

通訊

101

Hong Kong Film Archive

N E W S L E T T E R

「香港流行文化節 2023」之
香港電影與漫畫

'Hong Kong Pop Culture Festival 2023':
Hong Kong Films and Comics

05.2023

半年刊 BIENNIAL



再續前緣

無論是當年看過的電影，今天重溫，或是電影今天重上大銀幕，遇上初相見的觀眾，仿是有機的生長過程，一回又一回的重生，再添新意。策劃的精心構思，一趟又一趟賦予歷久常新的電影不一樣的色彩和意味。首屆「香港流行文化節」以本館的「芳華再續」為開幕節目，連串別出心裁的節目將會在未來數月陸續有來。

今年二至三月，本館與香港電影導演會合辦向楚原致敬的「玫瑰·蝴蝶·紅葉——再探楚原的秘密花園」，多位導演在映後談從楚原作品，談到如何由現在的視角去看當中的人情世態，這些心得的分享，讓我們每一次觀看，都別有滋味。今次尤其難得的是，南紅在節目的第一天、凌波與金漢在節目的最後一天，來到現場看他們當年主演的電影，觀眾不禁熱烈鼓掌。兩位女星都真情流露，感觸落淚，非常不捨當年片場中相知的故人。在電影的世界中，我們永遠可以再遇。

如果胡金銓、李小龍、杜琪峯濟濟一堂，會是怎樣的光景？何思穎透過「忠烈」這個主題，從他們三位塑造的電影世界中的忠與義，看有著怎樣截然不同的情懷。話說回來，胡金銓享譽影壇，本館最近出版了他的《忠烈圖》(1975)藍光碟套裝，能夠透過高質影像去細味他的作品，才能欣賞他那精心細緻經營的一切呢！

Yesterday Once More

Whether we are revisiting a film from years ago, or encountering for the first time a classic gracing the big screen again after many years, cinematic revisitations seem to be an organic process of endless renewal. Thoughtful curation can imbue new shades of meaning and significance to timeless film classics. The inaugural 'Hong Kong Pop Culture Festival' opens with the Hong Kong Film Archive's 'Revisiting the Glory Days—The Legacy of Leslie and Anita', the first of a series of exciting programmes in the months to come.

In February and March this year, the Archive collaborated with the Hong Kong Film Directors' Guild to organise 'Chor Yuen—Master of His Time', in celebration of the director's many achievements. Many members of the guild spoke in the post-screening talks, discussing how to make sense of the human relationships and emotions of the past through our modern lens. Their sharing helped bring different insights and feelings to each viewing. What made the occasion particularly special were the presence of Nam Hung on the first day of the programme, and that of Ivy Ling Po and Chin Han on the last day. The actors attended the screenings of films in which they each played the leads, and the audiences clapped enthusiastically to show their appreciation and support. Both actresses teared up when they reminisced fondly of their trusted collaborator of the past. While by-gones are by-gones, we can always meet again in the world of film.

What would it be like if King Hu, Bruce Lee and Johnnie To gathered together in the same room? Through the theme of *zhong lie* (loyalty and martyrdom), Sam Ho puts these three cinematic figures in 'conversation' with each other, juxtaposing how they engage with ideas surrounding friendship/brotherhood and righteousness, and express tragic emotions differently. On the subject of King Hu, the Archive has recently released a Blu-ray edition of the famed maestro's *The Valiant Ones* (1975). By viewing his work in pristine high resolution, one will definitely gain a renewed appreciation of the meticulousness of Hu's craft!

香港電影資料館 Hong Kong Film Archive

www.filmarchive.gov.hk

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忠與忠烈：
從胡金銓到李小龍到杜琪峯

Loyalty and Martyrdom: From King Hu to Bruce Lee to Johnnie To



15-19

致敬楚原——
導演們眼中的
玫瑰·蝴蝶·紅葉

Tribute to Chor Yuen—
The Transformative
Genius in the Eyes of
Fellow Directors



封面 Cover 「圖影風姿——香港電影與漫畫」展覽及「破格而出——香港漫畫電影巡禮」放映節目為香港流行文化節 2023 節目
‘Tango Between Images—Hong Kong Films & Comics’ exhibition and ‘From Panel to Big Screen—Panorama of Hong Kong’s Comics-Inspired Films’ screening programme are events featured in the Hong Kong Pop Culture Festival 2023.

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「當年情 再度添上新鮮」—— 「趙增熹 × 李幸倪 × 《金枝玉葉 2》」 為「香港流行文化節 2023」揭開序幕 A Fresh Take on Beloved Classics— ‘When Leslie & Anita Meet Hei & Gin’, the Opening Programme for ‘Hong Kong Pop Culture Festival 2023’

許佩琳 Jodie Hui



(左起) 譚逸嘉 (豎琴)、音樂監製趙增熹、歌手李幸倪、程家慧 (單簧管) 及李幟珊 (大提琴) 的出色演繹，令現場觀眾陶醉其中。

(From left) Harpist Melody Tam, music director Chiu Tsang-hei, singer Gin Lee, clarinetist Chemie Ching and cellist Rebecca Li indulge the audience with their wonderful performances.



大劇院光影效果隨著樂曲的氛圍而轉變，帶出了張國榮於《英雄本色》(1986) 中的糾結衝突 (上) 及梅艷芳在《胭脂扣》(1988) 的深情守候 (下)。

The lighting in the theatre changed to the mood of the songs, highlighting the struggles and emotions of Leslie Cheung and Anita Mui's characters in the films.

「香港電影」及「香港音樂」都是香港流行文化的重要支柱，上世紀八、九十年代更是香港的歌影視黃金時代。康樂及文化事務署於今年舉辦首屆「香港流行文化節」，以「趙增熹 × 李幸倪 × 《金枝玉葉 2》」打響頭炮，於 4 月 22 日假香港文化中心大劇院舉行這場以音樂及電影交織的盛宴。

文化體育及旅遊局局長楊潤雄於「香港流行文化節 2023」開幕典禮致辭時表示，文化節會重新演繹流行經典，同時注入新元素，呈現生生不息的文化流轉、傳承、突破和發展。楊潤雄局長聯同博物館諮詢委員會主席蘇彰德教授及康樂及文化事務署署長劉明光主持亮燈儀式。

開幕典禮過後，便是文化節的頭炮節目「趙增熹 × 李幸倪 × 《金枝玉葉 2》」，由曾參與《金枝玉葉 2》(1996) 電影原作音樂的趙增熹擔任是次演出的音樂總監，別具意義。趙特別挑選四首由張國榮及或梅艷芳主演及主唱的电影歌曲，並重新編曲，當晚由他親自演奏鋼琴，三位樂師分別演奏單簧管、豎琴、大提琴，交由流行歌手李幸倪現場演繹。李幸倪以其富有感情的優美歌聲，加上大劇院內播放多部張梅主演電影的片段及劇照，配以精心設計的光影效果，帶領現場觀眾以〈當年情〉為《英雄本色》(1986) 中的兄弟情義再度添上新鮮，透過〈胭脂扣〉緬懷那繾綣意難終的如花，接著是《金枝玉葉》(1994) 中顧家明與林子穎的定情歌曲〈今生今世〉，最後以《東方三俠》(1993) 描寫豪情俠義下的〈女人心〉作結，餘音裊裊。

音樂表演在觀眾如雷般的掌聲及歡呼聲下結束，緊接放映由張國榮、梅艷芳合演的《金枝玉葉 2》。歌曲以旋律記錄了兩位巨星動人的歌聲，電影以光影捕捉他們的身影以及一顰一笑，觀眾得以在大銀幕上重溫他們精湛的演技及獨特的魅力。是夜星光流轉，張梅的作品陪伴很多人的成長，香港流行文化也會一直陪伴著大家。■

許佩琳為香港電影資料館二級助理館長 (系統)

‘Hong Kong Films’ and ‘Hong Kong Music’ are crucial elements of the city’s pop culture scene. The 1980s and 1990s were the golden era for Hong Kong music, film and television. The Leisure and Cultural Services Department (LCSD) is holding the first ‘Hong Kong Pop Culture Festival’ in 2023. On 22 April, the festivities began with a celebration of music and film ‘When Leslie & Anita Meet Hei & Gin’ at the Grand Theatre of the Hong Kong Cultural Centre.

Secretary for Culture, Sports and Tourism Kevin Yeung indicated in the opening speech that the ‘Hong Kong Pop Culture Festival 2023’ would offer new interpretations of popular classics, with the addition of new elements to show the inheritance, breakthroughs and cultural developments. Secretary Yeung then conducted the lighting ceremony together with Chairman of the Museum Advisory Committee, Professor Douglas So, and Director of Leisure and Cultural Services Vincent Liu.

After the ceremony, the opening programme of the Hong Kong Pop Culture Festival, ‘When Leslie & Anita Meet Hei & Gin’, began. Chiu Tsang-hei, who was one of the composers in charge of the film score of *Who’s the Woman, Who’s the Man* (1996), was the music director of this concert, giving a special meaning to the event. For this concert, he carefully selected four songs sung by Leslie Cheung or Anita Mui from films in which they had starred in. He made new orchestral arrangements for the songs that night; and personally played the piano while the three musicians played the clarinet, harps, and cello respectively, featuring pop singer Gin Lee’s vocals in this live performance. Lee, with her beautiful singing filled with emotions, against a background projection of numerous clips and stills from the films, as well as intricate light-and-shadow effects, transported the audience into the realm of film: torn between brotherly love and loyalty through ‘In the



開幕典禮主禮嘉賓：(右起) 文化體育及旅遊局局長楊潤雄、博物館諮詢委員會主席蘇彰德教授、康樂及文化事務署署長劉明光。
 Officiating guests of the opening ceremony: (From right) Kevin Yeung, Secretary for Culture, Sports and Tourism; Professor Douglas So, Chairman of the Museum Advisory Committee; and Vincent Liu, Director of Leisure and Cultural Services.



(左起) 康文署助理署長 (文博) 梁潔玲、文體旅遊局首席助理秘書長 (文化) 2 岑曉彤、康文署副署長 (文化) 譚美兒、文體旅遊局局長新聞秘書余淑娟、劉明光、楊潤雄、文體旅遊局常任秘書長黃智祖、盛智文、文體旅遊局副秘書長郭黃穎琦及局長政務助理林穎琪、康文署助理署長 (特別職務) 區玉芳、文體旅遊局局長政治助理招文亮

(From left) Esa Leung, Assistant Director (Heritage & Museums), LCSD; Iona Sham, Principal Assistant Secretary (Culture) 2 for Culture, Sports and Tourism; Eve Tam, Deputy Director (Culture), LCSD; Ella Yu, Press Secretary to Secretary for Culture, Sports and Tourism; Vincent Liu; Kevin Yeung; Joe Wong, Permanent Secretary for Culture, Sports and Tourism; Allan Zeman; Vicki Kwok, Deputy Secretary for Culture, Sports and Tourism; Winki Lam, Administrative Assistant to Secretary for Culture, Sports and Tourism; Betty Au, Assistant Director (Special Duties), LCSD; Alvin Chiu, Political Assistant to Secretary for Culture, Sports and Tourism



資料館的新知舊雨喜相逢：(左起) 為「芳華再續」題字的華戈、資深電影調光師呂麗樺、出任開幕典禮主持的著名電台節目主持人黃正宜 (阿正)。

Old friends and new acquaintance of the Archive: (From left) the calligrapher Wah Gor, who designed the Chinese typeface of the programme; veteran film colourist Calmen Lui Lai-wah; and Bonnie Wong Ching-yi (Ah Jeng), host of the opening ceremony.



(左起) 資料館一級助理館長 (節目) 吳君玉、資料館館長曾煒樂、康文署總經理 (電影及文化交流) 劉詠恩、區玉芳、星空華文傳媒電影有限公司吳文亮和葉凱汶、資料館一級助理館長 (節目) 陳彩玉

(From left) May Ng, Assistant Curator I (Programming), HKFA; Rowena Tsang, Head, HKFA; Doreen Lau, Chief Manager (Film & Cultural Exchange), LCSD; Betty Au; Alfred Ng and Jennifer Yip of Fortune Star Media Limited; and Priscilla Chan, Assistant Curator I (Programming), HKFA



節目得以順利舉行，有賴一眾共襄此盛事的同事的努力，以及各方友好的支持。

The programme was made possible by the dedication of all our colleagues and the invaluable support of our dear friends.

Sentimental Past', theme song of *A Better Tomorrow* (1986); recollected memories of Fleur's lingering love in the theme song of the same name from *Rouge* (1988); followed by the song about Sam and Wing's love 'In My Lifetime' from *He's a Woman, She's a Man* (1994). The performance concluded with 'A Woman's Heart' from *The Heroic Trio* (1993), a song which brings a feminine touch to the themes of chivalry and heroism. It was definitely a fresh take on beloved classics.

The concert came to a close amidst tremendous applause and cheers. A screening of *Who's the Woman, Who's the Man*, starring Leslie Cheung and Anita Mui, immediately followed. The songs recalled the voices of the two stars with their melodies; the film captured their every facial expression and body movement. The audience was able to re-experience their superior acting skills and unique charisma on the silver screen. On this night, stars sparkled brightly. Leslie and Anita's works have been with so many people through thick and thin. Likewise, Hong Kong's popular culture will always be with us. [Translated by Roberta Chin]

Jodie Hui is Assistant Curator II of the Systems Unit of the HKFA.

「芳華再續」映談 Screen Talks

《胭脂扣》魅力交纏

23/4/2023

The Bewitching Allure of Rouge



關錦鵬 (右) 與喬奕思 (左)
Stanley Kwan (right) and Joyce Yang (left)

影評人喬奕思在專設的映前談中提到，《胭脂扣》(1988)是集合眾多藝術家的心血結晶，當中不可或缺的當然是關錦鵬的親密筆觸，以及梅艷芳與張國榮在銀幕上的魅力交纏。關錦鵬導演在開場前與觀眾會面，談到與張梅的合作和交情，指二人皆具備「雌雄同體」的特質呢！

During the pre-screening talk, film critic Joyce Yang commented that *Rouge* (1988) is a labour of love by a diverse group of artists, featuring the indispensable intimate touch of director Stanley Kwan, as well as the alluring chemistry between Anita Mui and Leslie Cheung on the silver screen. When asked about his experience and friendship with the two leads, Kwan praised their unique androgynous qualities as artists!

再續「前」、「緣」

29/4/2023

Continuing the 'Road' 'Behind'

兼任《緣份》(1984)編劇及副導演的陳嘉上，憶述力薦張國榮當男主角，形容梅艷芳為「天降下來的禮物」；十年過後與張國榮再度合作的《錦繡前程》(1994)，張一改過往的公子形象，飾演絕世渣男。陳特意安排他在戲中穿著最老土的西裝，一同出席映後談的攝影師溫文傑當天打的領呔正是戲服之一。



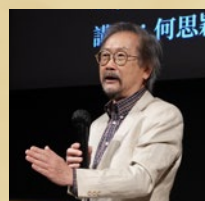
(左起) 周荔嫻、陳嘉上、溫文傑
(From left) Janice Chow, Gordon Chan, Derek Wan

Gordon Chan reminisced about how he recommended Leslie Cheung to be the leading man of *Behind the Yellow Line* (1984) and he described Anita Mui as 'a gift from heaven'. Ten years later, Chan directed *Long and Winding Road* (1994) and worked with Leslie again. In the film, Leslie put aside his usual elegant, gentlemanly image to play a jerk. Chan dressed his leading man in the tackiest, overly foppish suits. In fact, the tie that cinematographer Derek Wan wore at the talk was one of those costume ties.

拆解《阿飛正傳》的無腳雀仔

30/4/2023

Deconstructing the 'Legless Bird' in *Days of Being Wild*



何思穎
Sam Ho

何思穎從流行文化角度指出，《阿飛正傳》(1990)的片名挪用美國片《Rebel Without a Cause》(1955)在港公映時的譯名，該西片原文片名用字中性，但「阿飛」一詞當年在香港帶貶意，然而，放在1990年的這部電影，含義卻有別。「飛」字與片中「無腳雀仔」的比喻關聯，無法著地的鳥兒乃港人肖像的代表，電影別具時代特色。

Sam Ho pointed out that the Chinese title of *Days of Being Wild* (1990) is the same as the translated Chinese title of the American classic *Rebel Without a Cause* (1955). In the American film, 'rebel' is a neutral word, but the literal meaning of the translated Chinese title, 'the true story of *ah fei* (Teddy Boy)', uses the derogatory word *ah fei*. However, the usage in this 1990 film gives a slightly different meaning. In Cantonese, the word *fei* also means 'to fly'. It is inextricably linked to the film's metaphor of the 'legless bird' that is unable to land, a symbolic representation of the Hong Kong people, making the film very much a product of its time.

「芳華再續」(22/4-30/12/2023)詳情及5至12月所舉行的映後談日期，請參見節目特刊及本館網頁。

For details about 'Revisiting the Glory Days—The Legacy of Leslie and Anita' (22/4-30/12/2023) and the dates of the post-screening talks between May and December, please check out the programme booklet and our website.

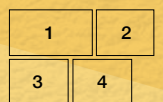
圖說香港電影與漫畫展

An Illustrated Guide to the Films & Comics Exhibition

吳穎嫻 Wing Ng

「圖影風姿——香港電影與漫畫」(24/2-8/10/2023) 展覽是筆者早前在節目組參與的策展項目，展覽回顧由漫畫啟發或改編而成的香港電影，並展出漫畫手稿、電影劇本等珍貴藏品。本文將透過文字和照片，和大家來一趟「紙上導覽」，介紹本次展覽的看點。

‘Tango Between Images—Hong Kong Films & Comics’ (24/2-8/10/2023) is a curatorial project that I had been working on while working at the Programming Unit. It gives me immense pleasure to be giving you an illustrated tour of the exhibition’s highlights.



進入展廳，首個看點是沉浸式體驗區。我們將漫畫圖像與電影畫面分拆再重組，在特殊的放映空間中呈現，為觀眾帶來不同的視覺感受之餘，亦希望模糊電影與漫畫的分界線，讓觀眾提前預備，進入兩者融合的世界。[圖 1]

展覽每區的開端，是各路漫畫人物的「超時空大集合」。眾多角色並排一起陣容鼎盛，一時間實在難以分辨哪些是圖畫，哪些是真人。其實漫畫和電影是兩種甚為相似的藝術形式，兩者同樣是故事創作，同樣以畫面先行。電影是流動的影像，漫畫則是有動態關連的圖畫。因此香港以至世界各地都有很多改編或取材自漫畫的電影，而且廣受歡迎，具有豐富的探究和討論價值，這也是我們策劃這個專題展覽的原因。[圖 2-4]

Upon entering the Exhibition Hall, we are quickly drawn to the immersive space, where selected comic art and film scenes have been rearranged and are presented together. This unique visual experience blurs the line between film and comics, preparing us for a world where the two art mediums merge seamlessly. [Figure 1]

The entryway to each exhibition zone features a large parade of comic characters from different eras. With all the characters placed side by side, it may be difficult to distinguish between drawings and real people at first glance. In fact, comics and film are two art forms that share many similarities. Both rely on the art of storytelling and are highly driven by visual images. Films are described as moving pictures while comic panels are compared to freeze frames in films. Therefore, it is only natural that many films in Hong Kong and around the world have been adapted or have drawn inspiration from comics. Many of these films have been immensely popular, and many certainly deserve further study and discussion, which is why we came to create this themed exhibition. [Figures 2-4]



5	6
7	8



不同年代的漫畫各有特色，就中國內地和香港而言，早年美術人才以繪畫國畫為主，漫畫亦走工筆風格，主角造型也富舊日色彩。因年代久遠，這部分的展品尤其珍貴，有來自上世紀四十年代的漫畫報、漫畫單行本、電影劇本等等。特別推薦大家用心欣賞《烏龍王》作者雷雨田的手稿，鉛筆起草的痕跡仍然清晰可見；而畫作以遍地骷髏的畫面控訴戰後慘況，呈現早期漫畫抨擊時政的特色，與其後一系列改編電影純粹娛樂的風格大相逕庭。[圖 5-6]

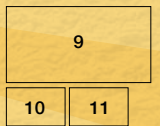
《風雲》原作者馬榮成在接受本館訪問時說：「聶風的造型是用頭髮來演繹的。他很簡單，衣著也不複雜，因為他個性就是如此。」這次展覽有幸獲馬榮成提供兩幅畫作的數碼檔案，再以大型畫幅呈現出來：沉思中的聶風和駕馭著火麒麟的聶風，完全體現了漫畫家如何用頭髮來演繹聶風的「靜」與「勁」，也完全明白當年蓄長髮的鄭伊健，為何會是飾演電影版聶風的不二人選。[圖 7]

看過展覽圖文及展品，對漫畫／漫畫電影的發展脈絡有了初步概念後，建議大家觀看我們特地走訪專家、漫畫家、漫畫電影創作者和演員後，剪輯而成的逾二十段口述歷史訪問，透過他們的親身說法，可以更深入了解漫畫與電影如何互協共生。[圖 8]

Distinct characteristics can be observed in comics from different eras. During the early years, comics from the Mainland and Hong Kong were drawn in the style of traditional Chinese *gongbi* paintings. The main characters were also traditional in style and appearance. This part of the exhibition features especially valuable exhibits that date back as early as the 1940s, including newspaper comics, single-volume editions, and film screenplays. It is particularly worth checking out the original manuscript by Louie Yu-tin, the creator of *Woo Lung Wong*, where his pencil marks on the page are still clearly visible. Another noteworthy example of his work on display is an image of a field of skulls, depicting the bleakness of war. This is an example of early comics offering scathing social commentary, which is very distinct from the entertainment-heavy style of the later *Woo Lung Wong* films. [Figures 5-6]

Ma Wing-shing, the creator of *Wind and Cloud*, provided insight on his work when interviewed by the Hong Kong Film Archive: 'Wind is characterised by his hair. He is simple and I didn't want any complicated clothing for him because that is his nature.' Ma has graciously provided the Archive with the digital files for two canvases of the character Wind in a pensive mood and riding the Fire Kirin respectively. The works perfectly capture how the comic artist has managed to portray Wind in contrasting states of composure and ferociousness simply through his hair. They may also explain why Ekin Cheng, with his iconic long hair, was the undisputed choice to play the character in the film adaptation. [Figure 7]

After gaining a preliminary understanding of the development of comics and comic-inspired films through our exhibits, be sure to check out our oral history interviews. Over 20 segments of interviews with experts, comic artists, and filmmakers of comic book adaptations are available. The interviewees' anecdotes and insights are sure to provoke thought and a more in-depth understanding of the synergy between comics and films. [Figure 8]



漫畫牆和展櫃展出搜羅自四方八面的漫畫藏本及紀念品，滿滿盛載著收藏者以及無數漫畫迷、電影迷的珍貴回憶。[圖 9-10]

觀賞到最後，不妨到打卡牆自拍幾張，完完全全將自己融入漫畫世界之中。[圖 11] 溫馨提示：不要害羞，盡情投入，愈誇張才愈有戲啊！■

吳穎嫻為香港電影資料館一級助理館長（研究及編輯）

配合上述展覽，同期舉行放映節目「破格而出——香港漫畫電影巡禮」（6/5-2/9/2023），並有座談會及工作坊，詳情請參見《展影》（第 103 期）及本館節目網頁。

The comic wall and memorabilia display case contain comics and memorabilia of significance. These collectors' items contain the cherished memories of countless comics and film fans. [Figures 9-10]

The exhibition will not be complete without immersing yourself in the world of comics by taking some pictures in front of the selfie wall. [Figure 11] Don't be shy and strike your best comic-book pose! [Translated by Richard Lee] ■

Wing Ng is Assistant Curator I of the Research and Editorial Unit of the HKFA.

The screening programme 'From Panel to Big Screen—Panorama of Hong Kong's Comics-Inspired Films' (6/5-2/9/2023) will be held in conjunction with the exhibition, along with seminars and workshops. Please refer to *ProFolio* (Issue 103) and our website for details.



忠與忠烈： 從胡金銓到李小龍到杜琪峯

Loyalty and Martyrdom: From King Hu to Bruce Lee to Johnnie To

何思穎 Sam Ho

胡金銓、李小龍、杜琪峯，三名香港動作電影的重要創作者。胡氏生於戰前（1932年），李氏屬戰時一代（1940年生），杜氏則於戰後出生（1955年），分屬三代的香港人，又分別在其影響深遠的作品中，對「忠」與「忠烈」的觀念有不同的探討。

The Chinese title of *The Valiant Ones* (1975) is *Zhong Lie Tu* (in Putonghua, *Jung Lit To* in Cantonese), meaning 'Portrait of Loyalty and Martyrdom'. Its director, King Hu, along with Bruce Lee and Johnnie To, are three of the most important directors of Hong Kong action cinema and they have made different interpretations of the concepts of 'loyalty' and 'martyrdom' through their vastly influential works. Each of the three filmmakers belongs to a different generation, with *The Valiant Ones* director having been born in the pre-war years (1932), the kung fu superstar a war-time baby (born in 1940), and the gangster maestro born in post-war 1955. Their different interpretations of 'loyalty' and 'martyrdom' make for interesting contemplations.

忠
烈
圖



《忠烈圖》(1975):(前排右一、二)最終俞大猷(喬宏飾)被降職、朱紈(屠光啟飾)自殺,呈現出歷史的沉重感。

The Valiant Ones (1975): (Front row, 1st and 2nd from right) In the end, Yu Dayou (Roy Chiao) is demoted and Zhu Wan (Tu Guangqi) commits suicide. A reminder of the heaviness of history.

忠誠、犧牲

「忠」字,「漢文學網」解釋為「盡心竭力做好份內的事」¹,「維基百科」更詳釋為「後來成為儒家思想的核心之一……有忠誠無私、忠於他人、忠於國家及君主等多種含義」。²「忠烈」,網站「漢典」解釋為「對國家或人民無限忠誠而犧牲生命」。³胡金銓、李小龍、杜琪峯作品中的角色,均有「盡心竭力做好份內的事」,部分更會為「國家或人民無限忠誠而犧牲生命」。

胡金銓生前喜歡研究歷史,其武俠片都有明確的歷史背景,經常流露出戰前出生一代的愛國文人情操,一份「對國家或人民」的忠,更不時呈現出感時憂國的情懷,例如《龍門客棧》(1967)及《俠女》(1971)中,對宦官干政下朝局腐敗的批判。在《忠烈圖》(1975)中,這份感時憂國的忠,擴展為忠烈。

《忠烈圖》戲如其名,是一個「對國家或人民無限忠誠而犧牲」的故事。電影一開始便以旁白交代,明朝倭寇為患嚴重,並非單純是日本浪人的暴行,更因為有沿海地區本土海盜的參與,及地方、政府各階層的腐敗等導致。

《忠烈圖》多名角色,最後都壯烈犧牲,包括武功出神入化的伍繼園及其苗族妻子伍若詩。起初,這群俠義之士在武將俞大猷領導下,策略性地智勇並施,屢戰屢勝,一步步逼近海盜集團的權力中心。可是最後,俞

大猷帶領的六名俠士,死了五人,結局慘烈、悲壯。

以武功解決問題是典型武俠類型的慣例,因此絕大多數武俠片都以俠士一方的勝利作結。《忠烈圖》以悲壯收場,與類型慣例相違,震撼力極強,突顯了歷史發展的沉重。人類的個人力量如何強大,在各種政治、經濟因素形成的歷史格局下,只能發揮短暫、局部的作用。電影完場前,更刻意用旁白交代,受朝廷委派剿倭的浙江巡撫朱紈,因拒絕行賄憤而自殺,俞大猷亦被降職,與片首的旁白首尾呼應,歷史的沉重感更覺深切。

國家、個人

李小龍的《精武門》(1972)也是一幀「忠烈圖」。他飾演的陳真最後也因為「對國家或人民無限忠誠而犧牲生命」。然而,陳真的忠烈與伍繼園等俠義之士不同。他對上海租界半殖民勢力的挑戰,並非為政府效力,而是以個人身份行事,先為師門復仇,繼而為國家、為民族抒發久被外敵欺侮的怒氣。這份憤怒與胡金銓那種戰前出生一代愛國文人的感時憂國情懷,完全不一樣。

李小龍抒發的情懷,是上世紀七十年代香港及世界各地華人歷經長期壓抑,逐漸覺醒而爆發的民族怒氣。他代表的是戰時一代及戰後「嬰兒潮」一代,對國家與歷史的新態度:一方面仍然愛國,另一方面較為激憤,契合了當時青年人的保釣情緒。陳真的行動也非常個人主義,與伍繼園等俠義之士的團隊進退大相逕庭。

他既不願意連累師門,又對自己的能力沒半分懷疑,同時對傳統中國人息事寧人、免生事端的取向不以為然。此外,他獨斷獨行之餘,亦會尊師重道。

陳真的多元性,體現了七十年代各地華人文化及文明的多元性,亦與李小龍的藝術造詣息息相關。李小龍的功夫由南派武術出發,融匯了中國及世界其他地區的武功,結果自成一派。電影美學上,他也融匯了香港粵語片與荷里活電影的表演方法,再加上「cha-cha」舞的韻律性身段,練就一種個性強烈、並改變了世界電影的演技。

有趣地,李小龍的藝術特質與胡金銓也有相似之處。胡金銓的動作美學受京劇啟發;眾所皆知,李小龍的表演藝術也具戲曲色彩。因父親李海泉為粵劇老倌,李小龍自幼在後台長大,演技帶有粵劇特色,例如風格化的臉部表情、充滿張力的身體語言、亮相式的風格化站姿、類近「打北派」筋斗的踢腿及聲音帶表現主義色彩的喊叫等。

作為電影創作者,胡金銓與李小龍的事業也可互相比擬。他倆的事業起點都是香港電影:胡金銓在國語片擔任配角(也參與幕後工作),李小龍則為粵語片童星,他們的演員生涯差不多同期。兩人其後分別成為世界級大師,胡金銓從商業片進入國際藝術電影殿堂,李小龍則從未離開商業片範疇,結果成為國際巨星。胡金銓無論個人或創作,都保持文人氣質,其國際性展現於精英範疇的藝術電影。李小龍的創作則充滿民粹意識,結果成為國際性偶像,贏得全球基層和貧窮民眾的喜愛,包括很多發展中國家的觀眾。

忠義兩難全

杜琪峯的事業,亦可與胡金銓和李小龍相比擬。像胡金銓一樣,杜琪峯也從商業片走進國際藝術電影殿堂,但他亦保持在商業片範疇運作,與李小龍差不多。杜琪峯進入世界級大師國度,持有的是「類型片護照」,他擅長的黑幫片或警匪片,是同時具備「霓虹黑色寫實」(Neon-noir Realism)⁴色彩與戲曲風格的類型片。



《精武門》(1972): 陳真(李小龍飾)為對抗外敵不惜犧牲生命,獨自承擔復仇的罪責。

Fist of Fury (1972): Chen Zhen (Bruce Lee) sacrifices his life fighting foreign enemies, acting on his own.



《PTU》(2003): 任達華飾演的警長解決了同僚失槍事件,達到「忠義兩全」之境。

PTU (2003): The sergeant (Simon Yam) resolves the case of the lost revolver and finds a balance between loyalty and righteousness.

與胡金銓和李小龍的電影不同,杜琪峯大部分作品都在社會領域展開,甚少達到國家層面。他最為人樂道的類型片,大多拍攝於上世紀九十年代或廿一世紀,故事都以當代為背景。戰後出生的數代香港人,民族怨氣大幅減弱,反而較著重探討各種本土性社會議題。這份情懷也反映在杜琪峯的作品中。

然而,杜琪峯很多電影亦涉及「忠」的觀念。他大部分作品的主角,都會「盡心竭力做好份內的事」,例如《鎗火》(1999)中的槍手及《PTU》(2003)中的警察。他們也某種程度屬於「忠於他人」的角色,而這份「忠」,又帶有某種程度的「儒家思想」道德觀,以「忠誠」為守則,服務值得為其效力的尊長。⁵

在「忠」的遵行過程中,杜琪峯的角色經常面臨「忠義兩難全」的困境,例如《鎗火》的槍手因出生入死的兄弟「勾義嫂」,必須執行黑社會家法殺之;《PTU》的警長則因為同僚失槍,若按規則上報此失誤,勢必影響同僚的晉升。結果,槍手與警長都想出處理方法,達到「忠義兩全」之境。⁶

然而,杜琪峯的英雄,也有陷入「忠義兩難全」這困境的時刻。《放

逐》(2006)中的槍手,千方百計保護得罪「大佬」的兄弟不果,最後團夥眾人為兄弟「犧牲生命」,「忠」演變為「忠烈」,電影也成為一幀「忠烈圖」。

從胡金銓到李小龍到杜琪峯,各自成就了不同的「忠」與「忠烈」。

註釋

- 1 參見「漢文學網」網站「文言文字典」「忠」條目, <https://wyw.hwxnet.com/view/hwxE5hwxBFhwxA0.html>。
- 2 參見「維基百科」網站「忠」條目, <https://zh.wikipedia.org/wiki/%E5%BF%A0>。
- 3 參見「漢典」網站「忠烈」條目, <https://www.zdic.net/hans/%E5%BF%A0%E7%83%88>。
- 4 「霓虹黑色」(Neon-noir)為「黑色電影」的變奏,主要指發生於充滿霓虹夜色的城市的「黑色電影」。筆者在另文以「霓虹黑色寫實主義」(Neon-noir Realism)形容香港黑幫片。見「From a Mission to Two Elections, By Way of a Unit」, in *Election & Election 2* (Blu-ray Disc), Melbourne: Chameleon Films, 2023。
- 5 動作類型片中的儒家道德觀,可參看筆者〈從「雙周一成」看香港電影困境〉,黃愛玲編:《回歸十五年:香港電影專輯》(《今天》第99期),香港:今天文學雜誌,2012年,頁32-46。
- 6 「忠義兩難全」議題,筆者曾於另文討論,見「From a Mission to Two Elections, By Way of a Unit」,同註4。

何思穎,電影研究者,曾任香港電影資料館節目策劃。

Loyalty and Sacrifice

The word *zhong*, according to the Chinese site *Hanwenxue Net*, means 'using full capacity of the heart and exhausting all strength to realise one's responsibility'.¹ The Chinese Wikipedia site goes further: '... later becoming one of the central thoughts of Confucianism...with connotations of selfless loyalty, loyal to others, loyal to nation and loyal to the ruler'. And the word *lie*, according to Wiktionary, means 'fiery, violent, blazing, vehement, ardent, extreme, staunch, upright, strong: a martyr'.² Put together, *zhong lie* is defined by the Chinese dictionary site ZDIC as 'sacrificing one's life because of unlimited loyalty to nation and people'.³

The protagonists in the films of Hu, Lee and To are people who use 'full capacity of the heart and exhausting all strength to realise one's responsibility.' Some of them would '[sacrifice their lives] because of unlimited loyalty to nation and people' while some would sacrifice their lives 'to realise [their] responsibility'.

The late King Hu was a passionate student of history. All his *wuxia* films are set against clearly defined historical backgrounds. These films often exude a patriotic sensibility typical of the pre-war intelligentsia, driven by a loyalty to nation or people and occasionally waxing emotions with a mournful concern for the times and for the state of the nation. A ready example is his harsh criticism of the corrupt dynastic governments under eunuch control in *Dragon Inn* (1967) and *A Touch of Zen* (1971). In *The Valiant Ones*, this concern for the times and nation is animated by martyrdom, taking on an even more mournful tone.

As its title indicates, the film is a story about 'sacrificing one's life because of unlimited loyalty to nation and people' and not just 'valour', as its English title suggests. The film opens with a narration explaining that the severity of Japanese piracy in the Ming dynasty was not simply caused by the actions of Japanese *ronin* (drifters), but helped along by Chinese coastal pirates as well as corrupt elements in different levels of the government.

Many of the lead characters in *The Valiant Ones* become martyrs, including the martial arts experts Wu Jiyuan and his wife Wu Ruoshi, a member of the Miao tribe. In the beginning, under the leadership of Yu Dayou, the righteous heroes strategically and boldly move towards the nerve centre of the villainous organisation, winning one fight after another. Victory seems imminent. Yet, at the end, five of the six valiant ones led by Yu are killed in combat, making for a tragic and gravely solemn ending.

It is generic convention that in *wuxia* films, conflicts are resolved by fighting prowess and most *wuxia* films end with victory for the heroes who are at once morally upstanding and martially outstanding. The solemn ending of *The Valiant Ones* flies in the face of this tradition, powerfully underscoring the hefty weight of history. Such is the nature of human development that, under historical forces shaped by the complicated webs of political, social and economic factors, individuals can often make changes in small and fleeting measures only, no matter how strong and capable they are. At the end, the narration purposely explains that in history, Zhejiang Governor Zhu Wan, sent by the imperial court to fight the pirates and who appointed Yu Dayou to his role, refused to bribe the ministers and committed suicide as a result. Yu was also demoted. The opening and ending narrations bookend the film in a sombre tone, reminding us of the heaviness of ever-progressing history.

The National and the Individual

Bruce Lee's *Fist of Fury* (1972) is also a 'Portrait of Loyalty and Martyrdom'. He played Chen Zhen, who in the end also '[sacrifices his] life because of unlimited loyalty to nation and people'. But his martyrdom is different from that of *The Valiant Ones*' Wu Jiyuan and company. Chen's challenge of the semi-colonialist power of Shanghai's Concession area is not exercised as a member of the government. His action is that of an individual, first to avenge his martial arts school, then a personal expression of anger driven by the atrocities committed against his nation and people. This fury differs drastically from the mournful concern for the times and for the nation typically espoused by the pre-war intelligentsia of Hu's generation.

Chen's emotion embodies the racial and national fury felt by the people of Hong Kong and the Chinese diaspora in the 1970s. It represents a new attitude towards history, held by the wartime and baby-boomer generations in reaction to the century-long oppression by foreign powers. Patriotism is still paramount, but is expressed with much more stirring emotions, corresponding to the youthful dynamics of the baby boomers in general and to the fervour of the *Baodiao* (Protect the Diaoyu Islands) movement of the 1970s in particular. Chen's individualistic actions are in stark contrast to the team tactics employed by Wu Jiyuan and his valiant ones. Chen acts on his own, not wanting to bring trouble

to other members of his martial arts school. He is also supremely confident about his own fighting abilities and, while burning with patriotic zeal, does not subscribe to the traditional Chinese practice of smoothing things over and not making waves. Another form of his seemingly paradoxical duality is that his youthful individualism is exerted with a healthy respect for the collective and for traditions—while acting as a loner, Chen remains reverential to the memory of his teacher, the well-being of his fellow disciples, and the integrity of Chinese ways.

Chen's multiplicity of dimensions is at once a manifestation of the cultural diversity of the 1970s Chinese diaspora and an expression of Bruce Lee's art. Lee's martial arts started with Southern-style kung fu, expanding into an integration with martial arts from other parts of China and the rest of the world, culminating into a form all his own. Just the same, the art of his acting was realised by integrating performance methods of Cantonese films and Hollywood films, adding to the mix the rhythmic body movements of cha-cha dance, resulting in a style entirely his own, one that changed the art of acting the whole world over.

Bruce Lee's art has an interesting parallel with that of King Hu. It is well known that the art of Hu's choreographed movement derives from Chinese opera. So is the aesthetics of Lee's performance. Lee's father is the Cantonese opera veteran Lee Hoi-chuen. As such, Bruce grew up on the backstage and his performance style takes on characteristics of Cantonese opera. Examples include his stylised facial expressions, his tension-filled body language, the striking of poses and stances similar to the opera mode of *liangxiang* (meaning 'striking poses'), the signature kicks that are reminiscent of the Beijing opera-inspired 'Northern-style acrobatics' of Cantonese opera, as well as the highly expressive vocal qualities of his battle cries.

It is also worth comparing the filmmaking careers of King Hu and Bruce Lee. Both their careers began with Hong Kong films, one as a supporting actor (and behind-the-camera crew member) on Mandarin films, the other as a child actor in Cantonese films, at about the



《忠烈圖》(1975): 伍繼園(白衣者)及其苗族妻子伍若詩(中坐者)最後雙雙壯烈犧牲。
The Valiant Ones (1975): Wu Jiyuan (man in white) and his wife valiantly sacrifice themselves.



《精武門》(1972): 陳真(李小龍飾)獨力為師門復仇, 為國家、為民族抒發被外敵欺侮的怒氣。

Fist of Fury (1972): Chen Zhen (Bruce Lee) avenges his martial arts school, expressing anger driven by the atrocities committed against his nation and people.



《放·逐》(2006): 槍手團夥保護兄弟不果, 最後為兄弟家人的安危犧牲性命。

Exiled (2006): The gunmen try to protect a sworn brother and end up sacrificing their lives for their brother's family.

same time. They then went on to become masters on a global scale, one becoming international art-film royalty with his mostly commercial films, while the other never stopped making commercial films but became an international superstar. Hu, whether in person or in his creations, maintained the bearings of the intelligentsia, commanding the global stage with his elite art films. Lee's creativity, on the other hand, was informed by populist sentiments, becoming an international icon and idolised by grassroots and even impoverished people all over the world, including those from developing nations.

Loyalty and Righteousness: One or the Other

The career of Johnnie To can also be compared to that of King Hu and Bruce Lee. Like Hu, To has become international art-film royalty through commercial films; like Lee, he has continued to work in commercial films. His passport into the realm of international masters is the genre film. His signature works, the gangster-and-police dramas, combine neon-noir realism⁴ and operatic expressionism.

In contrast to Hu's works or Lee's *Fist of Fury*, the scope of most of To's film remains in the modern city, very seldom extending to a national level. His best-loved films were made mostly in the 1990s and in the 21st century, their stories in

contemporary settings. Crossing into the new century, the national anger of Hong Kong generations born after the war have significantly waned and the focus has shifted to exploring social issues. This mood is reflected in the works of Johnnie To.

Many of To's films also involve the concept of loyalty. Most of his lead characters are people who are devoted 'to [realising] one's responsibility', such as the gunmen in *The Mission* (1999) and the policemen in *PTU* (2003). They are also people who, on some level, are 'loyal to others'. This 'loyalty' is often expressed in a form of Confucian ethics, serving with dedication the superiors who are worthy of serving.⁵

Yet in the process of carrying out 'loyalty', To's characters often find themselves torn between loyalty and righteousness—*zhong yi liang nan quan* in Chinese, *zhong* meaning 'loyalty', *yi* 'righteousness' and *liang nan quan* 'the two difficult to coexist'. This is a situation faced by the gunmen in *The Mission* and the sergeant in *PTU*. When one of them is seduced by the boss's wife, the gunmen in *The Mission* are duty-bound to kill the seduced. In *PTU*, the policemen are bound by law to report a fellow cop who loses his revolver, which would be a serious setback for that cop's career. In the end, both the gunmen and the police sergeant are able to resolve their respective dilemmas, finding a balance between loyalty and righteousness.⁶

But not all of To's heroes are able to find the balance. The gunmen in *Exiled* (2006) try hard to protect a sworn brother from the ire of a gang boss, to no avail. All the characters end up 'sacrificing their lives' for their brother, turning 'loyalty' into 'martyrdom'. And the film becomes a 'Portrait of Loyalty and Martyrdom'.

From King Hu to Bruce Lee to Johnnie To, three different kinds of 'loyalty' and 'martyrdom'. [Translated by Roberta Chin] ■

Notes

- 1 Definition of 忠. <https://wyw.hwxnet.com/view/hwxE5hwxBFhwxA0.html>.
- 2 Translation and definition of the Chinese word 烈 by Wiktionary. <https://en.wiktionary.org/wiki/%E7%83%88>.
- 3 Definition of 忠烈. <https://www.zdic.net/hant/%E5%BF%A0%E7%83%88>.
- 4 'Neon-noir' is a variation of the noir film, and mainly includes noir films that take place in neon-filled urban settings. This author has used neon-noir realism to describe Hong Kong gangster films in another essay. See 'From a Mission to Two Elections, By Way of a Unit' in *Election & Election 2* [Blu-ray], Melbourne: Chameleon Films, 2023.
- 5 For examples of Confucian morality in action films, please see this author's essay 'The Plight of Hong Kong Film as Seen Through "Two Chows and a Chan"', published in *15 Years After Reunification: Feature on Hong Kong Cinema (Today, Issue 99)*, Wong Ain-ling (ed), Hong Kong: Today Literary Magazine, 2012, pp 32-46 (in Chinese).
- 6 The topic of 'either loyalty or righteousness' has been addressed by this author in another essay. See 'From a Mission to Two Elections, By Way of a Unit'. See note 4.

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致敬楚原——導演們眼中的 玫瑰·蝴蝶·紅葉

Tribute to Chor Yuen—The Transformative Genius in the Eyes of Fellow Directors

伍肇恒、黃夏柏、李沛聰（研究及編輯組）
Henry Ng, Wong Ha-pak, Jonah Lee (Research & Editorial Unit)

斯人已逝，紅葉猶存。一年前楚原導演（1934–2022）故去，他留下的電影卻教我們永誌難忘。為了向這位一代名導致敬，香港電影資料館與香港電影導演會一拍即合，合辦回顧展「玫瑰·蝴蝶·紅葉——再探楚原的秘密花園」，揀選 13 部楚原的代表作放映。參與策劃及選片的文雋表示，所選電影既顯示出楚原對執導不同類型片都手到拿來，亦印證其導演技巧及影響力，無愧影史殿堂地位。非常難能可貴的是多位導演會成員應邀參與映後談，以晚輩行家的角度，與觀眾分享他們眼中「楚原電影」別樹一幟之處。

The master may be gone, but his masterpieces live on. Director Chor Yuen (1934–2022) passed away a year ago, but the films he left behind could never be forgotten. In order to pay tribute to this epoch-making director, the Hong Kong Film Archive and the Hong Kong Film Directors' Guild collaborated on and presented the retrospective programme 'Chor Yuen—Master of His Time', selecting 13 of his most representative works for screening. Manfred Wong, who participated in the curation, said the selected films not only exhibit Chor's ability to direct films of different genres, but also highlight his directorial prowess and influence, affirming his well-deserved status in Hong Kong's cinematic history. The programme was a precious occasion with many members of the Directors' Guild invited to participate in the post-screening talks, sharing with the audience what they saw as the unique features of Chor's films from the perspectives of filmmakers of later generations.





《湖畔草》(1959)
The Natural Son (1959)



《冬戀》(1968)
Winter Love (1968)



陳果讚賞楚原導演首作《湖畔草》(1959)已拍得頭頭是道。

Fruit Chan found Chor Yuen's directorial debut, *The Natural Son* (1959) impressive, despite it being his first work.



彭秀慧有感《可憐天下父母心》(1960)中小演員們擔綱的場景，尤其令人觸動。

Kearen Pang found the scenes played by child actors in *The Great Devotion* (1960) to be particularly touching.



關錦鵬以《冬戀》(1968)球場一幕談楚原塑造角色內心世界的精妙。

Stanley Kwan talked about Chor Yuen's skilful portrayal of the characters' inner worlds through the stadium scene in *Winter Love* (1968).



何思穎(左)於2006年策劃了「玫瑰·蝴蝶·紅葉——楚原的秘密花園」，是次為「再探」主持多場映後談。黃進(右)從《含淚的玫瑰》(1963)看到楚原那輩導演的人文氣度，並藉著電影教化觀眾。

Moderator Sam Ho (left) curated a Chor Yuen retrospective back in 2006. Wong Chun (right) saw the humanistic touch in Chor Yuen's generation of directors through *Rose in Tears* (1963), a film which edifies the audience through the power of cinema.

接連三個周末的放映，可見這位屢創潮流的大導的創作軌跡。2月18日從早年或文藝或寫實的作品開始回顧，揭開序幕的是導演首作《湖畔草》(1959)，在戲中擔綱主演的南紅親臨，流露她與楚原逾半世紀的鸚鵡深情。陳果導演認為以當年的大環境而言，《湖》以私生子為主題相當大膽。彭秀慧導演認為《可憐天下父母心》(1960)描寫當時的世態相當感人，「張活游一家落泊的時候，他的學生會拿米、食物予他們渡過難關，顯示昔日人情味較濃的一面。」《冬戀》(1968)是楚原最喜愛的作品之一，關錦鵬導演認為《冬》的聲音、畫面、構圖等均屬上乘，例如謝賢、龍剛會面一幕，利用空曠的球場、遠鏡及夜景，成功營造出寒風蕭瑟的氣氛。

2月19日放映一系列以花命名的電影，內容豐富多變。黃進導演指出，《含淚的玫瑰》(1963)表達明確的倫理、道德觀點，楚原借謝賢角色道出藝術家應有的情操，「是一種『時代精神』。」楚原對胡楓不得志畫

家的角色更動情，影片主線卻落在謝賢的角色，透視導演認為「既得利益者」應有更多貢獻。同樣是「玫瑰」，翁子光導演認為從《黑玫瑰》(1965)之中，可見楚原早於六十年代已展現女性的隱藏力量。他亦欣賞楚原不拘一格的手法，善於以鏡頭切換氣氛，風格靈活多變、充滿活力。《我愛紫羅蘭》(1966)更屬類型片集大成之作，舒琪導演指《我》外觀是愛情文藝片，惟情節迭變，由寫實到懸疑，進而偵探，穿插喜劇。他尤為欣賞結尾的佈局與鋪排，文蘭飾演的女角卸下神秘面紗，情緒起伏跌宕：「分鏡細緻，處理出神入化，整場戲教人讚歎。」

楚原導演生涯中的喜劇可說是「貴精不貴多」，每每拍出讓觀眾忍俊不禁的佳作。2月25日的放映中，鄧凱光導演認為《玉女添丁》(1968)的笑點至今仍沒過時，是處境喜劇的教材。鄭丹瑞導演指《大丈夫日記》(1964)與其主演的《小男人周記》(1989)，當中的損友角色如出一轍，

但他直言並沒有以《大》為參考，只是大家身邊總會出現這種損友，兩片各自刻劃不同年代的「男人浪漫」。

楚原又敢於創新，屢有突破之作。2月26日放映的國語片《愛奴》(1972)，觸及女同性戀題材，許鞍華導演指楚原站於女性的立場拍攝：「在當年是屬於極端的情感，邱剛健的劇本能探進人性本質，拍出來沒有淪為異色電影。」至於在粵語片完全被國語片蓋過的七十年代初，楚原逆流而上堅持以粵語拍攝《七十二家房客》(1973)，帶領粵語片起死回生。泰迪羅賓導演記憶尤深的是：「對我是一個震撼！因為當時全部都拍國語片。我觀看時非常滿足，對白可謂當年的『潮語』。」

楚原的武俠電影自成一派，以唯美浪漫著稱，3月4日選映了當中三齣代表作。楚原首部武俠作品《龍沐香》(1970)，王晶導演形容為「楚原師傅的試驗作、萌芽作」，片中運用彈床創作動作，使角色的武功更具飄逸感。楚原加入邵氏後的武俠首作



南紅形容楚原是劇本痴，經常在埋首寫劇本。
Nam Hung described Chor Yuen as a screenplay nerd, always with his head buried in his writing.



《我愛紫羅蘭》(1966)
The Violet Girl (1966)



翁子光笑言《黑玫瑰》(1965)女主角南紅在楚原鏡頭下格外有吸引力。
Philip Yung jokingly commented that the heroine of *Black Rose* (1965), Nam Hung, was especially alluring under the lens of Chor Yuen.



舒琪認為《我愛紫羅蘭》(1966)抽離於社會實況，譽之為楚原最動人的文藝片。
Shu Kei observed that *The Violet Girl* (1966) escapes the social realities of its time and praised it as Chor Yuen's most moving melodrama film.

《火併》(1971)未有墨守成規，畢國智導演認為《火》一反「邪不能勝正」的傳統，借「全員壞人」的框架帶出全新的概念：「電影可否完全沒有好人？」這顯然參考了荷里活電影，融合美國五十年代黑色電影、六十年代牛仔片及反主流的風格。《火》由畢導父母凌波、金漢主演，兩代電影人同台漫談電影世界，無疑展現了薪火相傳的力量。

經歷過改編自電視劇的電影屢遇挫折，楚原及後在倪匡的協助下將古龍小說拍成《流星·蝴蝶·劍》(1976)，不單從低谷一舉翻身，更開創古龍武俠電影風潮。文雋導演形容《流》將古龍文字完美融入對白，橋段起伏節奏緊湊，「無論劇情以至戲中的兵器道具，都比以前的武俠作品大有進步。」

多位導演聯同嘉賓主持文雋、何思穎、喬奕思，連日與觀眾在「楚原花園」中尋幽探勝，回看楚導的創作歷程，花園中迴廊曲折，不同的路段每每開出不一樣的奇葩，供後來者觀賞和借鑒。■

Screenings over three consecutive weekends showcased the creative trajectory of this trend-setting director. The journey began on 18 February, focusing on Chor's early works, whether literary or realistic, and a screening of his directorial debut *The Natural Son* (1959). The film's leading actress Nam Hung made an in-person appearance, and talked about the deep affection she had shared with her husband for over a half-century. Director Fruit Chan felt the film's theme of illegitimate children was quite bold, considering the cultural atmosphere of the time. Director Kearen Pang thought that *The Great Devotion* (1960) described the state of the world at the time in a most touching way: 'When Cheung Wood-yau and his family fell into hard times, his students gave them food to tide them over, presenting a deep sense of humanity and compassion that existed back in the day.' As for one of Chor's favourite works, *Winter Love* (1968), director Stanley Kwan highlighted the film's masterly use of sound, visuals and composition; for example, in the meeting scene

between Patrick Tse Yin and Patrick Lung Kong, Chor skilfully crafts a cold and bleak atmosphere by employing a long shot to shoot this particular night scene at an empty stadium.

On 19 February, a selection of films all named after flowers were screened. Director Wong Chun pointed out that *Rose in Tears* (1963) expresses clear ethical and moral views, with Chor using Patrick Tse's role to depict an attitude that artists ought to have—'a kind of "spirit of the times"'. Chor was more sentimental about Woo Fung's role as an unsuccessful painter, but the main plotline of the film falls on Tse's role, revealing that the director's belief that those with 'vested interests' should contribute more. Director Philip Yung analysed how *Black Rose* (1965) shows Chor's interest in the hidden power of women as early as the 1960s. Yung also expressed appreciation for Chor's eclectic approach, with a keen eye for changing the atmosphere with his camera angles and a style that is flexible and dynamic. The final film



《玉女添丁》(1968)
The Pregnant Maiden (1968)



《愛奴》(1972)
Intimate Confessions of a Chinese Courtesan (1972)



鄒凱光談《玉女添丁》(1968)，驚嘆於楚原導演調度群戲的功力。
 Matt Chow expressed his amazement at Chor Yuen's prowess in orchestrating the ensemble cast in *The Pregnant Maiden* (1968).



鄭丹瑞憶述曾獲楚原邀請寫劇本，佩服他對創作有相當高的要求。
 Lawrence Cheng recalled that he had been invited by Chor Yuen to write a script and admired his high bar for creative work.



許鞍華(右)與主持喬奕思(左)：許鞍華重看《愛奴》(1972)，感嘆這部影片的前衛性堪稱經典。
 Ann Hui (right) and moderator Joyce Yang (left): Ann Hui, upon rewatching *Intimate Confessions of a Chinese Courtesan* (1972), found that its avant-garde nature made it a classic.

on that day, *The Violet Girl* (1966), is a genre film masterpiece that distils Chor's creative and expressive powers. Director Shu Kei noted that it appears on the surface to be a romantic melodrama, yet the plot swings from realism to suspense, and then to a detective story, interspersed with comedy. He especially admired the setup and plotting of the ending. The female character played by Man Lan sheds the veil of mystery and brings on a rollercoaster of emotions: 'The storyboard is meticulous, the handling is superb, and the whole scene just leaves us in awe.'

There are not many comedies in Chor Yuen's directorial career, but the few he has made are all of high quality. After the screenings on 25 February, director Matt Chow said none of the jokes in *The Pregnant Maiden* (aka *Young, Pregnant and Unmarried*, 1968) feel out of date and that the film is perfect teaching material for situational comedy. Director Lawrence Cheng pointed out that *The Diary of*

a Husband (1964) and *The Yuppie Fantasia* (1989), which he starred in, have the exact same 'bad friend' characters. Cheng said *The Yuppie Fantasia* did not take reference from *The Diary of a Husband*; the two films simply depict the 'bad friends' that we commonly see in real life; they can be seen as two different kinds of 'bromances' of two different eras.

Chor was always a bold innovator who repeatedly made breakthroughs in his works. Screened on 26 February, the Mandarin film *Intimate Confessions of a Chinese Courtesan* (1972) touched on lesbian themes, which director Ann Hui noted was shot by Chor from the standpoint of a woman: 'At the time, such romance was astounding: Chiu Kang-chien's script was able to explore the essence of human nature and the resulting film did not devolve into spectacularised eroticism.' In the early 1970s, when Cantonese films were completely overshadowed by Mandarin films, Chor went against the tide and

insisted on shooting *The House of 72 Tenants* (1973) in Cantonese, bringing the local-language film back to life. It etched a particularly deep imprint in director Teddy Robin's memory: 'It was a shock to me! Because everyone was making Mandarin films at the time. I felt very satisfied when I watched it, the dialogue was all the trendy slang of those days.'

Chor's martial arts films are in a class by themselves, known for their aesthetic beauty and romance, so three masterpieces were selected for screening on 4 March. His first attempt, *Cold Blade* (1970), was described by director Wong Jing as 'Master Chor Yuen's experimental work, a budding work,' with the use of trampolines to create actions and movements that made the characters' martial arts skills look more airborne. After Chor joined Shaw Brothers (Hong Kong) Ltd, his first martial arts film for them, *Duel for Gold* (1971), broke free of the old rules. Director Kenneth Bi noted that *Duel for Gold* went against



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《火併》(1971)
Duel for Gold (1971)



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《流星·蝴蝶·劍》(1976)
Killer Clans (1976)



(左起) 何思穎、泰迪羅賓、章國明：泰迪羅賓認為《七十二家房客》(1973) 走在時代尖端，以荒謬喜劇的手法表現民生問題，可說是「無厘頭」文化的始祖之一。
(From left) Sam Ho, Teddy Robin, Alex Cheung: Teddy Robin felt that *The House of 72 Tenants* (1973) was ahead of its time, expressing people's livelihood issues in an absurd and comedic way, and that it could be seen as one of the pioneers of the *mo lei tau* ('nonsensical') culture.



王晶形容《龍沐香》(1970) 已初見楚原的武俠風格：「永恆的黃昏，永遠都是秋天、楓葉」。
Wong Jing commented on how Chor Yuen's *wuxia* aesthetic could be seen in *Cold Blade* (1970): 'An eternal dusk, always in autumn with maple leaves.'



(左起) 主持文雋、金漢、凌波、畢國智從《火併》(1971) 談起。
(From left) Moderator Manfred Wong, Chin Han, Ivy Ling Po and Kenneth Bi discussing *Duel for Gold* (1971).

the tradition of 'evil cannot prevail against good' and brought out a new 'all villains' concept by asking: 'Is it possible to have no good characters in a film entirely?' This obviously took style references from Hollywood, combining American film noir from the 1950s, as well as cowboy and anti-mainstream films from the 1960s. *Duel for Gold* stars Bi's parents Ivy Ling Po and Chin Han, who also graced the stage for the event; two generations of industry professionals shared thoughts on film together, a special moment highlighting the continuation of cinematic heritage and legacy.

After experiencing repeated setbacks in making films adapted from TV dramas, Chor, along with the assistance of Ni Kuang, later made a Gu Long novel into *Killer Clans* (1976). It not only brought him rebounding back from a lull, but also created a wave of interest in Gu Long martial arts films. Director Manfred Wong described the film as having perfectly integrated Gu's writing into dialogue

and a tightly written plot, musing that, 'From storyline to weaponry, it was a major step forward compared with previous martial arts works.'

All these directors, together with guest moderators Manfred Wong, Sam Ho and Joyce Yang, spent days

exploring with the audience the films of Chor Yuen. They looked back on the distinguished director's creative process and how the many paths on his journey led to the creation of all his masterpieces that we continue to admire and learn from today. [Translated by Diane To] ■



導演會成員與資料館團隊：(後排左起) 黎妙雪、楊逸德、文雋、館長曾焯樂、康文署總經理 (電影及文化交流) 劉詠恩、南紅、陳果、一級助理館長 (節目) 陳彩玉；(前排左起) 陳樂照、張同祖、麥啟光

Members of the Hong Kong Film Directors' Guild with the HKFA team: (Back row, from left) Lai Miu-suet, Takkie Yeung, Manfred Wong, Head of the HKFA Rowena Tsang, Chief Manager (Film & Cultural Exchange) of the LCSD Doreen Lau, Nam Hung, Fruit Chan, Assistant Curator I (Programming) of the HKFA Priscilla Chan; (front row, from left) Chan Wing-chiu, Cheung Tung Joe, Mak Kai-kwong



用音樂說故事——韋啟良 Tomy Wai: Telling Stories with Music

蘇芷瑩 Karen So

香港電影資料館自2013年開始舉辦「影談系列」節目，過往的焦點影人，包括監製、導演、編劇、攝影、剪接等觀眾較熟悉的崗位。另一個十年伊始，資料館嘗試帶大家深入了解另一些同樣不可或缺電影創作人。新一輯「影談系列」首次聚焦為光影譜寫旋律的音樂人，他是電影作曲家韋啟良（Tomy）。

我們知道編、導、攝、剪是用情節和畫面說故事，電影作曲家則是用音樂說故事。今年1月7至8日一連兩天的「影談系列——韋啟良」，放映的四部電影均由Tomy親自挑選，映後他與出席的嘉賓對談，闡釋如何用音樂說好這四個題材與風格迥異的故事。

電影音樂是一場實驗

節目首場放映《救火英雄》（2014），身兼導演及編劇的郭子健於放映後與Tomy縷述該片的音樂創作。郭子健早於他第一部執導的電影《野·良犬》（2007）已經和Tomy結緣，其後兩人多次合作，包括香港電影金像獎最佳電影原創音樂得獎作品《打擂台》（2010）。郭導回想那段二人和泰迪羅賓一起做音樂的日子，是

他們最美好的時光。他認為成功的電影音樂，要能表現出電影類型，要有具代表性的主旋律，還要有讓觀眾一聽難忘的聲音。就《救火英雄》而言，郭導指它應該是一部動作類型的恐怖片，「火」是戲中妖魔，連「煙」也因應不同厚度，分別化身成毒蛇、鬼魅與巨獸，於是與Tomy研究利用人聲表現其不同分身，為它賦予生命，令人聽而生畏，產生震撼感。

定案之後，Tomy開始搜集人聲：「我找了很多合唱團朋友，每天到錄音室試聲。我給他們看電影畫面，讓他們自行演繹，試試能變出甚麼聲音；錄了一大堆後再篩選，再一層一層地堆疊，不斷地試。從拍板決定，經過實驗、研究，最後實行而獲觀眾受落，非常好玩。」

用恐怖氣氛表達親情

Tomy笑言自己的外號是「驚嚇片之王」，因在他參與的逾百部電影之中，有好些都是驚嚇片，影談首天下午接續放映許鞍華（Ann）執導的《幽靈人間》（2001）便是其中之一。「我和Ann討論這部戲的音樂時，她要求用恐怖的氣氛，來表達戲中父子的親情。由於畫面資訊量大，音樂就回歸簡樸，放棄搶耳的希治閣式音樂，改用New Age很原始的幾個聲音去營造氣氛。始終這戲的氣氛和感情，應該是多於驚嚇的。」

於監製《誘僧》（1993）時和Tomy結識的泰迪羅賓是該節座談會嘉賓，郭導遂聯同合導《打擂台》的鄭思傑列席座談，借機聚舊。郭導對《幽靈人間》印象深刻，指當時恐怖



好夥伴：(左起) 韋啟良與泰迪羅賓、郭子健、鄭思傑合作無間。
The dream team: (From left) Tomy Wai and Teddy Robin, Derek Kwok and Clement Cheng work seamlessly as a team.



回歸簡樸：「驚嚇片之王」在《幽靈人間》(2001) 用很原始的幾個聲音去營造氣氛和感情。
Less is more: In *Visible Secret* (2001), the 'King of Horror' uses a mere few notes to create atmosphere and express feelings.

片已不再流行，它不但打破了十多年的靜寂，還突破了八、九十年代恐怖片的既定節奏，是嶄新的嘗試和方向，甚至掀起另一波恐怖片熱潮。

投射創作者生命軌跡

第二天上午放映《男人四十》(2002)，映後談嘉賓是研究電影音樂的羅展鳳博士。羅博士早於2006年已認識 Tomy，知道他在音樂創作路上的高低起伏。原來當年幫 Tomy 走出谷底的，正正是許鞍華和她的《男人四十》。

其時 Tomy 經歷低潮，白天銷售影印機，晚上做音樂，及至許鞍華找他做《男人四十》，他就按著給他參考的久石讓音樂去做。「我當時做音樂的心態，是你想要甚麼風格，我就做甚麼風格。做了幾段給 Ann，她說音樂是好，但都不是《男人四十》的音樂。」Tomy 再次消沉，甚至自我質

疑，但許鞍華依然相信他做得到。

「連一個大導演也沒有放棄我，我為甚麼要放棄自己？那晚我坐在鋼琴前，開始回憶過去。人生就像個輪子，轉到最低，又會重上高點，高高低低不斷循環，我便想出了一個同樣高高低低的主旋律，Ann 說，這就是《男人四十》的音樂了！我突然明白，以前自己只是做音樂的工作，不是音樂的創作。我應該代入戲中故事、人物，甚至將自己的經歷投射進去，出來的音樂，才真正屬於那部電影。」

音樂與創作互相衝擊

最後一部放映的電影是《殺出個黃昏》(2021)，映後談實時網上直播，嘉賓是該片監製之一林家棟。林家棟從《打擂台》開始和 Tomy 合作，二人對電影音樂理念一致，同樣喜歡嘗新。《殺出個黃昏》劇本才剛寫好，他已經找 Tomy 合作，並要求 Tomy 先

寫一段音樂，幫助他拍攝開場時果欄打鬥那一段戲。

「以前我是先看到畫面才做音樂，這次實現了在劇本階段便開始做，甚至將音樂定位。家棟找我做這段時，我腦裡閃過和泰迪羅賓一起『玩』的英文老歌，於是以此創作基本調子，再加些管樂，令它更現代一點、更有力量一點。」這段音樂最後除用於開場一幕，也成為了貫穿整部電影的基調，可見音樂其實有助創作，二者可以互相碰撞，擊出火花。

林家棟補充，音樂能推展觀眾對電影主旨、劇中人關係和情感的 understanding，是電影中一個很重要的角色。經過四場分享，相信觀眾都會有所感受，也會認同電影音樂創作者不僅僅是音樂人，也是電影人。■

蘇芷瑩為自由工作者，並為香港電影資料館搜集組項目統籌。



高低起伏：韋啟良(左)與羅展鳳博士(右)細談他的音樂創作之路。
From peaks to valleys: Tomy Wai (left) and Dr Angela Law Tsing-fung (right) talking about his journey of music creation.



豁然大悟：(做《男人四十》之際)「我應該代入戲中故事、人物，甚至將自己的經歷投射進去，出來的音樂，才真正屬於那部電影。」
The moment of clarity: (When working on *July Rhapsody*) 'I should immerse myself into the plot and characters of the film, and even project my own experiences into my creations. The music that results is the music that really belongs to the film.'

The Hong Kong Film Archive first launched the 'Movie Talk' series in 2013, and in the past, the filmmakers-in-focus have been producers, directors, screenwriters, cinematographers, editors and other crew positions that the audience may be more familiar with. This year, at the start of a new decade for the series, the Archive aims to highlight other creative positions that are equally critical to filmmaking. With this in mind, the latest 'Movie Talk' focuses on film music composer Tomy Wai, the first time we shine the spotlight on a musician.



未拍先寫音樂：林家棟（右）剛有《殺出個黃昏》（2021）劇本，便找韋啟良（左）先寫一段音樂，幫助拍攝開場時的一段重頭戲。

Creating music before filming: As soon as the screenplay of *Time* (2021) was ready, Lam Ka-tung (right) engaged Tomy Wai (left) and asked him to write a piece of music for the opening scene.



電影的基調：《殺出個黃昏》中的音樂能推展觀眾對電影主旨、劇中人關係和情感的理解。

Setting the tone for the film: The music in *Time* deepens the audience's understanding of the main theme, the relationship between different characters and their emotions.

We know that screenwriters, directors, cinematographers, and editors tell stories with narrative and visual images. Film composers instead tell stories with music. On 7 and 8 January this year, we organised two consecutive days of 'Movie Talk—Tomy Wai', screening four films selected by Tomy himself and arranging post-screening talks with Tomy and guests. Through these conversations, Tomy explained how music was used to tell these four stories, each with unique subjects and styles.

Film Music and Experimentation

After the screening of the first film in the programme, *As the Light Goes Out* (2014), its writer and director Derek Kwok talked with Tomy about the creation of its music. Kwok has worked with Tomy a number of times since his directorial debut, *The Pye-Dog* (2007). Their collaborations include *Gallants* (2010), which won Best Original Film Score at the Hong Kong Film Awards. As the duo reminisced on the days when they were making music with Teddy Robin, they agreed it was their happiest time.

Kwok suggested that a successful film score must be able to define the film's genre, feature a signature main music theme, and also make a strong impression in the minds of the audience. Using *As the Light Goes Out* as an example, Kwok described it as an action horror film. The demon in the film is 'fire', and 'smoke', in its various degrees of thickness, takes on various forms, such as a venomous snake, a ghost, and a giant beast. He therefore worked with Tomy to represent the different incarnations of smoke with human voices, to give it life and to create an effect of terror.

Once that was decided, Tomy began to collect human voice samples. 'I got a lot of choir member friends together at my studio, showed them clips from the film and let them express with their voices what they felt. Then I picked through that huge collection I ended up with, and overlapped them layer by layer, experimenting the whole time. From decision-making, experimentation and research, to finalising the end product and receiving positive feedback from the audience—the whole process was so much fun.'

The Macabre Undertone to Family Love

Tomy jokingly said that his nickname was 'King of Horror' because horror films took up a sizeable portion of the over 100 films he had scored. One such film was Ann Hui's *Visible Secret* (2001), which was screened on the afternoon of 7 January. 'When Ann and I discussed the music for this film, she requested creating a horror film atmosphere to express the father-son relationship. Because the visuals already contained so much information, it was decided that the music should be simple and minimalist. I gave up the strident Hitchcock-style scoring and opted for the New Age style—using a mere few notes to build the atmosphere. After all, the atmosphere and emotions of the film had to be more prominent than the aspects of horror.'

Teddy Robin was the guest speaker for this screening session, and he first met Tomy while producing *Temptation of a Monk* (1993). Kwok and his co-director of *Gallants*, Clement Cheng, were also in participation, so they had an impromptu catch-up session with

Teddy Robin. Kwok was deeply impressed by *Visible Secret*. He said that horror films were no longer on trend during the film's release, but as the first of its genre in over a decade, it also broke the generic pattern of horror films in the 1980s and 1990s. It was a new attempt and a new direction, and even started a new wave of horror in local cinema.

Music as a Reflection of the Creator's Self

On the second day, the morning screening was *July Rhapsody* (2002), and the guest at the post-screening talk was Dr Angela Law Tsin-fung, an expert in film music studies. Dr Law has known Tomy since 2006, and was familiar with the ups and downs of his music career. It was revealed that what had helped him out of the lowest point of his career were Ann Hui and her *July Rhapsody*.

During that time, Tomy was selling photocopiers by day and working on his music by night, until Ann Hui hired him to work on *July Rhapsody*. She gave him samples of Joe Hisaishi's music for stylistic reference. 'At that time, my attitude was, whatever style you want, I'll give you music in that style. I composed a few pieces for Ann. She said the music was good, but not right for *July Rhapsody*.' Tomy once again sank into despair and self-

doubt, but Ann continued to believe that he could do it.

'When this great director would not give up on me, why would I give up on myself? That night, I sat in front of the piano and started to reminisce about the past. Life is like a wheel. It will spin so that when you are at the lowest point, you'll eventually rise up again. The highs and lows of life are part of a never-ending cycle, so I composed a main theme that went from low to high, and then back again. Ann said, that is the music for *July Rhapsody*! I suddenly understood: in the past I was working in music, but I was not creating music. I should immerse myself into the plot and characters of the film, and even project my own experiences into my creations. The music that results is the music that really belongs to the film.'

Creative Sparks: Music and Filmmaking

The final film screened was *Time* (2021). The post-screening talk was streamed live, with one of the film's producers Lam Ka-tung as guest. Lam has worked with Tomy since *Gallants*. They have similar philosophies with regards to film music and both love to try new things. Once the screenplay of *Time* was ready, Lam engaged Tomy and asked him to write a piece of music to help with the filming of

the opening scene, the fight at the wholesale fruit market.

'In the past, I would compose music after watching the visuals. That time, I started my work as soon as the screenplay was available, and in fact even used my music to set the tone for the film. When Ka-tung asked me to compose this music, my mind flashed back to the times I was jamming old English songs with Teddy Robin. I used those song references to create the main theme, and added some wind instruments to make the sound stronger and more modern.' In the end, that piece of music was not only used in the opening scene, but also became the main tune that was repeated throughout the entire film. The episode illustrates how music can help filmmaking and that productive friction and creative sparks can be generated from a meeting between the two art forms.

Lam also stressed the importance of music in a film, for it can enhance the audience's understanding of its main themes, the relationship between the characters and their feelings. After the four screenings, we believe the audience would feel the same way and agree that film music composers are not only musicians, but filmmakers as well. [Translated by Roberta Chin] ■

Karen So is a freelancer and Project Coordinator of the HKFA's Acquisition Unit.



韋啟良於1993年開始為電影創作音樂，今年剛好踏進第30個年頭。他參與的電影超過150部，首部作品是與師傅劉以達合作的《香港也瘋狂》（1993）；其後二人再次合作，憑《誘僧》（1993）

獲頒第三十屆金馬獎最佳電影音樂，以及第十三屆香港電影金像獎最佳電影配樂，2011年再憑《打擂台》（2010）與泰迪羅賓奪得第三十屆香港電影金像獎最佳電影原創音樂。為團結同業，促進業界發展，韋啟良多年來致力推動成立香港電影作曲家協會。該會於2018年正式成立，翌年成為電影工作者總會第12個屬會，韋啟良任創會會長至今。除電影音樂創作外，他亦擔任大學客席講師，培育新一代電影音樂人。

Tomy Wai began to compose music for films in 1993. This year is the 30th year of his career. He has participated in over 150 films, with the first being *Crazy Hong Kong* (1993), where he collaborated with his mentor Tats Lau. The two worked together again on *Temptation of a Monk* (1993), winning Best Original Score at the 30th Golden Horse Awards and Best Music Score at the 13th Hong Kong Film Awards. Wai went on to win Best Original Film Score with Teddy Robin for *Gallants* (2010) at the 30th Hong Kong Film Awards in 2011. In order to bring together peer musicians and promote the development in the industry, he dedicated himself for years to the formation of the Hong Kong Film Composers' Association. The Association was officially established in 2018, and became the 12th Association Member of the Federation of Hong Kong Filmmakers the next year. Wai, the founding chairman, has retained his position since. In addition to music creation, Wai is also a university guest lecturer, helping to nurture the next generation of film musicians.

實景、槍火與身份 ——五、六十年代港泰合拍電影觀察

Location Shoots, Gunplay, and Identity: Observations on Hong Kong-Thai Co-produced Films of the 1950s and 1960s

喬奕思 Joyce Yang

《艇屋龍虎鬥》(1962)
House Boat (1962)

香港與泰國電影合作的淵源可追溯至上世紀五十年代，胡晉康主政的中國聯合影業公司（中國聯合）早著先機，與泰國南雁影業公司合製了《秋鳳》（王引導演，1957），為目前所知第一部在港公映的港泰合拍片。

這部戲雖以女主角名字秋鳳（林翠飾）為片名，敘事重心卻在秋鳳之父王順（王引飾）身上。影片最後20分鐘幾乎全是王順的硬漢復仇戲碼，鏡頭跟隨他到古廟擊敗惡霸，英雄式地為港、泰兩個善良家庭討回公道。《秋》故事層面的問題雖然很明顯，但開場清邁柚木園一景，林木蔽日，伐木工驅使象群，配上「勞作號子」以及〈伐木歌〉，確實給人耳目一新之感。從《秋》中也可窺探到早期港泰合拍的端倪：影片以愛情加動作槍戰為賣點，夾雜香艷暴力；視覺看點需直截了當，才能跨越語言文化障礙，滿足兩地不同的市場需求；幕前香港明星與泰國影星¹，正、邪角力由簡單二分往複雜多元發展；泰國特色的外景從合作初期的純粹風光背景，漸與敘事產生更好的融合。

《地下火花》（王天林導演，1958）是中國聯合緊接《秋鳳》之後全方位升級的製作，展現出勃勃野心。該片使用一些與國族相關的敘事元素，比如抗日戰爭、假冒愛國組織

「青指甲黨」等，充分展開謀殺、打鬥、密室、機關、槍戰等場景。泰方在製作上的參與度，比起前作有顯著提升。結尾高潮部分是密室內的槍戰群戲，多種槍械火拼，火花四濺，當得起片名。影片對曼谷城市街頭巷尾的實景運用，無論在內容還是製作上都有出色嘗試，實景能看到五十年代曼谷唐人街的面貌，也殊為難得。泰國男星蘇力實所飾的小混混角色於小巷中出場，螳螂捕蟬黃雀在後，氛圍感十足。以今日眼光看當年的《地》，固然難以被故事邏輯說服，但該片卻成功打開了港泰合拍敘事多元發展的局面：香港一方不再扮演拯救者、說教者，而是港泰聯手自救；雙方都有亦正亦邪的主要角色，以其道德抉擇為情節轉捩點。這也是之後幾部港泰合拍片《艇屋龍虎鬥》（1962）、《諜海蛟龍》（1967）敘事上更見成熟之處。「最美麗的動物」張仲文身穿挺胸收腰的艷麗旗袍，穿梭危險場景，其實並沒有戲橋所著重宣傳的「大膽暴露」鏡頭。其角色迷人之處在於傳統

旗袍也包裹不住的西式性感，在《地》相當傳統陳舊的故事氛圍中光彩奪目，是一朵改邪歸正的「火窟牡丹」。結局時，她在輪船上與警長告別，表明要回中國的心意，強調自己始終是外來者，在泰國故事語境中確立了來自中國的身份。

1962年的《艇屋龍虎鬥》（姜南導演）可以說囊括了《秋》與《地》的亮點，內、外實景的選用上大展拳腳，泰國的主演、群演擔起更重的戲份，敘事不靠販賣女性裸露推動，轉而挖掘兄弟情義衝突，嘗試將喜劇、黑幫、警匪、言情等多種元素混搭，足見中國聯合在泰國耕耘多年，當地的製作也在不斷往前發展。實景拍攝是港泰合拍的優勢，有艇屋、水上市場風光、街頭佛教慶祝活動、泰拳比賽等，若無強而有力的當地製作人肯定無法完成。²片中既有月影河流、泛舟唱歌、蟲鳴蛙叫的詩情畫意，也有兩場大風、大雨、大火、激流救人的驚險場面，符合敘事所需，鏡頭語言更流暢。《艇》圍繞香港女子阿蘋

《地下火花》(1958)
Flame in Ashes (1958)



在曼谷唐人街實地取景，殊為難得。
The on-location shots in Bangkok's Chinatown are valuable snapshots of history.



張仲文(左)身穿挺胸收腰的艷麗旗袍，穿梭危險場景。
Diana Chang Chung-wen (left) dressed in glamorous, tightly fitting qipao as she navigates highly dangerous situations.



《秋鳳》(1957): (圖左至右) 開場清邁柚木園一景，林木蔽日，伐木工驅使象群，拍來令人耳目一新。
The Autumn Phoenix (1957): (From left to right) The opening scene shows a teak forest plantation in Chiang Mai. Under a sky covered by the thick foliage, labourers drive groups of elephants, making a refreshing sight.



(夷光飾) 展開四角戀，金峰所飾演的音樂家無辜死亡，剩下兩位泰國演員拳手小高(蔡亞飾)與警察啟華(沙奧飾)之間較量，女性角色到最後只是催化兄弟矛盾的工具。《艇》所呈現的曼谷擺脫了舊社會的陳腐氣息，更為現代，不僅從夷光的現代女性衣著可見，而且高潮部分三方人馬在大雨大水中纏鬥，槍戰動作流暢，小高夾在警匪兄弟情誼之間難以抉擇的主題設定，也更見複雜摩登。

五、六十年代港泰合作的電影還包括《紅粉干戈》(唐煌導演，1959)、《毒蟒情鴛》(馬徐維邦導演，1961)等。若論在製作和敘事上有所推進的，當數國泰1967年推出的《謀海蛟龍》(唐煌導演)，英文片名《Operation Bangkok》，走鮮明的動作片路線。故事講述泰國毒販小雷(呂猜飾)跟香港警方臥底編號113的白露(白冰飾)，經歷重重波折，終於聯手殺死大毒梟魯老闆。在這樣的故事框架之中，不但加入了黑吃黑、犯人變線人、偷聽、偷窺、國際情報

買賣、偷換身份等橋段，而且還出動海陸空大場面，追車爆炸、快艇槍戰、水陸兩棲紅色跑車，甚至動用直升機來拍最後的槍戰爆破場面。如此堆砌下來，《謀》的故事在邏輯上漏洞頗多，但勝在場面好看，處處可見占士邦電影的影響，譬如黑幫密室中戴著金色面具的鐵人嘍囉、玻璃防彈密室等，將曼谷打造成一個犯罪之城。

乘著香港時裝片復甦的勢頭，《謀海蛟龍》的服裝、化妝和道具十分精緻，人物造型上都用了心思，處處洋溢著西方中產品位。最重要的兩位男性角色，毒販小雷與曼谷警察臥底(密猜挽差飾)，總是一身西裝領呔，在工廠內決鬥互搏時穿的也是白襯衣西褲皮鞋。這部戲最現代的地方，在我看來是女性角色的設計。白冰最後的皮衣牛仔裝扮相當有型，是當時不多見的拿機關槍掃射的女探員形象。港泰合拍電影中常常亮相的威莉旺，在《謀》中已將女主角之位讓給後起之秀碧差拉，前者卻貢獻了極為精彩的壓軸演出，原來她就是幕後黑手魯

老闆，在棕櫚園中與白冰槍戰而身亡。

《謀海蛟龍》中的香港表述，相比《地下火花》中極為抽象的一句「回到中國去」，真的做到了讓故事在兩地擺動：以白冰為焦點將鏡頭從曼谷帶回香港嫵媚生姿的維港景色，尖沙咀、天星小輪以及渡船也入了戲，輔以白冰一身優雅白禮服在夜總會搖曳歌唱，聲畫蕩漾，別具美感和品位。■

註釋

- 1 蘇力實、威莉旺在五、六十年代港泰合拍片中常常擔任泰方的男女主角，除了共同演出《秋鳳》、《地下火花》之外，也參與了《毒蟒情鴛》。
- 2 《艇屋龍虎鬥》片頭演職人員名單標示「製作」為帕努班王子。

喬奕思，影評人，香港電影評論學會會員。參與編輯的電影書籍有《60 風尚——中國學生周報影評十年》(2012)、《異色經典——邱剛健電影劇本選集》(2018)、《再寫經典——邱剛健晚年劇本集》(2021)、《香港製片——港式電影製作回憶錄》(2022)等。

《秋鳳》(1957)

The Autumn Phoenix (1957)



由香港明星林翠(右)和泰國影星蘇力實(左)與威莉旺(中)合演，滿足兩地的市場需求。

The film stars Hong Kong actress Jeanette Lin Tsui (right) alongside Thai actors Surasit Sattayawong (left) and Wilaiwan Watthanaphanit (centre), which were appealing to both Hong Kong and Thailand audiences then.



由王引自導自演，重心在他飾演的秋鳳父親，上演硬漢復仇戲碼。

The film, directed by and starring Wang Yin, focuses on his portrayal of the heroine's father, and features his macho quest for revenge.

Hong Kong-Thai film collaborations could be dated back to the 1950s, when Hu Jinkang's China United Film Company broke new ground by co-producing *The Autumn Phoenix* (dir: Wang Yin, 1957) with Nanyan Film Company (Thailand). The film is now considered the first Hong Kong-Thai co-production to be ever publicly screened in Hong Kong.

Although the film's title is named after its heroine (played by Jeanette Lin Tsui), much of its narrative is focused on her father Wang Shun (played by Wang Yin). The final 20 minutes of the film are devoted almost entirely to his macho quest for revenge, as the camera follows him to the temple, as he fends off his thuggish foes, and heroically defends the codes of justice and morality on behalf of two kind-hearted Hong Kong and Thai families. Although there are obvious problems with the plot of *The Autumn Phoenix*, its opening scene at the teak forest plantation in Chiang Mai is highly striking. Under a sky covered by the thick foliage, labourers drive groups of elephants against a soundtrack consisting of 'The Lumberjack Song' and other labourers' tunes. From *The Autumn Phoenix* we can observe some of the basic features of early Hong Kong-Thai co-productions: romance and gunplay are used as selling points, together with elements of eroticism and violence; and the visual design is kept direct and straightforward to aid transnational comprehension and satisfy the

demands of two different markets. The cast features Hong Kong and Thai actors¹, playing characters who depart from easy good/evil binaries to more multi-faceted personalities. And finally, exotic Thai locations developed from mere scenic backdrops in early collaborations to being better integrated into the film narratives.

Flame in Ashes (aka *Underground Sparks*, dir: Wong Tin-lam, 1958) was China United's follow-up to *The Autumn Phoenix*, an ambitious upgrade from the previous project in every sense. With nationalistic plot elements such as the War of Resistance Against Japan and a faux-patriots group, the Green Fingernail Gang, the film incorporates and develops a series of exciting scenes involving murder, physical combat, secret chambers with hidden traps, gunfights, etc. China United's Thai partner was also obviously more involved this time. The climax at the end of the film is an elaborate gunplay scene in an enclosed chamber, involving multiple characters and various kinds of firearms—its fiery intensity a fitting

tribute to the film's title. Furthermore, the film utilises outdoor locations such as Bangkok streets and alleys, a successful attempt in terms of both content and production value. Surasit Sattayawong plays a small-time thug who makes his entrance in a back alley, only to be preyed on by more powerful criminals—a memorable, atmospheric scene to set up his character. These on-location shots of Bangkok Chinatown are also valuable snapshots of history, showing how these streets looked in the 50s. When watching *Flame in Ashes* through a modern lens, the story may seem illogical at times. Still, there is little doubt of its importance in opening up new possibilities in narrative plurality within Hong Kong-Thai co-productions. Hong Kong characters are not typical saviours or moral teachers; instead they work with their Thai counterparts in partnership to save themselves. There are also heroes and villains on both sides, and characters are given arcs where they need to make moral choices in key parts of the story. This is a feature that is particularly

pertinent to collaborations such as *House Boat* (1962) and *Operation Bangkok* (1967), which show their level of narrative sophistication. In *Flame in Ashes*, Diana Chang Chung-wen, nicknamed 'the most beautiful animal', is dressed in glamorous, tightly fitting *qipao* as she navigates highly dangerous situations, but she never appears nude, as the film's promotional materials suggest. Part of her appeal lies in her Western-style sexiness that refuses to be contained under the restrictions of the traditional garment. Indeed, her character is a luminous presence against a backdrop of uninspired tradition, a deadly femme fatale who reforms after seeing the errors of her ways. At the end of the film, as she bids goodbye to the police sergeant on the steamer, she expresses her wish to return to China, emphasising that she is, after all, a foreigner on Thai soil. The ending enables the character to establish her Chinese identity in the context of the Thai story.

House Boat (dir: Chiang Nan), made in 1962, can be said to have adopted all the lessons learnt in *The Autumn Phoenix* and *Flame in Ashes*. Apart from its stellar use of indoor and outdoor location shooting, the Thai cast (both main and supporting) are more prominently featured. Story interest is no longer reliant on female

nudity, but instead the narrative explores themes of fraternal conflict while experimenting with different genre elements such as comedy, gangster, police, romance, etc. It is apparent that China United's years of experience in Thailand had paid off, and that local Thai cinema had been maturing and developing as an industry. Location shooting was a key advantage that Hong Kong-Thai co-productions had, as locations such as house boats, water markets, street Buddhist celebrations, Muay Thai competitions, etc., would have been inaccessible without powerful local production backing.² *House Boat* features poetic scenes and images, like a river flowing under the moonlight, a song sung from onboard a rowing boat, and the chirps and croaks of insects and frogs. There are also two scenes of great tension with strong winds, pouring rain, fire, and exciting rescue, which are necessary for the film's plot and also showcase fluid cinematography. The main character of *House Boat* is Hong Kong woman Ah Ping (played by Maria Ye Kwong), who gets entangled in a four-sided romance. After the untimely death of the musician played by Chin Feng, the two remaining suitors vying for Ah Ping's love are boxer Xiao Gao and policeman Qihua, played by Thai actors Cai Ya and Sha Ao respectively. In effect, Ah

Ping's character exists only to serve as catalyst for the conflict between the two friends. The city of Bangkok as depicted in *House Boat* is a vision of modernity where traces of tired tradition have been erased, and this is conveyed through Maria Ye Kwong's modern fashion. Furthermore, the climactic battle scene in which the three main characters engage in gun battle in a rainstorm is expertly shot, and the way Xiao Gao is trapped within a dilemma between loyalty to his policeman friend and that to the criminals is strikingly modern in its psychological complexity.

Other Hong Kong-Thai collaborations in the 1950s and 60s include *Love and War* (dir: Tang Huang, 1959), *The Serpent and the Lovers* (dir: Ma Xu Weibang, 1961), etc. One can observe a degree of progress in the production values and narrative development in these films compared to their forebearers. One of the best examples is the action film *Operation Bangkok* (dir: Tang Huang) from 1967. The main character is Thai drug dealer Xiao Lei (played by Luechai Natnat), who meets Bai Lu (played by Regina Pai Ping), undercover agent no. 113 sent by the Hong Kong police. After a series of twists and turns, the two join forces to kill the drug lord Boss Lu. Within this broader story framework is a range of tropes: outwitting the criminals using unlawful means, criminals turning into informers, wiretapping, surveillance, the buying and selling of international intelligence, identity switches, etc. There is also no lack of grand set pieces on land, sea or in the air, with explosive car chases, gun battles aboard speedboats, an amphibious red race car, and even an elaborate gunfight and ammunitions sequence at the end of the film that is shot from above via helicopter. With such a stacked deck of thrills, the story of *Operation Bangkok* seems contrived and illogical in many places, but the film is highly visually exciting, where influences from James Bond films can be seen in multiple areas. Examples include the iron-clad adversary with a golden mask in the criminals' secret room and the bulletproof glass room, etc., which serve to portray Bangkok as a haven for criminals.



《諜海蛟龍》(1967): 一身優雅白衣的香港諜探與西裝畢挺的泰國毒販較勁。(左: 白冰; 右: 呂猜)
Operation Bangkok (1967): The Hong Kong spy in an elegant white outfit and the smartly dressed Thai drug dealer trying to outwit each other. (Left: Regina Pai Ping; right: Luechai Natnat)

Riding on the renewed trend of modern dramas in Hong Kong, the costumes, props and make-up in *Operation Bangkok* are very top-notch and there is clear thought and effort behind the character designs. Almost all aspects of the mise-en-scène convey a taste sensibility shaped by a Westernised middle class. Most importantly, the two male leads, drug dealer Xiao Lei and the Bangkok police detective (played by Mitr Chaibancha), are always dressed in suits and ties, and even in their deadly duel in the factory, they are costumed in white shirts, Western-style trousers, and leather shoes. Yet the most modern aspect of the film, in my opinion, is the way the female characters have been conceived. Pai's final leather cowboy jacket look is extremely sharp, complementing the rare image at the time of a female detective firing a machine gun. By this point, Wilaiwan Watthanaphanit, the go-to female lead for Hong Kong-Thai co-productions, had been replaced by a younger actress, Pechara Chowaraj. The former gives an electrifying performance in the final act of the film. It is revealed that she had been Boss Lu, the ultimate villain behind the scenes all along, and she dies after a gun battle with Pai in the palm garden.

Compared to one vague line of dialogue in *Flame in Ashes* about returning to China, *Operation Bangkok* manages the feat of alternating plot developments in both Hong Kong and Bangkok, as we follow Pai from the Thai city to her hometown, with its seductive views of the Victoria Harbour, Tsim Sha Tsui, the Star Ferry, and other ferryboats. We also see Pai in an elegant white gown as she sings and sways evocatively in a nightclub, a scene filled with beauty and glamour. [Translated by Rachel Ng]

Notes

- 1 Surasit Sattayawong and Wilaiwan Watthanaphanit were often cast respectively as the Thai male and female leads in Hong Kong-Thai co-productions of the 1950s and 60s. Apart from *The Autumn Phoenix* and *Flame in Ashes*, they also co-starred in *The Serpent and the Lovers*.
- 2 A Thai prince is listed as the producer in the opening credits of *House Boat*.

Joyce Yang is a film critic and a member of the Hong Kong Film Critics Society. Volumes she has co-edited include: *Trends of the Sixties: Film Critics of the Chinese Student Weekly* (2012), *The Iconoclastic Classics: Chiu Kang-chien's Four Screenplays for Films by Stanley Kwan* (2018), *Rewriting the Classics: Chiu Kang-chien's Screenplays in His Later Years* (2021), *Memoirs of Hong Kong Film Production Managers from the 1980s* (2022), etc.



「跨界的香港電影——泰國篇」節目（6/11/2022）中，喬奕思（左）繼主講《地下火花》映後談，續與張政立博士（右）對談《喋血雙雄》（1989）。張博士論析吳宇森對泰國新浪潮的影響以及箇中變奏，如朗斯尼美畢達的《喋血青春》（1997）以佛教寺廟替代《喋血雙雄》的教堂，且有更深刻的女性描寫。

In the programme 'Border Crossings in Hong Kong Cinema—Thailand' (6/11/2022), Joyce Yang (left), after hosting the post-screening talk of *Flame in Ashes*, discussed *The Killer* (1989) with Dr Dickson Cheung (right). Dr Cheung explained John Woo's impact on the Thai New Wave and its variations. For instance, Nonzee Nimibutr's *Dang Bireley's and the Young Gangsters* (1997) replaces the church in *The Killer* with a Buddhist temple and has a more nuanced portrayal of women.

動態 Events

粵劇 × 光影：融會蛻變 Opera × Film: Integration and Transformation

26-27/11/2022



陳守仁教授（左）與何思穎（右）
Prof Chan Sau-yan (left) and Sam Ho (right)

響應粵劇日二十周年放映的《蝶影紅梨記》（修復版）（1959）及《樊梨花》（1968），戲曲研究學者陳守仁教授稱為「粵劇電影」，是粵劇借用了新興媒體再現的作品；影評人何思穎則名之為「電影粵劇」，乃運用電影語言呈現粵劇元素。何思穎讚賞《蝶》片把粵劇、電影、文學三種藝術媒介糅合，藝術感染力強烈。陳教授認同新興流行文化給傳統戲曲片帶來衝擊，《樊》片用了六十年代興起的黃梅調曲牌，予人耳目一新之感。而陳寶珠在《樊》片罕有地以花旦行當亮相，大唱子喉，影迷迄今仍津津樂道。

To commemorate the 20th anniversary of Cantonese Opera Day, the restored version of *Butterfly and Red Pear Blossom* (1959) and *The Story of Heroine Fan Lei-fa* (1968) were screened at the Archive. Professor Chan Sau-yan, a scholar of Chinese opera studies, considered the two titles 'Cantonese opera films', where the traditional art form has been brought to life through a new medium. Film critic Sam Ho, on the other hand, favoured the label 'filmed Cantonese operas', as the two works combined both media by using film language to present elements from the Cantonese opera. Ho praised *Butterfly and Red Pear Blossom* for its artistry in combining opera, film, and literature, while Professor Chan commended how new forms of pop culture had impacted the traditional opera film, such as the novel use of *huangmei diao* tunes, popularised in the 1960s, in *The Story of Heroine Fan Lei-fa*. Connie Chan Po-chu's rare performance as a *huadan* and her *zihou* (falsetto voice) singing are also key highlights of the latter film.

「歌舞昇平」映後談

The Post-screening Talks of ‘Cinematic Silhouettes of Song and Dance’



陳智廷博士
Dr Timmy Chih-Ting Chen

《歌女之歌》的歌女自況

27/1/2023

Song of a Songstress: The Songstress's Biography

陳智廷博士認為，《歌女之歌》（1948）的劇情結合女主角周璇戲裡戲外的身世和遭遇，儼如一齣「歌女自況」。真實的周璇和《歌》的朱蘭，歌女、孤女的身份有著悲劇意味的重疊。

Dr Timmy Chih-Ting Chen commented on how the plot of *Song of a Songstress* (1948) echoed the actual life and experiences of the lead actress Zhou Xuan, as if the film itself was her biography. The lives of the real Zhou Xuan and her character in the film, Zhu Lan, whose identities as orphans and songstresses, were tragically parallel.



高志森
Clifton Ko Chi-sum

舞台劇演員的華麗轉身

14/4/2023

A Glorious Turn from Stage to Screen

《我和春天有個約會》（1994）導演高志森談到當年脫穎而出取得原著話劇的改編權，是因為他堅持起用舞台劇班底主演電影，遂獲編劇杜國威的信任得以合作開拍。劉雅麗飾演的姚小蝶性格內斂，要準確拿捏有一定難度，他稱讚她的內心戲「收得恰到好處」，令人印象深刻。

Clifton Ko Chi-sum, director of *I Have a Date with Spring* (1994), stated that he beat out his competitors to win the adaptation rights of the original play because he had insisted on casting the original actors from the play to star in the film adaptation, thereby gaining the trust and cooperation of playwright Raymond To. In the film, the role of Butterfly Yiu, played by Alice Lau, was very introverted. Thus, it takes a certain level of skill to accurately portray her. Ko praised Lau's pitch-perfect grasp of her character's inner emotions in her acting, leaving a deep impression on many viewers.



黃修平
Adam Wong

以「電影眼睛」破格融合街舞與太極

28/4/2023

Unique 'Cinematic Vision': The Fusion of Street Dance and Tai Chi

導演黃修平透露，在拍攝《狂舞派》（2013）前不懂得太極，又因為數拍子差勁，並不擅長跳舞，但在電影內卻破格地將兩者成功融合。他強調自己是從概念出發，將節奏感強烈的街舞與講求慢的太極結合，以「招式+舞技」創造出衝突效果。黃修平又認為自己雖然沒有「舞功」，但有鑑賞的能力，「以電影眼睛看跳舞」，故此能透過畫面展示出精彩的舞步。

Director Adam Wong revealed that, prior to directing *The Way We Dance* (2013), he had not known anything about Tai Chi. Also, his sense of rhythm was poor, so he was not a good dancer. However, in the film, he made a breakthrough by managing to combine the two successfully. He emphasised that he began with a concept: to join the strong beats of street dance with the slow-paced Tai Chi, creating extraordinary effects by means of 'martial arts moves plus dance technique'. Wong admitted that although he lacked dance skills himself, he has the ability to judge and decide what looks good on screen. By using his 'cinematic vision', he was able to capture and show exciting dance moves in his film.



舒琪
Shu Kei

《曼波女郎》的前衛與隱喻

5/5/2023

The Progressiveness and Implicit Commentary of Mambo Girl

舒琪指出《曼波女郎》（1957）的意識形態相當先進、前衛，戲中的年輕人雖然跳的是嬉鬧的「阿飛舞」，但導演易文反傳統地對他們的愛好「採取肯定的立場」，更藉著讚揚葛蘭飾演的角色是歌舞天才、需要多加栽培，以此認可年輕世代的能量。《曼》與王家衛執導的《阿飛正傳》（1990）都以「尋找生母」為主題，舒琪認為兩片同樣帶有香港身份認同的隱喻。

Shu Kei noted how progressive and advanced *Mambo Girl* (1957) was in terms of ideology. The young characters in the film engage in the unruly dances of teddy boys and girls, but director Evan Yang rebels against traditional values by 'adopting a positive stance' towards their hobby. Also, by praising the singing and dancing talents of the main character played by Grace Chang and suggesting that she deserves more nurturing and guidance, Yang is affirming her youthful vigour. *Mambo Girl* shares a common theme with Wong Kar-wai's *Days of Being Wild* (1990), which is that of finding one's biological mother. Shu proposed that both films contain implicit commentary on the Hong Kong identity.

「創意搖籃——德寶的童話」 延續篇

More Brilliance, Still Different —The D & B Story Redux

座談會 Seminars



(左起) 陳慶嘉、陳嘉上、葉廣儉、何思穎
(From left) Chan Hing-kai, Gordon Chan, Ip Kwong-kim, Sam Ho

elaborated on their partnership: 'Ip Kwong-kim is highly analytical and essential in making final judgment calls, while Chan Hing-kai is our source of creativity and a wellspring of ideas.' The creative trio have very different personalities, yet they complement and support each other in their creative cooperation.

鐵三角的三人世界

20/11/2022

The Creative Trinity of D & B

葉廣儉、陳嘉上、陳慶嘉攜手編寫《三人世界》(1988)的劇本，回想當時靈光一閃，出現女版「船頭尺」(《秋天的童話》(1987)周潤發的角色)一念，即把娥姐一角傳神定調。陳嘉上說：「阿儉分析力很強，每每守尾門，落關鍵的判斷；阿嘉則是創作源頭，提供大量意念。」三位創作人性格迥異，互相補足，亦互相扶持。

As collaborators in writing *Heart to Hearts* (1988), Ip Kwong-kim, Gordon Chan and Chan Hing-kai recalled their flash of inspiration in creating a female version of Figurehead (aka Samuel Pang) (Chow Yun-fat's iconic role in *An Autumn's Tale* [1987]). This formed the blueprint for the memorable character Ngor, played by Dodo Cheng. Gordon Chan



舒琪(左)與袁永康(右)
Shu Kei (left) and William Yuen (right)

offered when placing advertisements for major commercial productions, and the money saved would be allocated to films with smaller promotional budgets.

德寶票房與宣傳戲法

18/12/2022

The Promotion Strategy of D & B

袁永康(威哥)透過展示德寶在報章、雜誌、大廈外牆、電視等媒介所下的廣告，指出其宣傳渠道之多元。曾於德寶主理宣傳部的舒琪則憶述，當年最主要的廣告渠道是電視，接觸的觀眾也最廣泛；而為商業大片下廣告時，大多有折扣，這筆錢通常會分配給預算較少的電影作宣傳之用。

William Yuen showcased D & B's extensive and diverse network of publicity outlets by displaying the company's newspaper, magazine, billboard and television advertisements. Shu Kei, formerly in charge of D & B's publicity, recalled the primary promotional channel then being television, which had the broadest audience of all media. Discounts were often



喬奕思(左)與何思穎(右)
Joyce Yang (left) and Sam Ho (right)

significant film companies of their era. Joyce Yang noted the fluidity of the 'middle-class' concept, which is not only defined by material assets but also sensibilities. Sam Ho described the spirit of 'doing good after becoming wealthy', *fanrong lipin*, in *The Lunatics* (1986) and *Silent Love* (1986) by D & B. Although the two films did not centre on middle-class characters, they were driven by their middle-class creators' social concerns for the underprivileged. The two film companies, balancing both commercial considerations and literary influences, created refined, elegant works. MP & GI films were more steeped in literary traditions while D & B films were more sophisticated, diversified, and down to earth.

從電懋到德寶：中產世界三十年

29/1/2023

From MP & GI to D & B: 30 Years of the Good Life

電懋(五十年代)、德寶(八十年代)於兩個不同年代各領風騷。喬奕思指出「中產」是帶流動性的概念，非單指物質，亦涉精神層面。何思穎以「繁榮立品」形容德寶的《癡佬正傳》(1986)及《聽不到的說話》(1986)，兩片寫的並非中產階層，卻反映創作者的中產心態，從而探討社會議題。兩公司背後皆有商業、文人結合的特色，影片相對優雅：電懋影片文學性較強，德寶作品則書卷氣較濃，而又多樣化，更「接地氣」。

Both MP & GI (in the 1950s) and D & B (in the 1980s) were considered one of the most

承接 2020 年的德寶展覽，延續篇一連串的座談會和映後談，請來影人和研究者，共話各人心中的德寶電影。

As part of the follow-up to the 2020 programme on D & B Films Co., Ltd., a series of seminars and post-screening talks were held, in which filmmakers and researchers were invited to discuss and dive deeper into D & B films.

* 2022 年 7 至 10 月的德寶座談會和映後談報道，見《通訊》第 100 期。

For coverage on the D & B seminars and post-screening talks held from July to October 2022, please refer to *Newsletter* Issue 100.

站在《生死綫》上的攝影師

5/2/2023

Photographer on *The Island*

主持周荔嬌特別提到《生死綫》(1985)是罕有地由岑建勳當主角的非喜劇片，而潘恆生憑該片首度榮獲香港電影金像獎最佳攝影，憶述艱辛拍攝過程。主要場景東平洲荒蕪偏僻，缺乏水電供應，除了要運送發電機及各項物資到島上，還要特地請廚師來烹煮伙食呢！

Moderator Janice Chow pointed out that *The Island* (1985) featured John Sham in a rare departure from his usual comedies. For this film, speaker Poon Hang-sang won his first Hong Kong Film Award for Best Cinematography. Poon recalled the challenging experience for the crew as the film was shot on location in the remote environment of Tung Ping Chau. As there was no water or electricity on site, a power generator and other supplies had to be transported to the island. They even had to hire a cook for their meals!



(左起) 資料館館長曾煒樂、潘恆生、周荔嬌

(From left) Head of the HKFA Rowena Tsang, Poon Hang-sang, Janice Chow

映後談 Post-screening Talks

《三人世界》：美好的集體創作

20/11/2022

Heart to Hearts: A Delightful Collaborative Effort

該片導演冼杞然表示當時一群年紀相若的朋友一起創作，是一次很好的集體創作經驗。開畫之初反應欠佳，但他堅信此乃慢熱作品，後勁可期，故據理力爭映期，終賣個滿堂紅。他尤其回味當時影圈內積極的製作氛圍，致力拍攝溫馨、善良、有人情味的電影。

Director Stephen Shin recalled having a delightful collaborative experience, working with a group of friends of similar ages. Although the film performed poorly at first, Shin had faith in it being a sleeper hit with great potential. He therefore lobbied for it to remain longer in the cinemas and it eventually became a huge box-office success. Shin spoke especially fondly of the positive atmosphere in the industry that encouraged them to make films with warmth, kindness, and humanity.



冼杞然
Stephen Shin

《夢中人》呈現的德寶中產品味

10/12/2022

D & B's Middle-Class Sensibilities in Dream Lovers

曾肇弘表示，《夢中人》(1986)的男主角宋羽是樂團指揮家；女主角悅香則是珠寶設計師，加上戲中對白帶文藝腔，故此片屬走中產和另類路線的「德寶出品」。特別的是，電影以穿越為題，配樂運用了揉合中國風的現代音樂，呈現出片中的中西、古今對比。

Eric Tsang Siu-wang remarked on the specific professions of the lead characters in *Dream Lovers* (1986) being a music conductor and a jewellery designer respectively. Combined with the *wenyi* (literary and artistic) tone in its dialogue, the film is considered an 'alternative' D & B film with middle-class sensibilities. Also noteworthy is the film's theme of 'time travel'. The film features modern music with Chinese characteristics to highlight the contrast between East and West as well as between the ancient and contemporary worlds.



曾肇弘
Eric Tsang Siu-wang

《神奇兩女俠》的女性與都市

17/12/2022

Women and the City in Wonder Women

何家珩博士認為《神奇兩女俠》(1987)縱然沒有特別討論性別議題，但兩個女性角色充滿樣板化的性格定型，反映那期間的女性特質，同時展示當時屬城市熱話的選美活動，亦記錄了八十年代的都市景觀及都會氛圍。

Dr Jason Ho observed that although gender issues were not specifically discussed in *Wonder Women* (1987), the two female characters appear to draw from broad stereotypes that reflect the prominent characteristics of femininity at the time. In addition to depicting the world of beauty pageants, a hot topic in the city at the time, the film also serves as an archive of Hong Kong's heyday in the 1980s with its cityscapes and vibrant atmosphere.



何家珩博士
Dr Jason Ho

聲影「留」傳 II 映後談

The Post-screening Talks of **TIME AFTER TIME II**



鄭政恆
Matthew Cheng

奇幻劍俠之演繹 Swordplay Fantasies

4/12/2022

鄭政恆指出，香港作為中西、南北文化薈萃之地，是武俠小說及電影的演化樞紐。《峨嵋劍俠》（1951）承襲南派技擊小說源流，採用《聖朝鼎盛萬年青》的角色名字再作發揮，當中不少元素（如師兄妹之戀、主角下山、客棧會師、門派之爭等）成為了日後武俠電影的基調。半世紀後的《蜀山傳》（2001）是徐克二度改編劍仙小說《蜀山劍俠傳》，不但運用到荷里活的視覺特效技術，更參考比利時畫家馬格列特的超現實畫風，為已臻成熟的武俠電影類型再創新猷。

Matthew Cheng pointed out that Hong Kong is unique for its mix of Eastern and Western cultures, as well as its fusion of mores from Southern and Northern China, enabling its status as a hub that fosters the evolution of *wuxia* novels and films. *Five Great Heroes from Shaolin* (1951) was made in the tradition of martial arts novels of the Southern School, and adapted the characters from the novel *Adventures of Emperor Qianlong*. Many of the film's elements (male and female apprentices in love, the lead character leaving the mountain, a gathering at the inn, disputes between different *wuxia* schools, etc.) formed the dramatic core of numerous *wuxia* films to come. Half a century later, Tsui Hark adapted the fantastical martial arts novel *Legend of the Swordsmen of the Mountains of Shu* for the second time in *The Legend of Zu* (2001). Tsui not only introduced Hollywood special effects into the film but also referred to Belgian painter René Magritte's surrealist visuals, reinvigorating the already-mature *wuxia* film genre.



劉焯
Lau Yam

師徒情懷的表現 Showing the Master-Pupil Bond

5/2/2023

「聲影『留』傳II」節目研究員及參與選片的劉焯指出，《獅王梁寬肉搏猛虎坑》（1958）是黃飛鴻電影的衍生作。梁寬當起主角，年輕師傅的氣質和歷練帶來新鮮感，情節亦曲折緊張，細描官場黑幕和社會醜惡，頗見深度。影片極可能是《血染芙蓉谷》（1952）和《夜渡鴛鴦江》（1953）兩片或後者的重剪版。至於《打擂台》（2010），「擂台」指武者的精神世界。主角梁小龍和陳觀泰戲裡戲外的人生都歷盡波折，但仍保持意志和勇氣，正好演繹電影強調的精神：「唔打就唔會輸，要打就一定要贏！」

'Time After Time II' programme researcher Lau Yam, who was also involved in curation, noted that *Champion Lion Dancer Leung Foon's Big Fight at Tiger Valley* (1958) is a spin-off of the *Wong Fei-hung* franchise. Here, Leung Foon (Wong's favourite disciple) takes the lead as a young master; his youthfulness and the challenges he faces bring a freshness to the film. The exciting plot is filled with twists and turns, with an in-depth exploration of political corruption and social ills. The film is likely re-cut from *Crossing Yuanyang River by Night* (1953), and perhaps from *Battle in Lotus Valley* (1952) as well. Meanwhile, in *Gallants* (2010), the 'boxing stage' alludes to the mental world of martial artists in the face of life's challenges. Heading the cast are Leung Siu-lung and Chan Koon-tai, who have gone through ups and downs both in the film and in real life. They nevertheless remain courageous and indomitable in spirit, epitomising the film's quintessential message: 'If you don't fight, then you won't lose. But if you fight, you must strive for victory!'

戰爭與樣板之轉化 War and Changes in Revolutionary Operas

7/5/2023

劉焯讚賞《烽火孤鴻》（1967）的佈景陳設精緻、日與夜的實景拍攝認真。影片攝於六十年代中，受當時內地政治影響，但直白的政治論述，難以放進香港製作，因此僅巧妙引入內地戰爭電影的情節和形象，而保留港片的人情味。同樣描寫戰爭，《智取威虎山》（2014）重塑半世紀前的「紅色經典」，亦注重人物刻劃，像增添馬青蓮在匪穴施計求存、偵查員楊子榮促成她母子重逢，富戲味之餘，拍出人複雜的欲望和處境，加上護村大戰，俱轉化自日本經典《七俠四義》（1954）。徐克注入其個人化港產武俠及警匪元素，誠非樣板化的革命電影。

Lau Yam praised *Operation Child Hunt* (1967) for its meticulous set design and location shooting. Filmed in the mid-1960s, the film was much affected by Mainland politics, but had to avoid overt political messages as a Hong Kong production. Instead, it subtly borrows plots and character prototypes from Mainland's war films while also maintaining a sentimental, humanistic concern typical of Hong Kong cinema. Also on the subject of war, *The Taking of Tiger Mountain* (2014) is an update of a 'red classic' from over 50 years ago, with a similar emphasis on detailed characterisation. Newly incorporated plot details include Ma Qinglian's cunning survival tactics at the bandits' lair, and the investigator's clever machinations to enable Ma's reunion with her son. Apart from enhancing dramatic tension, these scenes highlight the complexity of characters' desires and their situations. While Tsui Hark takes inspiration from *Seven Samurai* (1954) for the village battle scenes, he also inserts personal flourishes and elements from Hong Kong *wuxia* and crime films, making this 2014 production markedly different from the templated stylisations of traditional revolutionary films.

「瑰寶情尋——聲影『留』傳II」下篇（2022年12月至2023年5月）以在五個主題之下的六對影片，繼續跨時空對話。

The second part of 'Archival Gems—Time After Time II' (December 2022 to May 2023) continued to foster insightful dialogue across time and space through the following six pairs of film screenings under five themes.



安娜
David Chan

功夫人物再塑造 Re-inventing Kung Fu Legends

1/1/2023

《白鶴英雄傳》（1956）羅致黃飛鴻電影班底，由白鶴派弟子關德興飾演白鶴宗師朱子堯，展示了拿手的白鶴長拳。安娜指出本片由白鶴體育會出品，多位白鶴師傅參與，包括「白鶴三夫」中的鄭本夫和兼任監製的陸智夫，罕見地是部由武術門派發行、以傳揚本門歷史及功架的電影。相對照的《葉問2》（2010）延續前作的定調，充滿民族主義色彩。安娜認為本片在洪金寶的指導下，動作設計較諸其他葉問電影更為傳統，當中甄子丹與洪金寶的圓枱大戰尤其紮實，甚有八、九十年代武打片全盛期的餘風。

The White Crane Hero (1956) features the ensemble cast from the *Wong Fei-hung* franchise. Kwan Tak-hing, a student of the White Crane School in real life, plays the role of Chu Tsi-yiu, master of the White Crane Sect, fully displaying his White Crane kung fu skills. David Chan highlighted the fact that the film was produced by the White Crane Athletic Association. Many masters of the White Crane School also participated in the production, including Kwong Poon-fu and producer Luk Chi-fu. The film is unique in that it was released by a martial arts school aiming to promote its history and martial art style. In contrast, *Ip Man 2* (2010) maintains the nationalist tone of its predecessor. Chan found Sammo Hung's action choreography in the film to be more traditional when compared to other films in the franchise. For instance, the epic fight scene between Donnie Yen and Hung that takes place on a round restaurant table is particularly well-executed and is resonant of kung fu cinema at its peak in the 1980s and 90s.



舒琪
Shu Kei

戲曲電影軌跡 (I) The Trajectories of Cantonese Opera Films (I)

5/3/2023

舒琪論析《羅通掃北》（1957）所包含的類型變化多端：既是包含武打場面的戲曲片，當屠爐公主戀上敵帥羅通，又猶如《羅密歐與茱麗葉》的青春愛情故事；公主生擒羅通時加入神怪武俠元素；結局則是小夫妻的喜劇——儘管製作相對粗糙，亦不乏令人驚喜的橋段。談到《虎度門》（1996），執導的舒琪看原版舞台劇時對其劇場效果印象深刻，輾轉多年後找到高志森任監製，他寫好分場再交原作編劇杜國威執筆。女主角蕭芳芳很投入製作，積極跟他討論，兩人常到新光戲院觀察戲班生活，電影亦保留不少真實細節。

Shu Kei analysed *Law Tung Conquers the North* (1957) and how the film blends together multiple genres as a Cantonese opera film that showcases martial arts feats. When a princess falls in love with the enemy's army general Law Tung, the plot is reminiscent of the teen romance in *Romeo and Juliet*. Fantastical *wuxia* elements are featured when the princess captures Law Tung and by the end, the film turns into a comedy about a young couple. Although the film production was not well-polished, it boasts a fair share of surprising plot elements. Regarding *Hu-Du-Men* (1996), director Shu Kei recalled being impressed by the theatrical effects of the original stage production on which the film was based. After many years, he recruited Clifton Ko Chi-sum as the film's producer. He wrote the treatment and handed it over to original playwright Raymond To for screenwriting. As the lead actress, Josephine Siao Fong-fong was highly involved in the production and held active discussions with Shu Kei. The film is filled with highly authentic details, gleaned from Shu and Siao's observations of real-life opera troupes during their frequent visits to Sunbeam Theatre.



曾肇弘
Eric Tsang Siu-wang

戲曲電影軌跡 (II) The Trajectories of Cantonese Opera Films (II)

2/4/2023

曾肇弘認為《莊周蝴蝶夢》（1956）儘管在歷史考據上錯漏百出，對女性的態度亦受非議，但勝在娛樂性豐富，集合情慾、恐怖、奇案等多種元素，而且演員表演精彩，當中飾演莊周妻的鳳凰女尤其出色，即使演奸角也不惹人討厭，鋒芒畢露。可相對照的《南海十三郎》（1997），連同一系列杜國威與高志森合作的改編自舞台劇的電影，反映了九十年代香港在回歸前的本土懷舊風潮，同時令舞台劇更大眾化，亦造就不少舞台劇演員進軍影視界，例如憑本片榮獲金馬影帝的謝君豪。

Eric Tsang Siu-wang noted that *Butterfly Dream* (1956) falls short in terms of historical accuracy; the way female characters are depicted is also controversial. Yet the film is considered highly entertaining with elements of eroticism, horror, and crime, as well as brilliant performances from the cast. Zhuangzi's wife (played by Fung Wong Nui) is particularly outstanding. Despite being a villain, her character remains immensely likeable. *The Mad Phoenix* (1997) served as an interesting counterpoint film which, along with a series of film adaptations of stage plays helmed by Raymond To and Clifton Ko Chi-sum, reflected the sense of nostalgia in Hong Kong during the 1990s before the Handover. The popularisation of stage works during this period launched the film careers of many stage actors, including Tse Kwan-ho, who won the Golden Horse Award for Best Actor with this film.

歌神之笑傲江湖 The Ace—The Sam Hui Legacy

8 & 15/4/2023



張志偉博士（左）與何思穎（右）
Dr Charles Cheung (left) and Sam Ho (right)

呼應四月展開的首屆「香港流行文化節」，香港文化博物館和香港電影資料館合辦的「歌神之笑傲江湖」活動，放映《最佳拍檔》（1982）和《笑傲江湖》（1990），與大家一起細味這兩齣由許冠傑主演的八十年代經典作品。映後談講者何思穎就《最佳拍檔》探討八十年代黃金時期香港電影中西、南北文化及多種元素大匯聚的特別之處，認為這是工業與藝術相輔相成的作品，能夠表現出香港的能量。張志偉博士深感該片除了奪目的特技場面和美術設計，還很觸動人心、富有人情味。

《笑傲江湖》映後談中，吳俊雄博士認為許冠傑演繹的令狐沖不羈、浪漫、嬉皮笑臉，尤其唱歌時，令人聯想他是「歌神」，擁有令觀眾會跟他一起唱的感染力。該片的借古喻今既由他的瀟灑、嘲諷帶出，同時表達出八十年代中產階級事業有成的自信。何思穎則讚賞片中表現中國倫理觀念，法與情中，又能表現不同層次的「情」。

In celebration of the first 'Hong Kong Pop Culture Festival' launched in April, the Hong Kong Heritage Museum and Hong Kong Film Archive jointly organised 'The Ace—The Sam Hui Legacy' which featured screenings and post-screening talks of two Sam Hui's classic films, *Aces Go Places* (1982) and *Swordsman* (1990). Speaker Sam Ho explored the unique features of the Golden Age of Hong Kong cinema in the 1980s, including various elements such as East meeting West and the clashing of Northern and Southern Chinese cultures. He praised *Aces Go Places* for synergising industrial and artistic considerations, thus showing the vibrancy of Hong Kong. Dr Charles Cheung commented that the film was not only about remarkable stunts and art design, but also about how it touchingly engages with the theme of humanity.



何思穎（左）與吳俊雄博士（右）
Sam Ho (left) and Dr Ng Chun-hung (right)

In the post-screening talk of *Swordsman*, Dr Ng Chun-hung found Sam Hui's portrayal of Linghu Chong free-spirited, romantic and playful. His singing reminds people that the actor is the 'God of Cantopop' and his approachable aura makes the audience want to sing along with him. The period film's metaphorical references to the present are also brought out by his carefree charm and sarcastic tone. Hui also brought a sense of confidence innate to the successful middle class of the 1980s. Ho also complimented the film's expression of Chinese ethics, such as the different levels of 'love' within the social system and humanity.

金庸的電影世界之《絕代佳人》 The Touch of Gold—Jin Yong & Hong Kong Cinema: *The Peerless Beauty*

11/3/2023



鄭政恆
Matthew Cheng

映後談講者鄭政恆將金庸（林歡）編劇的《絕代佳人》（1953）與文本《史記·魏公子列傳》和同樣取材自後者的郭沫若劇作《虎符》（1942）作比較：《史》描寫侯生的氣節與計謀；《虎》刻劃生死；《絕》則將重心放在如姬（夏夢飾）身上，著墨情感與家國。

In the post-screening talk, speaker Matthew Cheng compared the screenplay of *The Peerless Beauty* (1953), penned by Jin Yong (under the name Lin Huan); the text *Records of the Grand Historian: Biography of the Prince of Wei*; and Guo Moruo's play *Tiger Tally* (1942), also based on the historical text. Cheng suggested that the historical biography emphasises Hou's moral character and shrewdness; *Tiger Tally* addresses the issues of life and death; while *The Peerless Beauty* focuses on Yu (played by Hsia Moon), her relationships, and her love for her country.

歷史 × 電影 × 修復——經典無界 History × Film × Conservation: Boundless Classics

12-13/11/2022



張西美 (右) 與資料館一級助理館長 (節目) 陳彩玉 (左)
Edith Cheung (right) and Assistant Curator I (Programming) of the HKFA
Priscilla Chan (left)

為配合「香港博物館節 2022」，香港電影資料館與香港歷史博物館及文物修復辦事處合作籌辦是項跨館節目，資料館精選陳寶珠的《姑娘十八一朵花》(1966)及《玉女添丁》(1968)到香港歷史博物館放映。服裝文化研究者張西美在映後談中，指出《姑娘十八一朵花》中陳寶珠、薛家燕穿著的「原子褲」、「A-Go-Go」鞋或已成歷史名詞，看來卻不感過時，恰如其分地展示年青活力；《玉女添丁》中陳寶珠英氣十足的牛仔裝，充滿少女氣息的鬆身裙，以至破天荒作「大肚婆」的裝扮，仍展現優雅的線條，絕對無負「玉女」之美譽。

As part of 'Muse Fest HK 2022', the Hong Kong Film Archive, the Hong Kong Museum of History, and the Conservation Office collaborated on this cross-over programme. The Archive selected Connie Chan Po-chu's *Girls Are Flowers* (1966) and *The Pregnant Maiden* (1968) for screening at the Museum of History. In the post-screening talk, costume culture researcher Edith Cheung drew attention to the slim-fit pants and go-go boots worn by Chan and Nancy Sit Kar-yin in *Girls Are Flowers*. Although these are very much artefacts of history, these fashion items do not look outdated today, and instead, convey the youthful energy of the film. In *The Pregnant Maiden*, Chan's smart-looking denim suit, her girlish loose-fitting dress, and even her 'pregnant' fashion all serve to display her fine, 'maidenly' figure.

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本館特此致謝！

Thank you!

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徐楓 Hsu Feng



劉江 Lau Kong



吳明才 Ng Ming-choi



屠光啟 Tu Guangqi



吳家驥 Wu Jiaxiang



韓英傑 Han Yingjie



洪金寶 Sammo Hung



袁小田 Yuen Siu-tin

《忠烈圖》要展現忠烈俠義，著眼在人的氣度，注海浪林木以俠氣，化景物為情義。

— 盧偉力

As *The Valiant Ones* had to convey the themes of loyalty and gallantry, it was necessary to communicate their nobility and magnanimity of its characters. The waves and trees had to be associated with the chivalrous heroes.

— Lo Wai-luk

(胡導演曾教導我) 中國古代的織布機是窄的，織出來的布大概跟肩膀一樣寬，因此用現代寬門幅的布料製作戲服，也要如和服般拼合：前中、後中、袖子的部分要加縫口。我慢慢發現，這些拼合縫口原來為長袍建立了一個骨架，一種東方衣服的美感。

— 張西美

(Hu taught me) Ancient Chinese looms were narrow. They were just shoulder-width wide. So when constructing costumes with modern fabrics of a wider width, you must assemble the costume the old way: seams had to be added to the centre front, the centre back, and the sleeves. I gradually discovered that these seams created a framework for the robes, revealing a gracefulness unique to clothing of the Orient.

— Edith Cheung

詳情 Details



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Available at the Hong Kong Film Archive. For other sales outlets, please refer to the Archive website.