

口述歷史：訪問洪金寶、元彪
Oral History: Sammo Hung & Yuen Biao

影談系列：岸西
Movie Talk: Ivy Ho

阿瑩說《半邊人》
Ah Ying on Ah Ying

通訊

64
Newsletter
05.2013



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《通訊》

第64期 (2013年5月)

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Newsletter

Issue 64 (May 2013)

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封面：《快餐車》(1984) 海報上的「嘉禾三寶」

Cover: The 'Golden Harvest Triumvirate' reinvent themselves in the *Wheels on Meals* (1984) poster.

封底：《親密》(2009)

Back cover: *Claustrophobia* (2009)

研究主任蒲鋒興奮地一口氣說出連串近年專題書籍出版後，陸續有著意想不到的收穫（見第4頁）！我們也喜見在《通訊》這個平台，能持續與有話跟我們說或想聽聽我們說的話的朋友，保持通訊。

訪問、座談，是一扇又一扇的窗，風光無限，帶我們神馳各個領域。由羅卡先生策劃的「影談系列」開鑰，出席觀眾反應熱烈。在商業電影掛帥的影壇，岸西是一朵奇葩，總有法子用上自己的方法去說要說的故事，作品叫人深思。

訪問洪金寶（即朱元龍）、元彪呢，時空給帶到一個充滿師門情義的世界。「元」字同門多位成就非凡，訪談中，流露他們對工作的熱愛和投入，讓上百萬上千千萬觀眾見證他們創出一個又一個的高峰。

至於久違了的紫羅蓮，她的翩然現身，帶著對同是「我為人人」年代中流砥柱的黃曼梨的敬意和思念。

是的，這兒往往交織著五六十、七八九十以至千禧後等等的影人影事，教我們往往帶著崇敬的心，為由歷史和電影交織的每個時刻，留下印記。[clkwok@lcsd.gov.hk]

In this issue, Research Officer Po Fung recounts with great excitement the many surprise encounters made possible by our recent publications (p 4). Similarly, we at the Editorial Unit are happy to have this *Newsletter* as a platform on which we stay in touch with friends who want to communicate with us.

Interviews and talks are like windows into a world of wonders where we roam freely with wild abandon. Guest-curated by Law Kar, the 'Movie Talk' series commenced in April and was greeted with enthusiasm. Auteur screenwriter-director Ivy Ho, the first guest of the series, always manages to tell her stories in her own ways within the confines of commercial filmmaking.

Chatting with Sammo Hung and Yuen Biao, both apprentices of Beijing opera veteran Yu Zhanyuan, brings us back to a time when kinship and camaraderie prevailed. What they said makes it clear to all that the key to success is nothing but passion.

Seasoned actress Tsi Lo Lin, after a lull of years, graced our 'Morning Matinee' programme dedicated to her longtime co-star Wong Man-lei. Both mainstays of the Union Film Enterprise, they remind us again of the spirit of 'One for All' from the days when the common good was put above individual interests.

Here at the Film Archive, we have all sorts of stories about filmmakers across generations. And with utmost reverence, we strive to preserve all these moments when history and film cross paths with each other. [clkwok@lcsd.gov.hk]

鳴謝：星空華文傳媒電影有限公司、星皓娛樂有限公司、銀都機構有限公司、橙天嘉禾娛樂（集團）有限公司、王虹虹女士、元彪先生、阮紫瑩女士、岸西女士、洪金寶先生、許素瑩女士、惟得先生、陳穎恆女士、曾憲冠先生、黃詠琪女士、鄒文懷先生、劉嶽先生、羅卡先生

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更多內容見本期《通訊》網頁版，「奇謀闊步·萬像嘉禾」、「影談系列」、「百部不可不看的香港電影」、「修復珍藏」、「歡樂早場」等節目詳情見《展影》及資料館網頁。

More available in the *e-Newsletter*. For details of HKFA programmes please refer to *ProFolio* and our website.



(前排左起) 本館館長林覺聲、鄺文偉、張耀宗;
 (後排左起) 鍾玲教授、羅卡、利雅博、康文署副署長(文化)廖昭薰、鄒文懷、星空華文電影業務高級副總裁陳少榮、黃握中、張同祖、
 鄒重珩、鄒文懷夫人、康文署總經理(電影及文化交流)彭惠蓮
 (Front row, from left) Richie Lam, Head of HKFA; Abe Kwong; Cheung Yiu-chung;
 (Back row, from left) Prof Chung Ling; Law Kar; Albert Lee; Cynthia Liu, Deputy Director (Culture), LCSD; Raymond Chow; Judy Chan, Senior VP of Filmed Entertainment, Fortune Star; Wong Nguk-chung; Joe Cheung; Roberta Chin; Mrs Raymond Chow; Maggie Pang, Chief Manager (Film & Cultural Exchange), LCSD

嘉禾的盛世印記

Golden Harvest, A Landmark in Hong Kong Cinema

本館配合第37屆香港國際電影節同期舉辦的「奇謀闊步·萬像嘉禾」影展，承蒙夥伴機構星空華文傳媒電影有限公司的鼎力支持，於三月至六月間作盛大的專題放映，其中40部複製自經數碼修復的高清拷貝，放映後將全數在本館永久保存。同時本館亦推出「風禾盡起——嘉禾的盛世印記」展覽，展出珍貴的嘉禾電影海報、口述歷史訪問片段等，顯現其發展歷程。3月22日開幕當日，一眾嘉賓、多年知交雲集，向這家在香港影史中舉足輕重的電影公司致敬。



1
2
3

- 1 廖昭薰致送紀念品予鄒文懷
Cynthia Liu presenting souvenir to Raymond Chow as a token of gratitude.
- 2 星空華文電影業務高級副總裁陳少榮(左二)、節目發行副總裁吳文亮(中)、節目發行助理副總裁羅穎意(右一)與泛亞影業發行部經理林詠怡(右二)及林覺聲(左一)
(From left) Richie Lam; Judy Chan; Alfred Ng, VP of Program Syndication & Distribution, Fortune Star; Ada Lam, Distribution Manager of Panasia Films Limited; Yvonne Law, Associate VP of Program Syndication & Distribution, Fortune Star
- 3 鄒文懷伉儷與本館節目策劃傅慧儀(右一)、王麗明
Mr and Mrs Raymond Chow viewing the exhibits guided by two HKFA Programmers, Winnie Fu (far right) and Cecilia Wong.





4 | 5 4 (左起) 本館電影搜集主任陳彩玉、康文署高級傳訊主任(電影及圖書館)張元坪、天馬沖印總經理黃潔珍、橙天嘉禾客戶服務部經理黃美強
(From left) Priscilla Chan, HKFA Film Acquisition Officer; Joyce Cheung, Senior Media Coordinator (Film & Library), LCSD; Jenny Wong, President of Pegasus Laboratory; William Wong, Manager of Account Services, Orange Sky Golden Harvest

5 (左起) 彭惠蓮、本館研究主任蒲鋒、鍾玲教授、林覺聲
(From left) Maggie Pang; Po Fung, HKFA Research Officer; Prof Chung Ling; Richie Lam

As a contribution programme to the 37th Hong Kong International Film Festival, the Hong Kong Film Archive presents 'The Cinematic Matrix of Golden Harvest' from March to June 2013, screening several dozen Golden Harvest productions made possible by the generous support from Fortune Star Media Limited. Among these gems, 40 titles are newly-struck copies of digitally-remastered high-definition film prints. Fortune Star has also given its consent to the permanent preservation of these screening copies at the HKFA.

A special exhibition titled 'Golden Harvest, A Landmark in Hong Kong Cinema' has also been mounted, displaying a precious collection of movie posters, magazines and oral history interview footage. Guests and veterans gathered at the 22 March opening ceremony to celebrate the enormous legacy of this major production studio in Hong Kong film history.



每次研究成果的推出，就是深化研究的資料出現的契機。我們去年完成廈語片研究後，便得到廈語片後期多部影片的男主角張欽鵬先生主動聯絡我們，因而從他身上獲得珍貴的廈語片影業資料。在研究黃飛鴻電影時，一直希望能聯絡到黃飛鴻電影的原作者朱愚齋先生的後人，卻無從著手。在研究專書出版了一年之後，教人喜出望外的，是朱愚齋先生的後人主動聯絡資料館，提供了朱愚齋生平的寶貴資料，原因正是看了我們出版的《主善為師——黃飛鴻電影研究》。資料館雖然剛出版了專著《乘風變化——嘉禾電影研究》，但對嘉禾的研究依然繼續。在書出版後，我們即獲得難得的機會，訪問了洪金寶和元彪。二人都是嘉禾具代表性的明星，也曾成立嘉禾的衛星公司，洪金寶的寶禾公司產量尤其豐富。他們不單談到他們的創作，更為我們提供了與嘉禾合作的不同工作模式的情況。

The chance of new information surfacing arises whenever we publish our research findings, enabling us to further examine a given topic. For example, Mr Zhang Qinpeng, who played the male lead for many latter-day Amoy-dialect films, contacted us on his own initiative to share his valuable knowledge after we completed the study on the genre last year. Similarly, the descendants of Mr Zhu Yuzhai, the first Wong Fei-hung biographer, enlightened us on their ancestor's life after reading *Mastering Virtue: The Cinematic Legend of a Martial Artist* a year after its publication – this came as much of a surprise to us as we were hoping to contact them during the research phase but had absolutely no idea how to go about it.

Although *Golden Harvest: Leading Change in Changing Times* has just been published, the Hong Kong Film Archive's research into the film studio is still ongoing. Following the book's release came the rare opportunity for us to interview Sammo Hung and Yuen Biao. Both being Golden Harvest icons, they each founded a satellite company with the studio. Apart from their creative processes, they also talked about the different modes of collaboration with Golden Harvest.

蒲鋒 Po Fung

洪金寶： 讓觀眾感受我的動作 與他是有關的

Sammo Hung： Making My Action Choreography Relevant to Audiences

日期：2013年3月25日

主訪：蒲鋒

整理：單識君

武指生涯

我們由你當武指談起，你最初多在邵氏當副武指？

我當時為電懋、邵氏兩間公司當副武指。那時我主要跟隨韓英傑，之後跟隨梁少松和徐二牛。他們也是跟隨韓英傑的。《龍門金劍》（1969）開始時是由韓英傑當武指，拍了一半他離開了，之後我便開始做武指，也不知這部片是掛韓英傑還是我的名字。

〔編按：該片武指具名為徐二牛、朱元龍（即洪金寶）；洪首部獨立具名為武指的電影應是國泰攝於1970、71年間的《殺手》。〕

嘉禾早期全都是武打片，大部分由黃楓、羅維導演，他們好像跟你很稔熟，很快每部電影也由你做武指。

因為未有嘉禾時，他們全在邵氏拍戲，當時我還是黃毛小子，十四、五歲便為他們客串，十六歲滿師後真正入行也是為他們拍戲。當時多為羅維、何夢華、岳楓、程剛拍戲，尤其是羅維，因為他最初也是用韓英傑。

執導筒

你首部導演的電影《三德和尚與春米六》（1977），除了是第一部諧趣功夫片，最特別的是一部粵語片。

最早期流行粵語片，然後到國語片，往後很少人拍粵語片。別人問我怕不怕，我說不怕，粵語比較親切。最慘是拍攝時用粵語，之後要配上國語。有些對白到現在也不知怎樣配。

諧趣功夫片配上粵語，「生鬼」得多，記得是誰配音的嗎？

丁羽叔那組人，保全〔編按：林保全，著名配音員，為叮噹／多啦A夢配音者〕就為我配音。

你一直替黃楓拍硬橋硬馬式功夫片，為何第一部導演作品會拍功夫喜劇？我覺得以前拍的不是我的專長。

那你的專長是甚麼？

搞笑、輕鬆。我雖然不是太搞笑、誇張，但我的誇張來得實際，是能實踐的東西。

我當時看覺得很新鮮。

我不敢說新鮮，只覺得有趣。我拍完也怕，人人都說不行。但上映後他們就說：「我都話你得！」

兩個嘉禾老闆（鄧文懷、何冠昌）怎樣看？

他們甚麼也不說。

說到底你是第一次當導演，鄧生或許太忙，何生也沒看？

有，他跟我一起看，只說了一句「不用那麼多NG」。我第二天告訴他下次不會，剪好才給他看。他往往不會說拍得好不好，他會問為甚麼這樣，為甚麼那樣。如果有好「橋」，他會跟我說怎樣更好玩。

拍完《三德和尚與春米六》後，你給別的公司拍《肥龍過江》（1978），你跟嘉禾沒有簽約？

我在嘉禾二十年，由始至終也沒有簽約。那時我在外面比方說可賺二百元一日，在嘉禾只賺四十元一日。為何我死心塌地幫嘉禾？是因為何冠昌，我未當導演時常跟他見面，他已對我

很好。我第一年簽嘉禾當副武指兼演員，每月一千五百元。一年後我無簽約，無簽約就無錢，於是我每個月去問他借，他問我要多少，我說四千。他便在往後一年裡每月借我四千元，很難得，我不相信有任何公司可以做到。這段情我永遠記住。

之後你拍了一部不同類型的《鬼打鬼》（1980），在功夫上再加一些東西，最初是如何想出來的？

想說人生的好奇。當時神鬼、神怪在東南亞、香港等地興起，我認為觀眾對這些題材會有很大興趣。

雖然你當時每部電影也賣座，但當導演仍相對較新，那你多與哪位嘉禾高層談新橋段？

多是跟何冠昌談。我說想開一部《鬼打鬼》，講茅山，他說「你喜歡就去」。

何生很信任你？

是的。

由《贊先生與找錢華》（1978）到《敗家仔》（1981），到《葉問》（2008），表面上都是詠春，但我覺得是不同的，每次你的構思也有不同。

我自己的想法是《敗家仔》時大家未（在銀幕上）見過（詠春），而且是古裝，可以天花龍鳳。《葉問》不同，《葉問》跟我們社會拉得很近，要令觀眾看到現代化，真的搏鬥就是這樣，與現代社會的人拉近了，不能忽然有個梁贊走出來，是很實在的感覺。

那時還會說招式，但現在真打那有招式可言。

但久而久之又會說一招半式，你會覺得過癮，有味道。招招也講，就不行了。

寶禾與嘉禾

最初是嘉禾公司叫你拍片，甚麼時候開始和何以有寶禾公司？

甚麼時候就忘了〔編按：寶禾首部攝製的電影是《鬼打鬼》〕，不過拍了一些戲後自己想自己搞公司拍，嘉禾就提議替我成立一間叫寶禾的公司，我說好，便做了十幾年。其實公司是嘉禾的，不是我的。

你以寶禾公司名義替嘉禾拍戲，寶禾公司的人是你請的？

全部由嘉禾付錢請的，其實寶禾是嘉禾的衛星公司。

寶禾是製作公司，拍戲讓嘉禾上映。除了你有很多作品，有一些你判給別人拍？

我不會判給別人拍，我只是做監製角色。有寶禾公司後，我多聘請一兩個導

演，多生產一兩部戲。……在嘉禾由導演做到監製，公司很少跟我爭論。只有一部戲，鄧生與我爭論了很多次，他說一定不開，我說一定要開。

我猜猜……《東方禿鷹》（1987）

〔編按：洪金寶自導自演〕？

我只是做監製的戲。

《中國最後一個太監》（1988）？

對。鄧生堅持不行，因為導演是新導演張之亮。他問我「你頭腦那麼好，為甚麼說一定要拍？」我說這一定是部好戲。

《中國最後一個太監》不是寶禾一貫拍片的題材。

第一，我覺得劇本好；第二，我認為「細蚊」〔編按：張之亮暱稱〕做得到；第三，我認為有我參與一定行。大致上張之亮拍得不錯，我只是就看到的提點一下，出來很成功。

寶禾產量很高，有一段時期嘉禾好像有一半影片都是由寶禾拍的？

當時是拍了很多部。

嘉禾的出品反而減少了，有些就由威禾出品。

因為替嘉禾打工的都變成「大哥」，人人都想做老闆，成龍出來就有威禾，洪金寶出來就有寶禾，又有二友。嘉禾無所謂，反正都是幫他賺錢，你說公司是你的，其實都是嘉禾的。

但有分帳。

無分帳。後來才知，我們得到很少。

我沒記錯的話，你是在1988年離開嘉禾？

忘記了。Some time some day. I am just gone.（某天某時，我就離開了。）我覺得不公平，又不是要利，我覺得too much（太過了），便算了，到第二間打工。

嘉禾中人

知道你跟黃楓導演稔熟，可否談談你印象中的黃楓？

我稱他契爺，他很照顧我。我當導演第一個劇本《三德和尚與春米六》就



1 | 2 | 3

- 1 自編自導自演首作《三德和尚與春米六》(1977) *The Iron-Fisted Monk* (1977), Sammo Hung's self-directed, self-written and self-starring debut
- 2 與契爺黃楓導演
With his godfather, director Huang Feng
- 3 大哥大於拍攝《富貴列車》(1986) 現場
On the set of *The Millionaires' Express* (1986)

Date of Interview: 25 March 2013

Interviewer: Po Fung

Collator: Cindy Shin

Life as a Martial Arts Choreographer

Let's begin with your work in martial arts choreography. You started off as an assistant martial arts choreographer at Shaw Brothers?

I was an assistant martial arts choreographer at MP & GI (Motion Picture & General Investment Co Ltd) and Shaw Brothers back then. I mainly worked for Han Yingjie, then for Leung Siu-chung and Tsui Yee-ngau, who

were also assistants to Han. When the filming for *The Golden Sword* (1969) commenced, Han was in charge of the martial arts choreography, but he left halfway through and I was asked to take over. I never found out whose name they credited in the end. [Ed: Both Tsui Yee-ngau and Chu Yuen-lung (Hung's screen name at the time) were credited. Hung received his first sole martial arts choreographer credit in *The Great Plot*, shot by Cathay Organisation between 1970 and '71.]

Most of Golden Harvest's early works were martial arts films, the majority of which directed by Huang Feng and Lo

Wei. They seemed to know you quite well and you soon became the martial arts choreographer of all their films.

This was because they worked at Shaw Brothers before Golden Harvest was founded. I was just a kid then... I started helping them out when I was 14 or 15 and went on to work with them after I finished my apprenticeship at the age of 16. Lo Wei, Ho Meng-hua, Griffin Yue Feng and Cheng Kang were the directors I worked with mainly – Lo Wei in particular because he initially had Han Yingjie do the martial arts choreography for his productions.

是由他幫我寫，他又客串少林寺中一個和尚。以前有很多戲我也是跟著他拍的。他很惡，全組人不敢說話，通常也是我站出來說。那時他給我們年輕人很多機會。

有部戲直至現在也未有機會看，就是《身不由己》（1980）。

他拍完想上映，但被嘉禾禁止，那是他們之間的恩怨。他因為官司問題，所有東西都停了。後來我有出錢幫他完成，也有義務演出。我的性格自小就是這樣，認為大家可以幫忙，付出也無所謂。自己衡量甚麼要認真，做人要認真，爭東西不要太認真。

羅維與黃楓的工作方法是否不同？

不同。我們當時年輕，不知為何跟羅維永遠不對嘴型，但總在一起。我曾經對他喊打，還是要幫他，免費替他拍戲。這種淵源很難說，他始終是前輩，或多或少曾在他身上偷過師，所以無所謂。後期幫他，笑著對他說：「我知道你搵我笨，無所謂啦哈哈。」

聽圈中人說，到了七十年代，羅維拍武打場面時做了分鏡，然後就交給武指，有時連鏡位都由武指拍？

多數是。由最初開始鏡頭怎樣放，他已讓韓英傑拿主意。程剛也是，我替他拍武打場面，早上開鏡後他便離開。

七十年代的戲有一半是武打場面，即半部戲由武指放鏡頭？

對。

你是否與茅瑛很稔熟？

是的。

據我所知，她在很短時間取得合氣道黑帶。

我與她一起練了三個月，一起考試，是要付出少許，不是假的。拿黑帶很簡單，考十段就麻煩。只是我們跳級快了些。

她是京劇刀馬旦，你也學京劇，那便很易溝通？

她是刀馬旦，我是京劇全能，那用說。

她多拍武打片，動作也屬武俠片打法，要她硬橋硬馬式地打，她學得快嗎？

快，很快。

那你呢？

她很快，我很很快。

當時有各家各派功夫，你也變得似模似樣。

我最初做武指時，是買「公仔書」來看的，看連環圖的招式叫甚麼，自己再研究。到現在不論哪種武學，我也想練、想研究。當看到某種武學，在文字上編出來，再表演出來，尤其當中包含哲學的，我認為觀眾會很有興趣。我現在希望我的所有動作，對觀眾來說像與他有關係，是可以用的。不論怎樣打，讓觀眾看到有一、兩招可防身，希望觀眾可以感受到這些。■



《東方禿鷹》（1987）
Eastern Condors (1987)

The Director's Chair

The Iron-Fisted Monk (1977) was your directorial debut. Apart from being the first ever kung fu comedy, this work also bore significance because it was made in Cantonese.

Cantonese films were popular in the very beginning, but then Mandarin-language features took over the mainstream and not many people made movies in Cantonese anymore. They asked me if I was scared and I told them I wasn't, because I believed the Cantonese dialect was more endearing

to the masses. The worst thing was the need to dub Mandarin over the original works which were shot in Cantonese – I still have no idea how some of the lines should be handled to this very day!

Using Cantonese in kung fu comedies certainly gives them the additional cheeky factor. Do you remember who did the voiceovers?

The people from Ding Yue's troupe. Pou-chuen did my voice. [Ed: Lam Pou-chuen is a renowned voice actor who lent his voice to the Cantonese version of *Doraemon*.]

Your work with Huang Feng was on hardcore kung fu films. Why did you opt for a kung fu comedy for your directorial debut?

I felt that what I was doing before wasn't my strongest suit.

Then what is?

Comedy, something more relaxed. I'm not particularly funny nor over the top, but the things that I choose to exaggerate are practical and can actually be implemented.

You filmed *Enter the Fat Dragon* (1978) for another company after *The Iron-*



Fisted Monk. Were you not bound to Golden Harvest by contract?

I worked at Golden Harvest for 20 years but was never under contract. I earned about HK\$40 a day with Golden Harvest, but would get paid \$200 a day elsewhere... So why did I stick with them for so long? It was because of Leonard Ho. We met up often even before I became a director and he was very kind to me. I signed with Golden Harvest as an assistant martial arts choreographer and actor during my first year with them for a monthly salary of \$1,500. When my contract was up, I didn't sign a new one. No contract means no salary, so I went to borrow money from Leonard every month. He'd ask me how much I needed and the answer would be \$4,000. He went on to lend me that amount every month for the following year, which was unbelievable. I don't think any company would do that. I'll never forget his generosity.

You went on to film *Encounter of the Spooky Kind* (1980) which was a bit different. You added another element on top of the martial arts. How did you come up with the idea?

I wanted to explore the curiosities of life. Superstition was quite popular in places like Hong Kong and Southeast Asia at the time and I thought this might be a topic that audiences would be interested in.

Although all your films turned out to be blockbusters, you were still a relatively new director. Who from Golden Harvest's senior management did you talk about your new ideas with?

Mostly Leonard Ho. When I told him that

I wanted to shoot the voodoo-themed *Encounter of the Spooky Kind*, he said 'Go ahead if it's what you want to do.'

***Warriors Two* (1978), *The Prodigal Son* (1981) and *Ip Man* (2008) all featured Wing Chun, but I felt that your thought processes were different for each of the films.**

My thinking for *The Prodigal Son* was that audiences hadn't seen Wing Chun portrayed on the silver screen yet, and the fact that it was a period film meant that the sky was the limit. It was slightly different for *Ip Man* because his story is set closer to our times. Consequently, moviegoers saw something more contemporary – what real combat is like. The scenes had to be realistic so we couldn't have characters like Leung Chan pop up out of the blue.

They used to say the name of each move out loud as they were being executed, but that would be impractical in a real fight.

I still do that every now and then just for kicks. It also adds a bit of flavour, but there's no point in doing it for every single move.

Bo Ho and Golden Harvest

Golden Harvest asked you to make films for them at the very beginning – when and why did Bo Ho Films come into being?

I don't remember when [Ed: *Encounter of the Spooky Kind* was Bo Ho's first production], but the reason was because I wanted to have my own production company after making a bunch of films for other people. The people at Golden Harvest suggested

that I form a company called Bo Ho – I agreed and it went on to operate for over a decade. It actually belonged to Golden Harvest and wasn't mine.

So you made films for Golden Harvest through Bo Ho. Did you hire your own staff?

Golden Harvest paid for all of it. Bo Ho was one of the studio's satellite companies.

Bo Ho was a production company that supplied Golden Harvest with motion pictures. In addition to your numerous works, did you outsource any films to other people?

I never let other people make movies for me, but I'd serve as executive producer on some occasions. After Bo Ho was founded, I recruited a few more directors so that we could put out a couple more films each year... My role at Golden Harvest shifted from directing to producing and no one really had a problem with it. Although I recall there was one film over which I had several heated discussions with Mr Chow – he said that he wasn't going to approve it but I insisted on making it.

Let me guess... *Eastern Condors* (1987)? [Ed: Hung directed and starred in this film.]

I was just Executive Producer for that movie.

***Lai Shi, China's Last Eunuch* (1988)?**

That's the one! Mr Chow kept saying it wouldn't work because Jacob Cheung was a very green director. 'You're a smart fellow. Why are you insisting that we make this film?' he asked. I told him it'd be a sure-fire hit.



1 | 2 | 3 | 4

上陣不離師兄弟

Still good brothers on the set

- 1 《敗家仔》 (1981)
The Prodigal Son (1981)
- 2 《A 計劃》 (1983)
Project A (1983)
- 3 《新蜀山劍俠》 (1983)
Zu: Warriors from the Magic Mountain (1983)
- 4 《雜家小子》 (1979)
Knockabout (1979)

This film veered away from Bo Ho's usual direction.

Firstly, the script was brilliant. I also thought it was something that Jacob could handle. And last of all, I believed that it'd be fine if I was on board. He did a fantastic job on the whole. I only made a few suggestions from what I saw and it turned out to be a great success.

Bo Ho made a large number of films – there was a time when half of Golden Harvest's motion pictures were made by this production company?

Bo Ho made many, many movies...

Golden Harvest, on the other hand, made less and less films, and Golden Way produced some of them.

That was because everyone who worked at Golden Harvest had all become big shots – they all wanted to be bosses. Golden Way was founded by Jackie Chan, I formed Bo Ho, and there was also Mobile Film Productions. It didn't matter to Golden Harvest because they all helped the studio make money. You might say that the company was yours, but it actually belonged to Golden Harvest.

But there was a profit sharing arrangement?

No. We found out later on that we'd only received a very small cut.

If I remember correctly, you left Golden Harvest in 1988?

I don't recall. I just left at some point in time... I felt that the system was unfair and I wasn't in it for the money anyway. It all became too much, so I left to work for other companies.

People at Golden Harvest

I understand that you and Huang Feng knew each other very well. What is your impression of him?

He took great care of me and was like my godfather. The script for *The Iron-Fisted Monk*, my directorial debut, was written by him and he also guest-starred as one of the Shaolin Temple monks. Everybody was scared of him and I was usually the one who voiced out my opinions to him. He gave us young ones a lot of opportunities back then.

There's a film of his that I still haven't had the opportunity to see – *The Victim* (1980).

Huang Feng wanted to have it shown after it was finished, but Golden Harvest didn't let him – that was an unresolved issue between them. He was tangled up in a lawsuit and everything was put to a halt. I ended up financing part of the production so that he could finish shooting the film, and I also starred in it for free. I don't mind personal sacrifices if they mean I can help someone out – I've been like that ever since I was a little kid.

Was Lo Wei's style of working different from that of Huang Feng's?

Yes. We were still young back then and didn't know how to communicate with Lo Wei, but we were always assigned to him. I treated him as a punching bag at times, but still ended up helping him out and starring in his films for free. Our relationship is difficult to explain... At the end of the day, he was a seasoned director and I did learn a thing or two by watching how he worked, so there aren't really any bad feelings.

I heard from others in the industry that Lo Wei created storyboards for the fight scenes in his films in the 1970s. He'd then pass the ball to the martial arts choreographers who sometimes even took charge of the shoot.

This was true in the majority of cases. He let Han Yingjie call the shots right from camera positioning. Cheng Kang did the same – when I did fight scenes for him, he'd leave as soon as the camera rolled in the morning.

Action scenes took up half the run time of most films in the 1970s... So the martial arts choreographers worked the camera 50 per cent of the time?

Yes.

Many different styles of kung fu were used in the movies back then, but you always seemed to be able to imitate each and every one.

I bought a lot of illustrated books when I first started out as a martial arts choreographer. I'd look at the pictures and names of the moves and then figure them out myself. To this day, I'm still very keen on practising and studying any kind of martial art. I think audiences will be interested in seeing styles that have been presented in text being performed by real people, especially those that include a philosophical component. I hope that all my choreography from now on will somewhat be relevant to the audience, maybe something they can use in a real-life situation. I hope that they can take away one or two moves that they can defend themselves with. (Abridged version

translated by Johnny Ko) ■

元彪： 我們的賣點就是 動作精彩、真實熱鬧、驚心動魄

Yuen Biao: Our Selling Point was Thrills and Spills

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入行

你最初跟著洪金寶由龍虎武師做起，那時你開始在嘉禾工作了嗎？

那時是一九七幾年，還未。我在師兄弟中年紀較小，約遲一年入行，學完戲便跟著師兄（洪金寶、成龍等）在片場工作，十三、四歲便參與李小龍主演的電影。開始在嘉禾工作時，李小龍已過世〔編按：李小龍於1973年逝世〕，有個美國導演為嘉禾拍李小龍傳〔編按：即《死亡遊戲》（1978）〕，我演李小龍的替身之一，替翻打動作。我屬於很後期的，工作量遠不及師兄們，我年紀小、樣子小，比較吃虧。幸好學過很多有用的東西，跳、翻騰，只要洪金寶指示和要求，我們甚麼都敢做，很拚命。入嘉禾拍戲時，他還沒當正武指，跟著韓英傑，韓是于占元師傅的女婿。那時我當龍虎武師，有時跟洪金寶學做副武指，拍《跆拳道》（1973）、《合氣道》（1972）等。我也有跟成龍去幫羅維拍戲，在台灣做了約一年。

洪金寶拍《肥龍過江》（1978）時，我做副武指；到他在嘉禾做導演時，我那時主要為成龍工作。洪金寶隨黃楓工作多年，替嘉禾首次執導的是《三德和尚與舂米六》（1977），我回香港看午夜場，觀眾反應很好，我恭喜他。他叫我回來嘉禾，我答應了，便一直和他一起工作。我在嘉禾拍過《密宗聖手》（1976）、《少林門》（1976），還有些吳宇森和黃楓的作品。做了一段時間，某天洪金寶忽然說下部戲〔編按：《雜家小子》（1979）〕讓我做男主角。我說不是吧，我不行。

挑大樑

那時正需要像你這樣又能打又英俊的演員。

也不是，成龍長得不俊，不也很紅嗎？合觀眾眼緣固然好，但最重要有本事，觀眾遲早會欣賞。我很幸運，那時才十多歲，沒妄想過做男主角，只想做武指，有機會也想做導演。忽然有個機會做演員便試試，其實有點抗拒。

為甚麼？

我比較內斂，不是個娛樂圈人，只不過我學了京戲行當，沒理由不發揮出來。幸好拍的是動作片，沒甚麼演戲技巧，交到差便是，最緊要身手好。那時香港流行動作片，全世界認識香港，都是因為我們的動作片。文藝片、愛情片，不是沒人看，但去不到很遠的市場。是鄒（文懷）先生的王國將香港電影賣到全世界。如果沒有嘉禾，可能香港電影不會國際知名。我不是吹噓嘉禾，事實就是這樣，沒有別的公司有這個能力。

談到海外市場，那時你在日本很紅。

日本觀眾對我印象很好。《波牛》（1983）、《新蜀山劍俠》（1983），成龍的《師弟出馬》（1980）、洪金寶的《快餐車》（1984），觀眾都很接受。當年我們三師兄弟可說是代表香港打進日本市場。時代轉變了，沒落了，現在甄子丹的打片，那些詠春戲，三十年前我們都拍過。拍電影有技巧，武林高手很多，獨立公司很多，但不是人人都會拍，只會打但不會拍是不行的。香港來說，洪金寶是首屈一指，他很會拍動作電影，不單是打，還要配合戲劇內容，要觀眾看得明。

進軍日本的宣傳策略，嘉禾有甚麼鋪排？

是日本人要求我們去宣傳、唱主題曲，嘉禾不會要求這些。香港人在日本出唱片，我算早期，那時只有成龍、我、鄧麗君、翁倩玉這幾個，許冠傑也沒有。不過我唱歌「也也烏」，只是噓頭，日本喜歡全能藝人，最好能唱能跳能演。當年是代表香港去沖繩參加日本的音樂節，同場還有趙容弼、王傑、谷村新司。

嘉禾與子公司

在嘉禾當男主角，合約有甚麼規定？

嘉禾沒甚麼約束，你認為我合適便拍，覺得我值多少便多少。我產量不多，一年拍一、兩部，有時給成龍、洪金寶的戲客串。

印象中你出道頭十年都只是給嘉禾拍戲。

其他公司例如德寶、新藝城也有找我，我沒答應。錢不代表一切，做人要有宗旨，誰關照你，便應該跟著他。電影圈能學到很多東西，以前我跟著洪金寶，場務、道具、燈光，甚麼都要學，只不過沒有做得很深入，但都略懂一二。沒事幹就坐在機器旁邊，又問又學。到洪金寶離開嘉禾，我便跟著他走。其實我也可以獨立發展的。

公司對我們很好，何冠昌、鄒文懷是不會限制演員的老闆，有良心，否則大家不能合作多年。（八十年代）我很紅，我們三師兄弟的市場，比周潤發、劉德華還要大。其餘就是許冠文和李小龍，李已去世，許演喜劇，動作片就是我們了。

後來為甚麼自組泰禾？

約是1986至87年，肥水不流別人田，老闆想安撫我、留住我，讓我們開公



司做分支，只是改個名。人手都是開戲時自組班底，嘉禾提供廠房、化妝服裝等。像洪金寶的實禾，用哪些人全部自己決定，監製是他，導演也是他。嘉禾的陳佩華是老闆派下來照顧我們的，向公司拿資金也是通過她。她由跟場製片做起，專門替實禾管理製片，泰禾則有自己的製片。實禾最初在尖沙咀，後來嘉禾擴充，廠房大了，我們幾間分支公司都搬回斧山道辦公室。

每間公司合作條件不同？

當然不同。

分帳方法呢？

不同水平的製作不能相提並論，沒有標準合約，都是按個別情況來談。

你也有和不同的導演合作，如徐克的《新蜀山劍俠》。嘉禾也讓你給別的公司拍戲。

是，我拍過很多，（張堅庭的）《亡命鴛鴦》（1988）、泰迪羅賓的《亂世兒女》（1990），還有許多日本片，如《Bakayaro! 4, You!》（1991）。《蜀山》很大製作，幾乎沒命，（拍攝）時間長，光是吊威也就吊了一年。

但效果很好。

以前沒人構思到這些東西就覺得好看，現在看則假得不得了。三十年前是經典，現在科技先進了很多。中國人的特技跟西片不能比，人家做得很精緻，我們始終次等些。資金不比人少，也許是語言問題，傳達要求沒能像外國人直接。外國電影科技見長，中國電影則多變、花巧。以前通通都是人手做，一個動作吊威也飛過去也要三日。很難解釋，總之是非常艱辛的一部戲，幸好出來效果好，很安慰。

洪金寶1988年離開嘉禾後，你還有繼續給嘉禾拍戲嗎？

最後期是《孔雀王子》（1989）、《阿修羅》（1990）、《黃飛鴻》（1991）。我自組公司時拍了《西藏小子》（1992）〔編按：元彪製作有限公司出品〕。每個人最終都要獨立，時間到了，像洪金寶想試試自己的能力出去發展。以前賺錢時公司當然沒所謂，但票房一部比一部少，（公司）就跟你有所謂，這是現實。

後期有和嘉禾簽約嗎？

我第一部戲收他們幾萬元，拍完後好像跟他們有合約，但我覺得不公平，要求解約，重新再簽，他們答應了。我在嘉禾超過十年，日常接觸何（冠昌）先生較多，他代表我們，管理香港、亞洲市場，整個東南亞；鄧先生負責外國市場，接觸荷里活。那時我們想開甚麼戲就開，以洪金寶當年的（威勢），每部收五、六千萬票房，他滿腦點子，老闆還倒過來催他快點多開幾部戲呢！

拍動作片之道

你早期拍過一部嘉禾的西片《荷京喋血》（1978）？

《荷》好像比《死亡遊戲》更早期〔編按：《死》比《荷》較早開拍，李小龍猝死後嘉禾補拍，因此較《荷》遲完成。〕，我已跟洪金寶入嘉禾，但不是長期工。那時成龍已沒跟洪工作，去了台灣羅維公司。去荷蘭拍《荷》時我約十五、六歲，羨慕師兄們有工作，想賺錢，愛裝大人，在化妝間找些油塗面，看來成熟些，讓導演不認得我。

在荷蘭，外國人拍動作片跟香港人拍有分別嗎？

這是嘉禾製作的美國荷里活電影，因劇情涉及在荷蘭販毒，有華人社區，所以找我們去演。他們拍槍戰的場面比較多，不是李小龍那種功夫拳腳電影。我和元華、馮克安演歹徒，在荷蘭是拍外景，在牧場拍。

洪金寶用甚麼拍攝方法令效果更突出？

拍得多就吸收到經驗，知道怎樣是好、怎樣是不好，下一部再改進。

怎樣和攝影機溝通？

能人所不能、膽搏膽，沒甚麼特別技巧。沒人試過從幾十樓跳下來，只是搏。很多同行，癱的癱、斷的斷，受重傷就被淘汰。以賣命的方式來拍動作片這潮流已過去，現在已沒有這種人才，有膽量也沒有經驗。我們是累積經驗，我由十四歲開始做龍虎武師，到現在五十多，六十歲都快到了。洪金寶有很多構思，懂得怎樣變化，用三、四個鏡頭接成一個鏡頭，拍得多，在腦裡已經知道接出來會怎樣。拍文戲唸對白，很多細節可以搬弄、剪接，拍動作片很難這樣做，拍攝時就要堆砌好，很直接。

有沒有針對某些市場的口味來設計動作？例如日本。

沒有。我們只是做自己一向做的、表現最好看的，不知道他們喜歡看甚麼，沒法特別為他們設計。

你認為當時憑甚麼擊中海外市場？

我們的賣點就是動作精彩、真實熱鬧、驚心動魄。我們沒有特技，好命的現在坐著跟你做訪問，不好命的已埋在墳墓裡。由五樓跳下來，別人做不到，我們做得到，才夠興奮，觀眾也讚嘆。我們的成就都是觀眾給的。有本事的藝人很多，觀眾是否欣賞要天時地利人和配合。■



元 (元彪) 寶 (洪金寶) 過招——為宣傳而拍的功夫趣劇短片
Yuen Biao and Sammo Hung testing their chops in a promotional teaser.

Date of Interview: 25 March 2013
Interviewers: Po Fung, Winnie Fu
Collator: Vinci To

Into Films

You started out as a stuntman alongside Sammo Hung. Were you already working for Golden Harvest by then?

It was the 1970s, so not yet. I was younger than my fellow brothers and entered the industry a year later. After I finished my training, I began working on film sets alongside my fellow brothers (Sammo Hung, Jackie Chan, etc). By the time I was 13 or 14, I was already taking part in Bruce Lee movies. When I started working at Golden Harvest, Bruce Lee had already passed away [Ed: Bruce Lee died in 1973]. Golden Harvest hired an American director to make Bruce Lee's biography [Ed: The film was indeed *Game of Death* (1973)]. I served as Bruce Lee's stunt-double, performing acrobatic stunts. I was a relative newcomer and had fewer job opportunities than my fellow brothers. My age and youthful looks worked against me. Fortunately, I acquired many marketable skills from my training, such as leaps and acrobatic tricks. Under Sammo's direction, we were willing to try anything that he demanded. When we began working for Golden Harvest, Sammo was not yet a martial arts choreographer in his own right; he was assisting Han Yingjie, Master Yu Zhanyuan's son-in-law. I was a stuntman at the time. I would often tag along with Sammo, apprenticing as an assistant action choreographer, in such films as *When Taekwondo Strikes* (1973) and *Hap Ki Do* (1972). I also apprenticed under Jackie Chan, working on the Lo

Wei productions and spent about a year working in Taiwan.

When Sammo made *Enter the Fat Dragon* (1978), I served as the assistant martial arts choreographer. When Sammo began directing films for Golden Harvest, I primarily worked under Jackie. Sammo had been working under Huang Feng for years. His directorial debut was a Golden Harvest production, *The Iron-Fisted Monk* (1977). I returned to Hong Kong to attend the midnight preview screening, and started working with him again at Golden Harvest soon after. At Golden Harvest, I worked on *The Himalayan* (1976), *Hand of Death* (1976), as well as a few John Woo and Huang Feng films. One day Sammo approached me and offered me the lead role in his next film, *Knockabout* (1979). I said no, I couldn't do it.

Assuming the Lead

But good-looking actors like you, who were also skilled in martial arts, must have been in demand at the time.

Not so. Jackie Chan wasn't particularly good-looking but he went on to become very popular, didn't he? Of course it would be great if audiences found you pleasing to the eye. But the most important thing is talent. That's what audiences ultimately come to admire. I was lucky. I only aspired to become a martial arts choreographer or a director if circumstances permit. The acting opportunity came about very suddenly. I accepted it in the end but not without great resistance.

Why?

I'm more of an introvert. I wasn't the show-biz type. But it only made sense to put my Beijing opera training to good

use. Fortunately, performing in action films didn't require much acting. As long as my acting was passable; what mattered was my martial prowess. At the time, action films dominated the film scene in Hong Kong. The world became familiar with Hong Kong through our action films. Obviously there were audiences for melodramas and romance films, but they never reached outside markets. Mr (Raymond) Chow's film empire introduced Hong Kong films to the world; without Golden Harvest, Hong Kong cinema would not have the same international reputation. I'm not trying to glorify Golden Harvest. It's a fact. There was no other company of the same calibre.

Speaking of overseas markets, you were very popular in Japan then.

I made a good impression on Japanese audiences. *The Champions* (1983), *Zu: Warriors from the Magic Mountain* (1983), Jackie's *The Young Master* (1980) and Sammo's *Wheels on Meals* (1984) were all well-received by Japanese audiences. At the time, you could even say that the three of us served as representatives of Hong Kong and broke into the Japanese market. But times have changed. Today, the action films of Donnie Yen, the ones based on Wing Chun, are something we made over 30 years ago. It takes talent to make films. There were many martial arts experts and many independent companies, but not everyone is capable of producing action films. Knowing how to fight without knowing how to film doesn't work. In Hong Kong, Sammo Hung is the best in the business. He knows how to create great action films, integrating action



《急凍奇俠》(1989): 與師兄元華打個你死我活
Bop till you drop: Yuen Biao dukes it out with his fellow brother Yuen Wah in *Ice Man Cometh* (1989).



《亡命鴛鴦》(1988): 與夏文汐結片緣
On the Run (1988): Starring opposite screen goddess Pat Ha.

sequences within the dramatic content to keep audiences engaged.

With respect to the films' promotions in Japan, what arrangements did Golden Harvest make?

It was actually the Japanese who asked us to go on promotional tours and sing theme songs. Golden Harvest would never demand such things. I'm considered one of the earliest Hong Kong artists to put out an album in Japan. At the time, only Jackie Chan, Teresa Teng, Judy Ongg and I could make that claim, not even Sam Hui. But my singing was really mediocre. It was purely for promotion. Japanese favoured artists who were versatile, able to act, sing and also dance.

Golden Harvest and Subsidiaries

When you served as a lead actor for Golden Harvest, what were some of your contractual obligations?

Golden Harvest didn't place any restrictions on me. They essentially offered me roles that suited me and paid me what they thought I was worth. As an actor, I wasn't very prolific. I only acted in one or two films a year and made occasional guest appearances in a Jackie or Sammo film.

It seems in the first decade of your acting career, you worked exclusively for Golden Harvest.

Other companies like D & B and Cinema City also approached me with offers but I never accepted. Money doesn't represent everything. One must have principles in life. You should stick with the people who take care of you. There was so much to learn in the film industry. When I apprenticed with Sammo, I learned about

all aspects of production, props, lighting and so on, a little bit about everything. When I wasn't required on set, I sat by the camera, observing and asking questions. When Sammo left Golden Harvest, I followed. I could have gone my own way if I wanted to.

The company treated us very well. Leonard Ho and Raymond Chow were not the type of bosses who placed restrictions on actors; they were fair and principled. Otherwise we wouldn't have collaborated for so many years. I was very popular (during the 1980s). We, three fellow brothers, had a bigger market share than Chow Yun-fat and Andy Lau. The rest belonged to Michael Hui and Bruce Lee. But Lee had already passed away; Hui only did comedies. As for us, we dominated the action film genre.

Why did you later found Taiho Films?

It was around 1986 or '87. To satisfy my desire to grow and to keep me in their stable, the bosses allowed us to establish subsidiaries. It was just a matter of creating a different company name. We formed our own crew whenever we began a new production. Golden Harvest provided studio space, makeup and wardrobe, etc. We modelled ourselves after Sammo's Bo Ho, where he was in charge of hiring. He served as both executive producer and director. The Golden Harvest bosses sent Chan Pui-wah to manage and take care of us. Whenever we required funding from Golden Harvest, we went through her. Chan started out as a location manager and was later in charge of the production department at Bo Ho. At Taiho, we had our own production manager. In

the beginning, Bo Ho's offices were located in Tsim Sha Tsui. Later on when Golden Harvest expanded its operations, subsidiaries like ours were relocated back to the offices on Hammer Hill Road.

Were the terms of partnership different for each subsidiary company?

Of course they were different.

What about the allocation of profits?

You can't compare productions of different scales. There was no such thing as a standard contract. Each deal was negotiated separately.

You've also worked with different directors, such as Tsui Hark, on *Zu: Warriors from the Magic Mountain*. Golden Harvest also allowed you to work for other companies?

Yes, I worked with many directors: Alfred Cheung's *On the Run* (1988), Teddy Robin's *Shanghai, Shanghai* (1990) as well as many Japanese films, such as *Bakayaro! 4, You!* (1991). *Zu* was a huge production. It almost killed me. I spent at least a year suspended in the air with wires.

After Sammo Hung left Golden Harvest in 1988, did you continue to make films for the company?

My later works included *Peacock King* (1989), *Saga of the Phoenix* (1990) and *Once Upon a Time in China* (1991). When I founded my own company, I made *A Kid from Tibet* (1992) [Ed: a project by Yuen Biao Productions]. Everyone hopes to become independent one day. When my time came, like Sammo, I wished to challenge myself to see if I could survive in the outside world.

Did you have a contract with Golden Harvest during the later stage?

They paid me several tens of thousands of dollars for my first picture (as the lead). Afterwards, I still had a contract with them. Because I thought the contract was unfair, I requested that they dissolve the old contract and draft a new one. They agreed. I was with Golden Harvest for over ten years. I dealt directly with Mr Ho most of the time. He was in charge of Hong Kong and other Asian markets. Mr Chow was responsible for overseas markets and Hollywood contacts. At the time, we received the green light for any project that we wanted to do. Sammo's was a proven box-office draw at the time; each of our films made 50 to 60 million. He was full of ideas but couldn't churn out pictures fast enough for the bosses.

Secrets to Making Action Films

During your early days at Golden Harvest, you acted in an English-speaking film, *The Amsterdam Kill* (1978)?

Amsterdam pre-dated *Game of Death*. [Ed: *Death* started production earlier but Bruce Lee died midway through filming and Golden Harvest had to scramble to wrap it up. As a result, the film was completed later than *Amsterdam*.] I was already working for Golden Harvest alongside Sammo, but not as a permanent employee. At the time, Jackie wasn't working with Sammo. He went to Taiwan to work for Lo Wei's company. I was 15 or so when I went to the Netherlands to work on *Amsterdam*.

When you were in the Netherlands working on a foreign production, did you notice a different approach to action films?

It was a Hollywood production by Golden Harvest. The plot revolved around the drug trade and the Chinese community in the Netherlands. That's why we were offered acting jobs in the film. For the action sequences, they focused more on gun battles. It was completely different from the fist-and-kick films that Bruce Lee made. Yuen Wah, Fung Hak-on and I played bandits. We worked on location in the Netherlands... on a ranch.

How to communicate with the camera?

Do what others can't do. Be bold and daring. There are no specific techniques. No one else has tried to leap down from dozens of storeys up. It's a gamble. Many of my peers became disabled. You become unemployable after suffering serious injuries. Death-defying stunts in action films are from a bygone era. We don't have that kind of talent anymore. Even if someone is willing, he doesn't have the experience. We need to accumulate experience. I became a stuntman when I was 14. Now I'm in my 50s, soon approaching 60. Sammo is full of ideas. He knows how to adapt, using three or four shots to create the impression of a movement. From years of experience, he already knows the results even before the shots are spliced together. Dramatic scenes have dialogues. The finer points can be manipulated or edited out later. You can't do the same with action scenes; you have to have the shots figured out before you shoot.

In your opinion, what was the key to your success in overseas markets?

Our selling point was thrilling action sequences with real and spectacular stunts. We didn't rely on special effects. I'm lucky to still be alive to do this interview with you instead of being buried in a grave somewhere. Leaping from a five-storey building was something no one else could do. It was a thrilling feat that left audiences in awe. What we achieved was all from the audience. There are many talented artists. Whether or not they receive audience approval depends on a combination of the right time, the right place and the right people. (Abridged version translated by Sandy Ng) ■

張堅庭談《亡命鴛鴦》

Alfred Cheung Back On the Run

《亡命鴛鴦》(1988)導演張堅庭在4月27日的映後談中，自言該片彷彿是自己很久以前所生的一個兒子，多年不見，現在重新相認。電影突顯香港獨有的「九七」恐懼，25年過去，香港也已回歸16年，此情是否已經不再？張堅庭認為，中國的變化比以前更快，內地人實際上也早已內化了一些香港的價值觀。

At the 27 April post-screening talk, director Alfred Cheung described revisiting his *On the Run* as an overdue reunion with a long-lost son. The film, first premiered in 1988, brought to the fore the widespread anxiety among Hong Kong people prior to the 1997 handover. Now 25 years on since the film's initial release and 16 years after the change of sovereignty, Cheung observes that China has been changing faster than ever and at the same time, the Mainlanders have already internalised some core values of Hong Kong people.



張堅庭 (左) 與本館節目策劃傅慧儀
Alfred Cheung (left) & HKFA Programmer Winnie Fu

雌雄大導說《宋家皇朝》

Creative Duo with Their Soong Sisters

4月28日《宋家皇朝》(1997)映後談嘉賓為該片導演張婉婷及編劇羅啟銳，細說這部勇奪六項第17屆香港電影金像獎獎項的影片，攝製時備嚐艱辛的經歷。這部覆蓋近代史極其重要一頁的劇本固然難寫，更因題材敏感，曾遭中國當局審批後剪掉18分鐘，張婉婷孤身赴京上訴個多月，才有現在的版本。

A post-screening talk of *The Soong Sisters* (1997) was held on 28 April, where we had the film's director Mabel Cheung and screenwriter Alex Law with us. The pair recalled that it was an uphill battle making *Soong*. The sensitive subject couldn't escape censorship by the Mainland authorities, which dictated that footage of 18 minutes had to be taken away. The current version is the fruit of painstaking efforts by Cheung who appealed against the decision for over a month.



羅啟銳 (左) 與張婉婷
Alex Law (left) and Mabel Cheung

嘉禾座談系列

Golden Harvest Seminar Series

一連四節的「萬像嘉禾」座談會系列，透過影人現身說法 and 學者的析論，從不同的範疇去探討嘉禾的視野、創意和拓展上的成就。

From March till April this year, filmmakers and scholars were invited to a series of four Golden Harvest seminars to explore from different angles the studio's visions, innovations and achievements.

開闊步 · 展奇謀的幕後軍師

The Mastermind Behind: Raymond Chow

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嘉禾創辦人之一鄧文懷連同女兒鄧重珩，細說成立嘉禾的經過。主持人蒲鋒認為鄧文懷獨具慧眼，李小龍、許冠文、洪金寶及成龍等加入，均令嘉禾更上一層樓，鄧文懷亦暢談羅致各方人才的經過。有觀眾表示每次看嘉禾電影，電影商標及配樂出現那一刻，令他感到非常震撼。原來當年音樂大師顧嘉輝應鄧文懷之邀，創作出叫人印象深刻的配樂，而嘉禾兩字，更是出自國畫大師張大千手筆！



鄧文懷 (中) 與女兒鄧重珩 (左)、本館研究主任蒲鋒 (右)
Raymond Chow (middle) with daughter Roberta Chin (left) and Po Fung, HKFA Research Officer

Raymond Chow, one of Golden Harvest's founders, together with his daughter Roberta Chin, recalls how he went into filmmaking and how he established the studio. Moderator Po Fung adds that Chow has an eye for talent – the addition of Bruce Lee, Michael Hui, Sammo Hung and Jackie Chan to the Golden Harvest stable definitely put the studio on a pedestal. At the talk, it is also revealed that the deep, booming 'dung dung dung dung' – the awe-inspiring music before the opening credits of Golden Harvest films – was made by master composer Joseph Koo at Chow's request. What's more, the Chinese characters of Golden Harvest logo were actually the handiwork of the world-famous artist Zhang Daqian – the mention of whose name instantly wows the audience.

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嘉禾類型電影的開拓

Genre Explorations of Golden Harvest

專程由新加坡來港出席座談會的電影研究學者張建德，肯定嘉禾在引領功夫片熱潮的貢獻，然而其女性功夫片備受忽視，特別是表現出色的茅瑛，其鋒芒往往被李小龍掩蓋。在八十年代曾與成龍共事的林超榮七情上面，與觀眾笑談廁身導演未久的成龍，在《A計劃》(1982)中頻頻NG的趣事。他更談及新藝城喜劇電影的成功，激發洪金寶拍攝時裝動作



傅慧儀 (左)、林超榮
Winnie Fu (left) & Lam Chiu-wing

Flying all the way from Singapore to attend the seminar, film scholar Stephen Teo acknowledges Golden Harvest's role in starting the trend of kung fu flicks. On a different note, he speaks up for female martial arts films, especially those starring Angela Mao Ying, which have



(左起) 張建德、登徒、劉焯
(From left) Stephen Teo, Thomas Shin & Lau Yam

received far less attention than they should have. Another speaker, wizard screenwriter Lam Chiu-wing worked with Jackie Chan on set back in the 1980s. Lam recounts the funny anecdotes of the action star as a novice, blundering director who had more than his fair share of outtakes while helming the shoot of *Project A* (1982). He also points out that it was the success of Cinema City's comedies that prompted Sammo Hung to produce action comedies with modern urban settings, resulting in

喜劇，「福星電影系列」應運而生。登徒分析嘉禾以觀眾即時滿足感為重，開創了多種混合類型片，結合靈幻題材與功夫動作元素的《鬼打鬼》(1980)，正是最佳例子。劉焯另闢蹊徑，闡述嘉禾七十年代中嘗試起用年輕偶像陳秋霞、鍾鎮濤等拍攝文藝片，在港反應普通，卻為台灣影壇提供了新血。及後，鍾鎮濤與陳友、張堅庭合作的二友公司，亦成為嘉禾重要的衛星公司。

his celebrated *Winners & Sinners* franchise. Thomas Shin maintains that Golden Harvest pioneered an array of mixed-genre movies in order to give audiences the instant thrills and spills they wanted. The best example of this is *Encounter of the Spooky Kind* (1980) which incorporated the supernatural into kung fu action. Lau Yam examines the studio's attempt in mid-1970s to feature young idols such as Chelsia Chan and Kenny Bee in romantic melodramas, which eventually provided new blood for Taiwan cinema. Kenny Bee also went on to work with Anthony Chan and Alfred Cheung in Mobile Film Productions, a major subsidiary under the Golden Harvest umbrella.

嘉禾的跨界視野

International Visions of Golden Harvest

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電影公司行政總裁利雅博及高先電影有限公司董事總經理曾麗芬，均曾在嘉禾任職多年，其時的工作經驗對他們日後的發展意義重大。利雅博講述嘉禾如何到荷里活拍攝西片，以至建立全球的發行網絡；曾麗芬則憶述怎樣開始在嘉禾旗下機構泛亞從事買片工作，以及其時積累的經驗如何協助她日後成立高先。



(左起) 利雅博、曾麗芬、傅慧儀
(From left) Albert Lee, Winnie Tsang & Winnie Fu

The long years of service at Golden Harvest have been instrumental in helping Albert Lee, a film company's leading executive, and Winnie Tsang, Managing Director of Golden Scene Company become what they are today. Lee remembers how Golden Harvest ventured into Hollywood filmmaking, and how the studio developed a worldwide distribution network for its products; whereas Tsang recalls how she first started purchasing films for cinema circuits of Golden Harvest, and how her days at the company paved the way for her to set up Golden Scene.

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許氏的創意與拓展 Aspirations of the Hui Brothers

千呼萬喚的許冠文甫到場即獲全院觀眾熱烈歡呼，隨即與主持登徒大談喜劇的創作靈感 and 原則。許冠文認為喜劇演員應細心觀察周遭人事，將細節融入人物性格，變成自己的風格，不宜模仿。他對拍喜劇情有獨鍾，全因喜劇令大眾有共鳴、為現實世界的悲慘找到出路，如果觀眾看後覺得世界變得美好一些，他就感到滿足。登徒指許冠文對整個港產喜劇發展的啟發之大，堪稱一代宗師。



許冠文與家人、鄒文懷夫婦（右三、四）、利雅博（右二）及登徒（左二）
Mr & Mrs Raymond Chow (3rd & 4th right), Albert Lee (2nd right), Thomas Shin (2nd left) with Michael Hui and his family



許冠文談笑風生
The comedic icon never fails to fascinate with his eloquence.

In the final seminar, Michael Hui makes his long-anticipated appearance to talk about the inspirations and creative principles for comedies. In his opinion, a comedian should watch closely what's going on around him and in turn, make full use of what he's observed to flesh out the characters he plays, in a style uniquely his own rather than by mere imitation. Hui loves making comedies because they offer audiences an outlet for the frustrations they've had in real life. It would please him if audiences found the world a bit more beautiful after watching his comedies. Finally, Thomas Shin, the seminar's moderator says Hui truly deserves to be called a master for the seminal role he has played in the development of Hong Kong comedy films.

2009年香港電影資料館舉辦了方育平電影、電視作品展，當然少不了《半邊人》（1983）這部電影，而我也順理成章參加了這次放映活動。我已經忘記觀看過這部片多少回，但我發現自己已能從電影中抽身出來，客觀一點感受這部電影。

它是一部勵志而感人的電影，戲內起用了很多非職業演員，而他們的表現都很真實、自然。

當然這是方育平努力的成果，他的友善與誠懇確實感動了我的家人；我也要在此特別感激我的家人，對我的信任、支持與付出。電影能得以成功，他們實在是功不可沒，尤其是我的父母，我想他們應該得到最佳新人獎又或者男、女配角獎！



In 2009, the Hong Kong Film Archive put together a retrospective of the film and TV works of Allen Fong, a major pioneer of the Hong Kong New Wave. Naturally, *Ah Ying* (1983) couldn't have been left out of the film list, and I naturally became a part of the programme as well.

Ah Ying is a life-affirming tale that speaks to the heart of the audience. It features a cast of non-professional actors, whose performance was strikingly natural and convincing. And of course, credits should go to Allen Fong, who was so approachable and genuine my family were all happy to get involved. Here I should take the chance to thank my family for the trust they've placed in me, as well as the sacrifices they've made for me. The film's success couldn't have been possible if not for them, especially

幾年過後的2012年，在西九舉辦的「自由野」文化活動中，主辦單位選了《半邊人》作露天放映，我也出席了這次的映後座談會，可惜的是……電影放映完畢後，在座的年青人都一窩蜂走掉。我很想知道他們觀看《半邊人》之後有何感想，喜歡嗎？他們會否受到鼓舞而更努力實現自己的理想？這仍然是個謎！

還好現場仍有幾個觀眾留下來，他們的提問都是圍繞著：一、戲中的父母及兄弟姊妹真的是你家人嗎？二、劇情全是真實的嗎？三、你為何會參與演出這部電影？

我的答案是：

一、戲裡演出我父母兄姊妹的，確是我的家人，不過嫂嫂與弟弟是由

外人演出的，因為那時我嫂嫂正在懷孕，而弟弟又不在香港。

二、電影劇情哪會全是真實的呢？它不是「True Man Show」（真人騷）！家庭戲部分八成是真實的，兩成是為製造戲劇效果而編出來的。至於我與戲劇老師的關係，則沒有戲中的親密，他只是我的戲劇老師，我們的溝通只限於課堂上。

三、演出的目的，是為了紀念我已故的戲劇老師戈武先生。因為他的去世，我才決定應徵演員，就這樣給方育平選中了。當時他還把手頭的劇本擱下，集中去探討我的故事。

整部電影足足花了兩年時間才殺青，當中我感受最辛苦的是要剖白自

己，面對自己的過去，感覺就如牛的反芻，要將嘔吐物再向肚裡吞，可以想像是多難受。當然這個過程也令我更明白自己，把內心好好清洗，而我也幸得男友（即現在的丈夫）一直在身旁支持我，聽我吐苦水。

最後，我亦要多謝參與這部電影的所有工作人員，更要多謝林敏怡為這電影配樂。真的很感動！謝謝！■

後記：本片在第三屆香港電影金像獎榮獲最佳影片、最佳導演及最佳剪接（秋木涼、吳金華），秋木涼（即鄧長根先生）剛於今年3月22日辭世，深感痛惜，謹此誌悼。

許素瑩，演員及電影文化工作者，現為電影文化中心（香港）董事會副主席，及為香港電影資料館兼職研究員，又參演《明媚時光》（2009）、《桃姐》（2012）等電影。

半邊人是我
Call me Ah Ying.

阿瑩與父母
Ah Ying and parents



阿瑩說《半邊人》

Ah Ying on Ah Ying

許素瑩 Hui So-ying

摸索戲劇與人生
Exploring life
through drama.



my parents who I think deserved the Best New Actor or Best Supporting Actor Award!

Years later in 2012, Freespace Fest presented by the West Kowloon Cultural District Authority mounted an open-air screening of *Ah Ying*, and I was there for the meet-the-audience session. To my disappointment, most of the young viewers vanished the moment the film ended. Fortunately, there were a few people who did stay behind. These are the questions they asked: (1) Are the film characters your own family in real life? (2) Is the story entirely real? (3) Why did you do this film in the first place?

And here are my answers:

(1) They are my family in real life, except my sister-in-law and little brother, who was pregnant and away from home at the time.

(2) How could a film plot be all real? Only 80 per cent of the part revolving my family is real, the remaining 20 per cent fiction. As a matter of fact, my late drama teacher, Ge Wu and I weren't as intimate as we are depicted in the film. He was only my teacher after all, and we had no contact outside of the classroom.

(3) I did the film in reverence of my mentor Ge Wu. Because of his passing, I auditioned for the role and got selected by Allen Fong.

Ah Ying took two whole years to complete. The toughest part was that I had to open up myself and come to terms with my past. It was a painful process, somewhat like a cow ruminating, bringing food back from its stomach into its mouth and chewing it all over again. Nonetheless, the creative

process allowed me to know more about myself and to cleanse my inner self, and all the while I felt immensely blessed having my boyfriend (now my husband) by my side as a faithful listener.

Finally, I want to extend my heartfelt gratitude to all the cast and crew involved in this production. My special thanks go to Lam Man-ye who scored the film beautifully. (Abridged version translated by Elbe Lau) ■

Postscript: *Ah Ying* won the 3rd Hong Kong Film Awards for Best Motion Picture, Best Director and Best Editing (Sammy Chow Cheung-kan & Ng Kam-wah). We express our heartfelt condolences for the departure of Mr Chow on 22 March 2013.

Hui So-ying is the leading lady of *Ah Ying*. She is currently Vice-Chairman of the Film Culture Centre and Part-time Researcher of the HKFA. Her recent acting credits include *Glamorous Youth* (2009) and *A Simple Life* (2012).



(左起) 岳華、羅卡、朱家欣
(From left) Yueh Hua, Law Kar & John Chu

(右起) 岳華、羅卡、朱家欣、康文署署長馮程淑儀、總經理(電影及文化交流)彭惠蓮、本館館長林覺聲
(From right) Yueh Hua; Law Kar; John Chu; Fung Ching Suk-ye, Director of Leisure and Cultural Services; Maggie Pang, Chief Manager (Film & Cultural Exchange); Richie Lam, Head of HKFA

朱旭華與《苦兒流浪記》 Chu Shu-hwa and *Nobody's Child*

4月4日座無虛席的放映會後，觀眾雲集參與接著舉行的座談會，主持羅卡特地請來影星岳華為特別嘉賓。岳華深受《苦兒》感動，大讚影片拍攝一絲不苟、結局不落俗套；他與朱伯伯私交甚篤，娓娓憶述朱主持邵氏訓練班時的趣事。羅卡指朱旭華當年為邵氏創辦《香港影畫》，推動電影文化不遺餘力，岳華更特意帶來珍貴的《香港影畫》創刊那一年的合訂本向觀眾展示當中內容。會上，朱家欣（該片出品人朱旭華的兒子）並憶述先父生平點滴，朱家欣夫人陳依齡（前邵氏女星）及家人聯袂到場支持。期間觀眾熱切提問，更有的是到來重溫這部半世紀前曾經一看的佳作呢！

The 4 April screening of *Nobody's Child* (1960), produced by the late Chu Shu-hwa, drew a full house and some ardent fans who came from afar to revisit this long-lost classic they saw half a century ago. At the seminar, star actor Elliot Yueh Hua, a close friend of Chu's, said he was deeply moved and impressed by this finely-wrought gem and its unconventional ending. Yueh also reminisced about the days when Uncle Chu helmed the Actors' Training Programme at Shaw Brothers.

According to Law Kar, the moderator, Chu actively promoted film culture by launching Shaw Brothers' official magazine, *Hong Kong Movie News*. Yueh also brought with him a bound volume of the issues published during the inaugural year of the magazine. John Chu, Chu Shu-hwa's son, went on to share with the audience some family remembrances. Irene Chen, John's wife and formerly a Shaw Brothers actress, was also there with their family to grace the occasion.

星巴克電影講座壓軸篇 Starbucks Movie Seminars – Finale

3月7日，舒琪、何思穎和嚴尚民「雜談新馬師曾的喜劇片」。新馬師曾堪稱粵劇伶人中的天王巨星，然而在喜劇電影中，他則是「新馬仔」，呈現出另一番面目。「新馬仔」的喜劇片製作粗糙，可說難登大雅之堂。何思穎拈出burlesque一詞來指稱那些電影所表現的帶模仿、帶滑稽諷刺的品質；不過，「新馬仔」的喜劇才華卻恰恰在這些電影中發揮得淋漓盡致。舒琪認為「新馬仔」具備了出色的喜劇演員所應有的體能和語言。嚴尚民指出其電影緊扣基層生活，可見受卓別靈電影的影響。



(左起) 舒琪、何思穎和嚴尚民
(From left) Shu Kei, Sam Ho & Sean Yim



Shu Kei, Dean of the School of Film & Television, The Hong Kong Academy for Performing Arts; film critics Sam Ho and Sean Yim at the 7 March 'Laugh-in with Sun Ma Si-tsang and His Comedy Films' seminar.

林家聲看林家聲 Star Undimmed

2月22日，名伶林家聲蒞臨本館觀賞其主演的《太太緝私團》（1961）（「笑匠系列」選映影片），合演的「笑匠」蔣光超演出「抵死」。林家聲伶影雙棲，譽滿藝壇，粵劇藝術成就驕人，近年更著作等身，承傳後學，無怪乎忠實戲迷們數十年如一日地恆久追隨。



林家聲（左）與本館館長林覺聲
Lam Kar-sing (left) with Richie Lam, Head of HKFA

On 22 February, Cantonese opera great Lam Kar-sing revisited with the audience his self-starring *Inspector General* (1961). The film was selected for our 'Comedian Series' programme as it features a hilarious turn by his co-star Chiang Kuang-chao. On top of his remarkable achievements in both opera and film, Lam also writes extensively and offers guidance to young performers. No wonder his fans have remained loyal as ever over the decades.

氣質脫俗的紫羅蓮是五、六十年代的粵語片紅星，5月3日應邀蒞臨本館觀看「演技派黃曼梨」節目的《再生花》（1953）。身為片中主角的她，欣賞黃曼梨的精湛演技之外，更表示這是她首次觀看自己在這部電影的演出。六十年後的今天，她的眼神、笑容、聲線依然溫婉亮麗，她息影後並為教會當義工照顧老弱，堪稱內外美俱備。



紫羅蓮盛讚黃曼梨演技爐火純青
Tsi Lo Lin said her fellow co-star Wong Man-lei was near perfection as an actress.



紫羅蓮與親友及「歡樂早場」客席策劃阮紫瑩（後排）
Tsi and her friends with Yuen Tsz-ying (back row), guest curator of 'Morning Matinee'

revealed that it was actually her first time seeing the film. Now 60 years on, Tsi is as graceful as ever – perhaps the result of her untiring efforts as a church volunteer after her retirement from the screen.

《再生花》紫羅蓮 In Bloom Forever

Tsi Lo Lin is a Cantonese film diva from the 1950s and 60s with an ethereal beauty entirely her own. On 3 May, she answered our request and came to watch *A Flower Reborn* (1953) featured in the 'Wong Man-lei, an Actor's Actor' programme. She herself playing the female lead, Tsi admired Wong's acting nonetheless and

紀念陶三姑 The Invincible Landlady

「歡樂早場」專題紀念逝世三十周年的陶三姑，她的子孫、親友一行十四人，於3月29日到來觀賞《一樓十四伙》（1964），共同緬懷陶三姑的經典包租婆形象，溫馨洋溢。

In March, 'Morning Matinee' shone a spotlight on comedienne To Sam-ku to mark the 30th anniversary of her passing. On 29 March, her family and friends, 14 persons in total, came to see *Pigeon Cage* (1964) and the 'landlady' they dearly miss.



4月11日，蒲鋒、紀陶和張偉雄「由粵語片說起」，與眾「漫談西遊電影」。《西遊記》可說是中國古典小說之中特別受電影人青睞的作品。蒲鋒列舉多位曾在粵語片中扮演孫悟空的演員：阮兆輝、羽佳、關正良，乃至陳寶珠和于素秋，他們憑著卓越的戲曲功底，把美猴王的不凡身手表現得精采絕倫。紀陶談及近期的《西遊·降魔篇》（2013）中，連唐僧也成了「獵妖師」，可見變化依然層出不窮。最後，張偉雄提到《一路向西》（2012），其中的人物彷彿有「西遊」人物的面影。



（左起）張偉雄、蒲鋒和紀陶
(From left) Bryan Chang, Po Fung & Keeto Lam



HKFA Research Officer Po Fung and film critics Keeto Lam and Bryan Chang at 'The Chinese Odyssey in Cinema' dated 11 April, the last of the Starbucks movie seminar series.

岸西

West of the Shore

世怡 Sai Yee

岸西，可以是一幅畫。一邊是水，一邊是地，踮腳眺望水的另一頭，可會是天？與水一色。編而優則導的岸西在「影談」侃侃而談，直率地剖白自己在創作上的「好」「惡」，比方，「好」不把話說白，「惡」把話說得太白了……。存在讓人想像的空間，添一抹留白的韻味。

由羅卡策劃及主持的「影談系列」，座談前分兩天放映是次邀請影人自選的幾部自己的作品或喜愛的電影，頭炮嘉賓岸西，4月14日座談會前放映的是其首部自編自導作品《親密》（2009），大家對這部電影也尤其談得起勁。

岸西抱著任意妄為的遊戲心態去寫《親密》，卻又抱著拚命要它誕生的堅毅去完成拍攝。影片用倒敘形式、以八場戲去說這個她體會自辦公室男女角力的故事。岸西大膽地說沒有一場是必須的，大可剪去任何一場，亦大可拍另一些場面；倒敘，則其實最貼近現實中人的記憶系統。有位觀眾就由此看到主角由不開心（影片開始時是已是結局）到開心（戀愛感覺冒生的乍喜）。觀眾不也是在構想自己心目中的故事？留白的空間在你的腦海中會是怎樣的呢？又有何不可。

另一部岸西今次選映的是她的金像最佳編劇作品之一《男人四十》（許鞍華導演，2002），人物間微妙的心理，在相互進進退退間碰撞。師生戀引爆從一開始建立夫妻關係就埋藏著的地雷，「拆彈」，要不是玉石俱焚，要不是雨過天青後的坦然，結果是二人卒可從未如此坦率的相對。

也留意到影片的英文名字的朋友，會看到當中流露的深意——《親密》（*Claustrophobia*）和《男人四十》（*July Rhapsody*），把片中的含義貫連起來。不天真，沒有痛不欲生，就是岸西「底色」；大抵這與林嘉欣本色又有著非常千里能相會的因緣。兩部片的女主角都是嘉欣，岸西尤其盛讚她那不經意流露的身體語言，誘惑得來自然。

那麼，岸西創作的沃土裡有些甚麼呢？好的作品往往教人靈光閃現，哈洛品特寫的戲劇《背叛》（*Betrayal*）是倒敘式結構典範。她極度推薦放映的法國電影《里昂莫焉神父》（梅維爾導演，1961），跟她睽違三十載，影碟在岸西開拍《親密》前面世，重看不禁叫她恍然這部動人的電影一直就在她內心深處潛藏，歷久常新。男女間的角力，實在有說不完的故事。■

世怡為香港電影資料館編輯



One may associate 'West of the Shore' [Ed: This is the literal translation of Ivy Ho's filmmaking pseudonym.] with a painting, in which water is on one side and land on the other. When we look over the water's edge, how can we tell where it meets the sky? The two bodies are essentially of the same colour. The critically-acclaimed screenwriter-director candidly revealed her likes and dislikes about her works (where the former relates to the ability to achieve subtlety and the latter the failure to do so) at 'Movie Talk'. The beauty of ambiguity is that it leaves room for the audiences' imagination.

Featured filmmakers of the 'Movie Talk' series, curated and hosted by Law Kar, are invited to pick a selection of his or her favourite movies made by themselves or their counterparts for audience viewing. The films are screened over two days, after which viewers join the host and guest filmmaker in a live chat session. Ivy Ho is the first filmmaker to be featured in the series and *Claustrophobia* (2009), her first self-written and directed work, was included as part of her selection. The choice generated much enthusiastic conversation at the seminar which took place on 14 April.

Ho took a playful and free-spirited approach in writing *Claustrophobia*, but she then tightened the reins and became determined to finishing the film when it came to the shooting phase. The story is told in a series of flashbacks and recounts her personal experience of the battle of the sexes in the workplace over a span of eight scenes. Ho daringly admitted that none of those scenes were absolutely necessary and that any one of them could have been edited out or shot in a different setting. The use of flashbacks not only closely mimics the way in which human memory operates, but also opens the doors to new possibilities – such as a member of the audience noting the sorrowful protagonist becoming a happier person at the end of the film (when the breakup at the beginning is in fact how the story ends). Were viewers not creating their own stories



「影談系列」策劃羅卡（左）與岸西
Law Kar (left), guest curator of 'Movie Talk' and Ivy Ho

活該兜巴星的男人

The Man Who Deserved a Slap on the Face

惟得 Victor Or



《親密》(2009): 密封空間內, 你我似近還遠
Claustrophobia (2009): So close yet so distant despite the physical proximity in a confined space.

in their heads? How would you interpret the ambiguity? The possibilities are endless.

July Rhapsody (directed by Ann Hui, 2002), for which Ho won a Hong Kong Film Award for Best Screenplay, was another of her picks. The characters' intricately-crafted psyches clash with each other as the story progresses. A student-teacher affair shatters the fragile foundations of a shaky marriage and had reparation not come in the form of complete destruction and a moment of honesty in its wake, the story's couple would not have opened up to each other like they had never before.

Those who have paid attention to the films' English titles will probably have noticed that *July Rhapsody* and *Claustrophobia* relate to their respective underlying themes. Ho's signature works are without naivety or pain that is impossible to heal from. Their distinctive flavour may also have something to do with the quality that Karena Lam exudes. Lam stars as the female lead in both films, and Ho especially commends the actress on her unpremeditated body language which is seductive yet natural.

So what comprises Ivy Ho's creative universe? She cites masterpieces such as *Betrayal*, the stage play written by Harold Pinter which was also narrated using flashbacks, as a source of inspiration. *Léon Morin, Priest* (directed by Jean-Pierre Melville, 1961), which was released on video disc just before the filming for *Claustrophobia* commenced, was also among her choices. Revisiting this touching work after 30 years made her realise that this timeless classic has always had a place in her heart. The arm wrestle between man and woman can indeed give rise to an infinite number of stories.

(Translated by Johnny Ko) ■

Sai Yee is Editor of the HKFA.

岸西近日應香港電影資料館邀約, 參與「影談系列」, 提起最動人的禁戀, 心有靈犀列舉尚皮雅梅維爾 (Jean-Pierre Melville) 的《里昂莫焉神父》(*Léon Morin, Priest*, 1961), 配合這系列選映她編劇的《男人四十》(2002), 題材也涉及禁戀, 精神上頗為呼應。卻不是吉士雲信 (Gus Van Sant) 般重拍《觸目驚心》(*Psycho*, 1998) 向緊張大師行舉手禮, 也不是白賴仁狄龍馬 (Brian de Palma) 式抄襲名家畫虎不成反類犬, 而是袖手旁觀時鍾愛的影像意念, 親手泡製後都偷渡入境。隔著時間荒原, 見證影痴一片情真。

梅維爾有意呈現二次大戰期間軸心國相繼佔領法國後的景況, 辛酸需要三個多小時才說盡, 取捨之間, 抗戰事跡都拋諸腦後。著墨於莫焉神父與年輕寡婦班妮 (Barny) 的心理角力, 梅維爾把法國一頁痛史提昇為心理隱喻, 班妮名副其實被神祇入侵, 不只向來堅守的政治立場全盤瓦解, 寂寞芳心更被神父乘虛而入, 從此雞犬不寧。

岸西寫師生戀的《男人四十》揭幕於2001年7月, 其實也借助歷史寄意。四年前香港已經回歸中國, 似乎塵埃落定, 岸西卻把一冊黃仁宇的《萬曆十五年》交付到主角林耀國手中, 分明別有懷抱。史家多認為萬曆十五年是無關緊要的一年, 黃仁宇力排眾議, 用件件史實證明這一年不容忽視, 幾乎令明朝傾覆, 想岸西看2001年亦如是。林耀國上課時提到陳方安生、董建

華, 欲言又止, 他沒有向學生透露前政務司司長, 因為經常反對中南海干預特區政事, 也不滿董建華急著推行香港政治委任制度, 當年四月經不起上頭壓力, 被迫提早退休, 低迷的政治氣候為林耀國其後迷惑而又惱恨的心境打底。同年七月, 終審法院在「入境事務處處長對莊豐源」一案判決莊姓男童勝訴, 為近年雙非孕婦來港 (以至美加) 分娩播下惡種。岸西沒有提起這事, 卻借林耀國兩度赴深圳, 帶出兩個特區從疏離到親密的關係。1979年林耀國初帶女同學來, 試圖墮胎, 劍拔弩張的風聲從書寫「認真貫徹十三中全會」的紅布條走漏; 二十多年後重臨舊地, 深圳已改造為燈紅酒綠的樂園, 在香港緊守的防線可以鬆懈, 林耀國帶著暗戀他的胡彩藍來, 有意墮掉心裡暗懷的鬼胎。



《里昂莫焉神父》(1961): 最動人的仙凡之戀 (岸西語)

Léon Morin, Priest (1961), according to Ivy Ho, is the most touching romance between the sacred and the human.

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《男人四十》(2002): 明說師生戀, 暗道夫妻經
With a teacher-student affair at the core *July Rhapsody* (2002) delivers subtly its take on marital relationship.



林耀國 (張學友飾), 未下眉頭, 卻上心頭
A pensive Lam Yiu-kuok (played by Jacky Cheung) lost in thought.

莫焉神父不喜歡嘮叨, 認為宗教是很私人的真實體驗, 卻是他與班妮的連場舌戰, 看得人眉飛色舞, 從告解亭吵到神父居所, 聽出耳油。兩人旗鼓相當, 固然因為班妮平日看書自遣, 神父更是神學權威, 懂得分辨作家水準高下, 隨時引經據典。胡彩藍與林耀國鬥嘴, 比較下大為失色。起初兩人還針鋒相對爭持不下, 表態後卻像老夫老妻, 舌頭都打了結, 落得虎頭蛇尾。《里昂莫焉神父》的書卷味令岸西陶醉, 《男人四十》落在她的手中, 也把林耀國拿捏成一個書生。自遠古的孟子李白蘇軾、五四的魯迅、當代的鍾阿城, 都瑯瑯上口。只是為人師表, 他隻值60分, 他始終未能把胡彩藍的文學潛質誘發出來。他又未算不及格, 盛老師臨終一幕, 岸西安排他兩夫婦連同兒子唸《前赤壁賦》, 文藝腔似乎與現實脫節, 一家三口卻又負起文化傳承的使命。

飾演莫焉神父的尚保羅貝蒙度 (Jean-Paul Belmondo) 是美男子還是醜小鴨? 可以坐下來和小姐師奶爭論半天。他卻我行我素, 實行恃靚行兇, 用射鳥的眼神掃描班妮的腳趾甲, 俏皮時揚起食指點向她的鼻尖, 粗暴時一掌把她推開, 完全睥睨世俗, 放任不羈每令岸西動容, 百看不厭。岸西卻

不是經常這樣柔情似水, 同是法國電影, 一提起杜魯福 (Truffaut) 《戲中戲》(Day for Night, 1973) 中的艾方斯 (Alphonse), 她就咬牙切齒, 說「此人毫不專業、使小性子、濫用職權、恩將仇報, 隨心所欲開小差搞破壞……」¹ 這樣一個搗蛋鬼, 應要兜巴星。最耐人尋味的, 是岸西度身訂造的林耀國, 精神面貌似乎遠離莫焉神父, 更接近艾方斯。林耀國明知胡彩藍對自己有意, 空口說一句白話: 「我擔心你……」一頭便栽進她的圈套 (隨心所欲開小差搞破壞); 上課時他把古文翻譯成最「潮」的語言, 算是適者生存, 無可厚非, 夜半與枕邊人私語, 卻依然轉彎抹角, 用教書時含沙射影的口吻, 連妻子也不耐煩地說: 「你想說甚麼給我聽, 直接點吧!」(濫用職權); 妻子感情受到困擾, 不去開解, 還妒恨交集 (使小性子); 等到妻子解開鬱結向他表白心聲, 他還在說風涼話武裝自己。這樣一個小男人, 是不是也活該兜巴星? 或者岸西也是反映現實, 在香港寸金尺土的住家裡, 很難馴服法國進口的一匹野馬。

《里昂莫焉神父》與《男人四十》氣息最相通的, 是感情上的一點懸疑。班妮問莫焉神父: 「如果你是新教教會

的牧師, 會娶我嗎?」他狠狠地把斧頭砍在木柴上, 不作答便離去。後來班妮想撫摸他的手, 他像觸電般跳彈起來, 嚴斥夏娃。倘若他果真坐懷不亂, 為甚麼又在教堂裡故意抄近班妮, 讓罩衣輕拂她的臉? 為甚麼手執特長的還願燭跑上她家? 《男人四十》也有類似的謎團, 林耀國警告胡彩藍不要步步跟蹤, 轉頭卻與她出雙入對。岸西更添上神來之筆: 兩人到深圳訪友, 在酒吧流連, 誤了火車班次, 迫得在特區過夜。一組遊走鏡頭運動後, 插入招待所的霓虹招牌, 接上林耀國, 割入胡彩藍, 影機向她推近, 林耀國踏出鏡頭過去, 客房門徐徐關上……林老師與學生玩禁忌的遊戲, 有沒有情不自禁咬了禁果一口? 岸西和導演許鞍華合作賣關子, 影片於是響起餘音裊裊。岸西盡得梅維爾的真傳, 青出於藍。■

註釋

1 岸西: 〈兜巴星《戲中戲》〉, 梁良、陳柏生主編: 《永恆的杜魯福——杜魯福逝世20週年紀念專集》, 香港, 電影雙周刊出版社, 2005, 頁84。

惟得, 散文及小說作者, 現居加拿大, 與何思穎合作翻譯香港電影資料館修復珍藏《孔夫子》(1940)的英文字幕, 該片影碟並已出版。

English version in e-Newsletter.



懷念王清河先生 In Memory of Wong Ching-ho

資深演員王清河先生（1919-2013）於今年3月18日辭世，享年93歲。清河叔曾為香港粵語電影的中堅份子，其家人緬懷至親之餘，特意呼籲親友，將原擬送贈花圈的金錢省下來，連同家人匯集所得合共港幣十萬元，捐贈予香港電影資料館作研究粵語電影之用。4月22日，清河叔女兒王虹虹女士親臨遞交支票，並與本館同事共話將捐款主要用作整理及翻譯粵語片字幕事宜。本館對其支持，深為感銘。



王虹虹女士（左）與親友捐款作研究粵語電影之用，本館研究主任蒲鋒代表接受
Ms Maura Wong (left) kindly made a donation with her family and friends to support our studies on Amoy-dialect cinema. Research Officer Po Fung represented HKFA to accept the cheque.

Seasoned actor Wong Ching-ho (1919-2013) departed on 18 March this year at the age of 93. In view of Wong's instrumental role in the development of Hong Kong's Amoy-dialect films, his family asked relatives and friends to donate the money intended for funeral wreaths to HKFA for studies on Amoy-dialect cinema. On 22 April, Wong's daughter Ms Maura Wong handed a cheque of HK\$100,000 to us. The fund will chiefly be used for the compilation and translation of Amoy-dialect film subtitles. We are immensely grateful for their generous support.

王清河演活「王先生電影系列」
The 'Mr Wong Film Series' continues to charm with the animated performance by Wong Ching-ho.

士親臨遞交支票，並與本館同事共話將捐款主要用作整理及翻譯粵語片字幕事宜。本館對其支持，深為感銘。



《張愛玲的香港故事》

Eileen Chang and Her Hong Kong Story

「南區文學徑」以六位近代文學名家蔡元培、許地山、胡適、張愛玲、蕭紅及戴望舒的足跡結連而成，其中張愛玲及蕭紅的地標均設於淺水灣。在3月23日舉行的「鳥語花香在春日——淺水灣文學之夜」中，由南區區議會及本館聯合製作的短片《張愛玲的香港故事》首度公映。該片由陳序慶導演、吳詠恩編劇，將這位閃爍的現代文學作家的生平及有關她在香港時的史料整合。她的故事中有香港，中國／香港電影中，無論她編劇或改編自其小說的電影，都教人如痴如醉。

The Southern District Literary Trail traces the footsteps of six important authors in modern Chinese literature, namely Cai Yuanpei, Xu Dishan, Hu Shih, Eileen Chang, Xiao Hong and

Dai Wangshu. Repulse Bay happened to be a major landmark in both the lives of Eileen Chang and Xiao Hong. *Eileen Chang and Her Hong Kong Story*, a short film co-produced by the Southern District Council and HKFA, premiered at the 23 March opening of 'Love in Spring - Literature Gala at Sunset'. Under director Nose Chan and scriptwriter Grace Ng, Chang's life story in Hong Kong became all the more complete with the support of historical findings. Chang's films, either scripted by her or adapted from her novels, never cease to enthrall.

掌聲燈影裡的戶外電影 Movie on the Lawn



本館在娛樂節目辦事處舉辦的「新界西元宵綵燈會」，協助策劃當中的「童賀新春」戶外電影放映節目。2月22日張燈結綵的青衣公園中，在樹木扶疏的斜坡上觀賞《麥兜嚕嚕伴我心》（2012），真箇別有一番樂趣，觀眾闔家盍興乎來，完場時報以熱烈掌聲。

Months ago, HKFA assisted the Entertainment Office in presenting the outdoor film show for the New Territories West Lunar New Year Lantern Carnival. On 22 February, *The Pork of Music* (2012) was screened at Tsing Yi Park amid all the festive decorations, giving audiences a special cinematic experience.

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本館特此致謝！Thank you!



林嘉欣演繹岸西筆下「外表乖巧，內裡反叛」的個性女子，盡得風流。

Karena Lam inhabits her role as a seemingly disciplined yet rebellious young woman created by Ivy Ho.