. Film production at the time had to be self-reliant: 'We wanted to adopt an "assembly line" model where we did everything in house—from filming, processing, to distributing—so the then studio manager Lu Yuanliang created the processing unit.' Being put in charge of film processing, Choi

came to appreciate the importance of this step in the workflow: 'It was a huge responsibility—if the physical film was ruined, the quality of the whole production would suffer.' Some of the productions that he processed include *Father and Son* (1981), *The Shaolin Temple* (1982), and *Ah Ying* (1983): 'I was in the unit for nine years and left my own mark. Some films might not have been a huge success, but they were all testaments to our commitment to creating positive, wholesome productions. I am proud to have been a part of it.'



余善英憶述在片廠三十年來的工作。

Yu Sin-ying talks about her 30 years of service for the Studio.



余善英對道具倉內的大小物品瞭如指掌。

Yu Sin-ying knows the prop warehouse like the back of her hand.

Braving Danger to Protect the Studio

The processing unit eventually closed due to decreasing production demand, but Choi stayed with the company. Then studio manager Lau Foon-yi and then head of the unit Cho Shui-chi 'Cho Chi' reassigned him to work at the sound effects studio: 'It was very satisfying to learn from master Wong Kwan-sai "Sai Gor" at work!' As the demand for film productions kept declining, the Clear Water Bay Film Studio, along with three other major players in the industry—Great Wall Movie Enterprise Ltd., Feng Huang Motion Picture Co., and Sun Luen Film Company—began to take up more post-production and dubbing work from external clients. It was also during this time when a series of disasters struck: the Studio caught fire four times.

On the evening of 12 August 1987, the film set in Studio 4 caught sparks from a faulty circuit, causing a level-3 fire that lasted for over two hours. Choi still has vivid memories of that night—he was processing optical soundtracks with a colleague in the Studio, when the lights suddenly went off. Just as he was pondering how the power cut would impact the soundtracks, he heard fire alarms sounding from outside: 'I opened the firmly-shut studio door and there was fire everywhere.' Rather than running to safety, they rushed to grab a fire extinguisher. Yet, not knowing how to operate it, they resorted to grabbing any utensils around them in an attempt to put out the fire: 'When we tried to pour water over the burning equipment, it immediately turned into steam—that tells you how hot it was!' When the firefighters came, he frantically pleaded: 'Please don't let it spread to the other studios, you have to put it out!'

Choi's words not only showed his great affection for the Studio, but also his tremendous willpower: 'The equipment was quite heavy, it would usually take two to three people to move them. But when push came to shove, it took just one of us to lift it out of the room. I suppose the only explanation for the burst of strength was our love for the Studio—we did not want the fire to rob us of our hard work!' Sadly, the Studio went on to

catch fire three more times. Although the Studio was saved each time, it suffered great losses. 'The whole of Studio 4 burnt down. It was painful to see all the antique film sets and furniture destroyed, including those from *The Tragedy of a Poet King* (1968) and *Chu Yuan* (1977). They were all built in a vintage way that we can no longer replicate, it was very sad.'

Vestiges of Camaraderie

Choi retired at the end of 2023, after almost half a century of dedication to the Studio. It is little wonder that he is so passionate about its ins and outs. To him, the Studio was as much a workplace as it was home—given its remote location, management had built on-site accommodation to house its employees: 'Successful applicants would still have to pay rent of course, but it was such a good deal that it was a great staff benefit.' Furthermore, married couples can stay on for life, even if only one of them actually worked for the Studio.

At the back of the Studio there is a steep cement road that leads to Ying Yip Road. Choi fondly recalls building the road together with others: 'This place is very memorable to me, after all I've laboured so much for it!' There is certainly no lack of great stories and little moments to be found in every corner of the Studio.

Senior Staff Yu Sin-ying: This is just like family!

Yu Sin-ying 'Ying Jie' joined the Studio in 1995 and also retired at the end of 2023. She worked in the prop unit but also doubled as the carpenter and painter, thanks to her many talents and resolve: 'I go wherever I am needed, I am a jack-of-all-trades.'

In the Studio there is an aptly named building called 'four-storey'. It is the heart of the Studio's production resources: on the ground floor is the switch room, the warehouse sits above it, followed by the climate-controlled film storage unit, and the wardrobe on the top floor. Ying held the fort at the warehouse for years, it therefore comes as no surprise that she can navigate around the labyrinth with ease. As production demand has consistently dropped throughout the years, the Studio mainly produces advertisements rather than films. Working in a small team, Ying also looked after other sides of the business including sales, shipping and accounts. She admits that it was not the highest paying job, but she stayed on for the familiarity: 'The people here are very nice, just like family. I've learnt a lot.' She could not help but feel a bit sad about her retirement: 'I will miss it so much!'

Having worked with a few studio managers, Ying has great admiration for Lau Foon-yi: 'She had a great personality, she cared, and she chatted with us.' She said the same of deputy manager Li Him-choi: 'Choi Gor is friendly too, he always helps out whenever we need something.' [Translated by Richard Lee]



片廠的道具倉一角。
Inside the Studio's prop warehouse.

銀都佳作結戲緣—— 鄭裕德四十年《父子情》 Fateful Encounters at Sil-Metropole: A 40-Year Retrospective on *Father and Son*

周荔嬌 Janice Chow

緣分，是美麗而不能解釋的人間相遇。

感激各方友好牽線，香港電影資料館竟能在《父子情》（1981）4K數碼修復版放映前一週，與極為低調、連手機也不用的鄭裕德（前名鄭裕柯）聯絡上！在戲中飾演少年羅家興的他，四十多年後在香港文化中心的台上和同樣久未露面的朱虹（戲中飾羅母）重聚，再續母子情，場面溫馨感人。

鮮有受訪的鄭裕德，和我們暢談當晚感受——和千位觀眾一起觀影，感覺震撼，加上拍攝後從未欣賞過完整版本，大銀幕上的光影伴隨著往事，幕幕湧上心頭。

當年方育平看過還是中學生的鄭裕德演出舞台劇後，決定由他擔任男主角。導演和演員聯誼，帶他欣賞美國電影《突破》（*Breaking Away*, 1979），告知羅家興大概就是戲中少年的模樣，卻絲毫未有透露《父子情》是導演自傳式的故事。首次拍電影，他發現和舞台劇大不同，既沒連貫性，導演也想他以最自然的方式來演，「不似舞台劇般富表現力（expressive），他將我收到很細很細」，對新人來說不易拿捏。他遺憾未能完全達到導演要求的水平，卻感恩能在第一部電影便和當時走紅的方育平合作。導演捕捉瞬間、於現場即興創作的的能力奇高，他慶幸近距離見證了「天才作風」（a genius at work），開了他的眼界。例如方育平知道颱風快來了，即命兩小孩在山坡奔跑，強風把青草吹拂成跳舞的狀態，一幅猶如梵高所畫的流動油畫被鏡頭攝下；又如鄭裕德臨時想到扮猴子逗妹妹笑，導演決定保留，呼應之前羅父詆毀兒子想做「戲子佬」不如加入馬戲班，「扮馬騮似過馬騮扮人」！

《獅子山下：野孩子》（1977）獲得國際殊榮，令方育平聲名大噪，他的作品被譽為帶有意大利新寫實主義的影子。《父



左起：南方影業有限公司總經理林雲華、《父子情》（1981）主角鄭裕德（前名鄭裕柯）、香港電影資料館館長陳彩玉

(From left) Catherine Lam, Chief Manager of Southern Film Co. Ltd.; Peter Cheng Yu-tak (formerly known as Cheng Yu-ngor); Priscilla Chan, Head of the HKFA

子情》的孩子戲很精彩，少年羅家興的戲份卻不夠，需要補拍，當時已準備往加拿大升學的鄭裕德頗感惆悵，「聽說外國剪髮很貴，我便先在香港剪了，且剪得很短，因為（現在看的）是4K數碼修復版，清楚見到頭套是黏上去的，對我來說有點美中不足。」戲如人生，鄭裕德完成拍攝後，往外國進修電影及戲劇，未能參與柏林影展和香港電影金像獎的盛會（《父子情》獲頒第一屆香港電影金像獎最佳電影和最佳導演獎），視之為憾；不過，首次演出電影，他自問已盡全力。緣分讓他和這樣優秀的導演和團隊合作，也是美麗而不能解釋的人間相遇吧。■

周荔嬌，筆名「珍妮絲」，自由電影文化工作者，現為香港電影資料館特約研究員。

Serendipity often leads to inexplicable yet beautiful encounters.

With the help of friendly associates, the Hong Kong Film Archive managed to contact the elusive Peter Cheng Yu-tak (formerly known as Cheng Yu-ngor) one week before the screening of the 4K digitally restored version of *Father and Son* (1981). Cheng, who keeps a low profile and eschews mobile phones, played teenager Law Kar-hing in the film. He and Chu Hung—his on-screen mother also making a rare appearance—rekindled their bond on stage at the Hong Kong Cultural Centre over 40 years after the film's release.

Giving a rare interview, Cheng shared his feelings from that evening watching the film with a thousand viewers—it was an overwhelming experience. Having never watched the film's full version since its filming, the images on the screen brought back cherished memories for Cheng.

After seeing Cheng perform on stage when he was still a secondary school student, director Allen Fong decided to cast him as the lead actor of *Father and Son*. Fong took the young actor to watch the American film *Breaking Away* (1979), encouraging Cheng to base his performance on *Breaking Away*'s protagonist without revealing the autobiographical nature of *Father and Son*. As a first-time film actor, Cheng found the experience very different from stage acting. Scenes were not necessarily shot in order and Fong wanted him to act as naturally as possible: 'Film acting was not as expressive as stage acting—he would frequently instruct me to give a more subdued performance.' It was a challenge for a newcomer and Cheng felt that he could not fully meet the director's expectations. Nevertheless, Cheng was grateful to have made his film debut under the guidance of the renowned Fong. He admired the director's remarkable ability to capture nuanced moments and to improvise on set, and considered it an eye-opening experience to have witnessed a genius at work up close. Once, upon learning that a typhoon was approaching, Fong asked the two child actors to run through wind-blown grass on a hillside. Masterfully captured on film, the resulting scene evokes the flowing brushstrokes of Vincent Van Gogh's paintings. On another occasion, Cheng had improvised in a scene by mimicking a monkey to make his sister laugh. Fong decided to keep the take to echo an earlier scene, in which Law's father disparages his son's penchant for showmanship and mockingly tells him to join a circus where he could 'out-ape the apes'.

Fong won international acclaim after directing *The Wild Child* (1977), an episode of the *Below the Lion Rock* television series, with his works hailed as successors to Italian neorealism. In a case of life imitating art, Cheng went on to study abroad like his character in *Father and Son*. He recalls sullenly shooting additional scenes for the film as he was preparing to leave for Canada: 'I heard that haircuts were expensive overseas, so I had my hair cut quite short in Hong Kong. In the 4K digitally restoration of the film, you can clearly see me wearing a glued-on wig, which is somewhat of an imperfection.' Due to his studies, Cheng was unable to attend the Berlin International Film Festival and the Hong Kong Film Awards (*Father and Son* won Best Film and Best Director at the 1st Hong Kong Film Awards) which he considered a pity. Yet there were no regrets as Cheng had given his best for his first film appearance. The chance encounter with such a talented director and team was truly an instance of serendipity at play. [Translated by Richard Lee]

Janice Chow is a freelance film and culture writer as well as Project Researcher at the HKFA.



鄭裕德 (左) 與筆者周荔嬌 (右)
Peter Cheng Yu-tak (left) and the author Janice Chow (right)

鄭裕德親睹方育平導演展露天才作風，拍下如畫的一幕。
Peter Cheng Yu-tak witnesses a genius at work as Allen Fong captures a painting-like scene on film.



鄭裕德 (左) 在《父子情》(1981) 中飾演少年羅家興，與資深演員石磊 (右) 合作。
Peter Cheng Yu-tak (left) plays the teenage Law Kar-hing in *Father and Son* (1981), opposite veteran Shi Lei (right).



四十多年後，鄭裕德 (右) 與戲內的「媽媽」朱虹 (左) 溫馨重聚。
Peter Cheng Yu-tak (right) reunites with his on-screen mother Chu Hung (left) after 40 years.

銀都2024： 放眼大灣區、提攜新導演

訪銀都機構總經理丁凱

Sil-Metropole 2024: Exploring the Greater Bay Area with Emerging Talent

Interview with Sil-Metropole
Chairman Ding Kai

訪問：陳彩玉 整理：黃夏柏

Interviewer: Priscilla Chan Collated by: Wong Ha-pak

丁凱於2022年來港履新，帶領歷史悠久的銀都機構有限公司邁向新征程。他由衷道：「銀都歷年對香港影業貢獻很大。我是看港產片長大的，亦喜歡香港，希望把這工作做好。」他尤愛香港人傑地靈：「我可以接觸到很多優秀人才，向他們學習；香港也是國際大都會，我們除聚焦於中國內地市場，也展望與荷里活合作。」

危與機：持續製作穩產量

銀都一貫致力推動中華文化。丁凱說：「早在五、六十年代，銀都在這方面已起到很大的作用。」長城電影製片有限公司、鳳凰影業公司及新聯影業公司三家公司的創業作（分別是1950年的《說謊世界》、1953年的《中秋月》及1952年的《敗家仔》）已體現這精神。及至八十年代香港電影新浪潮時期，又與新導演合作，成就他們的電影首作，如杜琪峯的《碧水寒山奪命金》（1980）與方育平的《父子情》（1981）：「時至今日，銀都繼續作為中國內地與香港影業的橋樑，更發揮走向世界的作用，例如通過攝製優質的功夫片，向海外推廣傳統文化。」

銀都歷年出品電影逾五百部，他喜道：「很感謝香港電影資料館，把我們捐出的影片拷貝作專業的管理，這些經典作品永不過時，修復後仍有機會延展另一次生命。」香港電影品牌確立甚早，受各地華人追捧，業界擁有出色的人才及製作技術，也是與西方影業對接的窗口。縱有此等優勢，眼前仍挑戰重重：「香港電影的產量持續下滑，又遇人才流失、資金等問題。故此，銀都每年都開拍一定數量的影片，希望穩住產量。」

尋機遇：覷準大灣區市場

丁凱指出，目前港產片除北上合拍、到東南亞製作，另主要由香港電影發展局「香港電影發展基金」資助留港攝製本地故事。有見及此，銀都於2024年推出了「粵港澳大灣區原創電影發展計劃」，支持製作。丁凱認為本地電影

要跳出香港，放眼大灣區市場：「中國南北兩地的電影市場差異很大，若投放大量資金在北方宣傳，不一定有作用，故要看著大灣區市場。」粵語是廣東地區的方言，銀都深信港產片的市場始終在大灣區，並將積極推動其發展。

市場明確後，製作便要配合。他坦言：「現時香港最缺的並非青年導演或監製，而是資金。」境內外投資者眼見票房欠佳，回報存疑，投資壓力很大。他肯定青年導演選材觸覺獨到，「但仍要平衡票房和藝術，讓投資者有最基本的回報，若接連虧蝕，便很難合作。」他指業界存在失衡現象，像警匪槍戰、功夫動作等類型片，目前較少青年導演涉獵：「我希望通過電影發展計劃，讓青年導演和資深監製攜手合作，推動他們在不同類型作品中成長。」■



丁凱（右）與香港電影資料館館長陳彩玉（左）
Ding Kai (right) and Priscilla Chan, Head of the HKFA (left)

In 2022, Ding Kai came to Hong Kong to take up the post of leading the long-established Sil-Metropole Organisation Limited on a new filmmaking journey. 'Sil-Metropole has made significant contributions to the Hong Kong film industry over the years. I grew up watching Hong Kong films and love Hong Kong, so I hope to do my job well,' said Ding, commenting on the city's wealth of talent and rich history. 'Here, I can meet and learn from many talented people. Hong Kong is an international metropolis where we can collaborate with Hollywood while focusing on the market of the Mainland China.'

Challenges and Stabilising Film Output through Continuous Production

Sil-Metropole has always been dedicated to the promotion of Chinese culture. 'Sil-Metropole started making its mark in this regard in the 1950s' and 1960s'. This was evident in the inaugural productions of Great Wall Movie Enterprises Ltd., Feng Huang Motion Picture Co., and Sun Luen Film Company (respectively *Awful*



《說謊世界》
Awful Truth



《中秋月》
Festival Moon



《敗家仔》
The Prodigal Son

長城的《說謊世界》(1950)被譽為香港黑色喜劇的代表作。鳳凰的《中秋月》(1953)及新聯的《敗家仔》(1952)則通過家庭倫理的寫實敘事，展現了中華文化的深厚底蘊。

Great Wall's *Awful Truth* (1950) is hailed as a genre-defining film of Hong Kong black comedy. Feng Huang's *Festival Moon* (1953) and Sun Luen's *The Prodigal Son* (1952) showed the richness of Chinese culture through stories espousing family values.



追蹤資料館的IG，重溫中華文化節「影以載道——銀都作品回顧」的映談絮語。Follow us on Instagram for inspiring quotes from 'Integrating Traditional Morality with Modern Reality: Sil-Metropole Retrospective', a featured programme of the Chinese Culture Festival.

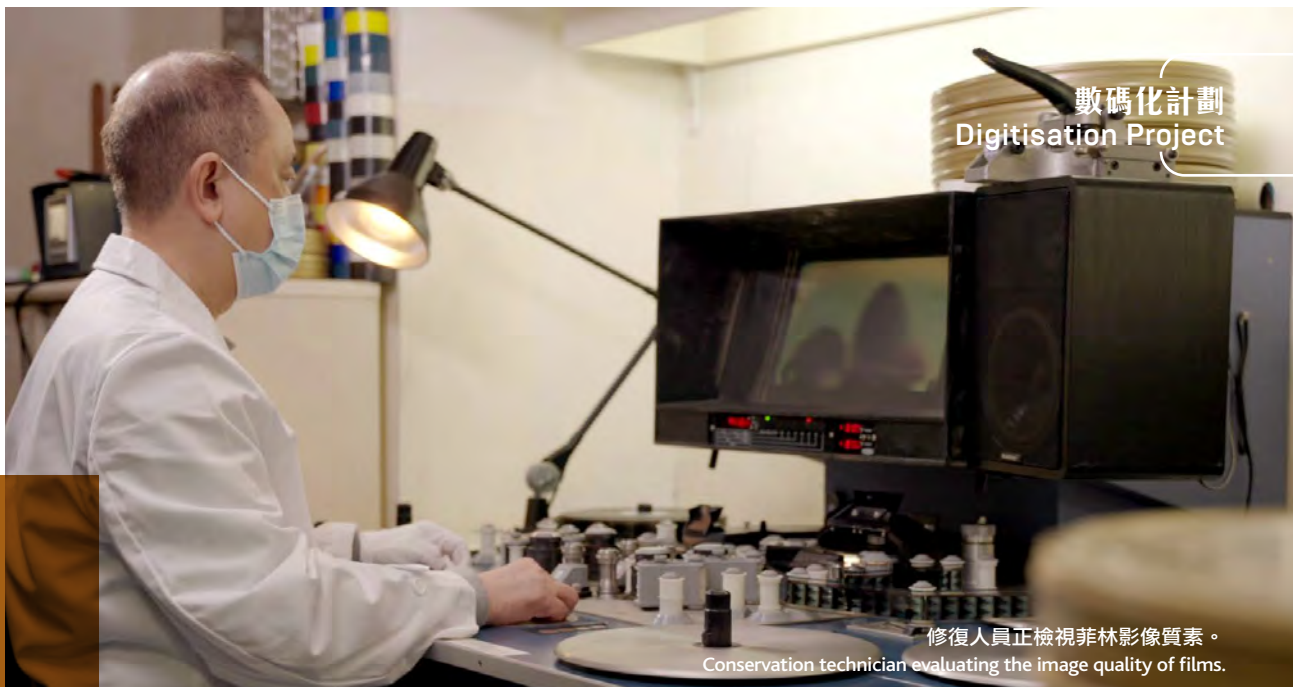
Truth [1950], *Festival Moon* [1953] and *The Prodigal Son* [1952]). During the Hong Kong New Wave in the 1980s, Sil-Metropole collaborated with emerging directors on many excellent works, including Johnnie To's *The Enigmatic Case* (1980) and Allen Fong's *Father and Son* (1981). 'Sil-Metropole continues to serve as a bridge between the Hong Kong and the Mainland China film industries. At the same time, we strive to promote traditional Chinese culture overseas through various means, such as producing high quality kung fu films.'

More than 500 films have been produced by Sil-Metropole over the years. 'We are very grateful to the Hong Kong Film Archive for professionally preserving the copies of films we donated. These classics will never become outdated, and can be given new life through restoration.' Hong Kong films are a long-established brand popular among Chinese audiences worldwide. Boasting a wealth of outstanding talents and filmmaking techniques, the local film sector is a window to the Western film industry. Despite these advantages, there are still many challenges ahead: 'The decline in number of Hong Kong films being made has led to difficulties in retaining local talent and securing funding. Therefore, Sil-Metropole aims to produce a certain number of films every year to stabilise film output.'

Seeking Opportunities: Targeting the Greater Bay Area Market

Ding pointed out that recent Hong Kong films tend to be co-productions with the Mainland China or produced in Southeast Asia. Filmmakers aspiring to develop films locally are often dependent on the financial support of the Hong Kong Film Development Council's Film Development Fund. In view of this, Sil-Metropole launched a film development programme for the Greater Bay Area in 2024 to support film production. Ding believes that local films need to extend their focus beyond Hong Kong to the Greater Bay Area market: 'There are considerable differences between the film markets of Northern and Southern China. Investing heavily in promotions in the North may not necessarily be effective, so we should focus on the Greater Bay Area market in the South.' Sil-Metropole firmly believes that the demand for Hong Kong films is the greatest in the Greater Bay Area where Cantonese is widely spoken, and will focus on actively promoting their development in the region.

With greater clarity on the market, corresponding initiatives must be taken. Ding is candid on the issue: 'What Hong Kong lacks most now is not young directors or producers, but funding.' Poor box office will cast doubt on returns for investors, and greatly increase the pressure of investment. He affirmed the unique sense of young directors in finding their topics, but noted that 'they still need to maintain a balance between commercial and artistic considerations to provide investors with a basic return. Incurring continuous losses will make future cooperation very difficult.' He pointed out an imbalance in the industry with young directors currently less involved in genres like police/gunfight or kung fu/action films: 'Through our film development programme, I hope that young directors and veteran producers can work together to foster growth in genre film productions.' [Translated by Richard Lee]



修復人員正檢視菲林影像質素。
Conservation technician evaluating the image quality of films.

回顧五年館藏數碼化計劃 A Look Back at Five Years of Film Digitisation

多年來，香港電影資料館陸續把舊制式影音藏品及電影海報作數碼化處理。2019年，資料館獲財政預算案撥款二千萬元，開展為期五年的館藏數碼化計劃，額外將150部電影拷貝轉換成最新的數碼電影檔案。如今計劃已完成，時任電影資料館一級助理館長（修復）勞啟明憶述五年來的工作。

「這批電影多來自五、六十年代，有的是孤本，有的菲林狀態不佳，需要優先處理。」勞指出，菲林一旦開始變質，即使後來保存於優良的環境，影像仍會持續褪色、流失，故儘早數碼化確有其迫切性。另外，容易受損的菲林轉為數碼格式後，有利於存取和放映，如《孟麗君》（1949）、《唔嫁又嫁》（1952）、《雷雨》（1957）等早期電影便得以在本館放映節目中¹重見天日。

數碼化的工序繁複：首先，要檢查菲林的狀況，加以修補和清潔。接著，把菲林放上掃描器，機器會將影像與聲軌分別輸出為原始的影像檔案與聲檔。由於一部電影記錄於多卷菲林上，而各卷的狀態有別，使生成的影像銜接不佳，因此需由同事檢視其影像和聲音訊號差別，並作調整。最後，把影音合成輸出為一個有聲有畫的數碼檔案，就大功告成了。

然而，實際處理起來卻未必這麼順利，菲林殘缺是一大障礙。以往修復過程中遇到這問題，若果可以，修復組會從其他拷貝或來源擷取影像及聲音資料，補回殘缺部分。但是，本

計劃涵蓋的菲林畢竟以孤本為主，缺乏其他來源物料。在少數例子中，資料館擁有同一部電影的兩套菲林，尚能互補不足，拼湊出完整版本，其餘情況則棘手多了。勞舉例說：「遇過兩段菲林互相黏連在一起，無法用不損壞菲林的方法拆開它們，最終只好在數碼化過程中捨棄該部分的畫面。」

數碼影片格式日新月異，勞會否擔心工作成果轉眼就過時？「頻頻變動的其實是坊間的播放檔案格式，我們的已數碼化影音檔案以開放的原始檔案格式儲存，多年來未受影響。只要將原始檔案輸出為新的播放格式，就不會『過時』。」糾正這個常見的誤解後，勞語帶期待地續道：「假如今後有更先進的掃描器誕生，有需要時可從片倉重新取出菲林，製作質素更高的數碼檔案。」

這次把150部珍貴館藏優先數碼化，只是浩大工程的一部分，修復組的同事不會停下這項任務：「待處理的菲林永遠排著長隊，同事們會繼續努力，邁向數千部館藏完成數碼化的一天。」■



勞啟明為時任電影資料館一級助理館長（修復）
Koven Lo is the former Assistant Curator of the
Conservation Unit of the HKFA.



在本計劃中獲數碼化的早期電影《孟麗君》（1949）。
The Ancient Beauty, Mang Lai-kwun (1949), one of the films digitised under the project.

註釋

1 分別於「瑰寶情尋——聲影『留』傳 I」（2020）、「影畫早晨：芳姿綽約——水銀燈下的芳艷芬」（2022）與「就是不平凡——李小龍」（2023）等節目中放映。

Over the years, the Hong Kong Film Archive has been gradually digitising its collection of audiovisual materials and film posters. With a funding of \$20 million allocated by the government in 2019, the Archive launched a 5-year digitisation project to further convert 150 films in the collection into the latest digital format. Koven Lo, former Hong Kong Film Archive Assistant Curator I (Conservation), recounted the efforts of his team at the completion of the project.

‘We prioritised celluloid films from the 1950s and 1960s, many of which were in poor condition or were the sole-print copies in our collection.’ said Lo. Once celluloid films start to deteriorate, their recorded images will gradually be lost even if the reels are kept in the most optimal environment, demanding urgent digital preservation. The digitisation of these fragile films has improved access for future screenings. Thanks to the team’s timely intervention, early films such as *The Ancient Beauty*, *Mang Lai-kwun* (1949), *She Said ‘No’ to Marriage but Now She Says ‘Yes’* (1952) and *Thunderstorm* (1957) have been digitised and given new life through the Archive’s screening programmes¹.

Digitisation is a complex process: first, the celluloid film is inspected, repaired and cleaned. Next, it is placed into a film scanner which outputs the visual data and soundtracks into separate raw files. As films were typically recorded on multiple reels that may vary in condition, the audio and visual quality of each reel’s output has to be adjusted and matched to ensure that they form a consistent final product. Finally, the audio and visual components are synchronised into a digital file with sound and picture.

Damage in celluloid films present a major challenge to digitisation. When restoring films, missing audio or visual segments can be replaced with data extracted from other existing copies if available. However, this is not a viable solution for many films designated for digitisation that are sole-print copies. In some rare instances, a complete version of a film can be reconstructed using multiple copies of the same film in the Archive’s collection. Lo cited a case that was less straightforward: ‘We came across a film that had two strips stuck together and could not be separated by any non-destructive means. We had no choice but to omit that part in our digital version.’

Asked if the rapid technological advancements in digital file formats could render the team’s efforts obsolete,



修復人員往片倉檢查菲林資料。
Inspection of film materials kept in storage.

Lo replied reassuringly: ‘As long as we retain the open format raw digitised image and sound files, we can export the film to new playback formats, so our work will never be outdated.’ He continued with anticipation, ‘If more advanced scanners are developed in the future, we can re-scan films in our collection and create digital versions with even higher quality, if necessary.’

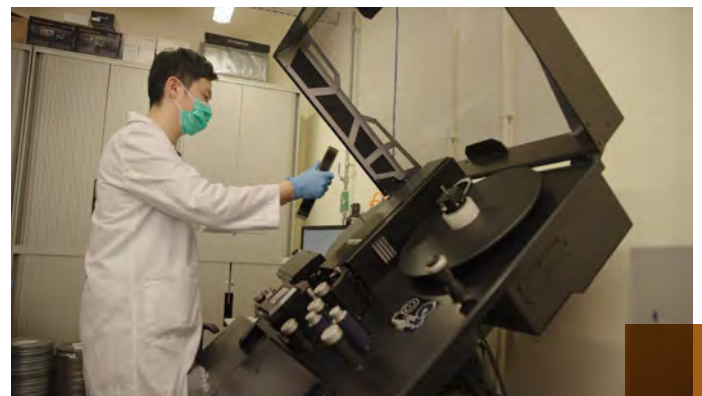
Digitising 150 films was only the tip of the iceberg. The Conservation team remains committed to this massive undertaking: ‘There are thousands of films in the Archive’s collection waiting to be processed. We still have a lot of work ahead of us if we are to digitise them all!’ ■

Notes

1 Respectively screened at ‘Archival Gems–Time After Time I’ (2020); ‘Morning Matinee: The Queen of *Huadan*–Celebrating the Stage and Screen Career of Fong Yim-fun’ (2022); ‘The Kid is Extraordinary–Remembering Bruce Lee’ (2023), etc.



每格菲林均經仔細檢視。
Every frame of film is closely inspected.



利用掃描器把菲林內容轉為數碼格式。
Converting films into digital format using a film scanner.



第28屆SEAPAVAA會議：「影音保存」新視野

28th SEAPAVAA Conference: Inspiring Innovation and Renewing Vigour for Audiovisual Archiving

蔡俊昇 Kevin Choi

今年6月10日至14日，第28屆東南亞太平洋影音資料館協會（SEAPAVAA）年度會議於印尼梭羅圓滿舉行。我有幸與香港電影資料館館長陳彩玉前往當地，參加這個一年一度的盛會，與來自各地的同業交流業界最新資訊。

本屆會議由印尼國家資料館主辦，主題為「探索影音保存新視野」，旨在探討影音保存工作如何緊貼時代步伐，展望將來。

各與會代表在研討會上分享經驗，內容包羅萬有，涵蓋新科技及可持續發展等當前熱門議題。我以「加強口述歷史影音資料線上存取」為題，介紹本館持續進行的「香港影人口述歷史計劃」，以及今年初推出的「聲隨影動——網上影人口述歷史」系列，向眾人分享以科技促進保存及存取記憶的策略。

面對席捲全球的人工智能浪潮，研討會亦設有專題討論環節，探討應用人工智能及機器學習。這些技術無疑為影音資料工作帶來新的機會，然而要切合各地不同影音資料的特性，廣泛應用，則需深入研究和反覆試驗。儘管有關工作涉及多個專業範疇，對資源亦有一定需求，業界仍不乏努力鑽研的同仁，體現了影音資料從業員與時並進的專業精神。

除了研討會外，我們也參加了由澳洲國家影音資料館修復及藏品管理團隊主持的災害復原工作坊。氣候變化當前，在日益頻繁、劇烈的極端天氣下，影音資料持續面臨火災、水災及蟲害的威脅。工作坊讓參加者認識各種災害復原和管理方法，並通過模擬水災場景，嘗試規劃對策，動手搶救藏品。提升影音資料從業員應對災害的能力，防患未然，對於保護視聽遺產極為重要。

SEAPAVAA會議聯繫各地同業，促進交流，讓與會者掌握業界最新發展趨勢，互勵互勉，將知識及靈感帶回各自的工作崗位，以積極樂觀的態度面對行業挑戰，實在難能可貴。■

蔡俊昇為香港電影資料館一級助理館長（電腦系統）



第28屆 SEAPAVAA 年度會議在印尼梭羅舉行。
The 28th SEAPAVAA Conference was held in Solo, Indonesia.



澳洲國家影音資料館的 Lux Hinch 在工作坊向參加者講解如何處理被水災波及的菲林物料。

Lux Hinch from the National Film and Sound Archive of Australia held a workshop on handling film materials affected by water-based disasters.



在大會安排下，香港電影資料館館長陳彩玉、一級助理館長（電腦系統）蔡俊昇和各與會代表隨團參觀由錄音室活化為博物館的 Lokananta。

Priscilla Chan, Head of the HKFA; Kevin Choi, Assistant Curator I (Systems) of the HKFA and other conference participants visited the newly revitalised Lokananta, a former recording studio transformed into a museum.



The 28th SouthEast Asia-Pacific Audiovisual Archive Association (SEAPAVAA) Conference was held in Solo, Indonesia from 10 to 14 June this year. I had the privilege of attending this event in person with Priscilla Chan, Head of the Hong Kong Film Archive (HKFA), connecting with our peers and exchanging the latest industry insights.

Hosted by the National Archives of the Republic of Indonesia (ANRI), this year's conference was centred around the theme of 'Navigating New Horizons in Audiovisual Archiving' as participants explored new ways to keep pace with the evolving landscape of audiovisual archiving.

During the conference, participants shared their experiences and covered a wide range of issues. There were presentations on the latest hot topics including new technologies and sustainable development. Under the title 'Enhancing Online Access to Oral History Audiovisual Archives', I presented HKFA's ongoing 'Oral History Series' and the 'All About Films—Filmmakers' Oral History Online' video series which was launched early this year, sharing our strategies that leverage technology to promote memory preservation and accessibility.



研討會講者與主持：（左起）香港電影資料館一級助理館長（電腦系統）蔡俊昇、亞洲電影資料館代表 Tee Pao Chew、新加坡國家檔案館代表 Ray Tan、菲律賓代表兼主持 Julie Nealega

Conference speakers and moderator: (From left) Kevin Choi, Assistant Curator I (Systems) of the HKFA; Tee Pao Chew, Senior Archivist at the Asian Film Archive (AFA); Ray Tan, Audiovisual Archivist at the National Archives of Singapore; Julie Nealega, moderator and representative from the Philippines

In light of the global trend towards artificial intelligence (AI) technology, the conference also featured panel sessions to explore the applications of AI and machine learning. While these technologies undoubtedly bring new opportunities for audiovisual archiving, their widespread applications require in-depth research and iterative testing to accommodate the unique characteristics of audiovisual materials in different regions. Such work would inevitably involve many professional disciplines and require a significant amount of resources, yet our peers in audiovisual archiving continue to tirelessly hone and update their craft—a testament to the diligence and professionalism of our industry.

In addition to the conference sessions, we also participated in a disaster recovery workshop presented by the Restoration and Collection Management team from the National Film and Sound Archive of Australia (NFSA). In the face of climate change as well as increased frequency and severity of extreme weather events, audiovisual material conservation faces ongoing threats such as fires, floods and pests. During the workshop, participants were introduced to various disaster recovery and management methods. Through an activity simulating a water-based disaster scenario, participants planned countermeasures for salvaging collections, improving their ability to anticipate and cope with disasters which is crucial to the protection of audiovisual archives.

The conference facilitated world-wide communication and mutual assistance among practitioners in the field across different regions, advancing their professional development while establishing standards and procedures. Bonded over mutual encouragement and learning, the participants returned to their respective roles with newfound knowledge, inspiration and enthusiasm to tackle the challenges of the industry. [Translated by Richard Lee]

Kevin Choi is Assistant Curator I of the Systems Unit of the HKFA.



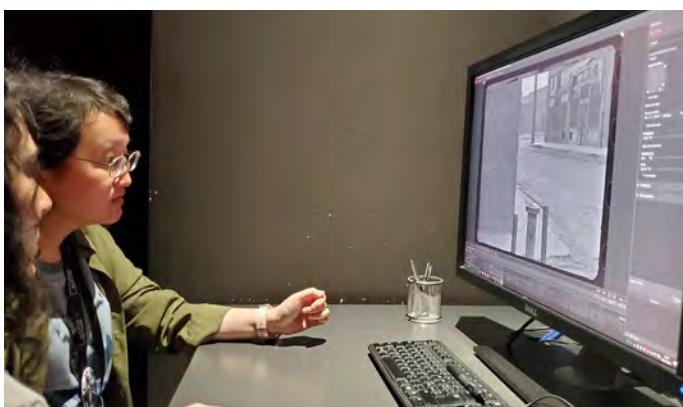
博洛尼亞電影資料館
The Cineteca di Bologna

意大利見聞：電影修復的暑期進修記

Insights from Italy: A Summer of Film Restoration

鄭嘉穎 Connie Cheng

今年六、七月間，國際電影資料館聯盟（國資聯，FIAPF）舉辦第十屆電影修復暑期課程。我有幸獲選為學員，遠赴意大利古城博洛尼亞進修。



學習最新的數碼修復技術。
Learning the latest techniques in digital restoration.



導師示範菲林修補的工序。
Film repair demonstration by instructor.

完成六星期的網上課堂，預習電影修復的基礎知識後，我在6月21日抵意，度過近一個月的留學生活，收穫甚豐。過往較少接觸到的修復工序，這次終於有機會動手嘗試，並鞏固所知。上課期間，我們曾到訪電影修復所的地庫，輪流操作菲林清洗機；另一節課上，我們觀摩導師示範後，隨即獲發殘破菲林，練習修補菲林缺口。其他課題還包括菲林的化學處理、母帶製作¹等。在日常的工作崗位上，未必碰得上如此多樣的修復任務，這次能一一實習，實在難得。

課程首周，適逢當地舉辦「重新發現」電影節（Il Cinema Ritrovato），主要播放經修復的珍貴影片。在此期間，我們在下課後可盡情參加電影節，寓學習於觀影。

放映前，修復人員還會上台講解修復過程，分享第一手經驗，別具意義。

這屆課程共有四十多位學員，上課時分成八組。我的組員來自世界各地，大家資歷各異，反倒能打成一片，踴躍互動。我們至今保持聯繫，交流業界資訊，最近正大談菲林掃描器的話題呢！

通過課程，我得以精進電影修復技能，與各地同行結為好友。課程雖短，助益卻深遠綿長。■

鄭嘉穎為文物修復辦事處（電影資料館實驗室）一級實驗室技術員

註釋

1 將經處理後的菲林輸出成數碼電影檔案。



在「重新發現」電影節舉行期間，博洛尼亞主廣場化身為露天影院。During Il Cinema Ritrovato, Piazza Maggiore was transformed into an open-air cinema.

From June to July, I was fortunate to be selected as a participant in the 10th FIAF Film Restoration Summer School hosted by the International Federation of Film Archives (FIAF). The course was a valuable opportunity to study film restoration in the historic city of Bologna, Italy.

After taking six weeks of theory lessons on the basics of film restoration online, I arrived in Italy on 21 June, beginning a fruitful stay of about a month. The course allowed me to consolidate my knowledge and try my hand at rarely seen restoration processes. We visited the basement of the film restoration facility and took turns to operate their film-cleaning machines. In another class, we were given damaged films and practised repairing the film edges after observing the instructor's demonstration. Other assignments included chemical treatment and film mastering¹. It was a great chance for me to practise such a wide variety of tasks that are not commonly encountered in my daily work.

The first week of the course coincided with the local Il Cinema Ritrovato, a film festival which chiefly featured screenings of restored films. Throughout the course, we were able to attend the festival after class and learn through cinematic experiences. As part of our learning, the professionals involved in restoring the films would describe their work process and share their first-hand experience before each screening.

There were over 40 participants in the course, divided into eight groups. My groupmates came from all over the world, and we got along warmly with each other despite having different backgrounds. We still keep in touch and exchange news in the industry—recently, we were discussing the latest model of film scanners!

Through the course, I was able to refine my film restoration skills and make friends with peers across the globe. Within the span of a month, I was able to gain profound insights that will benefit me for years to come. ■

Connie Cheng is Laboratory Technician I of the Conservation Office (Film Archive Laboratory).

Note

¹ Film finalisation process through quality control and export of files into output formats such as Digital Cinema Package (DCP).



電影節期間，部分修復電影使用碳弧燈放映機進行放映，香港電影資料館的常設展覽「皇后憶舊」亦展示了類似型號的放映機，供公眾觀賞。

Some restored films were shown using carbon arc lamp projectors at the festival. Visit the HKFA's permanent exhibition 'In Memory of Queen's Theatre' to see a similar model of projector on display.

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The exhibition will illustrate some renowned filmmakers who have served multiple roles as writer, screenwriter, director or lyricist, offering insight into the unique characteristics that have emerged from the convergence of Hong Kong's film industry and writers across different eras. This exhibition is one of the events of the Muse Fest HK 2024.

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3.2.2024–23.7.2024

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In addition to the two major events, the Hong Kong Pop Culture Festival and the Chinese Culture Festival, please stay updated on our website and social media platforms for highlights of other exciting programmes.



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香港電影資料館

書法家華戈筆下的「香港電影資料館」化作了充滿電影感的場景。

屋頂上停著一隻小鳥，四顧自得；

海傍流水潺潺，猶如電影的配樂；

資料館悠然挺立，敞開那扇迎接你的大門。

你又有怎樣的詮釋呢？

Under the brush of calligrapher Wah Gor, the Chinese characters of 'The Hong Kong Film Archive' are depicted like a scene from a film.

A bird is perched atop the Archive, overlooking the seashore,

Listening to the flowing waters weave a cinematic score;

The Archive stands serenely as its doors unfold.

Dear Reader, what do you behold?

香港

華戈



Calligraphy by
Wah Gor