

PROFOLIO

展影

03/2024

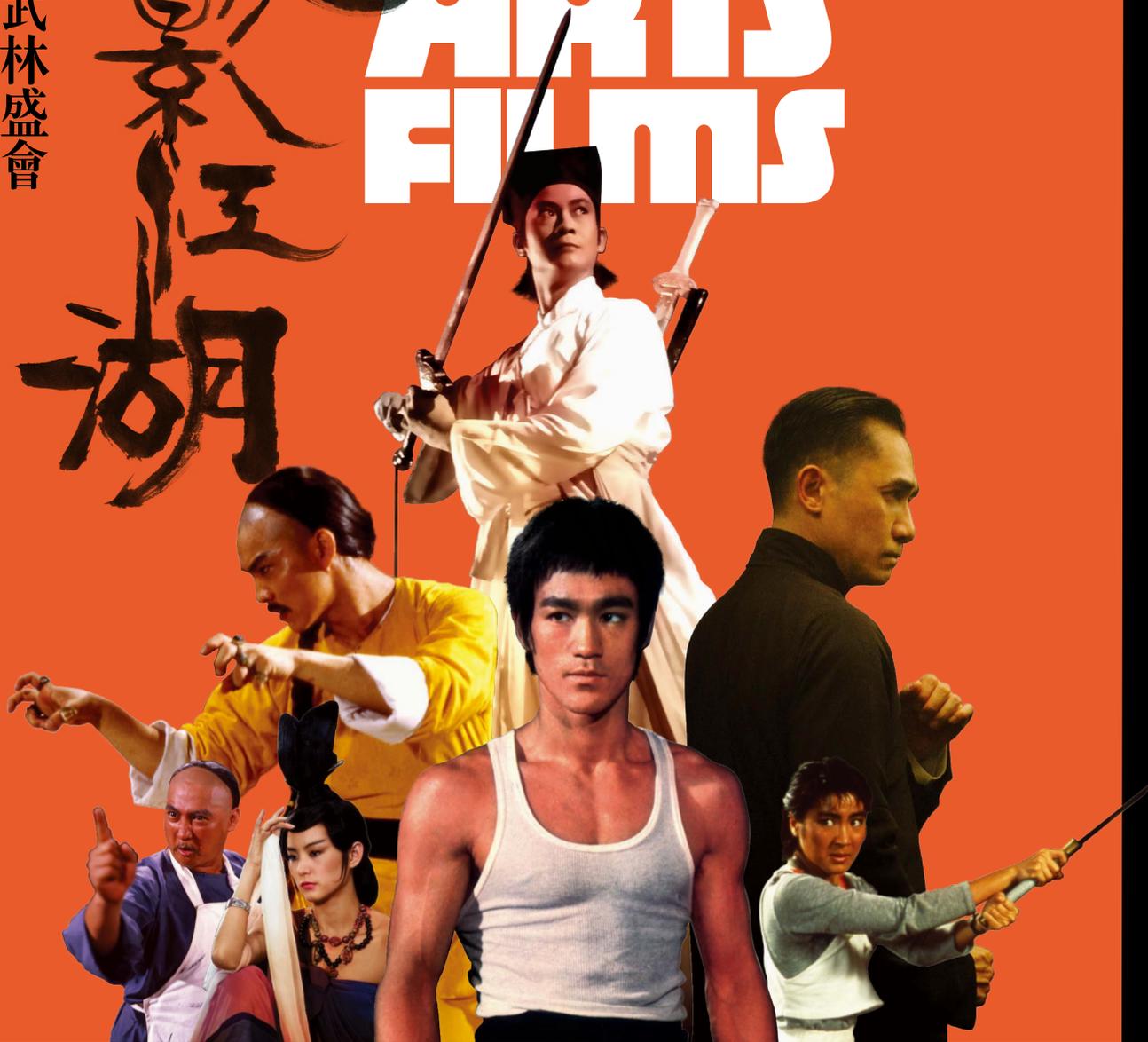
109

香港電影武林盛會

武
影
五
湖

OF FISTS AND SWORDS
KALEIDOSCOPE OF HONG KONG

MARTIAL
ARTS
FILMS



武影江湖—— 香港電影武林盛會

動作電影長期以來都是國際上最賣座的電影類型，但只有少數地方能衝破荷里活在這方面的霸主地位，建立起自己強大的動作片傳統，其中一個便是香港。香港影壇善於利用自己的文化資源，建立出一套獨特的武俠、武打及動作片風格，不單在本土市場稱雄，兼且輸出亞洲以至世界各地，驚艷國際，被不同地區包括荷里活的電影模仿吸收，人才與技術亦遠輸海外。

戰後香港繼承二、三十年代內地武俠片如「火燒紅蓮寺」及「荒江女俠」系列的餘緒，並吸納南來的京劇及電影的「武行」人才，從武俠、俠義、公案小說取材，開拍多個武俠片系列。直至1949年《黃飛鴻正傳上集之鞭風滅燭》面世，正式開啟弘揚嶺南武術的電影傳統，不但只「黃飛鴻電影」拍攝不輟，更令武打片與武俠片匯聚成香港電影的一股重要力量。

香港武打電影歷經1960年代名導張徹開創的陽剛武俠盛世，為1970年代的功夫片巨潮揭開帷幕。先是李小龍在銀幕上展示前所未見的搏擊身手，以真功夫為號召的功夫片由是誕生。而張徹亦在劉家良和唐佳任武術指導的輔助下，挾勢拍下一系列包含豐富想像力的超體能武打動作設計的國語武打片。劉家良後來自任導演，致力將家學南派武術在銀幕上發揚光大，並不斷為電影設計新穎的武打招式，一新觀眾耳目。此外，香港電影人更精於以機靈的諧趣手法拍攝功夫喜劇，之後又吸收內地武術隊的體操化動作來設計武打場面。

另一邊廂，武俠片的製作亦不斷推陳出新，通過電影技法和動作特技的改進，來營造出各種超乎想像的武打場面，其飄逸、奇詭、凌厲別有洞天。即使在數碼特技出現之前，也能以拉「威也」（鋼絲）配合外國技術及土法特技，構築出劍仙御劍飛行鬥法的瑰麗場面。近數十年創新的勢頭沒有慢下來，武打方式不再是一招一式的對拆，而是交織著禦敵、反擊與拚命，動作設計更講究隨機應變，因地制宜，在危機四伏的環境中，拍攝看得人膽戰心驚的武打場面。香港的武藝電影就是在不斷開拓和創新中磨練出它獨特而又變化多端的風格。

「武影江湖——香港電影武林盛會」是「香港流行文化節2024」節目之一，精選了1970年代以來23部武打動作片，分成六個部分：「俠客江湖」展示武打設計豐富甚至超乎想像的古裝武俠片；「陽剛武藝」是明星拳拳到肉展示真功夫的功夫片；「以柔制剛」展露武打女星颯爽英姿的名作；「娛樂變陣」選映結合喜劇或奇幻元素的跨類型動作片；「傳奇再現」是武術宗師人生篇章的傳奇演繹；「星光背後」選映的則是向默默耕耘的武術指導及武師致敬的光影故事。再加上開幕的劍仙武俠片《新蜀山劍俠》(1983) 4K數碼修復版首映，以及作為閉幕電影、文戲武拍的《一代宗師》(2013)，本節目選取香港武藝電影的精華，展示其流變歷程及多元面貌。



Of Fists and Swords — Kaleidoscope of Hong Kong Martial Arts Films

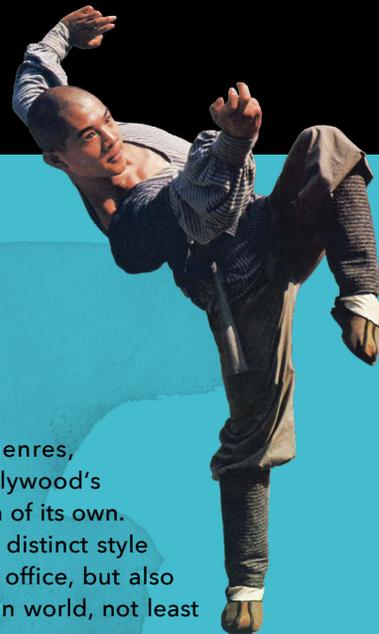
Action films have always been one of the world's most popular film genres, and Hong Kong is a rare example of an industry that has challenged Hollywood's dominance in this area, successfully establishing a strong action film tradition of its own. Deftly capitalising on its cultural resources, Hong Kong developed its own distinct style of *wuxia*, martial arts, and action films, which not only ruled the local box office, but also garnered an international following and have been immensely influential on world, not least Hollywood, action cinema.

After the Second World War, Hong Kong absorbed influences from 1920s and 1930s Mainland's *wuxia* film series such as *The Burning of Red Lotus Temple* and *Swordswoman of Huangjiang*, as well as many of their talents. 1949 marked a turning point with *The Story of Wong Fei-hung, Part I: Wong Fei-hung's Whip that Smacks the Candle*, establishing a new southern martial arts film tradition. The series spawn numerous sequels, and its success helped make *wuxia* and martial arts films a key genre in Hong Kong cinema.

Renowned director Chang Cheh reinvigorated the genre in the 1960s with his hypermasculine aesthetic, paving the way for the 1970s martial arts and action craze. Bruce Lee's physical skills electrified audiences, thus heralding a wave of martial arts films emphasising performers' real martial arts chops. Aided by the expert action choreography of Lau Kar-leung and Tong Kai, Chang also helmed a series of imaginative, energetic Mandarin martial arts productions. Lau later transitioned into directing, devoting himself to showcasing his southern-style kung-fu authentically onscreen while continuously pushing the envelope on action choreography design. Hong Kong filmmakers continued to innovate, firstly with the development of action comedies and later by incorporating the gymnastic-style moves of Chinese *wushu* into their fight choreography.

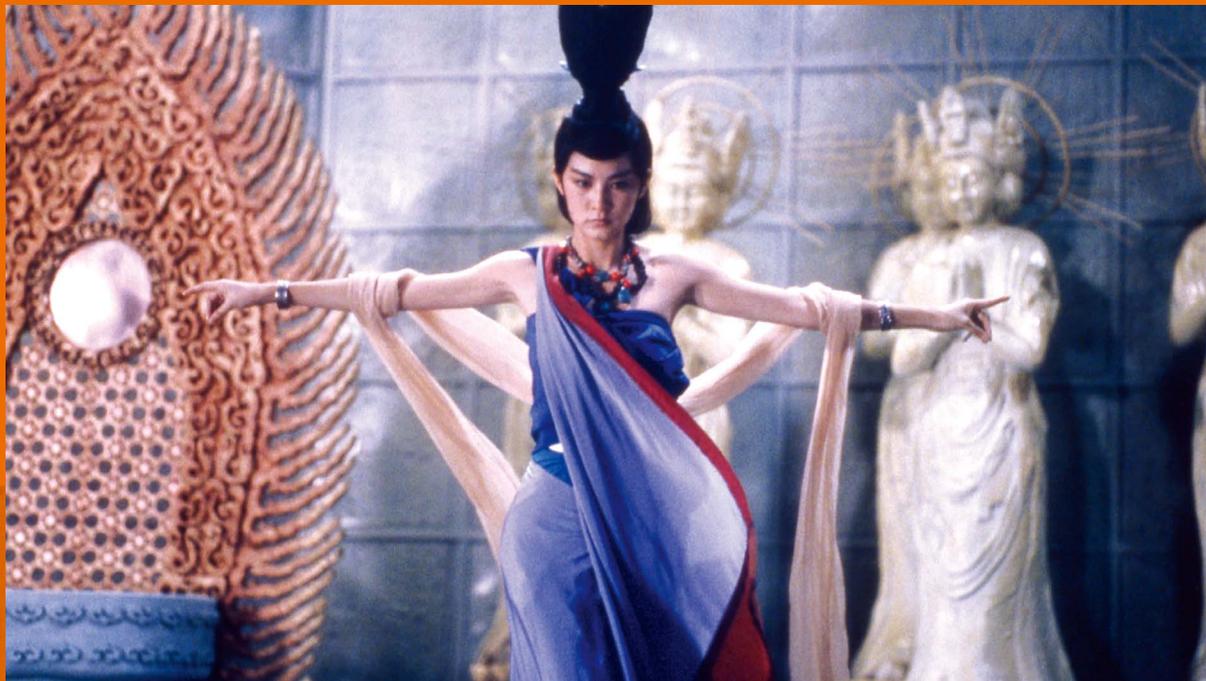
Wuxia films also saw great leaps forward with continual improvements in filmmaking technology and effects, making possible an astonishing array of imaginative action scenes, ranging from the graceful to the eerie and the ferocious. Even before the digital age, filmmakers used extensive wirework, practical effects, and other techniques from abroad to conjure epic fantasy scenes of flying swords and magical combat. Instead of simple back-and-forth blows between opponents, fight scenes now in recent decades involve more risk-taking, dangerous location-based stunts, and creative improvisations—so as to send audiences' hearts racing. Indeed, the unique, multi-faceted nature of Hong Kong martial arts films stems from such determination to constantly redefine the genre.

As part of the Hong Kong Pop Culture Festival 2024, 'Of Fists and Swords—Kaleidoscope of Hong Kong Martial Arts Films' brings together 23 *wuxia* and martial arts films from the 1970s onwards, grouped under six sections: 'Tales of Chivalry' is a collection of period martial arts films with imaginative takes on the world of *wuxia*. While 'Fists of Fury' showcases the authentic, hard-hitting martial skills of some of Hong Kong's greatest action stars, in 'Yin Over Yang' we revisit the key works of the action heroines. 'Entertaining Remixes' features genre crossovers where action meet comedy and fantasy and in 'Legends Reimagined', we see how the real-life stories of martial arts grandmasters get interpreted as onscreen heroes. Finally, in 'Behind-the-Scenes Stories', the all-too-often neglected experiences of action choreographers and stunt performers are given the spotlight. With the martial arts fantasy epic *Zu: Warriors from the Magic Mountain* (1983) (4K Digitally Restored Version) as its opening film, and closing with *The Grandmaster* (2013), an arthouse take on the genre, 'Of Fists and Swords' showcases some of Hong Kong's most representative martial arts films. Apart from highlighting the evolution of action design and choreography over the years, the programme also demonstrates the diversity and vibrancy of one of Hong Kong cinema's key genres.



新蜀山劍俠 (4K數碼修復版)

Zu: Warriors from the Magic Mountain (4K Digitally Restored Version)



導演: 徐克
編劇: 司徒卓漢
武術指導: 元奎、元彪、馮克安、孟海
攝影: 黃仲標
剪接: 張耀宗
出品: 嘉禾
主演: 鄭少秋、林青霞、劉松仁、元彪、
孟海、翁倩玉、李賽鳳
1983 彩色 DCP 粵語
中英文字幕 98分鐘

Dir: Tsui Hark
Scr: Szeto Cheuk-hon
Martial Arts Choreographers:
Corey Yuen Kwai, Yuen Biao, Fung Hak-
on, Mang Hoi
Prod Co: Golden Harvest
Cast: Adam Cheng, Brigitte Lin,
Damian Lau Chung-yan,
Yuen Biao, Mang Hoi, Judy Ongg,
Moon Lee
1983 Colour DCP Cantonese
Chi & Eng Subtitles 98min

27/3/2024 (三 Wed)
8:00pm

香港文化中心大劇院
Grand Theatre,
Hong Kong Cultural Centre

徐克一向醉心於武俠世界，《新蜀山劍俠》改編自還珠樓主的武俠小說《蜀山劍俠傳》，卻是自行發揮。背景為五胡亂華兵荒馬亂的蜀山，南海派大俠丁引（鄭少秋）遭血魔附身，僅小和尚一真（孟海）、西蜀兵狄明奇（元彪）、仙堡門徒若蘭（李賽鳳）逃脫，三人結伴到天刀峰訪尋李亦奇道長（翁倩玉），求取紫青雙劍拯救蒼生。

徐克不僅說服嘉禾投資《蜀山》，還越洋聘用《星球大戰》（1977）荷里活特技專家，又成立特技小組，在戲中大量使用土法模型特技，以敦煌石窟為概念打造瑤池仙堡，又以光學特技炮製紫青雙劍。更重要的是，徐克把中國神話現代化，大開想像之門，結合中國神話、武俠和歷史，以影像來呈現東方玄幻。戲內集儒釋道三家，馳騁人魔仙三界，並把書生劍客和敦煌飛天共冶一爐，飛劍飛仙鎮妖入魔，異象紛陳，格局大視野闊，氣勢磅礴，訴說了亂世中各家自掃門前雪，禍延蒼生，自強必先團結，充滿了徐克的俠客情懷。

With this adaptation of Huanzhu Louzhu's *Legend of the Swordsmen of the Mountains of Shu*, Tsui Hark delved into the world of *wuxia* and fantasy, for which he had long held a fascination. Set in Mount Zu during the Uprising of the Five Barbarians era, the film's plot centres around Ding Yin (Adam Cheng), a master swordsman who has been possessed by Blood Demon. Three youths manage to escape Ding's attack, and together they embark on a journey to ask for help from the powerful Li Yiqi (Judy Ongg).

Not only did Tsui Hark convince Golden Harvest to invest in *Zu: Warriors from the Magic Mountain*, he also hired Hollywood special effects experts who had worked on *Star Wars* (1977). In addition, he set up his own visual effects team and used numerous practical effects. His design of the fortress where one of the film's key battles takes place was inspired by the Mogao Caves in Dunhuang; while the twin Purple and Green Swords were created using special optical effects. Crucially, *Zu* represents Tsui's imaginative efforts to modernise traditional Chinese mythology, blending it together with the *wuxia* genre and Chinese history to present a spectacular, fantastical vision that is distinctly Eastern in flavour. Drawing from Confucianism, Taoism, and Buddhism, the film's story covers the realms of humans, demons and gods. Epic in scale, the grandeur of *Zu* is matched by the vivid imaginativeness of its images. In times of crisis, everyone must unite to overcome disaster, even when one's instinct may be to withdraw and protect one's interests—ultimately, the film expresses a sentiment very typical of Tsui's martial arts cinema.

一代宗師

The Grandmaster

導演／故事：王家衛
 編劇：鄒靜之、徐皓峰、王家衛
 動作導演：袁和平
 武術指導：袁信義、凌志華、袁祥仁
 攝影：Philippe Le Sourd
 剪接：張叔平、Benjamin Courtines、
 潘雄耀(即潘雄)
 出品：銀都、春光映画
 主演：梁朝偉、章子怡、張震、趙本山、
 小瀋陽、王慶祥
 2013 彩色 DCP 粵語
 中英文字幕 130分鐘

Dir/Story: Wong Kar-wai
 Scrs: Zou Jingzhi, Xu Haofeng,
 Wong Kar-wai

Action Dir: Yuen Wo-ping
 Martial Arts Choreographers:
 Yuen Shun-i, Ling Chi-wah,
 Yuen Cheung-yan

Prod Cos: Sil-Metropole,
 Block 2 Pictures

Cast: Tony Leung Chiu-wai,
 Zhang Ziyi, Chang Chen,
 Zhao Benshan, Xiao Shenyang,
 Wang Qingxiang

2013 Colour DCP Cantonese
 Chi & Eng Subtitles 130min

22/6/2024 (六 Sat)
 7:30pm

香港文化中心大劇院
 Grand Theatre,
 Hong Kong Cultural Centre

*Photos and footages of "The Grandmaster"
 by the courtesy of Block 2 Distribution*

王家衛和梁朝偉自《2046》(2004)後，相隔九年再合作《一代宗師》，王家衛梳理大量資料和訪談，重構消失了的民國武林，梁朝偉演繹武學家葉問，一身儒雅文人氣質，結合時代更替和武林人物，看武藝傳承，人生起跌。

戲內觸及形意、八卦、八極和詠春等拳法，袁和平的場面設計極為考究，紮實又別出心裁。不過，王家衛志不在武功，而是武藝，及附帶的規矩、操守和氣節，隱乎其中的修養和眼界。宮寶森(王慶祥)以掰餅來比想法，丁連山(趙本山)以點煙來說謙讓，兩場最能表現武術家的精神世界。戲以武林為喻，說中國人在文化承傳上的掙扎和困苦。當中曲筆處處，戲以南北武學門戶之見，講傳承融合，不能抱殘守缺；以「憑一口氣，點一盞燈」，寄望薪火相傳，自強不息；以葉問、宮二(章子怡)的兒女私情，肯定「人生如棋落子無悔」，時代中的去或留，都是個人選擇。念念不忘，必有迴響，宮寶森口中的武藝三階段：「見自己、見天地、見眾生」，實為人生境界也。

Nine years after *2046* (2004), Wong Kar-wai and Tony Leung Chiu-wai worked together once again to bring to life the story of Ip Man. Based on copious research by Wong, the film is an imaginative reconstruction of the Republic-era martial arts scene. Leung's take on Ip is an accomplished martial artist with an elegant, cultured air, serving as a foil to the changing times portrayed in the film and various other personalities of the martial arts world. Through him, Wong explores not only the themes of inheritance and legacy, but also the vicissitudes of life.

The Grandmaster features many different martial arts styles, and action choreographer Yuen Wo-ping takes great care to design highly detailed, grounded, but also unique fight sequences. But Wong's focus is not so much on the 'martial' as it is on the 'arts', as well as the related rules, ethics, and spirit of martial practice. In other words, he takes interest in the martial arts as a form of self-cultivation, and in the worldviews incorporated within. Gong Yutian (Wang Qingxiang) uses kneaded pastry as a philosophical metaphor, while Ding Lianshan (Zhao Benshan) illustrates humility with the lighting of a pipe—two most revelatory scenes about these martial artists' spiritual worlds. Wong uses the martial arts world as a metaphor for the struggles and hardships of the passing on and inheritance of Chinese culture. Hidden analogies abound in the film: the subplot about the divide between northern and southern martial art schools is a commentary on the necessity of generational passage and integration; and the relationship between Ip Man and Gong Er (Zhang Ziyi) highlights how 'in life, as in chess, a move once made stays on the board.' The film is full of philosophical musings about life choices: to quit, to persist, to remember. Gong Yutian describes three stages in the practice of martial arts: understanding oneself, understanding the world, understanding all life. These are also the three stages of life.



忠烈圖 (4K數碼修復版)

The Valiant Ones (4K Digitally Restored Version)



導演／編劇／監製：胡金銓
武術指導：朱元龍(即洪金寶)

攝影：陳清渠

剪接：蕭南

出品：金銓

主演：徐楓、白鷹、喬宏、
吳明才(即吳明台)、劉江

1975 彩色 DCP 國語
中英文字幕 105分鐘

Dir/Scr/Prod: King Hu

Martial Arts Choreographer:

Chu Yuen-lung (aka Sammo Hung)

Prod Co: King Hu

Cast: Hsu Feng, Bai Ying, Roy Chiao,
Ng Ming-choi (aka Ng Ming-toi),
Lau Kong

1975 Colour DCP Mandarin
Chi & Eng Subtitles 105min

6/4/2024 (六 Sat)

2:30pm

香港電影資料館電影院

Cinema,

Hong Kong Film Archive

設映後談，講者劉江及何思穎

Post-screening talk with
Lau Kong & Sam Ho

明代嘉靖年間，東南沿海倭寇肆虐，更與朝廷官員勾結。名將俞大猷(喬宏)聯同一班忠義之士，深入倭寇巢穴清剿，最後損兵折將下慘勝，仍未能根治外患，內部卻又掀起政治鬥爭。胡金銓自組公司完成《迎春閣之風波》(1973)後，再在香港拍攝《忠烈圖》，吸取京劇傳統，並巧妙利用離島的險峻環境，拍出張弛有度、風格凝練的佳作。

熟悉明史的胡金銓，美術、服裝皆按照歷史考據，一絲不苟。洪金寶的大反派博多津造型突出，兼任武術指導的他，以北派處理武打場面。結尾石灘搏鬥一場，伍繼園(白鷹)與鏡頭外的替身不停環繞博多津攻擊，動作設計凌厲，令人看得瞠目結舌。「七小福」除了洪金寶與吳明才主演外，當時尚未獨當一面的元彪、元奎、元華等亦客串飾演小倭寇，而董瑋亦參與演出小角色。

During the reign of Ming dynasty's Jiajing Emperor, the southeastern coast of China was infested with pirates, who worked together with corrupt imperial officials. The righteous General Yu Daiyou (Roy Chiao) leads a team of loyal fighters to infiltrate the pirates' power base and despite their heroic, self-sacrificing efforts, they gain but a temporary victory. The film ends on a dark note, acknowledging that in the long run, the heroes fail to fully exterminate the pirates, nor are they able to resolve the issue of political corruption. After *The Fate of Lee Khan* (1973), King Hu produced *The Valiant Ones* in Hong Kong, drawing from Peking opera traditions and cleverly exploiting the precipitous terrain of the outlying islands to create a condensed, controlled masterpiece.

Hu was well-versed in Ming history, and the film's production and costume designs were based on serious and meticulous historical research. The character design of the villain Hakatatsu (Sammo Hung) is especially memorable. Hung, who also choreographed the film's action, used northern-style martial arts. In the final fight on the rocky beach, to highlight the intense ferocity of Wu Jiyuan's (Bai Ying) attack on Hakatatsu, the scene was actually filmed with Bai and a stunt double circling round Hung to create the illusion of speed—to stunning, jaw-dropping effect. Hung belonged to the Peking opera troupe 'Seven Little Fortunes', and fellow troupe member Ng Ming-choi had a leading role in the film as well. Other would-be-famous 'Little Fortunes', such as Yuen Biao, Corey Yuen Kwai, and Yuen Wah, all played bit parts. Stephen Tung Wei also had a small role.

鳴謝美國胡金銓基金會
Courtesy of King Hu Foundation USA

蝶變 (數碼修復版)

The Butterfly Murders (Digitally Restored Version)

導演: 徐克
編劇: 林志明、林凡
武術指導: 黃樹棠
副導演: 趙棻、劉國昌、黃正民
攝影: 范金玉
剪接: 黃志雄、彭展權、胡大為
出品: 思遠
主演: 劉兆銘、張國柱、黃樹棠、
米雪、高雄

1979 彩色 DCP 粵語
中英文字幕 90分鐘

Dir: Tsui Hark

Scrs: Lam Chi-ming, Lam Fan

Kung Fu Instructor:

Jimmy Wong Shee-tong

Prod Co: Seasonal

Cast: Lau Siu-ming, Chang Kuo-chu,

Jimmy Wong Shee-tong,

Michelle Yim, Eddy Ko Hung

1979 Colour DCP Cantonese

Chi & Eng Subtitles 90min

6/4/2024 (六 Sat)

7:00pm

香港電影資料館電影院

Cinema,

Hong Kong Film Archive

設映後談: 講者米雪、劉國昌、
黃志雄及曾肇弘

Post-screening talk with

Michelle Yim, Lawrence Lau,

Gogo Wong & Eric Tsang Siu-wang

「平地，烽煙，一片血腥味」，七十年代末新浪潮由電視蔓延到電影圈，徐克早在佳視時期，已憑武俠劇《金刀情俠》嶄露頭角，翌年轉戰影壇，在吳思遠的支持下拍成首作，將武俠糅合偵探、懸疑、科幻等元素，跟傳統武俠片的美學風格大相逕庭，充滿「未來主義」色彩，一新觀眾耳目。故事以虛構時空「武林新紀」為背景，通過不懂武功的書生方紅葉（劉兆銘），走進沈家堡調查蝴蝶殺人事件展開，情節錯綜複雜，揭開重重面紗，方發現局中有局，對江湖世界的勾心鬥角，爾虞我詐，不無政治隱喻。片中以快速俐落的剪接，突顯打鬥動感，加上別出心裁的場景，如沈家堡的地下密室，加上破格服裝的設計，包括主角西部片般的斗篷、反派的盔甲等，已展露徐克大破大立、敢於創新的作者特色。

Tsui Hark firmly established himself as a key Hong Kong filmmaker with *The Butterfly Murders*, his directorial debut that challenges martial arts conventions with its unique aesthetics. Celebrated as a 'futuristic' take on the genre, it seamlessly blends together elements of swordplay, suspense, and detective and science fiction, making it a pioneering work of the Hong Kong New Wave during the late 1970s. Tsui's earlier acclaimed martial arts TV series, *The Gold Dagger Romance*, had already showcased his creativity, but he took his ideas even further in the highly stylised *The Butterfly Murders*, a captivating tale that unravels one mystery after another. Narrated by a scholar-writer chronicling events and tales of the martial arts world, the film centres around his investigation into murders executed by mysterious killer butterflies. As he delves deeper, he uncovers a complex conspiracy driven by the human greed for power. Much of the film unfolds in underground spaces, boasting innovative set designs unprecedented in Hong Kong cinema. Equally ground-breaking is the costume design, featuring Western-style cloaks and heavy armour. These bold choices epitomise Tsui Hark's courageous innovations within the *wuxia* genre, solidifying his status as a visionary auteur.



碧水寒山奪命金

The Enigmatic Case



導演：杜琪峯
編劇：朱岩
武術指導：于康、吳強
副導演：劉江
攝影：鍾庸（即鍾志文）
剪接：朱嘉寧
出品：鳳凰、宙斯
主演：劉松仁、鍾楚紅、江漢、劉江、丁亮
1980 彩色 DCP 粵語
中英文字幕 87分鐘

Dir: Johnnie To
Scr: Chu Yan
Martial Arts Choreographers:
Yu Hong, Ng Keung
Prod Cos: Feng Huang, Zeus
Cast: Damian Lau Chung-yan,
Cherie Chung, Jiang Han,
Lau Kong, Ting Leung
1980 Colour DCP Cantonese
Chi & Eng Subtitles 87min

13/4/2024 (六 Sat)
2:30pm

香港電影資料館電影院
Cinema,
Hong Kong Film Archive

設映後談，講者劉江、朱嘉寧及舒琪
Post-screening talk with
Lau Kong, Chu Kar-ning & Shu Kei

明代萬曆年間，刀客路天君（劉松仁）捲入一宗朝廷的黃金劫案，負責押送的武官尤亦儒（江漢）憤而自殺，及後三名大賊在大火中離奇喪生，黃金亦不翼而飛。路天君被當成劫匪送進監牢，他不忿受屈越獄，與武官千金尤佩佩（鍾楚紅）回到案發現場尋找真相，發現別有內情，但黑白兩道對他們已經虎視眈眈……七十年代末，鳳凰影業公司積極往外物色新血合作，杜琪峯在電視台時期擔任助理編導，已經初露頭角，獲劉松仁引薦執導首部電影。朱岩的劇本紮實緊湊，頗有古龍式的懸疑色彩。全片在粵北山區取景，杜琪峯充分利用當地河流、草原、溶洞、古鎮等不同風光炮製動作場面，調度暗含西部片格調，嶄露其後作品風格的雛型。鍾庸（即鍾志文）的攝影亦十分突出，路天君與尤亦儒山洞決鬥一場，畫面忽明忽暗，別具神秘感。鍾楚紅初現大銀幕，清麗脫俗的形象，已散發明星風采。

In the Ming dynasty, swordsman Lo Tin-quen (Damian Lau Chung-yan) becomes embroiled in a robbery case involving a large cache of imperial gold. The official in charge of escorting the gold, Yau Yick-yu (Jiang Han), commits suicide for failing his mission. After the three robbers mysteriously die in a fire, the gold vanishes. Lo is falsely accused as their accomplice and is sent to prison. He escapes, and with the late official's daughter, Yau Pui-pui (Cherie Chung), he returns to the scene of the crime to search for the truth. In the late 1970s, Feng Huang Motion Picture Co. was seeking to bring in new blood to invigorate the company. At that time, Johnnie To was assistant producer at a television company, but was already beginning to make a name for himself. He was recommended by Lau to direct *The Enigmatic Case*, his debut film. With a tight, fast-paced, and mystery-filled script by Chu Yan, the entire film was shot on location in the mountainous region of northern Guangdong Province, of which To took full advantage by highlighting its rivers, grasslands, karst caves, and ancient towns. His action scenes also took inspiration from westerns—a hint of the unique style that To would later be known for. Chung Yung's (aka David Chung) cinematography is particularly noteworthy, such as how the shifts in lighting contribute to the suspense and tension of the duel in the cave. This was also Cherie Chung's big-screen debut, and her fresh-faced sweetness and star quality in the film suggest already the big name she would become.

名劍

The Sword

導演: 譚家明
原著: 黃鷹
編劇: 劉天賜、盧自強、黃鷹、譚家明
武術指導: 程小東、鄧德祥
攝影: 黃仲標
剪接: 張耀宗
出品: 嘉禾
主演: 鄭少秋、徐少強、陳琪琪、田豐、
魏秋華(即魏秋樺)、高雄
1980 彩色 DCP 粵語
中英文字幕 89分鐘

Dir: Patrick Tam
Orig Story: Wong Ying
Scrs: Lau Tin-chi, Lo Chi-keung,
Wong Ying, Patrick Tam
Martial Arts Choreographers: Tony
Ching Siu-tung, Tang Tak-cheung
Prod Co: Golden Harvest
Cast: Adam Cheng, Tsui Siu-keung,
Chen Chi-chi, Tian Feng,
Ngai Chau-wah, Eddy Ko Hung
1980 Colour DCP Cantonese
Chi & Eng Subtitles 89min

13/4/2024 (六 Sat)
11:00am

香港電影資料館電影院
Cinema,
Hong Kong Film Archive

設映後談, 講者鄭政恆
Post-screening talk with
Matthew Cheng

譚家明首次執導, 攝影師黃仲標曾與譚合作電視片集《七女性》, 亦是首次拍古裝武俠片, 武術指導程小東從電視躍上大銀幕, 此片並撮合了電視兩位大俠鄭少秋和徐少強同台演出。幕前幕後人材濟濟, 惟譚家明另闢蹊徑, 藉名劍的爭逐暗批江湖中好勝爭名的虛妄。程小東剛因電視劇《沈勝衣》、《天蠶變》及《俠盜風流》聲名大噪, 他講求場面設計, 動作的速度和美感, 喜用大量威也技術, 營造反地心吸力的飛躍和翻騰。譚家明輔以明快的剪接和鏡頭運動, 除了對陣招式, 更重視燈光佈局, 視覺效果和氣氛營造, 每場對決場面皆匠心獨運。

戲中兩場陳鐵衣(高雄)與李驀然(鄭少秋)的夜間對打, 陳如東瀛忍者, 神出鬼沒, 李則快攻快擋, 讓鄭少秋表現了耍劍如舞蹈的身段節奏。結局連環(徐少強)凌空飛刺, 反被一劈為二, 新奇殘酷, 成了一時佳話。電影以花千樹(田豐)得劍始, 李驀然棄劍終, 既是覺悟亦是解脫。

This is a film of many firsts. It was Patrick Tam's directorial debut, and although cinematographer Bill Wong had previously worked with Tam on the television series *Seven Women Jade*, this was his first time shooting a period *wuxia* film. Martial arts choreographer Tony Ching Siu-tung began a new phase in his career with this film after years in the television industry, while two *wuxia* heroes from television, Adam Cheng and Tsui Siu-keung, were paired onscreen for the first time. Despite the big names in his cast and crew, Patrick Tam tells an unconventional tale where the fights over two famous swords expose the martial arts world's futile obsession with victory and fame. Ching had shot to fame with his work on the television series *The Roving Swordsman*, *Reincarnated*, and *It Takes a Thief*, where his choreography emphasised *mise-en-scène* design, as well as the beauty and speed of movement. Tam matched these techniques with fast-paced editing and camera movements. In addition to the action, he put a lot of focus on the lighting, visual effects, and creating the right atmosphere, so that each fight sequence in the film is unique and memorable in its own way.

In the two night-time duels between Chen Ti-yi (Eddy Ko Hung) and Li Mak-yin (Adam Cheng), the former moves in and out of sight like a Japanese ninja, while Li's rapid-fire attacks and defences allowed Cheng to show off the rhythm and beauty of his dance-like swordplay movements. The ending scene where Tsui's character leaps up to attack, only to get sliced in two, became the talk of the town for its shocking brutality.

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七劍 (4K數碼修復版)

Seven Swords (4K Digitally Restored Version)



導演／監製：徐克
原著：梁羽生
編劇：徐克、張志成、秦天南
動作導演：劉家良
武術指導：董瑋、熊欣欣、劉家榮
攝影：姜國民
剪接：林安兒
出品：北京慈文影視制作、
寶藍電影製作、華映電影
主演：黎明、甄子丹、楊采妮、孫紅雷、陸毅
2005 彩色 DCP 國語、粵語及韓語
中英文字幕 150分鐘

Dir/Prod: Tsui Hark
Orig Story: Liang Yusheng
Scrs: Tsui Hark, Cheung Chi-sing,
Chun Tin-nam
Action Dir: Lau Kar-leung
Martial Arts Choreographers:
Stephen Tung Wai, Xiong Xinxin,
Lau Kar-wing
Prod Cos: Beijing Ciwen Digital
Oriental Film & TV Production,
Boram Entertainment, Meridian Pictures
Cast: Leon Lai, Donnie Yen,
Charlie Yeung, Sun Honglei, Lu Yi
2005 Colour DCP
Mandarin, Cantonese & Korean
Chi & Eng Subtitles 150min

20/4/2024 (六 Sat)

2:30pm

香港電影資料館電影院
Cinema,
Hong Kong Film Archive

設映後談，講者鄭政恆
Post-screening talk with
Matthew Cheng

改編梁羽生名著《七劍下天山》，以清初禁武令為背景，風火連城(孫紅雷)貪圖朝廷懸賞，率眾誅殺違令的武林中人，不惜濫殺無辜。俠客傅青主(劉家良)路見不平，眼見武莊將成下一個目標，於是前往天山找來四位高手，聯合來自武莊的武元英(楊采妮)和韓志邦(陸毅)，一同抵抗風火連城的猛烈攻擊。電影遠赴新疆雪山、戈壁一帶取景，氣勢不凡。徐克深受西部片、武士片影響，亦不乏其舊作影子，如山洞一段就令人想到《蝶變》(1979)與一貫的政治隱喻，但《七劍》風格更趨沉穩老練。七位主角造型、性格各異，跟風火連城一夥的猙獰形象成強烈對照。此片亦是劉家良的遺作，兼任動作導演的他，處理武打場面紮實可觀，結尾風火連城與楚昭南(甄子丹)在窄巷比劍一幕，顯然是從其名作《武館》(1981)的九曲長巷比武演變出來。本片獲頒第42屆金馬獎最佳動作設計。

Adapted from a beloved martial arts novel, *Seven Swords* unfolds against the backdrop of the Qing dynasty, in a period when the Manchurian regime outlawed martial arts across China. The film boasts spectacular swordplay scenes choreographed by the renowned Lau Kar-leung, serving as his final masterpiece before his passing in 2013. Lau also assumes the role of one of the seven skilled, sword-wielding heroes challenging the oppressive Qing rule and a merciless bounty hunter preying on martial artists across the country. Director Tsui Hark, heavily influenced by the Western genre and Japanese samurai films, once again showcases his distinctive aesthetics while injecting new energy into the martial arts genre. He includes in this film a cave scene reminiscent of his debut *The Butterfly Murders* (1979). Meanwhile, Lau also makes reference to his acclaimed *Martial Club* (1981) with a gripping alley fight scene between Donnie Yen, one of the seven protagonists, and Sun Honglei, who plays the formidable bounty hunter. Shot amidst the stunning natural landscapes of northwestern China, *Seven Swords* juxtaposes magnificent scenery with breath-taking combat sequences, offering viewers a visually enthralling cinematic experience. *Seven Swords* was winner of Best Action Choreography at the 42nd Golden Horse Awards.

猛龍過江 (4K數碼修復版)

The Way of the Dragon (4K Digitally Restored Version)

導演／編劇：李小龍
 武術指導：李小龍、小麒麟
 攝影：賀蘭山(即西本正)
 剪輯：張耀宗
 音樂：顧嘉輝
 出品：協和
 主演：李小龍、苗可秀、魏平澳、黃宗迅、
 羅禮士

1972 彩色 DCP 粵語及英語
 中英文字幕 99分鐘

Dir/Scr: Bruce Lee

Action Instructors:

Bruce Lee, Unicorn Chan

Prod Co: Concord

Cast: Bruce Lee, Nora Miao,
 Wei Ping'ao, Huang Chung-hsin,
 Chuck Norris

1972 Colour DCP
 Cantonese & English
 Chi & Eng Subtitles 99min

21/4/2024 (日 Sun)

11:00am

香港電影資料館電影院
 Cinema,
 Hong Kong Film Archive

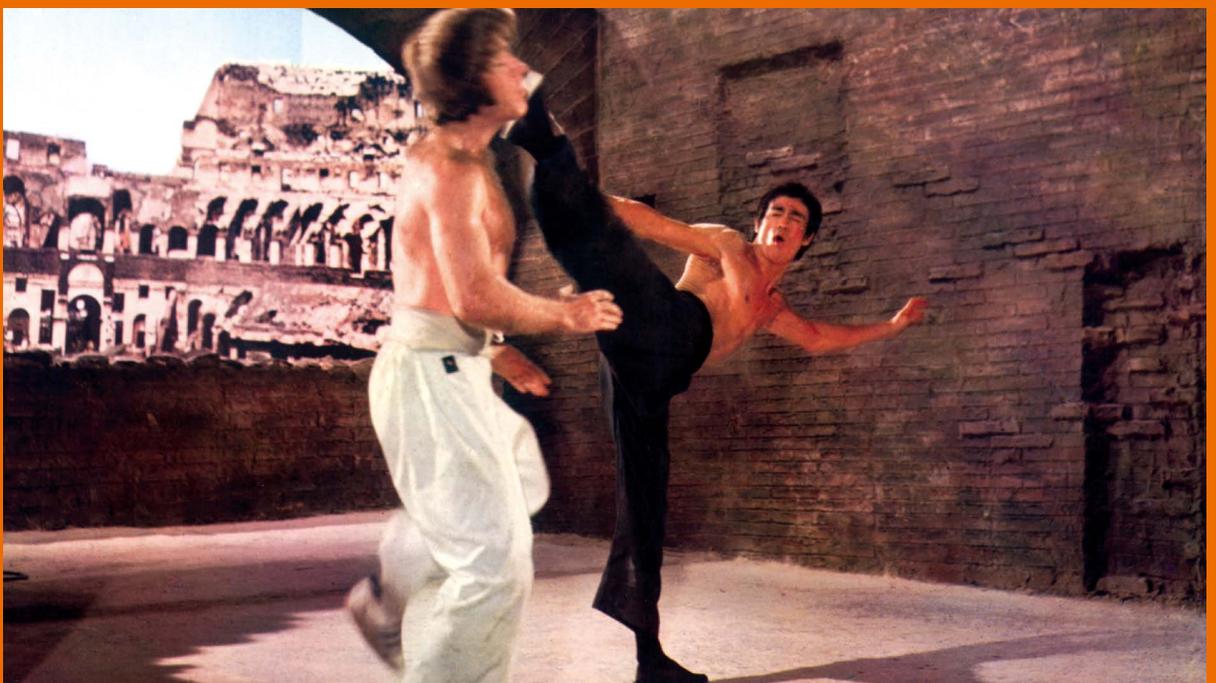
設映後談，講者張同祖及張偉雄
 Post-screening talk with Cheung
 Tung-joe & Bryan Chang

李小龍自美返港，憑《唐山大兄》(1971)及《精武門》(1972)走紅後，與鄒文懷合組協和公司，創業作遠赴羅馬取景，成為李小龍唯一包辦編、導、演及武術指導(摯友小麒麟同任武指)的作品，將其武學精神融會在電影中。來自香港的唐龍(李小龍)，奉命前往意大利協助唐餐館少東陳清華(苗可秀)，驅逐要脅收購的地產霸權，道出海外華人飽受欺壓、自衛反抗的辛酸。李小龍延續前作以來建立的民族英雄形象，這次演活土氣蠻直的新界仔，透過文化差異炮製笑料，比前作增添喜劇色彩。片中李小龍除了使出拿手的雙節棍之外，又邀得羅禮士、黃仁植等世界各地武術名家過招。鬥獸場決戰一幕，更被奉為經典，節奏明快緊湊，李小龍擊敗羅禮士後，拾起對方戰衣放回其身上，盡展識英雄重英雄的武者風範。

After Bruce Lee returned to Hong Kong from the US and shot to superstardom with *The Big Boss* (1971) and *Fist of Fury* (1972), he formed a company with Raymond Chow. The debut film for this company was *The Way of the Dragon*. Filmed on location in Rome, it is the only film in which Lee was writer, director, lead actor, and action instructor (his best friend Unicorn Chan was co-action instructor). Lee incorporated his own martial arts philosophy into the film, which tells the story of Tang Lung (Bruce Lee), who helps restaurant owner Chen Ching-hua (Nora Miao) fend off local thugs threatening to evict her. Lee illustrates the hardships faced by the overseas Chinese diaspora, including the abuses they have to tolerate and the ways they need to defend themselves. Though Lee's character is very much a continuation his folk hero image from his previous works, Tang Lung is at the same time a country bumpkin—the humorous cultural clashes in the film make it a decidedly more comical offering than its predecessors. In addition to showing off his spectacular nunchaku techniques, Lee also directs himself in fight scenes with international martial arts experts such as Chuck Norris and Whang Ing Sik, including the now-classic showdown at the Coliseum. In addition to the its tight editing and brisk rhythm, the scene also takes care to show how Lee picks up his defeated rival's robe and puts it back on him—a touching demonstration of the martial spirit of honouring one's opponent.

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洪拳與詠春

Shaolin Martial Arts



導演:張徹
編劇:張徹、倪匡
武術指導:唐佳、劉家良
攝影:龔慕鐸(即宮木幸雄)
剪接:郭廷鴻
出品:長弓
主演:傅聲、戚冠軍、陳依齡、劉家輝、
唐炎燦、劉家榮
1974 彩色 DCP 國語
中英文字幕 107分鐘

Dir: Chang Cheh
Scrs: Chang Cheh, Ni Kuang
Fighting Instructors:
Tong Kai, Lau Kar-leung
Prod Co: Chang's

Cast: Alexander Fu Sheng,
Chik Kun-kwan, Irene Chen I Ling,
Gordon Liu Chia-hui,
Tang Yen-tsan, Lau Kar-wing
1974 Colour DCP Mandarin
Chi & Eng Subtitles 107min

21/4/2024 (日 Sun)
3:00pm

香港電影資料館電影院
Cinema,
Hong Kong Film Archive

設映後談, 講者劉家榮及彭志銘
Post-screening talk with
Lau Kar-wing & Pang Chi-ming

1973年,張徹在邵氏支持下另組長弓電影公司,開拍多部講述少林弟子與南派武術的功夫片,此片乃其中之一,觸及滿漢武館之間的民族恩怨。清廷忌憚少林弟子,處心積慮要趕盡殺絕。滿洲人主持的八旗武館倚仗朝廷支持,跟少林弟子組成的林氏武館結怨,前者更找來關外身懷絕技的巴剛(梁家仁)和余比(王龍威)助陣,將林氏武館上下消滅,僥倖逃生的弟子李耀(傅聲)與陳保榮(戚冠軍)分別拜師學習虎鶴雙形拳與詠春,最終成功向八旗武館報仇。劉家良與唐佳是張徹長期合作的武術指導,片中較少出現張徹過去招牌式的盤腸大戰,卻見劉家良將其本門的洪拳功夫滲入武打設計中,並開拓以拜師練功為主要情節,強調艱苦的習武過程,對不同功夫的風格長短亦有所分析。而雙方上陣對敵猶如採用回合制,亦為功夫片奠下重要的故事模式。

With backing from Shaw Brothers, Chang Cheh founded Chang's Film Co. in 1973, and he promptly embarked on creating a series of kung-fu films focusing on Shaolin and other southern martial arts schools, one of which was *Shaolin Martial Arts*. The film is set in the Qing dynasty, where the imperial court views the Shaolin Temple as a threat and attempts to suppress it. When conflict arises between a Manchurian martial arts school and one established by Shaolin disciples, the former enlists two fighters with extraordinary skills who massacre almost every man in the latter school. Four protégés manage to escape, and they seek training from other masters to take revenge. The film's fighting instructors are Lau Kar-leung and Tong Kai, Chang's long-time collaborators. Although Chang was known for his signature, Peking-opera-inspired *panchang dazhan* fight scenes (where the hero fights to a violent death), *Shaolin Martial Arts* features action design not usually seen in the director's work. Lau introduces authentic hung kuen to the choreography, the martial arts style Lau himself practised. The film also focuses heavily on the main characters' formal apprenticeship and their arduous training, while also offering insightful analysis on different martial arts styles. The final showdown unfolds through rounds of combat—a narrative trope which would influence many future martial arts films.

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武館

Martial Club

導演: 劉家良

編劇: 倪匡

武術指導: 劉家良、京柱、
小侯(即侯耀中)

剪接: 姜興隆、李炎海

攝影: 敖志君

出品: 邵氏

主演: 劉家輝、惠英紅、麥德羅、谷峰、
小侯(即侯耀中)、王龍威

1981 彩色 DCP 粵語

中英文字幕 102分鐘

Dir: Lau Kar-leung

Scr: Ni Kuang

Fighting Instructors:

Lau Kar-leung, Ching Chu, Hsiao Hou

Prod Co: Shaw Brothers

Cast: Gordon Liu Chia-hui, Kara Wai,

Robert Mak Tak-law, Kuk Fung,

Hsiao Hou,

Johnny Wong Lung-wei

1981 Colour DCP Cantonese

Chi & Eng Subtitles 102min

28/4/2024 (日 Sun)

11:00am

香港電影資料館電影院

Cinema,

Hong Kong Film Archive

設映後談, 講者麥德羅及何思穎

Post-screening talk with

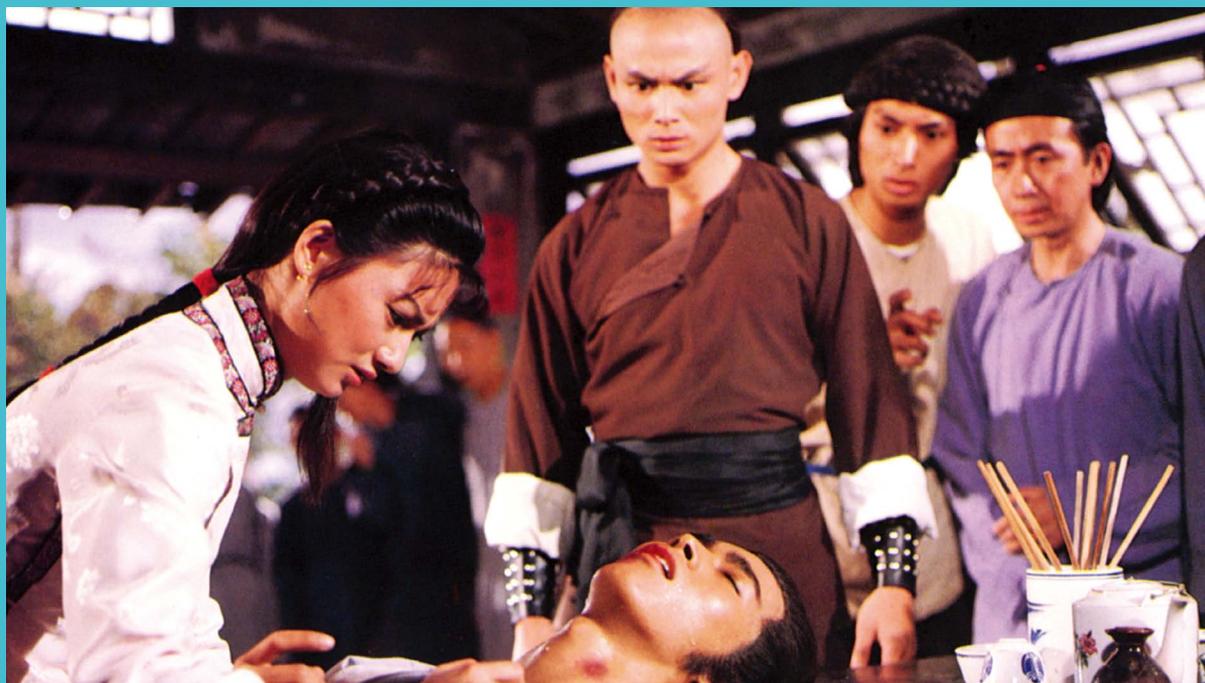
Robert Mak Tak-law & Sam Ho

劉家良出身洪拳名家, 父親劉湛乃黃飛鴻的再傳弟子。七十年代起, 劉家良執導的一系列功夫片, 除了以真功夫宏揚南派武藝, 也特別注重武德精神, 此片正是其得意之作。一開場他特別現身說法, 向觀眾講解舞獅的規則與禁忌, 之後鏡頭一轉, 就展現高難度的疊羅漢舞獅場面, 以俯鏡拍出悅目圖案, 蔚為奇觀。故事環繞武館之間的衝突, 黃飛鴻(劉家輝)與好友王隱林(麥德羅)年少氣盛, 因得罪另一武館, 對方遂請來北方高手單雄(王龍威)助陣。黃飛鴻通過連番考驗與較量, 逐漸卓然成家, 而單雄亦磊落大方, 彼此惺惺相惜。兩人結尾在九曲窄巷的漫長對打, 不靠道具輔助, 卻充分利用空間表現南北兩派國術的特色, 加上靈活的運鏡, 堪稱武打設計的精彩典範。

Much respected for his martial arts skills, Lau Kar-leung apprenticed under his father, whose teacher was a disciple of Wong Fei-hung, the celebrated folk hero in modern Chinese history and frequent protagonist of martial arts films. As an action choreographer-turned-director, Lau crafted a series of films since the 1970s that emphasised both martial arts skills and traditional virtues. *Martial Club* opens with an explanation of lion dancing before a breath-taking display of this traditional dance atop a human pyramid featuring dozens of stuntmen, a spectacle unparalleled in Hong Kong action cinema. The film chronicles the clashes between Wong Fei-hung (Gordon Liu Chia-hui) and a rival martial arts school, culminating in a riveting showdown between two masters (Wong's opponent is played by Johnny Wong Lung-wei) in a narrow and winding alley. This scene, a stark contrast to the grandeur of the film's opening, showcases the actors' and choreographers' superb dexterity and skill. The film remains an exemplary work by Lau, demonstrating his commitment to traditional martial arts and his brilliant cinematic techniques that bring his passionate vision to life.

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少林寺 (4K數碼修復版)

The Shaolin Temple (4K Digitally Restored Version)



導演:張鑫炎
編劇:薛后、盧兆璋
武術指導:馬賢達、于海、潘清福、王常凱
副導演:盧兆璋、施揚平
攝影:周柏齡、劉鳳林
剪接:張鑫炎、黃庭、李毓槐、顧志慧
出品:中原
主演:李連杰、丁嵐、于海、于承惠、胡堅強
1982 彩色 DCP 國語
中英文字幕 100分鐘

Dir: Cheung Yam-yim
Scrs: Sit Hau, King Lo
Martial Arts Choreographers:
Ma Xianda, Yu Hai, Pan Qingfu,
Wang Changkai
Prod Co: Chung Yuen
Cast: Jet Li, Ding Lan, Yu Hai,
Yu Chenghui, Hu Jianqiang
1982 Colour DCP Mandarin
Chi & Eng Subtitles 100min

28/4/2024 (日 Sun)

3:00pm

香港電影資料館電影院
Cinema,
Hong Kong Film Archive

設映後談, 講者施揚平及鄭傳緯
Post-screening talk with
Sze Yeung-ping & Cheng Chuen-wai

李連杰成名作, 導演張鑫炎邀請19歲的李連杰飾演覺遠, 隋末唐初, 覺遠為報父仇, 投於少林門下, 並與少林十三武僧助李世民剿滅王仁則(于承惠)。戲中少林武僧多為避亂世遁入空門, 六根未淨, 飲酒食肉, 且大開殺戒, 與一般佛門和少林電影大相逕庭。張鑫炎為追求真實武打場面, 於全國七省選出武術精英參演, 少林武僧大耍醉棍、猴拳、螳螂拳和鐵頭功等, 均是真功夫; 戲末段火燒少林寺一場, 眾武僧與王仁則軍大戰, 仿如兵器大展, 出動刀、槍、劍、戟和棍之外, 還有撲刀、三節棍、日月鏟、九節鞭和繩鏢等。本片雖有武術指導, 但因演員全是武術運動員, 對打招式皆由他們自行設計, 由導演設定打鬥長度和走位, 故出現了不少動作的長鏡頭, 全無特效拳拳到肉, 動作清脆俐落, 大騷武術運動員的真功夫。李連杰稚氣未除, 演戲生猛活潑, 兼顧手足情、師徒情和兒女私情, 綽有餘裕, 初露演技。《少林寺》帶起少林功夫熱, 李連杰的一代武打巨星路, 由此展開。

Internationally acclaimed martial arts star Jet Li made his screen debut in 1982 with Cheung Yam-yim's *The Shaolin Temple*. The 19-year-old Li plays Jue Yuan, who seeks shelter in the Shaolin Temple after his father falls victim to a power struggle. Within the temple walls, he embarks on a journey of martial arts mastery. Unlike traditional portrayals in Chinese-language cinema, the Buddhist monks in this film, indulge in earthly pleasures like alcohol and meat. Nor do they adhere to the Buddhist commandment of not killing when facing the film's villains. Played by real-life martial arts athletes (like Li himself), these monks add a sense of authenticity to the film. As director, Cheung allowed his actors to choreograph their own actions before capturing these fight scenes using long takes. *The Shaolin Temple* inaugurated a series of Shaolin-themed films in Hong Kong cinema, and catapulted Jet Li into the limelight, firmly establishing him as an action and martial arts icon.

長輩

My Young Auntie

導演: 劉家良
編劇: 劉家良、李泰亨
武術指導: 劉家良、京柱、小侯(即侯耀中)
攝影: 敖志君
剪接: 姜興隆、李炎海
出品: 邵氏
主演: 劉家良、惠英紅、小侯(即侯耀中)、
王龍威、唐偉成
1981 彩色 DCP 粵語
中英文字幕 114分鐘

Dir: Lau Kar-leung
Scrs: Lau Kar-leung, Li Tai-heng
Fighting Instructors: Lau Kar-leung,
Ching Chu, Hsiao Hou
Prod Co: Shaw Brothers
Cast: Lau Kar-leung, Kara Wai,
Hsiao Hou, Johnny Wong Lung-wei,
Wilson Tong
1981 Colour DCP Cantonese
Chi & Eng Subtitles 114min

4/5/2024 (六 Sat)
11:00am

香港電影資料館電影院
Cinema,
Hong Kong Film Archive

設映後談·講者舒琪
Post-screening talk with Shu Kei

劉家良執導的功夫片先後捧紅了汪禹、劉家輝、小侯等新人，來到《長輩》他一改只捧男星的慣例，改為打造惠英紅成新一代的女打星。為此他用了喜劇的處理。惠英紅飾演的帶男雖然年輕，卻是年紀一大把的余正全(劉家良)的二孀，和她年紀相約的余滔(小侯)還是她侄孫，由於輩份和年紀的反差大，製造出不少笑料，亦顛覆了武術世界男尊女卑的傳統價值觀。在功夫設計方面也為她用盡心思。惠英紅初出場時穿著不能提腿踢高的裙子打架，得以用甚具特色的短橋窄馬克敵，便甚有味道。之後叫她使中國劍，翻騰、踢高腿，盡現她的武打實力。惠英紅也不負所託，以本片獲得第一屆香港電影金像獎的最佳女主角，從此成為香港具代表性的女打星。《長輩》除了惠英紅出色，也是劉家良少數自己主演的電影，煞科一戰便由他擔起，一舉手一投足，都有著一代宗師的架式和氣派。

Lau Kar-leung's martial arts films had made actors like Wong Yu, Gordon Liu Chia-hui, and Hsiao Hou greatly popular, but with *My Young Auntie*, he turned his attention to promoting the talents of a young female action star: Kara Wai. Despite her youth, Wai's character is aunt to the significantly older Yu Zhengquan (Lau Kar-leung) and great-aunt to Yu Tao (Hsiao Hou), who is of a similar age to her. The contrast between Wai's young age and her elder status gives rise to a lot of the film's comedic scenes and at the same time also subverts traditional patriarchal structures in the martial arts world. Lau also took care to showcase Wai's martial arts talent through meticulous fight choreography, including her first appearance in a long skirt that accentuates her high kicks, as well as her impressive handling of the Chinese sword, her somersaults and flips, and legwork. Wai did not disappoint and garnered the first Best Actress prize at the inaugural Hong Kong Film Awards, becoming one of Hong Kong cinema's most enduring female action icons. Apart from Wai's standout performance, Lau also took on a leading role in the film. His majestic moves and powerful stances in the final fight sequence of the film fully demonstrate his skills as one of the greatest martial arts masters ever to appear onscreen.

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皇家師姐 (數碼修復版)

Yes, Madam! (Digitally Restored Version)



導演: 元奎
編劇: 黃炳耀
武術指導: 元奎、孟海
攝影: 黃仲標
剪接指導: 張耀宗
出品: 德寶
主演: 楊紫瓊、岑建勳、羅芙洛、孟海、田俊

1985 彩色 DCP 粵語
中英文字幕 94分鐘

Dir: Corey Yuen Kwai
Scr: Barry Wong
Martial Arts Instructors:
Corey Yuen Kwai, Mang Hoi
Prod Co: D & B

Cast: Michelle Yeoh, John Sham,
Cynthia Rothrock, Mang Hoi,
James Tien

1985 Colour DCP Cantonese
Chi & Eng Subtitles 94min

11/5/2024 (六 Sat)
11:00am

香港電影資料館電影院
Cinema,
Hong Kong Film Archive

設映後談, 講者喬奕思
Post-screening talk with
Joyce Yang

《皇家師姐》是德寶電影公司及楊紫瓊演藝事業最重要的里程碑。洪金寶監製，元奎執導，後者更與孟海擔任武術指導，黃炳耀編劇，女警吳洛茜（楊紫瓊）發現好友被殺，與田氏集團偽造合約有關，破案關鍵落在三個小賊手上（岑建勳、孟海和徐克），吳洛茜和蘇格蘭場女警Carrie（羅芙洛）合力將幕後黑手繩之於法。

元奎與孟海兵分兩路，一方面為三小賊被不斷追殺的段落，設計諧趣惹笑的動作，另一方面，為楊紫瓊及美國動作女演員羅芙洛，量身訂做的技擊、槍戰、追車和爆破場面，以一柔一剛姊妹花形式，營造不少新鮮感。元、孟善用楊紫瓊的舞蹈根基，動作設計重點在美感和拼搏狠勁，楊最後與大反派鍾發的對打，一字馬清脆俐落，倒掛後翻爆玻璃等，難度高而悅目，盡展楊的身體柔軟度和了得的腿功，讓觀眾眼前一亮。《皇家師姐》讓楊紫瓊一炮而紅，奠定其動作女星地位，其後拍成電影系列，亦影響了後來的《霸王花》系列，標誌著女性打出頭的年代來臨。

Yes, Madam! was the most important milestone for D & B Films and for Michelle Yeoh. Produced by Sammo Hung and directed by Corey Yuen Kwai, written by Barry Wong and with Corey Yuen and Mang Hoi as martial arts instructors, the film centres around Inspector Ng (Michelle Yeoh), a policewoman who discovers that her good friend's murder is connected with a major corporation forging contractual documents. The key to cracking the case lies with three small-time thieves (John Sham, Mang Hoi, and Tsui Hark). Ng works with Scotland Yard inspector Carrie (Cynthia Rothrock) to put the bad guys behind bars.

Corey Yuen Kwai and Mang Hoi designed broadly comical choreography for the three thieves running for their lives, while at the same time custom-tailoring physical combat scenes, gunfights, car chases, and explosions for Yeoh and American action actress Cynthia Rothrock. The interaction of the two actresses, a study in contrasting styles, brought a freshness to the genre. The stunt team successfully exploited Yeoh's background in dance, highlighting the beauty, ferocity, and power of her movements. In the final showdown, Yeoh shows off her flexibility and accomplished legwork with difficult and eye-catching moves, performing full splits, hanging upside down, and crashing through glass panes. *Yes, Madam!* made her a household name and firmly established her as an action star. The film spawned multiple sequels, and heavily influenced the *Inspector Wears Skirts* series, harkening the arrival of the era of the action heroine.

醉拳

Drunken Master

導演: 袁和平
 編劇: 吳思遠、奚華安(即蕭龍)
 武術指導: 袁和平、徐蝦
 攝影: 張海
 剪接: 潘雄
 出品: 思遠
 主演: 成龍、袁小田、黃正利、石天、林蛟
 1978 彩色 DCP 粵語
 中英文字幕 111分鐘

Dir: Yuen Wo-ping
 Scrs: Ng See-yuen, Hsi Hua-an
 Martial Arts Dirs:
 Yuen Wo-ping, Hsu Hsia
 Prod Co: Seasonal
 Cast: Jackie Chan, Simon Yuen Siu-tin,
 Wong Ching-lee, Dean Shek,
 Lam Kau
 1978 Colour DCP Cantonese
 Chi & Eng Subtitles 111min

20/4/2024 (六 Sat)
 11:00am

香港電影資料館電影院
 Cinema,
 Hong Kong Film Archive

監製吳思遠和導演袁和平以新人成龍《蛇形刁手》(1978)叫好叫座，同年以原班人馬迅即拍成《醉拳》，兩片同以武功招式為片名，將喜劇混入雜耍技擊之中，不可或缺是練功過程，成龍演少年黃飛鴻，受師父蘇乞兒(袁小田)訓練，倒身仰起用酒杯運水至水桶，拱橋練腰力彈跳等，幕幕新鮮有趣，一反傳統功夫動作套路，突顯了成龍的北派雜耍根底，同時顯示活力爆棚，身法靈活的特色。

袁和平和父親袁小田幕前幕後父子檔上陣，表現了在傳承武藝之餘，從年輕一代眼光看成長、挫折和磨練，玉不琢不成器。重要是，少年黃飛鴻從反斗撩是鬥非，至學有所成，在醉拳中自創第八式何仙姑，表現了新一代電影人，不能抱殘守缺，傳承之餘亦要創新。成龍因《醉拳》成新一代動作巨星，開啟將黃飛鴻等傳統英雄人物重作詮釋的動作片新時代。

Producer Ng See-yuen, director Yuen Wo-ping, and then-rookie actor Jackie Chan's *Snake in the Eagle's Shadow* (1978) received commercial and critical success, so the trio quickly joined forces to make *Drunken Master*. The two works share many similarities: their titles both refer to special martial arts styles; they both inject comedy into acrobatic and combat techniques; and two arduous training sequences form integral parts of both films. In *Drunken Master*, Chan plays the young Wong Fei-hung, under the tutelage of Beggar So (Simon Yuen Siu-tin). In a particularly memorable training scene, Chan hangs himself upside down, performing sit-ups in order to fill an empty bucket with water using two tiny cups. Chan's strong foundation in northern style acrobatics, explosive energy, and agile physique are on full display.

Yuen and his father Simon Yuen Siu-tin worked together both in front of and behind the camera for this film. Its story concerns not only the inheritance of martial arts skills, but is also a youthful take on the experiences of growing pains, setbacks, and perseverance. In creating his own version of the eighth style of drunken fist, Wong embodies the film's message that the new generation cannot simply follow the old ways, but must incorporate new elements into their inherited legacies. *Drunken Master* made Chan one of the biggest action stars of his generation, and also started the trend of new onscreen interpretations of traditional heroes like Wong Fei-hung.



敗家仔

The Prodigal Son



導演: 洪金寶
編劇: 洪金寶、黃炳耀
武術指導: 洪金寶、元彪、林正英、陳會毅
攝影: 劉觀偉
剪接: 張耀宗
出品: 嘉禾
主演: 洪金寶、元彪、陳勳奇、林正英、
鍾發

1981 彩色 DCP 粵語
中英文字幕 105分鐘

Dir: Sammo Hung
Scrs: Sammo Hung, Barry Wong

Martial Arts Choreographers:

Sammo Hung, Yuen Biao,
Lam Ching-ying, Bee Chan

Prod Co: Golden Harvest

Cast: Sammo Hung, Yuen Biao,
Frankie Chan, Lam Ching-ying,
Fat Chung

1981 Colour DCP Cantonese
Chi & Eng Subtitles 105min

11/5/2024 (六 Sat)
3:00pm

香港電影資料館電影院
Cinema,
Hong Kong Film Archive

設映後談, 講者陳勳奇及登徒
Post-screening talk with
Frankie Chan & Thomas Shim

洪金寶在《贊先生與找錢華》(1978)已把梁贊事跡搬上銀幕,再自導自演《敗家仔》,焦點在元彪飾演的少年梁贊的成長,他從「打通街」年少氣盛,經歷挫敗、拜師、學藝和復仇後,銳變成材。戲中梁贊與陳勳奇演的王族子弟倪飛,兩個敗家仔訴說父母溺愛遺禍,帶著濃濃道德教誨意味。上半段裡戲班的規矩和文化,趣味盎然,林正英演繹乾旦梁二娣,戲藝和武藝相結合,尤其精采,滿載了洪金寶出身戲行的心聲。

戲的重點在於梁二娣及黃華寶(洪金寶),分別向梁贊傳授詠春,四位武術指導:洪金寶、元彪、林正英和陳會毅,再加詠春顧問黎應就,鉅細無遺地展示了詠春馬步、口訣、八手、八仙桌和長短橋等,如一趟詠春速成班。兩位師父一陰一陽,強調功夫既要依招式口訣,亦重視實戰心法,例如「同門忌力勝身材」便論到身形優勢,又如「高腳」、「長橋」,甚至專攻弱處(例如傷口)等,點出功夫非為切磋,實為爭勝。本片於第二屆香港電影金像獎奪得最佳動作指導。

In *Warriors Two* (1978), Sammo Hung had already adapted the story of Leung Jan for the silver screen. In *The Prodigal Son*, he once again directed and starred, but this time the focus is placed on Yuen Biao, who plays the young Leung Jan. Leung starts out as an arrogant youth obsessed with street-fighting, but after experiencing severe setback, he hones his craft under his master, and eventually becomes his own man after taking revenge. The film in fact features two spoiled prodigal sons: Leung Jan and Ngai Fei (Frankie Chan), step-son of a Manchu duke—their trouble-making as a result of being excessively coddled by their parents is a clear moral commentary on the film's behalf. The first half of *The Prodigal Son* is a fascinating introduction to the rules, traditions, and culture of opera troupe, and Lam Ching-ying's portrayal of a male *dan* performer combines opera and martial skills to amazing effect—all these elements harken back to Hung's background in Peking opera.

The focus of the film is on Leung Yee-tai (Lam Ching-ying) and Wong Wah-bo (Sammo Hung) teaching Wing Chun to Leung Jan. The film's four martial arts choreographers—Hung, Yuen, Lam, and Bee Chan—together with Wing Chun consultant Lai Ying-chau, take care to display in full detail Wing Chun's stances, mantras, and moves. Leung Jan's two teachers offer different perspectives, highlighting not only the importance of adhering to the mantras, but also tactics during actual combat. *The Prodigal Son* won the award for Best Action Choreography at the 2nd Hong Kong Film Awards.

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警察故事 (4K數碼修復版)

Police Story (4K Digitally Restored Version)

導演: 成龍
編劇: 成龍、鄧景生
武術指導: 成家班
攝影: 張耀祖
剪接: 張耀宗
出品: 嘉禾
主演: 成龍、林青霞、張曼玉、董驪、楚原
1985 彩色 DCP 粵語
中英文字幕 101分鐘

Dir: Jackie Chan
Scrs: Jackie Chan, Edward Tang
Martial Arts Choreographers:
Jackie Chan Stunt Team
Prod Co: Golden Harvest
Cast: Jackie Chan, Brigitte Lin,
Maggie Cheung, Bill Tung,
Chor Yuen
1985 Colour DCP Cantonese
Chi & Eng Subtitles 101min

19/5/2024 (日 Sun)
11:00am

香港電影資料館電影院
Cinema,
Hong Kong Film Archive

設映後談, 講者張偉雄
Post-screening talk with
Bryan Chang

成龍電影生涯中最重要作品, 從民初功夫小子喜劇, 成功轉型至時裝警匪動作。成龍自導自編自演, 並率領成家班任動作指導, 在美學風格上, 強調真實感, 完全擺脫了早期片廠製作的視覺及佈景風格, 從片廠走出去, 整個香港都是他馳騁場地; 再者, 他完全脫離洪金寶及元彪的影響, 不再以技擊或諧趣功夫為主要套路, 轉為大型動作設計, 飛車、爆破、槍戰、跳樓、跳商場等等, 每場動作皆挖空心思, 顯示了他駕馭大型場景如木屋區、公路及商場等景觀的能力之餘, 亦追上了時代的進程。

成龍與成家班的驚險表演, 以血肉之軀不斷製造奇觀, 包括不同形式的高空飛墮、跳窗及撞玻璃, 令人目瞪口呆, 最為人樂道是, 片首成龍追巴士, 兩位龍虎武師從上層飛墮車外, 場面調度一氣呵成, 那種不惜代價的殘酷美學, 與立於庶民草根立場的個人英雄主義, 今天看來, 確是可一不可再, 也為港產警匪動作片立下新典範, 主題曲〈英雄故事〉更是歷久不衰。本片於第五屆香港電影金像獎奪最佳電影及最佳動作指導。

The most important work of Jackie Chan's career, *Police Story* saw him successfully transitioning from early Republic-era kung-fu comedies to contemporary police dramas and action films. Chan was director, writer, lead actor of the film while at the same time leading the choreography work of the Jackie Chan Stunt Team. Departing from the sound stage sets and the visual styles of his earlier studio productions, Chan embraced a more realistic-looking aesthetic, and the urban landscape of Hong Kong served as his inspiration and his playground. In addition, he freed himself from the influences of Sammo Hung and Yuen Biao, trading acrobatics and kung-fu comedy for large-scale action sequences featuring car stunts, explosions, gunfights, jumping off buildings and chases taking place in shopping malls. Every scene was thoroughly planned and choreographed, showing Chan's knack for capturing and making use of bigger spaces (e.g. a squatter settlement, a major highway and a multi-storey shopping mall), as well as his ability to keep up with the times. *Police Story* was awarded Best Film and Best Action Choreography at the 5th Hong Kong Film Awards.

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黑俠 (數碼修復版)

Black Mask (Digitally Restored Version)



導演: 李仁港
編劇: 徐克、許安、陳德森、馬偉豪
動作導演: 袁和平
武術指導: 谷軒昭、林迪安
攝影: 張東亮
剪接: 張嘉輝
出品: 永盛娛樂
主演: 李連杰、劉青雲、莫文蔚、葉芳華、龍剛

1996 彩色 DCP 粵語
中英文字幕 98分鐘

Dir: Daniel Lee
Scrs: Tsui Hark, Koan Hui, Teddy Chen,
Joe Ma

Martial Arts Dir: Yuen Wo-ping
Martial Arts Coordinators:
Ku Huen-chiu, Dion Lam

Prod Co: Win's Entertainment

Cast: Jet Li, Sean Lau,
Karen Mok Man-wai, Françoise Yip,
Patrick Lung Kong

1996 Colour DCP Cantonese
Chi & Eng Subtitles 98min

11/5/2024 (六 Sat)
7:00pm

香港電影資料館電影院
Cinema,
Hong Kong Film Archive

設映後談, 講者李仁港、谷軒昭
及登徒

Post-screening talk with
Daniel Lee, Ku Huen-chiu &
Thomas Shin

李仁港執導處男作《94獨臂刀之情》(1994)後, 受徐克之邀導演《黑俠》, 故事取材自李志達1992年的同名漫畫, 徐克、李連杰和袁和平再聚頭。徐克的科幻意念, 融合李仁港的現代都市武俠風格, 儼如一齣東方超級英雄電影。徐夕(李連杰)本是秘密組織701部隊的無痛感殺手, 他放下屠刀隱身於圖書館, 與同事Tracy(莫文蔚)、警探石頭(劉青雲)結成好友。701隊長熊菊(龍剛)夥同徐夕舊部下若蘭(葉芳華)策動陰謀, 徐夕化身黑俠拚死一戰……戲中的未來都市佈景和美術, 如金屬煙囪、吊機、碼頭、天橋等景觀, 瀟灑重金屬和工業味, 亦營造出富於浪漫詩意的影像(如白鴿從手上溜走)。李連杰的黑俠造型、快狠準的現代搏擊風格, 明顯向六十年代美國電視劇《青蜂俠》中的李小龍角色致敬。動作導演袁和平在槍戰、爆炸以至密室打鬥的處理上, 均抓著科幻動作的視覺風格。此片面世後不久, 李、袁雙雙於荷里活展開電影事業新篇章, 李連杰參演的《轟天炮4》(1998)大收, 袁和平的《廿二世紀殺人網絡》(1999)更成科幻動作經典。

Producer Tsui Hark handpicked Daniel Lee to direct *Black Mask* after seeing Lee's directorial debut *What Price Survival* (1994), a homage to Chang Cheh's iconic *The One-Armed Swordsman* (1967). Lee even received praise from Chang himself for his approach in handling the martial arts genre. Tsui's penchant for science fiction mixes with Lee's modern urban martial arts style, giving birth to a Hong Kong superhero film. Jet Li stars as a retired genetically engineered assassin seeking peace until his former mentor and protégé disrupt the city's tranquillity. Daniel Lee, with his extensive art direction experience, builds a visually arresting dystopian future in the film. Jet Li's costume is a nod to Bruce Lee's in his iconic role as Kato in *The Green Hornet* in the 1960s. Yuen Wo-ping's meticulously crafted action choreography, featuring gunfights, explosions, and hand-to-hand combat in sealed chambers, complements the film's rich, sci-fi-inspired visual language. Following this venture, both Jet Li and Yuen Wo-ping embarked on highly successful Hollywood journeys. Li starred in the box-office hit *Lethal Weapon 4* (1998), while Yuen became action choreographer for the now-classic *The Matrix* (1999).

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黃飛鴻

Once Upon a Time in China

導演: 徐克

編劇: 徐克、阮繼志、梁耀明、鄧碧燕

武術指導: 袁祥仁、袁信義、劉家榮

攝影: 鍾志文、黃仲標、黃岳泰、林國華、
陳東村、陳沛佳

剪接: 麥子善

出品: 嘉禾

主演: 李連杰、元彪、張學友、關之琳、
鄭則士、任世官

1991 彩色 DCP 粵語

中英文字幕 134分鐘

Dir: Tsui Hark

Scrs: Tsui Hark, Yuen Kai-chi,

Leung Yiu-ming,

Tang Pik-yin (aka Elsa Tang)

Martials Arts Choreographers:

Yuen Cheung-yan, Yuen Shun-i,

Lau Kar-wing

Prod Co: Golden Harvest

Cast: Jet Li, Yuen Biao, Jacky Cheung,

Rosamund Kwan, Kent Cheng,

Yam Sai-koon

1991 Colour DCP Cantonese

Chi & Eng Subtitles 134min

4/5/2024 (六 Sat)

2:30pm

香港電影資料館電影院

Cinema,

Hong Kong Film Archive

設映後談, 講者劉家榮及登徒

Post-screening talk with

Lau Kar-wing & Thomas Shin

徐克重塑黃飛鴻這個經典人物, 將背景設定於清末列強入侵, 清廷簽下不平等條約, 西風東漸, 洋人橫行, 亦有人趁機發金山夢, 一片亂世眾生相。黃飛鴻(李連杰)周旋於各股勢力之間, 疲於奔命, 他一方面堅守儒俠武德, 懷醫者父母心的濟世心腸, 另一方面, 面對日新月異的西方文化和技術感到迷惘, 逐漸明白國人要與時並進。寶芝林處於風雨飄搖之中, 林世榮(鄭則士)有勇無謀, 牙擦蘇(張學友)半唐番不懂中醫, 梁寬(元彪)更未入門不懂武功, 只有新杜撰的角色十三姨(關之琳), 為黃飛鴻帶來啟迪。袁祥仁、袁信義和劉家榮任武術指導, 李連杰展露宗師風範, 重頭戲落在黃飛鴻和嚴振東(任世官)的比武上, 貨倉內搭起竹梯, 配合威也技術, 李的平衡力和下盤功夫, 表露無遺, 徐克複雜的場面調度和凌厲的攝影, 令這困若牢籠的決鬥精采絕倫。最後, 嚴振東死於亂槍之下, 梁寬為他收屍, 既點出拳腳難敵槍砲的時代困局, 也是向傳統的師徒情誼致敬。本片於第11屆香港電影金像獎奪四個獎項, 包括最佳導演及最佳動作指導。

Wong Fei-hung remains an enduring, classic character in Hong Kong martial arts cinema, and Tsui Hark's *Once Upon a Time in China* recasts this legendary kung-fu master in the late Qing dynasty, a period of Chinese history marked by widespread unrest and vulnerability to Western aggression. Jet Li's performance brings the character of Wong to life by highlighting both his traditional Confucian virtues and kind-heartedness, and also his bewilderment at Western culture and advancements in technology. The newly introduced character, Thirteenth Aunt (Rosamund Kwan), is not only Wong's love interest, but someone who inspires him to embrace change and modernity. The climax of the film is an enthralling showdown on bamboo ladders within an enclosed warehouse space between Wong and his rival Yim (Yam Sai-koon). A perfect showcase of Li's dextrous skills, Tsui's meticulous mise-en-scène, and action choreography by Yuen Cheung-yan, Yuen Shun-i, and Lau Kar-wing, the fight scene is one for the history books. In the end Yim dies by gunshot, and his corpse is collected by his student Leung Foon (Yuen Biao)—a dual commentary on the clashes between the East and the West, as well as traditional bonds between teacher and student in Chinese martial arts culture. The film clinched four wins at the 11th Hong Kong Film Awards, including Best Director and Best Action Choreography.

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葉問 Ip Man



導演: 葉偉信
編劇: 黃子桓
動作導演: 洪金寶
武術指導: 梁小熊
攝影: 柯星沛
剪接: 張嘉輝
出品: 東方、時代今典傳媒
主演: 甄子丹、任達華、熊黛林、
池內博之、林家棟、樊少皇
2008 彩色 35mm 粵語、國語及日語
中英文字幕 107分鐘

Dir: Wilson Yip Wai-shun
Scr: Edmond Wong
Action Dir: Sammo Hung
Action Choreographer: Leung Siu-hung
Prod Cos: Mandarin,
Time Antaeus Media
Cast: Donnie Yen, Simon Yam,
Lynn Xiong, Hiroyuki Ikeuchi,
Lam Ka-tung, Louis Fan Siu-wong
2008 Colour 35mm
Cantonese, Mandarin & Japanese
Chi & Eng Subtitles 107min

19/5/2024 (日 Sun)
3:00pm

香港電影資料館電影院
Cinema,
Hong Kong Film Archive

設映後談, 講者葉偉信及登徒
Post-screening talk with Wilson
Yip Wai-shun & Thomas Shin

香港電影資料館 YouTube 頻道
同步直播
Live Stream on Hong Kong Film
Archive's YouTube channel

首部以詠春宗師葉問生平為藍本的人物電影, 故事從1935年開始, 佛山武術家葉問, 生活優悠, 只以習武為念, 後因日軍侵華戰爭, 家道中落, 一家人戰後定居香港。洪金寶和梁小熊分別擔任動作導演和武術指導, 甄子丹演的葉問, 身穿長衫, 打起詠春攤綁伏, 感覺煥然一新。更重要是, 導演葉偉信重視人物和戲劇, 他把葉問描寫為重視家庭生活的愛妻號, 絕不會「葉底藏花」。當中他與金山找(樊少皇)的閉門切磋場面, 葉妻張永成(熊黛林)敦促「不要打爛家中東西」, 便充分表現了葉偉信的家庭價值和人生觀: 葉問從世家子變為一代宗師, 除因武藝過人, 更是由於他愛護家人, 充滿了正義感, 且能屈能伸。

戲中日軍侵華一段, 漢奸李釗(林家棟)的角色, 日軍監牢中葉問一個打十個等場面, 遙向李小龍經典《精武門》(1972)致意, 葉問和李小龍結緣於香港, 雙雙成為香港傳奇。本片於第28屆香港電影金像獎奪得最佳電影及最佳動作設計。

This is the first biographical film based on the life of Wing Chun master Ip Man. The story begins in 1935, where Foshan martial artist Ip Man lives a life of leisure, concerned only with practising martial arts. During the war against the Japanese, his fortunes decline, and his family settles in Hong Kong after the war. Ip is a loyal family man who cherishes his wife (Lynn Xiong). When a duel is about to take place inside their home, Ip's wife warns him, 'Fight if you want; just don't break anything.' The line sums up the director's family values and philosophy: the character of Ip Man transforms from a son from a wealthy family to a martial arts grandmaster not only because of his superior skills, but more importantly, his love for his family, his sense of justice, and his flexibility and endurance.

The scenes of the Japanese occupation, the role of the traitor Li (Lam Ka-tung), and the scene where Ip fights ten opponents in the Japanese military prison are all homages to the Bruce Lee classic, *Fist of Fury* (1972). They are a subtle nod to the fact that Ip Man and his disciple, Lee, had met in Hong Kong, and later both became local legends. *Ip Man* won Best Film and Best Action Choreography at the 28th Hong Kong Film Awards.

太極1從零開始 及 太極2英雄崛起 (雙片連映)

Tai Chi Zero & Tai Chi Hero (Double Bill)

導演: 馮德倫
故事: 陳國富
編劇: 程孝澤、張家魯
動作指導 (第一集) /
動作導演 (第二集): 洪金寶
攝影: 敖志君、黎耀輝、杜傑
出品: 華誼兄弟傳媒、華誼兄弟國際、
上海磐石文化產業、
湖南富坤文化傳媒

主演: 梁家輝、Angelababy (即楊穎)、
袁曉超、彭于晏、馮紹峰、舒淇

2012 彩色 Blu-ray 國語
中文字幕 98分鐘/102分鐘

Dir: Stephen Fung

Story: Chen Kuo-fu

Scrs: Cheng Hsiao-tse, Chang Chia-lu

Action Dir: Sammo Hung

Prod Cos: Huayi Brothers Media,
Huayi Brothers International,
Shanghai Stone-Capital Culture,
Hunan Richland Culture Media

Cast: Tony Leung Ka-fai, Angelababy,
Jayden Yuan, Eddie Peng,
Feng Shaofeng, Shu Qi

2012 Colour Blu-ray Mandarin
Chinese Subtitles 98min/102min

9/6/2024 (日 Sun)
2:30pm

香港電影資料館電影院
Cinema,
Hong Kong Film Archive

《太極1從零開始》及《太極2英雄
崛起》同場放映，中段設約10分鐘
休息時間

Around 10 minutes intermission
between *Tai Chi Zero* and *Tai Chi
Hero*

導演馮德倫與吳彥祖合組突圍電影有限公司，在古裝動作片搞搞新意思，馮德倫執導，洪金寶任動作指導，《太極1從零開始》和《太極2英雄崛起》以太極宗師楊露禪故事為藍本，將武術、漫畫、電玩和武俠片特效共冶一爐。故事背景為清末列強侵華，以楊露禪（袁曉超）投身陳家溝陳長興（梁家輝）門下學藝說起，陳家溝避過滅村之劫，至楊露禪正式成為陳家拳傳人，並被惇親王賜名太極拳為止……

馮德倫的手法天馬行空，意圖打破傳統功夫片的套路，儼如中國武術人物遇上西方超級英雄電影，戲裡除了太極拳和槍砲外，更涉及不少西方科技發明，像坦克車般的怪物特洛伊，機械飛行裝置天威翼等……中國受西方科技威脅，武術需要破舊立新，功夫動作電影追上電腦特效潮流。戲中的陳家拳掌門陳長興，終接受其發明家兒子陳栽秧（馮紹峰），兩父子冰釋前嫌，戲裡戲外都有承傳和推陳出新之意。新人袁曉超是亞運長拳金牌得主，飾演楊露禪確是功架十足。洪金寶的動作心思，在第二集袁跟元彪的廚房比武中，表現無遺，太極以柔制剛，「陰陽相合，萬物相應」的思想，盡見於此。

Director Stephen Fung and Daniel Wu transitioned from acting to producing, launching Diversion Pictures, and revitalised the martial arts genre with *Tai Chi Zero* and its sequel *Tai Chi Hero*. Focusing on the Tai Chi master Yang Luchan, these films employ computer-generated special effects to bring to life a story set in the late Qing dynasty, a period marked by China's technological lag behind the West. The inclusion of Western technologies and inventions, the tank-like monster 'Troy', and the flying device 'Heaven's Wings' indicates the infusion of new elements of comics and video games into martial arts cinema. As director, Fung diverges from martial arts conventions, adding a Hollywood superhero flair to his film. Martial artist Jayden Yuan makes his screen debut as Yang, sharing the spotlight with Tony Leung Ka-fai, who portrays Yang's master. As the master finally embraces his estranged son (Feng Shaofeng) and his wacky innovations, the films highlight the reinvention of the martial arts genre, in terms of plot, cast, as much as production technology.

設映後談，講者登徒
Post-screening talk with Thomas Shin



七小福 (數碼修復版)

Painted Faces (Digitally Restored Version)



導演: 羅啟銳
編劇: 羅啟銳、張婉婷
武術指導: 元華、洪家班
攝影: 鍾志文
剪接: 余純、鄺志良
出品: 邵氏、嘉禾
主演: 洪金寶、鄭佩佩、林正英、
岑建勳、午馬
1988 彩色 DCP 粵語
中英文字幕 107分鐘

Dir: Alex Law
Scrs: Alex Law, Mabel Cheung
Martial Arts Choreographers:
Yuen Wah, Sammo Hung Stunt Team
Prod Cos: Shaw Brothers,
Golden Harvest
Cast: Sammo Hung, Cheng Pei-pei,
Lam Ching-ying, John Sham,
Wu Ma
1988 Colour DCP Cantonese
Chi & Eng Subtitles 107min

16/6/2024 (日 Sun)
3:00pm

香港電影資料館電影院
Cinema,
Hong Kong Film Archive

設映後談, 講者曾肇弘
Post-screening talk with
Eric Tsang Siu-wang

京劇武生出身的于占元, 南來香港後胼手胝足創立「中國戲劇研究學院」, 成為香港電影一代著名動作演員、武術指導及導演的搖籃。羅啟銳初執導演筒, 與張婉婷合作編劇, 就將于占元培育「七小福」的故事搬上銀幕, 展現他們的艱苦學藝歲月, 也道出舊派藝人的悲歌。時移勢易, 隨著「七小福」長大成人, 傳統戲曲不敵西方流行文化入侵, 學校只能黯然結束, 眾人各散東西, 後來的眾星傳奇已是後話。羅啟銳以赤子之心, 重塑懷舊的人情氛圍, 鏡頭下捕捉到利舞台、得雲茶樓、荔園等消逝前夕的城市風景。于占元一角由「七小福」大師兄洪金寶演出, 嚴師形象入型入格, 他更憑此片榮獲第八屆香港電影金像獎最佳男主角。台前幕後一次光芒四射的交會, 絕對是對苦練成材的動作片影人最誠摯的禮讚。洪金寶後來為《七人樂隊》(2022) 執導的一段〈練功〉, 從其視角重現「七小福」的習武場面, 師父一角則交予兒子洪天明飾演, 頗有傳承意味, 更與《七小福》遙相呼應。

Peking opera master Yu Zhanyuan founded the China Drama Academy in 1949, where many major Hong Kong action stars, choreographers, and directors honed their skills in traditional opera-style acrobatics. The late Alex Law co-wrote the script with Mabel Cheung for his directorial debut, adapting Yu's story for the big screen. The film portrays the strenuous training process Yu's protégés, the 'Seven Little Fortunes', had to go through, as well as the tragic experiences of the older generation of opera performers. After the academy's closure due to dwindling interest in the traditional art form, Yu's apprentices, now full-fledged adults, all embark on different journeys—some of course becoming legendary action stars. Law's passionate, nostalgic portrayal lovingly depicts now-bygone urban landmarks such as Lee Theatre, Tak Wan Teahouse, and Lai Chi Kok Amusement Park. Sammo Hung plays his mentor Yu, earning him the Best Actor accolade at the 8th Hong Kong Film Awards. The interweaving of onscreen fiction with real-life, behind-the-scenes stories makes this film a sincere tribute to action filmmakers and their arduous training. Hung later directed the segment 'Exercise' in *Septet: The Story of Hong Kong* (2022), based on his personal memories of martial arts and opera training as part of the 'Seven Little Fortunes'. He 'passes on' the role of Yu to his son, Timmy Hung—a callback, perhaps, to *Painted Faces*.

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阿金 Ah Kam

導演：許鞍華
編劇：陳文強、陳健忠
武術指導：程小東
攝影：林國華
剪接：黃義順
出品：嘉禾、得心
主演：楊紫瓊、洪金寶、黃家諾、
盧永鏗、孟海

1996 彩色 DCP 粵語

中英文字幕 96分鐘

Dir: Ann Hui

Scrs: Chan Man-keung, Chan Kin-chung

Martial Arts Dir: Tony Ching Siu-tung

Prod Cos: Golden Harvest,

Daca Entertainment

Cast: Michelle Yeoh, Sammo Hung,

Jimmy Wong, Ken Lo, Mang Hoi

1996 Colour DCP Cantonese

Chi & Eng Subtitles 96min

16/6/2024 (日 Sun)
7:00pm

香港電影資料館電影院

Cinema,

Hong Kong Film Archive

設映後談，講者喬奕思

Post-screening talk with

Joyce Yang

自小在內地習武的阿金(楊紫瓊)，來港後加入童哥(洪金寶)主持的「童家班」，由替身演員做起，漸漸獲得賞識，當上武術指導。她一度因愛情放棄工作，北上深圳為男友(黃家諾)打理卡拉OK，後來輾轉重返影壇，童哥卻不幸遭黑幫殺害……電影罕有從武師角度，帶領觀眾走進片場，旁觀他們的血淚史，並觸及此時黑社會入侵娛樂圈的實況。洪金寶彷彿演回自己，舉手投足，一如現實裡關懷手足、重情重義的「大哥大」。許鞍華加入女性筆觸，繼《女人，四十。》(1995)後，再次刻劃職業女性步入中年所面對的矛盾。楊紫瓊改變戲路，以文戲為主，沉著細膩演活外剛內柔的打女，形神兼備，令人印象深刻。拍攝跳天橋一幕時，楊紫瓊不幸身受重傷，片末特別插入有關鏡頭，向其專業忘我的態度致敬。

Ah Kam (Michelle Yeoh), who grew up and trained in martial arts in the Mainland, arrives in Hong Kong and joins Tung's (Sammo Hung) stunt team. Starting as a stunt double, she gradually gains praise and acceptance, and becomes an action choreographer. At one point she gives up her career for love, moving to Shenzhen to manage her boyfriend's (Jimmy Wong) karaoke bar. She eventually returns to the film industry, but tragedy strikes as Tung gets murdered by gangsters. The film offers a rare, behind-the-scenes look at film production through the eyes of a stunt performer by dramatising their trials and tribulations, and also touches upon the contemporary issue of the influence of organised crime on the film industry. Hung gives a superb, naturalistic performance as a caring and righteous 'Big Brother'—as he is known in real life. As with *Summer Snow* (1995), director Ann Hui adds a woman's touch to the story by focusing on the conflicts and dilemmas faced by professional women entering middle age. Yeoh shows off her dramatic chops in the role of a stunt performer who is tough and composed on the outside, but emotional and sensitive on the inside. She gives a layered, emotionally charged, and deeply impressive performance. Yeoh actually sustained a heavy injury when shooting the scene where she jumps off a flyover, and the footage has been included in the end credits as a salute to her selfless professionalism.

鳴謝橙天嘉禾娛樂集團

Courtesy of Orange Sky Golden Harvest Entertainment Group



放映節目表

Screening Schedule

武影江湖——香港電影武林盛會

Of Fists and Swords — Kaleidoscope of Hong Kong Martial Arts Films

票價
Tickets
\$45

日期 Date	時間 Time	香港文化中心大劇院 Grand Theatre, Hong Kong Cultural Centre
27/3	三 Wed	8:00pm 新蜀山劍俠(4K數碼修復版)◆ Zu: Warriors from the Magic Mountain (4K Digitally Restored Version)
22/6	六 Sat	7:30pm 一代宗師◆ The Grandmaster
日期 Date	時間 Time	香港電影資料館電影院 Cinema, Hong Kong Film Archive
6/4	六 Sat	2:30pm 忠烈圖(4K數碼修復版)▲◆ The Valiant Ones (4K Digitally Restored Version)
		7:00pm 蝶變(數碼修復版)▲◆ The Butterfly Murders (Digitally Restored Version)
13/4	六 Sat	11:00am 名劍▲◆ The Sword
		2:30pm 碧水寒山奪命金▲◆ The Enigmatic Case
20/4	六 Sat	11:00am 醉拳◆ Drunken Master
		2:30pm 七劍(4K數碼修復版)▲◆ Seven Swords (4K Digitally Restored Version)
21/4	日 Sun	11:00am 猛龍過江(4K數碼修復版)▲◆ The Way of the Dragon (4K Digitally Restored Version)
		3:00pm 洪拳與詠春▲◆ Shaolin Martial Arts
28/4	日 Sun	11:00am 武館▲◆ Martial Club
		3:00pm 少林寺(4K數碼修復版)▲◆ The Shaolin Temple (4K Digitally Restored Version)
4/5	六 Sat	11:00am 長輩▲◆ My Young Auntie
		2:30pm 黃飛鴻▲◆ Once Upon a Time in China
11/5	六 Sat	11:00am 皇家師姐(數碼修復版)▲◆ Yes, Madam! (Digitally Restored Version)
		3:00pm 敗家仔▲◆ The Prodigal Son
		7:00pm 黑俠(數碼修復版)▲◆ Black Mask (Digitally Restored Version)
19/5	日 Sun	11:00am 警察故事(4K數碼修復版)▲◆ Police Story (4K Digitally Restored Version)
		3:00pm 葉問▲◆ Ip Man
9/6	日 Sun	2:30pm 太極1從零開始 及 太極2英雄崛起▲■ Tai Chi Zero & Tai Chi Hero
16/6	日 Sun	3:00pm 七小福(數碼修復版)▲◆ Painted Faces (Digitally Restored Version)
		7:00pm 阿金▲◆ Ah Kam

門票3月1日起於城市售票網發售
Tickets available at URBIX from 1 March

▲ 設映後談
Post-screening talks

■ 影片附中文字幕
With Chinese subtitles

◆ 影片附中英文字幕
With Chinese and English subtitles

《展影》109期工作小組

館長： 陳彩玉
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文稿編輯： 吳君玉、鄧美怡、歐陽德智、鄭泳雄
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香港電影資料館出版

設計： Tomsenga Design
主視覺設計： 設計無邊
書法題字： 馮兆華(華戈)
印刷： 宏亞印務有限公司

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Published by the Hong Kong Film Archive

Design: Tomsenga Design
Key Visual: Design Outhere
Chinese Calligraphy: Fung Siu-wah (Wah Gor)
Printing: Asia One Printing Limited

Not for Sale

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香港西灣河鯉景道50號

開放時間

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星期二(公眾假期除外)、農曆年初一及二休館

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六歲以下恕不招待。

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50 Lei King Road, Sai Wan Ho, Hong Kong

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位置圖、售票處及資源中心開放時間

Location plan and opening hours of
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Programme Enquiries

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19/5 (日 Sun)

《葉問》設映後談講者葉偉信及登徒

Post-screening talk on *Ip Man* with

Wilson Yip Wai-shun & Thomas



香港電影資料館 YouTube頻道
同步直播

Live stream on Hong Kong Film
Archive's YouTube channel



電子場刊(將於3月底網上出版)

Electronic Programme Booklet
(available online in late March)

開幕電影 Opening Film



閉幕電影 Closing Film