

「武影江湖——香港電影武林盛會」

《新蜀山劍俠》

4K數碼修復版世界首映

‘Of Fists and Swords—Kaleidoscope of Hong Kong Martial Arts Films’ Presents:

World Premiere of *Zu: Warriors from the Magic Mountain*

(4K Digitally Restored Version)

Hong Kong Film Archive

N E W S L E T T E R

05.2024

半年刊 BIENNIAL



交替

季節轉移，從秋到春，五月天看這半年來的館內館外。

館內，曾煒樂館長一月調任電影節目辦事處總監，由陳彩玉接任為香港電影資料館館長，並同赴泰國出席是年的國際電影資料館聯盟周年大會，與來自世界各地的業內專家交流。「更衣記——香港電影旗袍戲服秀」自去年11月展出至今年5月初，「萬象之華——香港電影預告片珍藏展」旋即5月底登場，這兩個展覽為電影文化帶來別開生面的探索領域。電影院更是你來我往，舊雨新知，濟濟一堂。「影談系列——張家振」、「從心出發——阮兆輝藝海揚帆七十載」、「世外桃源——桃源電影企業公司」等，以至香港流行文化節2024節目「武影江湖——香港電影武林盛會」，廣邀影圈幕前幕後諸君親臨現身說法，加上電影研究者的論析，可說是琳琅滿目。

隨著「光影愛漫遊」啟程，將香港電影資料館精心策劃的節目和修復的電影，帶給遠在彼方的觀眾。館外節目的延伸，近月去了曼谷、上海和北京，交流往往是雙向的，縱使同一部電影，在不同時地，產生更豐富的賞析層面，可說是美不勝收。

我輩從鑽研資料至推出節目的歷程，「既幸福又難行」（周蕊嫻文章標題），百感交集。至於摘錄映後談的資料館IG上的「映談絮語」，集結各場嘉賓發言的精要，的確是字字珠璣。

Transitions

Seasons come and go, from the dawn of autumn to the dusk of spring. Stepping into the month of May, it is an opportune moment to reflect on our work for the past half-year at the Hong Kong Film Archive both within and without.

It has certainly been an eventful six months for the Archive. In January, our former Head, Rowena Tsang, moved into her new role as Head of the Film Programmes Office, and stepping into her shoes was Priscilla Chan. Together, they attended the annual International Federation of Film Archives (FIAPF) Congress in Thailand, exchanging insights and experiences with industry experts from all over the world. The 'Cinderella and Her Qipao' exhibition was held at the Archive from November last year to early May, and following closely is 'Coming to a Theatre Near You—Gems of Hong Kong Film Trailers', due to open later this month. Both of these exhibitions break new ground in exploring and introducing audiences to under-discussed aspects of film culture. Our Cinema also saw a great deal of activity, welcoming friends old and new. A host of exciting star-studded events, from 'Movie Talk—Terence Chang', 'From the Heart—Celebrating the 70-year Career of Yuen Siu-fai', 'Where Peach Blossoms Bloom' to 'Of Fists and Swords—Kaleidoscope of Hong Kong Martial Arts Films' (as part of Hong Kong Pop Culture Festival 2024), featured speakers from the industry both behind and in front of the camera, not to mention a good number of film scholars who offered great critical insight. It has truly been a dazzling lineup.

With the launch of 'Movies to GO', a series of carefully curated and restored films by the Archive were screened for audiences from afar. This initiative, which sought to extend the Archive's programmes beyond the confines of its venue, brought various Hong Kong films to Bangkok, Shanghai, and Beijing in recent months and inspired insightful exchanges. Most often, the same film received a variety of reactions and critical outlooks in different places—exemplifying the power and beauty of cinema.

Much of the Archive's work concerns research, and the experience from studying archival material to launching a programme, as the title of Janice Chow's article suggests, is indeed a 'Difficult but Blissful Endeavour'. Also worth checking out is the 'Quotes' series, a collation of key insights and words of wisdom gleaned from our guest speakers at post-screening talks, featured on the Archive's Instagram account. [Translated by Rachel Ng]

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www.filmarchive.gov.hk

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'Of Fists and Swords'—World Premiere of
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Researching Film Trailers: A Difficult but
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OF FISTS AND SWORDS
KALEIDOSCOPE OF HONG KONG

MARTIAL ARTS FILMS



香港電影武林盛會

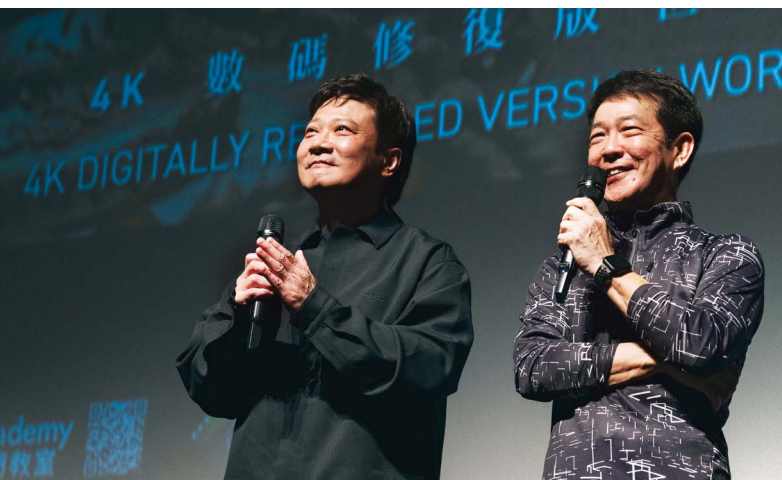
武
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《新蜀山劍俠》4K數碼修復版世界首映

World Premiere of *Zu: Warriors from the Magic Mountain*
(4K Digitally Restored Version)

武術是中華文化的精粹，武俠及動作電影更是香港影業的重要版圖。精準的動作設計與電影語言糅合，在國際影壇別樹一幟。配合4月開幕的流行文化節2024主題「也文也武」，並作為前奏節目，香港電影資料館於3月27日假香港文化中心大劇院舉辦《新蜀山劍俠》（徐克導演，1983）4K數碼修復版的世界首映，為「武影江湖——香港電影武林盛會」放映節目揭開序幕。

Wushu (martial arts) has long been a cherished part of Chinese culture. Wuxia and action films hold a significant place in the Hong Kong film industry, setting it apart in international cinema with the genre's intricate action choreography and unique cinematic language. Echoing the theme of 'Arts and Action', the Hong Kong Film Archive presented the world premiere of Tsui Hark's *Zu: Warriors from the Magic Mountain* (1983) (4K Digitally Restored Version) on 27 March, as the Pre-Festival Programme of the Hong Kong Pop Culture Festival 2024, which was due to commence in April. The screening, which took place at the Hong Kong Cultural Centre's Grand Theatre, was also the opening film of the 'Of Fists and Swords—Kaleidoscope of Hong Kong Martial Arts Films' screening programme.



錢嘉樂 (左) 與元彪 (右) 高談香港武打及特技電影的發展。
Chin Ka-lok (left) and Yuen Biao (right) shared insights into the development of Hong Kong martial arts films and special effects in local cinema.

香港武術運動員許得恩、沈曉榆及劉子龍精湛的武術表演，為當日節目打響頭炮，教練黃志光更邀請現場觀眾一同習武，為接下來的精彩放映熱身。

是次盛會有幸邀來兩位身手超凡的著名影星——元彪與錢嘉樂，於放映前分享拍武打片的經驗，亦講解拍攝時用「威也」的方法。當年電腦後期製作技術尚未成熟，牽涉特技及「威也」的鏡頭容易「穿崩」。尤其《新蜀山劍俠》有大量上天入地、異想天開的場面，導演徐克及拍攝團隊可說是出盡法寶。錢嘉樂非常期待看影片數碼修復後的效果，特別是片中三十多名演員同時飛走的著名場面，動用達百條「威也」，場面浩大。這方面十分依賴攝影及燈光師的合作，以光線與角度的配合減少鋼線出鏡。元彪憶述主演該片時，攝影師黃仲標隱藏「威也」的秘方——竟是用凡士林抹於鏡頭上，使「威也」的位置變得朦朧，不禁令人嘖嘖稱奇。出品公司嘉禾當年投入大量資源發展特技製作，越洋聘請《星球大戰》(1977) 的特技專家羅拔貝勒 (Robert Blalack) 助陣。元、錢兩位均讚賞嘉禾對電影創作

的前瞻性，啟發香港電影人將目光放遠，帶香港電影「打」入國際市場。

正片前特別放映有關修復本片的紀錄片，由多位台前幕後要員分享拍攝點滴，當中包括主演洪金寶、孟海、負責動畫效果的林紀陶、特別音響的鍾有添及劇照師方浩源；並由本館修復組主管勞啟明述說修復過程及理念，引領觀眾發掘當中的魅力。最讓觀眾驚喜的莫過於正片後的彩蛋——下接片末徐導化身小兵與洪金寶對打，放映徐導特別為是次修復錄製的短片。徐導詳述當年創作《新蜀山劍俠》背後的故事，以及初嘗各種光學效果及模型場景所遇到的難題。多年後的重溫使他感到時光飛逝，雖然一些幕前幕後的好友已離開我們，但修復後的電影仍記載著該時代的符號，生生不息。■

「武影江湖——香港電影武林盛會」於 2024 年 3 月 27 日至 6 月 22 日舉行，詳情參見本館節目網頁。



(左起) 武術運動員劉子龍及沈曉榆、中國香港武術聯合會義務秘書何佩犀、武術運動員許得恩、康樂及文化事務署署長劉明光、香港藝術發展局副主席楊偉誠、武術教練黃志光、康文署副署長 (文化) 譚美兒及助理署長 (文化發展) 區玉芳
(From left) Lau Chi-lung and Lydia Sham, martial arts athletes; Ho Pui-sai, Honorary Secretary of Hong Kong, China Wushu Union; Samuei Hui, martial arts athlete; Vincent Liu, Director of Leisure and Cultural Services; Frankie Yeung Wai-shing, Vice-Chairman of Hong Kong Arts Development Council; Wong Chi-kwong, wushu coach; Eve Tam, Deputy Director (Culture) of LCSD; Betty Au, Assistant Director (Cultural Development) of LCSD



首映現場影人匯聚：（左起）龐景峰、丁羽、張同祖、劉雅麗、元彪、包曉華、錢嘉樂

Filmmakers and industry professionals gathered at the premiere: (from left) Andrew Pong, Ding Yue, Cheung Tung-joe, Alice Lau, Yuen Biao, Selina Pao, Chin Ka-lok

The event kicked off with a captivating *wushu* performance by three young Hong Kong martial arts athletes, namely Samuei Hui, Lydia Sham and Lau Chi-lung. *Wushu* coach Wong Chi-kwong even invited the audience to participate in martial arts practice, setting the tone for the screening ahead.

The occasion was graced by Yuen Biao and Chin Ka-lok, two action stars known for their incredible skills. Before the screening, they shared their experiences of making action films as well as the use of wirework techniques. Back when digital post-production techniques were less advanced, shots involving special effects and wirework could easily be exposed. This posed a challenge for *Zu: Warriors from the Magic Mountain*, which featured numerous wildly imaginative and gravity-defying action sequences, and director Tsui Hark and the production team had to pull out all the stops. Chin expressed his eager anticipation to view the film's special effects after digital restoration, especially the famous scene where thirty-odd actors soar through the air simultaneously. It was a grand spectacle that had required the precise coordination of over a hundred wires. Seamless collaboration between the cinematographer and gaffer had been essential to hide the presence of the wires on camera through strategic lighting

and camera angles. Yuen, the film's lead actor, recalled cinematographer Bill Wong's ingenious solution to conceal wirework—Vaseline was applied on the lens to blur out the wires. The production company, Golden Harvest (HK) Limited, had devoted significant resources in developing the film's special effects, and even enlisted the help of Robert Blalack, the visual effects artist known for his work on *Star Wars* (1977). Both Yuen and Chin praised Golden Harvest's forward-thinking approach, which helped inspire Hong Kong filmmakers to expand their horizons and eventually 'fight their way' into the international market.

Before the main feature, the audience was treated to a behind-the-scenes feature on the film's restoration process with key cast and crew members of *Zu: Warriors from the Magic Mountain* sharing heartwarming anecdotes about making the film. Among them were actors Sammo Hung and Mang Hoi, animator Keeto Lam, sound effects artist Henry Chung, and still photographer Fong Ho-yuen. Koven Lo, HKFA's Head of Conservation Unit, also detailed the restoration process and its underlying philosophy, explicating both the film's timeless allure and the work put in to bring it back to the big screen. To the audience's delight, an Easter egg awaited them after the main feature. The film's final shot, featuring Tsui in a cameo as a soldier dueling with Hung, immediately transitioned into a short film recorded for the screening. Tsui recounted some of the stories behind making *Zu: Warriors from the Magic Mountain* and the challenges he faced while experimenting with various optical effects and scale models. For him, revisiting the film after so many years has evoked a sense of the passage of time. Although some of his friends involved in the film have since passed away, he hopes that *Zu: Warriors from the Magic Mountain*, in its restored glory, can become an enduring record of its era, and continue to excite and inspire. [Translated by Richard Lee]



華戈為「武影江湖」節目題字。

Calligrapher Wah Gor provided the inscription of the programme title.

'Of Fists and Swords—Kaleidoscope of Hong Kong Martial Arts Films' will be held from 27 March to 22 June 2024. For more details, please refer to the Archive's website.



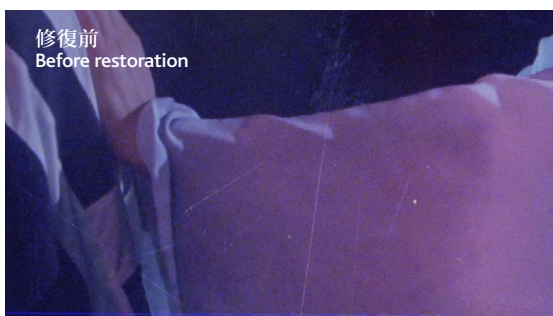
逐一檢查 1,100 個菲林駁口位並進行加固，為數碼掃描作準備。
1,100 film splices were painstakingly inspected and reinforced in preparation for digital scanning.

《新蜀山劍俠》的修復

The Restoration of *Zu: Warriors from the Magic Mountain*

《新蜀山劍俠》（1983）修復計劃從 2023 年 10 月開始，由菲林檢查、整理、數碼掃描及各類修復工序，每一步有賴修復團隊的專業技術及各方支持。這是資料館首次修復包含大量特技的動作電影，所累積的經驗將化為動力，迎接未來更多的修復計劃。

The restoration work for *Zu: Warriors from the Magic Mountain* (1983) began in October 2023. Each step in the process, including film inspection, collation, digital scanning, and other repair work relied on the expertise of the Conservation Unit and the collaborative support from various parties. As this is the Archive's first-ever restoration of an action film with extensive use of special effects, the experiences gained will both motivate and equip the Archive for future restoration projects.

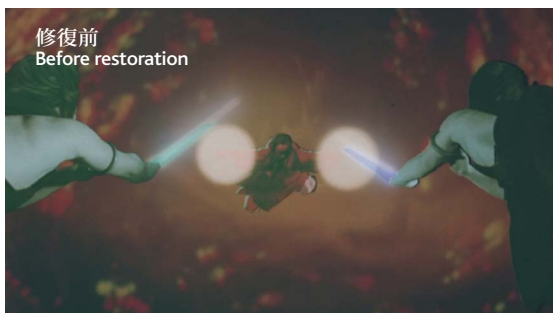


修復前
Before restoration

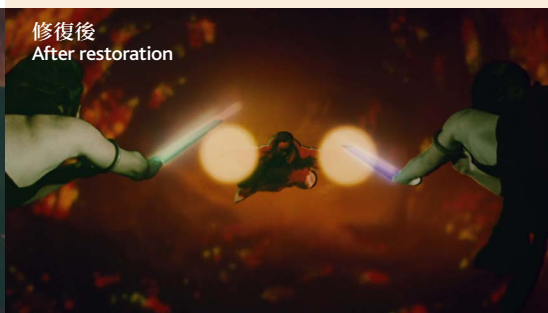


修復後
After restoration

由日本的修復實驗室 Imagica Entertainment Media Services, Inc. 為本片菲林數碼化，並仔細消除影像上的斑點及花痕。Imagica Entertainment Media Services, Inc. in Japan was tasked with digitising the film as well as carefully removing any spots and scratches.



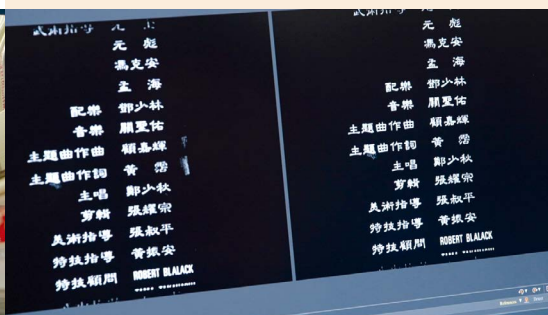
修復前
Before restoration



修復後
After restoration

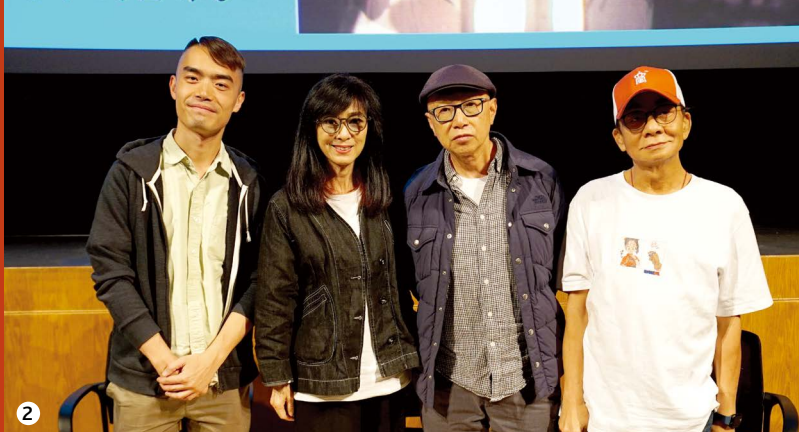
經顏色的修復，畫面中前後色彩對比鮮明。

There was marked improvement in the colour quality of the film after restoration.

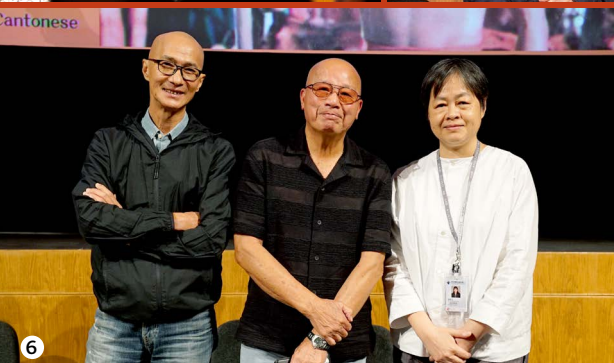


最後，資料館修復組將全套字幕菲林掃描並作數碼調整，大量減低片尾字幕的震動。

Lastly, the Archive's Conservation Unit digitally scanned the subtitle film and significantly reduced the amount of jittering.



「武影江湖——香港電影武林盛會」映後談 The Post-screening Talks of 'Of Fists and Swords – Kaleidoscope of Hong Kong Martial Arts Films'



映談絮語 QUOTES



精彩語錄現已上載到資料館 IG「映談絮語」系列，歡迎追蹤 @hkfilmarchive！

Interested in the fascinating quotes from our guest speakers? Follow us on Instagram @hkfilmarchive for more!

1 6/4/2024
《忠烈圖》(1975) (4K 數碼修復版)
(左起) 何思穎、白鷹、吳明才 (即吳明才)、劉江
The Valiant Ones (1975) (4K Digitally Restored Version)
(From left) Sam Ho, Bai Ying, Ng Ming-toi (aka Ng Ming-choi), Lau Kong

2 6/4/2024
《蝶變》(1979) (數碼修復版)
(左起) 曾鞏弘、米雪、劉國昌、黃志雄
The Butterfly Murders (1979) (Digitally Restored Version)
(From left) Eric Tsang Siu-wang, Michelle Yim, Lawrence Lau, Gogo Wong

3 13/4/2024 & 20/4/2024
《名劍》(1980) 及
《七劍》(2005) (4K 數碼修復版)
鄭政恆
The Sword (1980) &
Seven Swords (2005) (4K Digitally Restored Version)
Matthew Cheng

4 13/4/2024
《碧水寒山奪命金》(1980)
(左起) 朱嘉寧、劉江、舒琪
The Enigmatic Case (1980)
(From left) Chu Kar-ning, Lau Kong, Shu Kei

5 21/4/2024
《猛龍過江》(1972) (4K 數碼修復版)
(左起) 張偉雄、張同祖
The Way of the Dragon (1972)
(4K Digitally Restored Version)
(From left) Bryan Chang, Cheung Tung-joe

6 21/4/2024
《洪拳與詠春》(1974)
(左起) 彭志銘、劉家榮、
資料館一級助理館長 (節目) 吳君玉
Shaolin Martial Arts (1974)
(From left) Pang Chi-ming, Lau Kar-wing,
Assistant Curator I (Programming) of
the HKFA May Ng

7 28/4/2024
《武館》(1981)
何思穎
Martial Club (1981)
Sam Ho

8 28/4/2024
《少林寺》(1982) (4K 數碼修復版)
(左起) 鄭傳緯、施揚平
The Shaolin Temple (1982)
(4K Digitally Restored Version)
(From left) Cheng Chuen-wai,
Sze Yeung-ping

既幸福又難行的

預告片研究之路

Researching Film Trailers:
A Difficult but
Blissful Endeavour

周荔嬌 Janice Chow

從來覺得，從事電影文化研究是非常幸福的事。當我知道要為「萬象之華——香港電影預告片珍藏展」做資料搜集時，心情相當興奮！

「萬象之華」語帶雙關：預告片如萬花筒，以萬「誘」引力吸引觀眾入場；預告片亦是「萬尺影像的精華」（一部接近兩小時的電影約為10,000呎），是高度濃縮的影像藝術。

可是，香港電影預告片的研究是一片從未被開發之地，資料極度匱乏，更遑論有系統的整理。在接到這個題目後，筆者先問自己：為甚麼要做預告片展覽？

原因其實很簡單。

香港電影資料館除了有豐富的電影藏量，還存有超過1,000部香港電影預告片！這些材料，既充沛又寶貴，資料館實在有責任把這些難得一見、長居於倉庫的預告片公諸同好。以往我們策展時，曾以電影類型、電影公司、電影崗位、甚至電影技術作專題，「預告片」長年為他人作嫁衣裳，今次終於擔正，「仲唔威番鋪」！

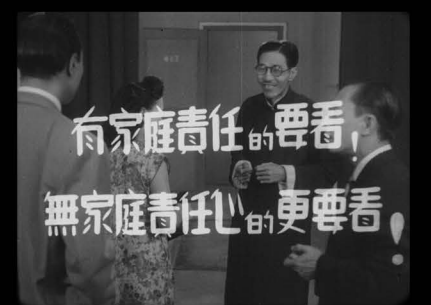
一輪興奮過後，隨之而來的，是恐懼。既然研究「案例」極少，該如何入手呢？

首先要感謝同事從館藏中整理出一份「香港電影預告片名單」，這份名單十分詳盡，列出片名、首映年份、出品公司等影片資料，還有索取號、語言、片源等，以方便修復組同事從倉庫中提取檢查，看看有沒有拷貝、質量是否適合放映等。

然後，第一個問題來了：應該以甚麼標準作篩選呢？

名片的預告片未必出色，出色的預告片未必是名片；未看預告片未知它的內容，看過才知道應否揀選，這根本是「雞與雞蛋」的問題啊！

在修復組同事的大力協助下，我們先後觀看了超過300部預告片，並從中揀選逾100部別具特色的放於展覽中。當中最叫人期待的，必定是10部四十年代的預告片！現存館藏最早的故事片，是1937年的《女性之光》；而年代最久遠的預告片，要數1941年攝製、1946年才在香港公映的《金門女》。《金門女》由美國華人和香港影人合製，預告片呈現當年的金門橋、三藩市街道、大明星戲院的景貌，還有香港電影先驅兼本片聯合導演關文清語帶鄉音說對白，可謂極之珍貴。





為籌備是次展覽，資料館訪問不同崗位的資深影人，一同探討預告片的魅力。

1. 周國忠 (剪接師)
2. 蔣國權 (導演、剪接師)
3. 馮寶寶 (演員)
4. 舒琪 (導演、宣傳及發行人員)
5. 張家振 (監製、發行人員)
6. 丁羽 (資深配音員)
7. 何爵天 (導演)
8. 吳宏雄 (剪接師)

In preparation for the exhibition, the Archive interviewed various veteran filmmakers to discuss the charm of trailers.

1. Tony Chow Kwok-chung (film editor)
2. Chiang Kwok-kuen (director, film editor)
3. Fung Bo-bo (actress)
4. Shu Kei (director, film marketer & distributor)
5. Terence Chang (producer, distributor)
6. Ding Yue (veteran voice actor)
7. Ho Cheuk-tin (director)
8. Ng Wang-hung (film editor)

預告片為宣傳而生，但它們同時也保留了已失傳影片的基因，雖只是「吉光片羽」，卻已十分難得。像是次展出的《冷暖天鵝》(1947)和《郎情妾意》(1947)，影片雖已難尋，預告片的影像卻為香港電影史補上一塊重要拼圖。

在揀選預告片的過程中，閱報是關鍵的一步。報章、雜誌、書刊等雖鮮有詳盡的預告片文獻，卻有蛛絲馬跡可尋——例如1965年1月28日的《工商晚報》有《魚美人》(1965)的預告片報導，說預告片的拷貝是運到日本沖印。《魚美人》雖是黃梅調電影，預告片中卻有凌波和李菁穿旗袍亮相的場面。我們立即從片庫中搜尋，果然找到這條珍貴的預告片，讓展覽增加閃耀賣點。

資料搜集還包括「口述歷史」這重要一環。感謝是次接受訪問的各位前輩和新晉影人，提供極為寶貴的第一手經驗。和預告片關係最密切的崗位是剪接師——周國忠、蔣國權和吳宏雄曾分別為新藝城、德寶和嘉禾三大公司剪片，從他們的訪問中，我們能一窺香港電影預告片的製作，由概念的誕生至實現、剪接過程和技術，都由他們——道來。

香港電影能揚威海外，優質的發行策略功不可沒。乘著國際知名電影監製張家振來港出席資料館舉辦的「影談系列」節目，我們和他做了詳盡的訪問，細談他的海外發行之路。原來八十年代張家振以一人之力把德寶的電影帶到康城影展等市場，連剪接預告片都由他親自操刀！

同樣遠道而來的，還有亮相「影畫早晨」系列之「世外桃源——桃源電影企業公司」回顧展的馮寶寶。我們邀請寶寶姐安坐剪接枱前，一面觀看自己演出的預告片，一面細說當年拍攝的過程。寶寶姐的回憶引領我們走入時光隧道，了解舊時拍片的點滴。

這些既富資料性也極為動聽的「口述歷史」將會於展覽中播放，加上配音界翹楚丁羽叔為展覽預告片「惠賜鴻聲」，絕對是「盛況空前 萬眾期待」！

是次展覽由四十年代的預告片說起，由於近年的預告片都能在影片網站看到，守著「珍藏展」的原則，也就從略。可以說，今次展出的預告片，超過八成都不能在坊間看到。我們把五十至九十年代的預告片以類型來區分，放在六大電視柱內播放；牆邊掛著多個燈箱，概述預告片的發展、結構（如長度、內容、音樂、旁白、字幕等）和特色，也預告了預告片的發展，必須與科技緊密配合。我們並搜集了預告片的冷知識、剪報和珍貴手稿等，一併展出。

展場中間是條特製的「螢幕隧道」，設計概念來自時裝表演。我們集合了多條由台前幕後工作人員「現身說戲」的預告片，讓他們走T台般向觀眾介紹影片——《冬戀》(1968)的預告片有導演楚原、男女主角謝賢和蕭芳芳登場，更難得一見的，是原著作者依達也亮相談感受！陳寶珠則在《玉女含冤》(1966)的預告片中，以西裝畢挺的男裝扮相出現，帥帥的請大家欣賞她首部擔正女主角的時裝片，「珠迷」勢必起哄。

為配合是次展覽，資料館破天荒安排在館內戲院放映串燒式預告片，還有專家主講的座談會，全部不容錯過。

研究之路可說是荊棘滿途，作為展覽的先頭部隊，我有時也會有孤身作戰之感，可幸在同事的鼓勵下，又再振作起來。文化研究者前生必定幹了很多好事，今生才能擁抱豐富的研究資料。像今次觀看了數百條預告片，肯定是一生難逢的機緣，實在要感恩。帶著這份滿滿的幸福感，筆者繼續在研究的路上聚精凝神，披荊斬棘，步步前行。■

周荔嬌，筆名「珍妮絲」，自由電影文化工作者，現為香港電影資料館特約研究員。

本文預告片相片鳴謝：天映娛樂有限公司、美國三藩市華宮戲院方創傑先生、國泰-Keris 影片私人有限公司及 I.E. Entertainment、寰亞影視發行（香港）有限公司

「萬象之華——香港電影預告片珍藏展」於2024年5月31日至11月3日舉行，詳情參見本館節目網頁。



《金門女》(1941): 現存館藏最早的預告片, 捕捉了四十年代「金山大埠」的街景、大明星戲院的面貌以及三藩市華僑的生活。
The Golden Gate Girl (1941): the earliest film trailer in the Archive captures the street scenes of San Francisco in the 1940s, showing the Great Star Theatre, as well as the everyday life of Chinese immigrants in San Francisco.



《一生兒女債》(1949): 倫理悲劇以諧趣手法宣傳, 預告片與電影的風格不盡相同。
Life Debt of Our Children (1949): the style of the film trailer differs from the actual film as the family tragedy was promoted in a light-hearted way.

I have always believed that it is a blessing to be able to work in film culture research. Therefore, I was extremely excited to find out that I was to do research for 'Coming to a Theatre Near You—Gems of Hong Kong Film Trailers'!

The Chinese title of this exhibition eloquently encapsulates the essence of film trailers. For one, they are a kaleidoscopic, visually captivating form of art that draws audience's attention. They also distil full-length feature films (typically, an around two-hour-long film translates into over 10,000 feet of filmstock) into something far shorter.

However, the study of Hong Kong film trailers remains uncharted territory. Research material on the subject is scarce, not to mention that nothing has been systematically organised. After receiving this assignment, I asked myself why there should even be an exhibition on film trailers in the first place.

The reason is quite simple.

In addition to an extensive collection of films, the Hong Kong Film Archive also holds over 1,000 film trailers. These materials are plentiful and precious, and the Archive has a duty to share these rarely-seen gems with the general public. In the past, we have curated exhibitions on themes such as film genres, film companies, film professions, and even film techniques. Trailers have always played a supporting role; now, they are finally under the spotlight!

On the heels of my initial excitement came fear. With so little existing research, where do I begin?

First, I must thank my colleagues for putting together a list of Hong Kong film trailers in our collection. This was an extremely detailed table, listing the film title, year of production, and production company of each trailer, as

well as their call number, language, and film source. This information allowed my colleagues in the Conservation Unit to successfully locate the trailers in the vaults, check for the availability of print copies, and determine whether they were in a suitable condition for screening.

This led to the question: what criteria should be used to select these trailers?

Trailers for great films may not necessarily be great, whereas outstanding trailers may not be a mark of film quality either. There was no way of knowing what a trailer was like without watching it first, meaning that we had to watch all the trailers before making our decision on what to select—a case of 'Schrödinger's trailer' indeed!

With great help from the Conservation Unit, we watched over 300 trailers and selected over 100 of them with distinctive features for our exhibition. Among the most highly anticipated are the ten trailers for films made in the 1940s. The earliest feature film in the Archive's collection is *The Light of Women* (1937), while our earliest trailer is for *The Golden Gate Girl*, a collaboration between Chinese-American and Hong Kong filmmakers produced in 1941 and released in Hong Kong in 1946. Its trailer features the Golden Gate Bridge, the streets of San Francisco, and the Great Star Theatre back in the day, with dialogue performed by Moon Kwan Man-ching—the film's actor and director, as well as a famed pioneer of Hong Kong cinema—in his native accent. It is, by all accounts, a true rarity.



馮寶寶觀賞預告片段，憶記當年拍攝點滴。

Fung Bo-bo reminisced about film production in the past as she watched various trailers from yesteryear.

Film trailers were made for promotional purposes, but in some cases, they may contain snippets of long-lost films, and although scant, they are precious. For example, the exhibition will feature the trailers of *The Fickle Lady* (1947) and *Intimate Lovers* (1947). Both films have been lost, but their trailers provide important pieces in the puzzle we call Hong Kong film history.

One key step in our selection process was studying old periodicals and newspapers. Newspapers, magazines, and other publications seldom feature essays about trailers, but they do provide vital clues. For example, *The Kung Sheung Evening News* on 28 January 1965 ran a report on the trailer of *The Mermaid* (1965), saying it had been shipped to Japan for processing and development. Although the film is a *huangmeidiao* opera, the trailer shows scenes of its stars, Ivy Ling Po and Li Ching, in contemporary clothing. We immediately searched through our vaults and succeeded in finding this rare jewel to add to our exhibition.

Another important step was conducting oral history interviews. We sincerely thank all the veteran and newcomer filmmakers who took part in interviews for the project for generously sharing their invaluable first-hand experience. Among our interviewees were Tony Chow Kwok-chung, Chiang Kwok-kuen, and Ng Wang-hung, who had been editors for three major film companies: Cinema City Company Limited, D & B Films Co., Ltd., and Golden Harvest (HK) Limited, respectively. Their work exemplifies how intimately involved editors are in the trailer creation process. Through their interviews, we were able to get an insider's look at the creation of Hong Kong film trailers from concept to reality, including the editing processes and techniques employed.

The global success of Hong Kong films is inseparable from their astute distribution strategies. Taking advantage of the recent visit by Terence Chang, producer of many internationally renowned films, for the Archive's 'Movie Talk' series, we interviewed him extensively regarding his experiences in overseas distribution. We found out that he had single-handedly brought D & B films to international film markets such as Cannes in the 1980s and even personally cut the film trailers himself!



《冷月寒梅(下集)》(1960): 可愛的「小寶寶」於預告片「現身說戲」, 還與其父馮峰一起亮相。

Blooming Under a Cool Moon (Part 2) (1960): in the trailer, the adorable 'Little Bo-bo' introduces the film and appears alongside her father, Fung Fung.



《相逢未晚》(1949): 影片鼓勵婦女自力更生, 特色字卡讓觀眾檢視「納妾」制度, 有特殊時代意義。

Never Too Late to Meet (1949): the film encouraged women to be self-reliant, as this unique title card prompts the audience to reflect on the issues raised by the practice of concubinage. It holds a certain degree of historical importance.



《教我如何不想她》(1963)：預告片收錄新潮的服裝和佈景設計，盡見六十年代片廠製作之優勢。

Because of Her (1963): the film trailer showcases the film's trendy fashion and set designs, fully illustrating the advantages of studio filming in the 1960s.

Also hailing from overseas was Fung Bo-bo, who attended 'Where Peach Blossoms Bloom', the Tao Yuen Motion Picture Development Company retrospective held as part of the Archive's 'Morning Matinee' series. We arranged for her to sit at a film-editing workstation so she could watch the trailers of the films she had starred in while providing a running commentary on her experiences. Her reminiscences took us back in time as we learned about what film production was like in the past.

These very informative and interesting oral history interviews will be screened at the exhibition. In addition, the foremost Hong Kong dubbing artist, Ding Yue, will narrate the trailer for our exhibition. This 'trailer of trailers' is definitely something to look forward to!

Based on our 'rarities-only' principle, trailers from recent years that are available online will be excluded from the exhibition. It is safe to say that over 80% of the trailers featured are not readily accessible to the general public. Opening with trailers from the 1940s, the exhibition will then move through the 1950s to the 1990s, where trailers will be sorted by genre and screened on six LED columns. Lightboxes on the walls will chronicle the development of trailers in Hong Kong film history, their structure (such as length, content, music scoring, narration, and subtitles), and common features. Predictions on the future of trailers—that they will be closely tied to technological advances—will also be featured. We have also gathered together a range of trivia, newspaper cuttings, and precious manuscripts, which will all be put on display at the exhibition.

Running through the centre of the exhibition hall will be an LED tunnel. The concept is inspired by fashion shows, and we have lined up the cast and crew of various films to strut down the runway to introduce their films and respective trailers. For example, the trailer to *Winter Love* (1968)

features the film's director, Chor Yuen, its lead performers, Patrick Tse Yin and Josephine Siao Fong-fong, as well as a rare appearance by the author of the original novel, Yee Tat (aka Johnny Yip). In the *You Do Me Wrong* (1966) trailer, actress Connie Chan Po-chu dons a dapper menswear-style suit as she invites the audience to watch her first-ever lead role in a contemporary film. It is an unforgettable invitation poised to cause a sensation among Connie Chan fans!

In conjunction with this exhibition, the Archive will, for the very first time, show a medley of trailers in its cinema. We will also organise seminars hosted by film experts—events not to be missed.

Doing research is never easy. On the front lines of organising this exhibition, I often felt that it was a lonely, uphill battle, but fortunately the encouragement of my colleagues helped revitalise my spirits. I believe that researchers like myself must have done many good things in our past lives to be repaid in our current one with the privilege of accessing such treasure troves of materials. I, for one, am extremely grateful to have had the chance to view hundreds of trailers, which has definitely been the opportunity of a lifetime. Counting my blessings, I am determined to focus my energy and forge ahead, step by step, on the arduous road that is research. [Translated by Roberta Chin] ■

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

Trailer images courtesy of Cathay-Keris Films Pte Ltd. & I.E. Entertainment; Celestial Pictures Limited; Media Asia Film Distribution (HK) Limited; Mr Jack Lee Fong of Palace Theatre, San Francisco, USA

'Coming to a Theatre Near You—Gems of Hong Kong Film Trailers' exhibition will be held from 31 May to 3 November 2024. For more details, please refer to the Archive's website.



第80屆國際電影資料館聯盟周年大會後記 Insights from the 80th FIAF Annual Congress

陳彩玉 Priscilla Chan

第80屆國際電影資料館聯盟（國資聯，FIAF）周年大會於2024年4月21日至26日在泰國曼谷的泰國電影資料館舉行。該館成立於1984年，兼具博物館、圖書館和電影資料館的功能，一直致力搜集、保存電影及相關資料，又定期舉辦電影放映活動。泰國電影資料館於1997年搬遷到曼谷近郊薩拉亞的現址，並於2011年成為國資聯的正式會員。適逢今年是該館成立40周年的大日子，能夠舉辦這次周年大會，對一所電影資料館而言，意義非常重大。

每年一度的國資聯大會為各地成員提供一個聚首一堂、溫故知新的機會，今年主題為「全球南方的電影資料館」，由不同地區的資料館成員在研討會上就財政預算、政治、環保及電影數碼化等議題發表真知灼見，並與在席者深入討論及交流。同時，國資聯的執委會在大會期間也就電影資料館的各項操守守則進行更新諮詢，並表決未來三年的會議地點安排。

參加會議時曼谷的氣溫高達四十多度，每天往返會場，各代表都汗流浹背，然而有賴泰國電影資料館同仁非常周詳的安排，大家在主辦單位盛情下，未有因為天氣而影響心情。香港電影資料館早在九十年代籌劃成立期間，已經開始派員參加國資聯周年大會，2004年我有幸代表香港電影資料館參加第60屆的大會，回想已經是二十年前的事。雖然事過境遷，人面全非，但各地會員對保存及推廣電影的心，始終不變。

會議期間的安排，全由泰國電影資料館不同部門的工作人員負責，午飯時由修復組同事打點及安排，會議小休時則由另一組同事接力，晚上戶外放映再由另一組同事負責，環環緊扣，每一個細節均見心思。我和

電影節目辦事處總監曾煒樂在小休時向泰國電影資料館館長Chalida取經，她表示整個活動全由同事籌備，笑言自己只負責「試菜」。看見這樣的一位館長，用非常謙卑的心，從容面對緊湊的議程，和同事上下一心去統籌一個國際活動，是我此行最欣賞和感動的地方。■

陳彩玉為香港電影資料館館長



（左起）電影節目辦事處總監曾煒樂；泰國電影資料館副館長 Kong Rithdee、館長 Chalida Uabumrungjit、創辦人 Dome Sukvong、副館長 Sanchai Chotirosseranee 及節目策劃 Putthapong Cheamrattonyu；香港電影資料館館長陳彩玉

（From left）Rowena Tsang, Head of the Film Programmes Office; Kong Rithdee (Deputy Director), Chalida Uabumrungjit (Director), Dome Sukvong (founder), Sanchai Chotirosseranee (Deputy Director) and Putthapong Cheamrattonyu (Film Programmer) of TFA; Priscilla Chan, Head of HKFA



與會者大合照
Group photo with all the participants

Courtesy of Thai Film Archive and FIAF Congress 2024

The 80th International Federation of Film Archive (FIAF) Congress was held at the Thai Film Archive (TFA), Bangkok, from 21 to 26 April 2024. Established in 1984, the TFA is a museum, library, and audio-visual archive all in one. It is devoted to the acquisition and preservation of film and other related material while regularly holding film screenings. In 1997, it moved to its current address at Salaya, Bangkok, and became a full member of FIAF in 2011. This year marks its 40th anniversary, and it was doubly meaningful for the TFA to assume hosting duties for the Congress on such a momentous occasion.

The annual FIAF Congress offers its members the opportunity to gather together to share past experiences as well as fresh insights. The Congress theme this year was 'Film Archives in the Global South', and FIAF members from different parts of the world were actively engaged in a meaningful dialogue about the particular difficulties and opportunities in the pursuit of archiving ideals in parts of the Global South. Members also presented their views and ideas on a variety of other topics ranging from budget planning, the effect of politics, environmental issues to film digitisation, engaging in extensive dialogue with those in attendance. The FIAF Executive Committee took the opportunity to discuss and consult on necessary updates to the FIAF statutes and rules as well as deciding on the locations for FIAF Congresses of the next three years.

Temperatures in Bangkok reached over 40 degrees Celsius during the Congress, and delegates often found themselves soaked in sweat as they made their way to and from the venue. Yet, colleagues at the TFA made such meticulous arrangements and were so enthusiastic in their reception that the weather failed to dampen our spirits. The Hong Kong Film Archive had been sending delegates to the FIAF Congress since the 1990s, when the Archive was still on the anvil. I was fortunate enough to have attended the 60th FIAF Congress on behalf of the Archive 20 years ago in 2004. Although much has changed, the love of film and the determination to preserve and spread film culture among FIAF members remain intact.

All the activities of this Congress was organised by members of various TFA departments. Lunchtime arrangements, for example, were coordinated of the

Conservation Unit, while the break times in-between meetings were the responsibility of a different team, and yet another department was responsible for the evening-time outdoor screenings. Everything came together perfectly and every detail was carefully considered. Rowena Tsang (Head of the Film Programmes Office) and I asked Chalida, director of the TFA, how she and her colleagues managed to pull off such a feat. She said that the entire event had been planned by her staff members, and that she simply helped with 'tasting the dishes'. Witnessing Chalida's humility, the grace with which she handled such a high-pressure, jam-packed international event, as well as the spirit of teamwork between her and her colleagues was the highlight of my experience at this year's FIAF Congress. [Translated by Rachel Ng]

Priscilla Chan is the Head of the HKFA.



(左起) 陳彩玉、印度國家電影資料館研究員 Iysha Geeth Abba 及電影部經理 Leenali Khairnar、曾煒樂
(From left) Priscilla Chan; Iysha Geeth Abba, Film Researcher and Leenali Khairnar, Manager (Film Section), National Film Archive of India; Rowena Tsang



「更衣記——香港電影旗袍戲服秀」 的策展點滴

The Curatorial Intricacies of 'Cinderella and Her *Qipao*'

張西美 Edith Cheung

在電影畫面中的大人物小人物，怎樣包裝他們是服裝指導的責任，「人靠衣裝」，靠衣裝幫忙說故事。眾多角色處於現實或虛構的不同時空，服裝指導需要不斷的增強對各種服裝的認識，甚麼都要探頭八卦一下。

No matter the protagonist or supporting character, it is the costume designer's responsibility to consider how they are dressed and presented in a film. As the saying goes, 'clothes make the man', and indeed, films often rely on costumes for better storytelling. Since characters may exist in realistic or fantasy worlds set in any time and place, a costume designer must always stay curious and continually enhance their knowledge about all styles of clothing.



模型根據劇情擺出舉動和姿態，加上配飾來映襯戲服旗袍，展現片中角色的特質。
The poses and postures of the mannequins were designed to align with their film scenarios. Coupled with the appropriate accessories, the qipaos highlighted the unique traits of each character.

我曾參與以古代及某個歷史年代為背景的电影，慢慢吸收歷史資料，閱讀文字或圖像成為日常行為。身邊的家人朋友要棄置保留多年的舊衣服時，也會想起我。在旗袍長衫失寵的年代，很多人都轉送給我，不同的款式、物料、尺寸、工藝等實物，成為我的參考資料庫。

2017年香港電影資料館舉辦「穿·越·時代：旗袍篇」展覽，我參與了前期的籌備工作，為挑選出來的旗袍展品提供一些有關特色的資料。時光飛逝，飛到2022年，電影資料館又準備再辦一次旗袍展。這一次我可以參與更多，跟策展團隊一起工作，從挑選展品到陳設，與及參與映後談討論。

時裝展，特別是旗袍長衫，都是近年吃香的展覽題目，觀眾通過一件衣服去接收不同資訊，聯想出各種故事。為了表達「電影中的旗袍」這個主題，我希望陳列時可帶出角色的情感。當其他組員努力去找出一件展品的背景資料及處理版權，我負責的一組要去解決模特兒的問題。

從過百件旗袍中選出31件參展，需要平衡不同電影公司、不同女星、不同款式、工藝。旗袍是度身訂造的，所以陳設模特兒的尺寸要對上展品，每一件旗袍都須量度出各位位置的尺寸，作為製作的參考數據。高度是一大問題，一般在店舖用來陳列時裝的人形模型有170厘米高，對今次展覽所需來說太高了。我們量度了旗袍，再參考演員的照片，發現大部分只需要160厘米高就足夠。女星們都比較窈窕，模型的三圍尺碼、領圍、手臂等也要裁減一下。我們挑選了一種以鐵線為支架，外包乳膠的人形模型，手腳姿態可調整，讓我們可擺出配合角色的造型。修復組提出乳膠材料會老化，不合適長期使用；還好，陳列數月是可承受的範圍。



「年代的塑造」：張曼玉在《阮玲玉》（1992）中身穿平裁款式旗袍。

'Recreating the Past': Maggie Cheung in a flat-cut style qipao in *Center Stage* (1992)



如果是館藏的展品，就交由館內修復組負責修補及陳設。其他來源的展品，我可參與清洗修補（有賴多年來關注博物館內紡織品的處理，掌握了基本的知識）。實物在手，是難得可慢慢研究的機會。

在考慮展區劃分的過程中，資料搜集的同事指出那些比較美艷的旗袍，角色都是姨太太、交際花、夜總會歌女等等；還好有幾位賢良淑德的角色，她們素雅的旗袍正好形成對比。一步一步，我們按展品的特點分為「時裝的紛呈」（包括「傳統變奏」、「幾何生趣」和「花枝招展」三組）和「年代的塑造」兩個類別。「年代的塑造」最有意思，表達了電影常把歷史服裝「時尚化」，以迎合當下觀眾的口味。「時尚化」的其中六件展品，是來自五、六十年代拍攝的電影，講述民國軍閥割據或抗戰時期的故事；但見這些旗袍裁剪貼身，有著拉鍊、揷鈕，用上新穎圓圈印花布及西洋配料等，是以五、六十年代的時裝審美去重現民國感覺。還好有《阮玲玉》（1992）的一件是忠於時代，當年導演關錦鵬及美術指導朴若木在上海花了不少時間搜集三十年代的資料，電影中的大量旗袍，都符合民國時期的「平裁」款式。

除了亮麗的絲綢，也要配一些日常棉麻的旗袍。貼著殘破灰磚牆圖案的小台上，擺放了抗戰時期為背景的《傾城之戀》（1984）中，繆騫人穿的羊毛絨間條旗袍，內含八十年代時尚的棉肩墊托出加大的肩形。同台是《滾滾紅塵》（1990）裡張曼玉及林青霞的寬鬆棉麻皺布「罩袍」，是套在棉袍外的可洗保護衣，保護裡面不常洗的棉袍。那一件在片中成為經典畫面的橘紅色繡花披肩，是一件民國時期古董，已非常殘破，不合適展出。我們為原件拍了照，在電腦修飾了殘缺的部分再以數碼方法打印出來，可

惜是因為初次試用這方法，顏色、布料都欠原件的「雅」，最後只好露出一小部分。

五、六十年代的大明星，年輕一代多不認識，參觀時看到美艷的造型，開始記下李麗華、夏夢、尤敏的名字，不妨回家在網上找找她們的資料吧。大部分參觀者卻認出「肥姐」沈殿霞，她的身型是團隊合力加工的成果：還是那160厘米高的標準人形模型，我們另外在身上、四肢、臉上加了很多「分量」，才有現在的效果。再配上「大碧姐」鄧碧雲，好一對《南北媽打》（1988）的活寶貝在對峙的喜劇畫面，配襯背景的麻雀圖案牆紙，引起大家的熱烈討論。

我們從海量的資料中，選出最吸引的圖文，貼成一幅「壁報板」，原意是希望觀眾能了解一下展覽背後的工作。後來在導賞活動中，發現大部分參觀者不了解旗袍的歷史發展，我們導賞時便經常從這裡開始，先講解一些基本資料，讓大家可以從更多的角度瀏覽展品。最能感動參觀者的，還是看到眼前的展品在電影片段中出現，演員穿著去演她的角色。畫面是五十年代的黑白片，又再瞄一下展出的彩色旗袍，呀，真的是這一件。「你們還配了高跟鞋及首飾，太厲害了。」

展覽名字取自張愛玲在1943年二十三歲時發表的〈更衣記〉。張愛玲曾說：「衣服是一種言語，隨身帶著的一種袖珍戲劇。」（〈童言無忌〉），我想這次展覽也應該成功表達了這一點。■

張西美，紡織服飾文化推廣人，為「更衣記」策展顧問。



團隊於座談會分享策展及鑽研過程，並展示人形模型的構造。
(左起)湯彥恒、徐秋倩、張西美、陳彩玉(本館館長)、潘潔汶、林倩詩

The team shared their curatorial and research processes and explained the structure of the mannequins.
(From left) Oscar Tong, Fion Tsui, Edith Cheung, Priscilla Chan (Head of HKFA), Kit Poon, Ceci Lam

Having served as a costume designer for films set in different time periods in history, it has become my habit to familiarise myself with historical materials while studying relevant literature and images. When my friends and family need to dispose of old clothes they have kept for a long time, they think of me. During the years when the *qipao* fell out of favour, many people gifted me with theirs. These became my reference database—real-life examples of style, material, size, and craftsmanship over the years.

When the Hong Kong Film Archive held the exhibition 'The Stars, the Silver Screen and the *Qipao*' in 2017, I took part in the pre-production work and provided some information on the characteristics of the selected *qipao* garments. Then, in 2022, when the Archive was gearing up for another *qipao* exhibition, I was able to work with the curatorial team and participate more actively, from selecting the *qipaos*, setting up the displays, to conducting post-screening talks.

Fashion exhibitions, especially those featuring *qipaos* and *cheongsams*, are popular these days. Visitors may glean different kinds of information from a garment and make associations with all sorts of stories. In order to better illustrate the theme of 'costumes in motion pictures', I wanted the displays to bring out the characters' state of mind. Therefore, as the other team members were working hard on researching the background information of these costumes and managing rights issues, I focused on resolving the problem of the display mannequins.

From over 100 *qipaos*, 31 were selected for this exhibition, with a view to showcase pieces related to different film companies, stars,

and epitomising various styles and handiwork techniques. *Qipaos* are tailor-made, so each mannequin had to match the size of the exhibited garment. Numerous measurements were taken from each garment to be used as reference data for manufacturing the mannequins. We then discovered a great problem—the height. Usually, the mannequins for fashion display in shops are 170cm in height, which is too tall for our exhibition. After measuring the *qipaos* and taking a closer look at the actresses' photographs, we determined that the height of most of our mannequins should be around 160cm. As the actresses tended to be quite slender, the overall sizes of the mannequins, including the torso, collar, and arm areas, had to be taken in. We used a type of mannequin constructed by wire structures and latex, and since their arms and legs were adjustable, we could arrange them in different poses to suit each character's look. The Conservation Unit warned us that latex would deteriorate with age, and was thus unsuitable for long-term display. Fortunately, however, the material could last several months—long enough for this exhibition.

The Conservation Unit were in charge of the repair and display of items from the Archive's collection. As for the exhibits from external sources, I was involved in their cleaning and mending (I had a basic grasp of such procedures thanks to many years of observing and paying attention to museum textile preservation techniques). Having these physical items in hand was very much a special experience, and a rare opportunity to study them at length.

While planning the various exhibition areas, our researcher observed that the more attractive and colourful *qipaos* were often worn by characters who were concubines, social butterflies, and nightclub songstresses. In stark contrast, there were some elegant and plain *qipaos* belonging to characters exemplifying more traditional values of female virtue. Gradually, we divided the collection into 'The Fashion Show' (including 'Creative Takes on Tradition', 'Beauty in Geometry' and 'Flowering Dazzles'), and 'Recreating the Past'. The latter section was an especially interesting look into how films often 'modernise' historical costumes to suit the tastes of audiences at the time. Six of these 'modernised' exhibits are from

films made in the 1950s to 1960s, whose plots revolved around the warlord era of the Republic of China and during the War of Resistance Against Japan. However, these costumes were tailored to highlight body curves and featured zippers, snaps, modern prints with circles, and Western notions. This is a good example of costume designers evoking a sense of the Republican Era through the lens of mid-century aesthetics. On the other hand, we also had the *qipao* from *Center Stage* (1992), a piece that is true to the historical styles of the film's setting. Director Stanley Kwan and production designer Pan Lai had spent a long time in Shanghai researching the 1930s, and so many of the *qipaos* in the film were tailored in the traditional Chinese flat-cut style, the appropriate technique for the era.

Naturally, the exhibition's brightly coloured silks and satins had to be balanced out by more quotidian cottons and linens. Thus, on a little stage with crumbling grey brick background, was the striped wool flannel *qipao* worn by Cora Miao in *Love in a Fallen City* (1984). Though the film was set during the Second World War, the garment has oversized shoulder pads that accentuates the broadness of the wearer's shoulder area, a distinct feature of 1980s fashion. Sharing the stage were the distressed cotton linen outer robes worn by Maggie Cheung and Brigitte Lin in *Red Dust* (1990). These washable outer robes were worn to protect the padded winter robes underneath, since the latter could not be washed very often. As for the film's iconic red-orange embroidered shawl, it was an antique piece from the early republican years that has become too deteriorated to be displayed. We photographed the shawl, 'repaired' its worn-out parts using photo-editing software, and printed out the images digitally. Unfortunately, perhaps due to our inexperience, both the colour and the chosen fabric failed to convey the elegance of the original piece. As a result, we only displayed it discreetly next to the garment.

Major film stars of the 1950s and 1960s, such as Li Lihua, Hsia Moon, and Lucilla You Min, may be unfamiliar to the younger generation, but I hope that their gorgeous, glamorous styles could prompt you to find out more about them online. Most of our visitors, however, did manage to recognise 'Fei Jie' (literally 'Sister Fei'), Lydia Sum. The team worked hard to make sure her mannequin replicated her measurements faithfully. Starting with the same 160cm standard frame, we added quite a bit of bulk to the body, arms, legs, and face to make it as true to life as possible. Sum's mannequin was displayed alongside that of 'Bik Jie' (literally 'Sister Bik'), Tang Bik-wan. Striking

combative poses in front of a mah-jong-themed background, in reference to the two actresses' classic comedy *Mother Vs Mother* (1988), the two figures created a lively scene that sparked enthusiastic discussion among visitors.

Among the mountains of research materials collected, we picked out the most fascinating titbits and put together a 'bulletin board'. The original intention was to offer a glimpse of some behind-the-scenes work involved in this exhibition. However, during the guided tour, we realised that most of our visitors were unfamiliar with the historical development of the *qipao*. Therefore, we used the board as the starting point of the tour, using it to outline some basic information that could help enrich our visitors' understanding and perspective as they moved through the rest of the exhibition. For many, the most moving experience was seeing the *qipaos* alongside film clips in which they are featured, being worn by actresses in character. Indeed, many visitors watched the black-and-white clips from the 1950s, looked at the *qipao* on display, and exclaimed, 'Oh, it really is this dress! And you've matched it with heels and jewellery. How amazing!'

The Chinese title of this exhibition was inspired by Eileen Chang's essay of the same title, 'A Chronicle of Changing Clothes', published in 1943 when she was 23. In another essay, 'From the Mouths of Babes', she also wrote, 'Clothes are a language, a carry-on pocket drama.' I believe this exhibition has successfully expressed this point. [Translated by Roberta Chin] ■

Edith Cheung, an advocate of textiles and costumes culture, was the Exhibition Consultant of the HKFA exhibition 'Cinderella and Her *Qipao*'.



「旗袍年代對話」座談會：張西美（左）與李頌詩（右）闡述長衫隨年代的演變。

'Dialogue between *Qipao* Eras' seminar: Edith Cheung (left) and Eunice Lee (right) explained the evolution of the *cheongsam* over the years.



- 1 14/1/2024
鄧達智讚賞《新紅樓夢》(1952)中李麗華的長衫剪裁獨特。
William Tang praised the unique cutting of Li Lihua's cheongsam in *Modern 'Red Chamber Dream'* (1952).

- 2 3 25/2/2024
張西美(左)與劉天蘭(右)分析《香港之星》(1963)中不同的長衫設計。
Edith Cheung (left) and Tina Liu (right) analysed the different cheongsam designs in *Star of Hong Kong* (1963).



「更衣記」映後談 The Post-screening Talks of 'Cinderella and Her Qipao'

2024年1月至5月，張西美主持了各場「更衣記——香港電影旗袍戲服秀」映後談，與嘉賓們共話片中長衫令人驚艷之處，請到資料館 IG「映談絮語」瀏覽精彩語錄。

In the first five months of 2024, Edith Cheung and various guest speakers discussed the cheongsam in films in the post-screening talks for 'Cinderella and Her Qipao'. Check out the key highlights in 'Quotes' on the Archive's Instagram.



- 4 17/3/2024
吳國禧博士解說《畸人艷婦》(1960)中旗袍與角色的情感連結。
Dr Haze Ng explained the emotional connections between the qipaos and the characters in *The Deformed* (1960).



- 5 6 14/4/2024
嚴浩導演(左)與張西美(右)細說《滾滾紅塵》(1990)於東北拍攝經歷。
Director Yim Ho (left) and Edith Cheung (right) talked about the filming of *Red Dust* (1990) in Northeast China.

- 7 5/5/2024
李惠玲博士從《阮玲玉》(1992)解構三十年代「海派」旗袍的特色。
Dr Brenda Li explored the unique features of Shanghai-style qipaos in the 1930s in *Center Stage* (1992).





Reign of Assassins (2010)
Media Asia Film Distribution (HK) Limited



Once a Thief (1991)
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縱橫四海不枉此生： 張家振漫談電影人生

A Life in Film Well-Lived: Terence Chang

江蕙而 Priscilla Kong



2024年1月，新一輯「影談系列」有幸邀來國際知名製片及監製張家振先生擔任焦點影人，一連兩日放映四部精選作品：《縱橫四海》（1991）（4K數碼修復版）、《奪面雙雄》（1997）、《無字頭四殺手》（1998）和《劍雨》（2010）。每部電影各代表著張家振縱橫香港、荷里活以及北京三地的電影人生涯。每場放映後，張更分別與多年拍檔及好友——《縱》片監製谷薇麗及策劃錢小蕙、影評人登徒和何思穎，大談多年來的製片經歷，解構一幕幕經典鏡頭背後的樂與苦。

This year's 'Movie Talk' series kicked off in January with internationally renowned producer Terence Chang as guest and filmmaker-in-focus, screening four of his most representative works: *Once a Thief* (1991) (4K Digitally Restored Version), *Face/Off* (1997), *The Big Hit* (1998), and *Reign of Assassins* (2010). The four titles demonstrate the breadth of Chang's career across Hong Kong, Hollywood and Beijing. Post-screening talks were held after each film with Chang and various longtime collaborators and friends, including *Once a Thief* producer Linda Kuk and associate producer Amy Chin, as well as film critics Thomas Shin and Sam Ho. The wide-ranging talks covered Chang's many years of producing experience, as well as the behind-the-scenes stories—both the bitter and the sweet—of many of the classic scenes that we now know so well.



Face/Off (1997)
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The Big Hit (1998)
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張家振與多年拍檔憶述驚險的拍攝過程。(左起)登徒、谷薇麗、張家振、錢小蕙
Terence Chang and his longtime collaborators shared stories about thrilling filming experiences.
(From left) Thomas Shin, Linda Kuk, Terence Chang and Amy Chin

張家振自小受父母薰陶愛上電影，大學時期原是赴美修讀建築，卻受法國新浪潮導演尚盧高達（Jean-Luc Godard）啟發，終決心轉至紐約大學電影系。畢業後回港加入嘉禾電影公司製片部。他又曾大著膽子與麥當雄共赴康城賣片，其後經谷薇麗推薦加入德寶電影公司，負責海外發行，開拓港片於國際市場的新一頁。

《縱橫四海》：共創新里程

「縱橫四海」代表著張家振的電影人生，更是他與吳宇森、谷薇麗合組的新里程電影公司的創業作。張與谷曾於麗的電視及德寶共事，而吳剛完成《喋血街頭》（1990）的拍攝，希望與張組新公司，促成了三人合作的緣份。

《縱》的初稿原是吳導以《祖與占》（1962）為藍本的悲劇故事，但為配合賀歲檔期，出品及發行的金公主電影製作有限公司要求作品必須是賣座喜劇。張身為監製擔起大任改寫劇本大綱，他不希望破壞劇情，於是在字裡行間加插大量形容詞——如「場面搞笑」、「十分精彩」等，成功獲得老闆開「綠燈」，但真正的難關此刻才開始……

「開鏡日是1990年11月9日。」張清楚記得這日子，為趕上檔期，只有兩個半月製作時間。劇情上有大量動作場面需於法國取景，登徒形容其「難度之高是難以想像」。但團隊懷著雄心壯志，決心要完成這不可能的任務。

面對資金及時間緊絀等難題，錢小蕙深知首要任務是盡快完成海外行程。她預先安排好第二組導演梁柏堅，配合知名的飛車特技設計及指導雷米朱利安（Rémy Julienne）同時進行拍攝。「如有鏡頭要後補，可回港再拍，在自己地方更好辦事。」香港的部分，則請來剪接胡大為、動作指導郭追（郭振鋒）及編劇高志森協助拍攝部分場景。幕前方面，《縱》的演員陣容有周潤發、鍾楚紅、張國榮等，可謂最強「卡士」。粒粒皆星，監製谷薇麗卻形容他們十分「易話為」（容易相處），於計劃初期未有劇本之際，仍對團隊十分信任。張亦分享周潤發在戲中加了不少「爆肚」對白，其實是受到當時大熱的周星馳影響，為電影增添不少喜劇元素。在拍攝期間，由於人手有限，發仔（周潤發）更會

落手落腳親自搬行李。在錢的眼中，正正是團隊上下這種齊心合力、不計較的精神，成就了香港電影業八、九十年代的輝煌時代。

《奪面雙雄》：進軍荷里活

1991年張家振、吳宇森出征洛杉磯，到訪各個電影公司「拜碼頭」（打招呼），三天內參與了21個會議。其中與華納兄弟討論的《奪面雙雄》，雖然初時會面無疾而終，但輾轉數年項目被賣到派拉蒙影業，又回到張與吳的囊中，成為吳宇森第三部荷里活作品。

荷里活的制度和拍攝模式與香港截然不同——香港團隊通常只有三十多人，大家關係密切，事情處理更靈活。但同時因人手不足，一人常要身兼多職，如谷薇麗就提到香港演員要自己負責妝髮。反觀荷里活制度完善，部門分工明確，張亦笑言荷里活的製片工作較為輕鬆，但缺點是程序繁複，導演自由度低。行外人以為美國是以監製為專，但事實並非如此。以張的經驗而言，他認為所有人都是制度內的一員，而監製只是負責執行制度的其中一人。

《奪》能夠於制度與個人風格之間取得平衡，是依靠各方配合的成果。劇本經過多番修改，編劇麥克韋勃（Mike Werb）及米高歌拉里（Michael Colleary）與張、吳關係良好，不時跟場修改，使故事架構更完整；派拉蒙並不太干涉拍攝，給予吳導演很大的創作自由。

《無字頭四殺手》：介乎香港與荷里活之間的角度

張家振的鋪橋引路及《奪》的成功，為一眾香港導演——如陳可辛、徐克、林嶺東等，造就了更多在荷里活發展的機會，《無字頭四殺手》便是其中之一。張指當時策劃的過程簡單——三星影業希望拍一部低成本電影，並看中了新浪潮導演黃志強。黃導憑首次執導作品《舞廳》（1981）一鳴驚人，及後《打擂台》（1983）獲香港電影金像獎多項提名，最廣為人知的更有成龍主演的《重案組》（1993），實力不容置疑。張曾與黃導在《天羅地網》

(1988) 合作，指他是一位才華洋溢的導演，何思穎亦表示十分欣賞《無》對美國嘻哈及次文化的詮釋到位。張家振形容黃是一位很「HIP」(時尚、有個性)的導演，其留學經歷使他熟悉與外國演員的相處模式，並成功於電影中融合美國街頭及日本元素。但張感到可惜的是當年發行公司索尼影視娛樂主打以動作片類型宣傳《無》，埋沒了其諷刺元素和邪典電影(Cult)的特色。幸好作品最後成績不俗。

雖然論劇情及演員，《無》是一齣不折不扣的美國電影，但幕後班底盡是香港電影人——有吳宇森和張家振擔任製片人，高思雅為聯合監製之一，加上第二組導演李惠民及動作指導劉志豪等。有熟悉的香港團隊，加上張家振資深的荷里活經驗，使黃更安心創作。而美術出身的他，對畫面及燈光的觸覺敏銳，並擅長顏色運用。張憶述黃導於公寓內拍攝時，將紫色調光紙貼於窗上，目的是讓非裔美國演員的膚色更好看。其對作品的用心及藝術天分使張十分讚賞，只可惜於《無》後，黃並沒有遇到更多拍攝機會。

《劍雨》：楊紫瓊與武俠夢

《縱》是張家振的新里程，《奪》、《無》讓香港電影人衝出國際，而《劍雨》可算是張的圓夢之作。這一個夢並不是為了自身的成功，而是為了楊紫瓊。

構思《劍雨》時，楊紫瓊已憑著《臥虎藏龍》(2000)在國際間打出名堂，張家振一直想為楊紫瓊度身訂造一部武打及感情戲並重的華語電影，「不希望她侷限於『打女』角色」。正正是這個為朋友的念頭，造就了《劍雨》的誕生。

張與楊結緣自德寶，楊演出成名作《皇家師姐》(1985)之時，正正是張加入德寶之際，一起走遍星馬等地宣傳。當初為協助楊打入國外市場，張為她引薦不同的國外導演及經理人。然而，張家振認為自己只是楊的引路者，楊的成功源自她獨有的個人魅力，「只要別人願意見她，我就不必擔心。」張的用心，加上楊的魅力，使她取得《明日帝國》(1997)中的要角，在荷里活漸露頭角，更引領她打開新的一章。經張的穿針引線下，李安認識到楊紫瓊，造就了《臥》中的一個經典角色，亦為楊如今的荷里活地位打好根基。

張亦於《劍雨》中大膽起用當時的新導演蘇照彬，他指起初抗拒與新人合作，但看了蘇照彬執導的第二部長片《詭絲》(2006)，了解到蘇的編劇能力，便放心將作品交到這名新導演手上。最終，蘇亦憑此奪得香港電影評論學會大獎最佳導演。

荷里活習慣賣片時用一句話去總括整齣電影，身為製片人的張被問到如何描述《劍雨》。張妙語：「Face/Off meets Mr. & Mrs. Smith」(《奪面雙雄》遇上《史密夫決戰史密妻》(2005))，可見這位縱橫三地的電影人功力之深厚。■

江蕙而為香港電影資料館二級助理館長(研究及編輯)



《劍雨》(2010)於橫店拍攝：(左起)鄭雨盛、張家振、楊紫瓊
On the set of *Reign of Assassins* (2010) in Hengdian World Studios: (from left) Jung Woo-Sung, Terence Chang and Michelle Yeoh

Chang's love for cinema started at an early age, under the influence of his parents. He had originally majored in architecture at a university in the US, but was so inspired by French New Wave director Jean-Luc Godard that he switched to studying film at New York University instead. Upon returning to Hong Kong after graduation, he joined the film production department at Golden Harvest (HK) Limited. At one point, he tried his hand at selling films at Cannes with Johnny Mak, so when Linda Kuk later recommended him to D & B Films Co., Ltd., he was put in charge of overseas film distribution. The rest is history as he became a key figure in advocating for Hong Kong cinema to have a larger presence in international markets.

Once a Thief: A New Milestone

The original Chinese title of *Once a Thief* translates literally to 'roaming the four seas freely', which in many ways is an apt summation of Chang's film career. The film was also the first to be produced by Milestone Pictures Limited, which was co-founded by Chang, John Woo, and Linda Kuk. Chang and Kuk had worked together at Rediffusion Television (RTV) and D & B, whereas Woo had just completed shooting *Bullet in the Head* (1990) and was looking to establish a new company with Chang. With this, a three-way partnership was formed.

Early versions of Woo's script for *Once a Thief* presented a tragic story based on *Jules and Jim* (1962). However, since the film was to be released during the Lunar New Year, Golden Princess Film Production Co. (which oversaw its production and distribution) stipulated that it must be a crowd-pleasing comedy. As the producer, Chang took on the responsibility for revising the story extensively. Unwilling to ruin Woo's original story, Chang simply added many adjectives to the synopsis, such as 'hilarious' and 'show-stopping'—a tactic which successfully garnered a green light from the boss. Little did Chang and Woo know that this was only the beginning...

'The filming began on 9 November 1990,' Chang recalled clearly. They only had two and a half months of production time in order to make the release date. Many of the action scenes had to take place in France, which Thomas Shin described as 'unbelievably challenging'. But the team was fully determined and highly motivated to accomplish this impossible mission.

Faced with a number of challenges, including the lack of time and money, Amy Chin understood that the foremost priority was to complete the overseas shoot. She arranged beforehand for second-unit director Patrick Leung Pak-kin to shoot with Rémy Julienne, a famous car stunt coordinator, at the same time. 'If any reshoots were needed, we could do them in Hong Kong. It's easier to do things back home.' As for the Hong Kong-based scenes, Chin asked editor David Wu, action choreographer Philip Kwok, and screenwriter Clifton Ko Chi-sum to help with parts of the shoot. The cast of *Once a Thief* was star-studded, with Chow Yun-fat, Cherie Chung, and Leslie Cheung as leads. Although they were all major stars, Kuk described them as 'very easy-going', and they also put great trust in the crew and production team even during the early stages when the script had yet to be written. Chang also revealed how Chow Yun-fat had been inspired by Stephen Chow, who was immensely popular at the time, in many of his ad-libbed lines, greatly enhancing the film's comedic tone. As the production was short-staffed during the shoot, Chow Yun-fat even helped with moving some of the luggage. According to Chin, it was precisely this sense of selfless camaraderie and collaborative spirit that had made Hong Kong cinema so incredibly successful during the 1980s and 1990s.

Face/Off: Venturing into Hollywood

In 1991, Chang and Woo journeyed to Los Angeles to meet with various film companies, attending 21 meetings over the course of three days. During this time, they had discussions with Warner Bros. Entertainment, Inc. about *Face/Off*, which did not bear any fruit; yet a few years later, the project was sold to Paramount Pictures, with Chang and Woo on board once again. It ultimately became Woo's third Hollywood picture.

Hollywood production systems and methods were completely different from those in Hong Kong, where a typical crew only consisted of 30 or so members. Local crews thus collaborated closely with each other and worked flexibly, and due to the shortage of staff, members often took on multiple job roles. For example, as Kuk mentioned, many Hong Kong actors took care of their own hair and make-up. On the other hand, the Hollywood system was streamlined, with every department's duties clearly delineated. Chang again joked that production work at Hollywood was a lighter load than that in Hong Kong, but he also observed that Hollywood work procedures were more complex and directors enjoyed less freedom. Although the general impression may be that Hollywood is producer-led, Chang's experience led him to conclude that everyone involved was simply part of the system, and the producer was but one who ensured the system was operating smoothly.

Face/Off managed to strike a good balance between the corporate system and personal vision thanks to effective collaboration between different parties. The script had gone through many rounds of revision, and Chang and Woo had good rapport with the writers Mike Werb and Michael Colleary. They made last-minute adjustments on set to ensure that the story was more coherent, whereas Paramount remained relatively hands-off and gave Woo a great deal of creative freedom.

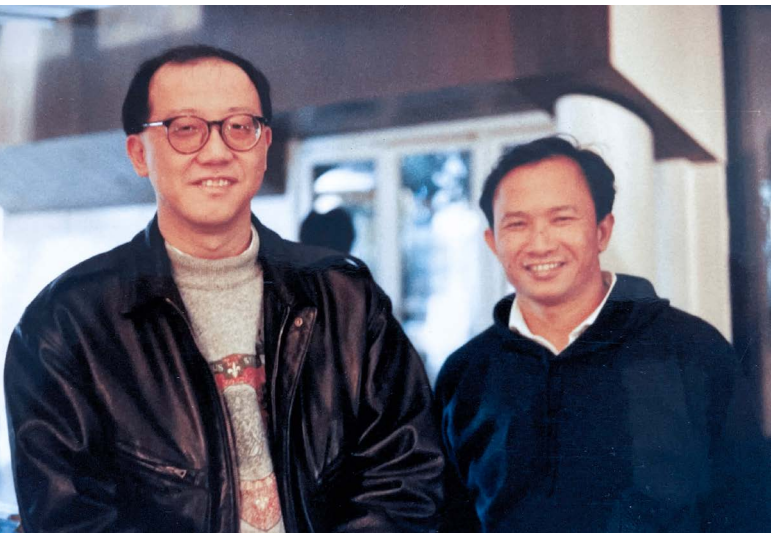


張家振 (右) 及何思穎 (左) 從《無字頭四殺手》(1998) 談到荷里活製片文化。

Terence Chang (right) and Sam Ho (left) discussed *The Big Hit* (1998) and filmmaking in Hollywood.

The Big Hit: Between Hong Kong and Hollywood

Chang's networking efforts and the success of *Face/Off* created more opportunities for Hong Kong directors such as Peter Chan Ho-sun, Tsui Hark, and Ringo Lam to work in Hollywood. Kirk Wong's *The Big Hit* is one such example. Chang recalled that the film's pre-production had been straightforward: TriStar Pictures wanted a low-budget picture and were interested in the New Wave director Kirk Wong. Wong had made his name with his impressive debut, *The Club* (1981), and his *Flash Future Kung Fu* (1983) had received several nominations at the Hong Kong Film Awards. Wong's best-known work was *Crime Story* (1993), starring Jackie Chan, which further sealed his reputation in the industry. Chang had worked together with Wong on *Gunmen* (1988) and found him to be a talented director. Sam Ho agreed, adding that Wong did an admirable job depicting American hip-hop and other subcultures in *The Big Hit*. Chang described Wong as a very 'hip' director, whose studies abroad gave him insight into how to communicate and connect with his foreign cast, and how to successfully integrate elements of American street and Japanese pop cultures into his film. Regrettably, the film's distributor, Sony Pictures Entertainment Inc. had promoted *The Big Hit* as simply an action film, rather than highlighting its satiric and cult characteristics. Fortunately, the film did quite well.



1990年張家振（左）與吳宇森（右）於巴黎《縱橫四海》（1991）拍攝現場。
In 1990, Paris, Terence Chang (left) and John Woo (right) on the set of *Once a Thief* (1991)

The Big Hit may be a very American film in terms of story and cast, but its behind-the-scenes team consisted of many Hong Kong filmmakers. Woo and Chang were producers along with co-producer Roger Garcia; Raymond Lee was second-unit director; and Lau Chi-ho served as action choreographer. These familiar faces from Hong Kong, as well as Chang's considerable Hollywood experience, gave Wong a safe space to focus on his creative work. With a background in art, he was especially attuned to visuals and lighting, and he excelled in his use of colour. Chang revealed how Wong would stick purple filter paper onto the windows of the apartment set so that the skin colour of the African American cast would look better on film. Wong's conscientiousness and artistic talents impressed Chang deeply, but unfortunately *The Big Hit* failed to generate further creative opportunities for the director.

Reign of Assassins: Michelle Yeoh and the Wuxia Dream

If *Once a Thief* was a key milestone, and *Face/Off* and *The Big Hit* were two important international breaks for Hong Kong filmmakers, then *Reign of Assassins* was, in many ways, a dream come true for Chang. This was a dream that was not so much about Chang's personal success as it was about Michelle Yeoh.

Yeoh had already made a splash internationally with *Crouching Tiger, Hidden Dragon* (2000) when Chang was developing *Reign of Assassins*. He had always wanted Yeoh to star in a Chinese-language film in which *wuxia* and romance were equally important, rather than 'limiting her to the role of a female action star'. This desire to showcase his friend's versatile talents gave birth to *Reign of Assassins*.

Chang and Yeoh had first met each other at D & B; and Chang had just joined the company when Yeoh starred in *Yes, Madam!* (1985). The promotional tour of the film took the both of them across Southeast Asia. Initially, to help Yeoh break into overseas markets, Chang introduced

her to many foreign directors and agents. But he only saw himself as a mere guide, and attributed Yeoh's success to her unique personal charisma, claiming he 'need not worry about anything once the other party agreed to meet her'. Chang's efforts and Yeoh's talents resulted in her first Hollywood role in *Tomorrow Never Dies* (1997) and kickstarted a new phase in her career. Chang also introduced Yeoh to Ang Lee, which led to her role in Lee's *Crouching Tiger, Hidden Dragon* and further paved the way for Hollywood success.

Chang's appointment of rookie director Su Chao-pin to helm *Reign of Assassins* had been a risky decision. At first, he had been reluctant to work with a newcomer, but Su's second feature film *Silk* (2006) and its script made an impression on him, so he felt confident entrusting *Reign of Assassins* to the relatively inexperienced Su. Chang's decision paid off when Su won Best Director for the film at the Hong Kong Film Critics Society Awards.

It is common practice in Hollywood to sum up and sell a film with a pithy elevator pitch. When asked how he would summarise *Reign of Assassins* as its producer, Chang cleverly replied, '*Face/Off* meets *Mr. & Mrs. Smith* (2005)', demonstrating his rich film-producing experience across vastly different markets and systems. [Translated by Rachel Ng]

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《縱橫四海》（1991）星光閃爍

Once a Thief (1991)'s star-studded cast

阮兆輝 揚帆藝海七十載 Celebrating the 70-year Career of Yuen Siu-fai



阮兆輝教授不單撥冗蒞臨映後談，更為觀眾簽名留念。
Professor Yuen signed autographs for the audience after the post-screening talk.

自1953年演出首部電影《養子當知父母恩》至今，阮兆輝教授的演藝人生跨越七十載。七個十年的成就，由電影、粵劇、電視和話劇編織而成，輝哥的初心不變，對藝術擇善固執，此謂「專業」。

對於「天才神童」這稱號他不以為然，謙稱是電影公司的宣傳手法，「難道說簽回來的演員是『嚙飯』（笨拙的人），誰會買票？」其實為生計被迫早慧的輝仔不但天真可愛，還「聽教聽話」，演出生動討喜，就算「神童輝」是宣傳技倆，他也無負此名。

資料館為慶祝阮兆輝從藝七十周年，於去年11月舉辦「從心出發——阮兆輝藝海揚帆七十載」回顧展，由輝哥親自挑選五部名作放映，涵蓋他的童星至成熟時期的精彩演出。《父與子》（1954）與張活游合作，兩父子在貧富懸殊的矛盾中掙扎，感人至深；《春潮》（1960）於澳門取景，還是新人的田青與輝仔有不少內心戲；在《哪吒救母》（1960）和《孫悟空七打九尾狐》（1964）中輝哥淋漓發揮身手靈巧的特質；《李香君》（1990）紀錄名伶紅線女和羅家寶的粵劇功架，而輝哥演的楊龍友八面玲瓏，扮相瀟灑。

阮兆輝更親臨資料館，出席《父與子》的映後談，與主持何思穎暢談拍戲點滴。回想當年一班老

影人以極其緊絀的資源，竟能拍下傳世佳作，仗的是爐火純青的演技和對電影藝術的堅持。最初投考中聯不果，成為永茂童星的輝仔輾轉還是為中聯拍多部好戲，包括被資料館選為「百部不可不看香港電影」名片的《父母心》（1955）。輝哥除了欣賞馬師曾的唱腔和強大氣場外，還極之佩服他做人的原則——「一個人有三個本：『本錢』由父母所賜，即如外貌、聲線等；『本事』靠自己努力；最重要的是『本心』，就算當紅也不能盡要班主的錢，要留給其他手足。」輝哥都銘記於心。■



（右起）本館館長陳彩玉、何思穎、阮兆輝教授鄧拱璧伉儷、周荔嬌
（From right）Priscilla Chan (Head of HKFA), Sam Ho, Prof Yuen Siu-fai, Barbara Tang and Janice Chow



《父與子》(1954, 圖左) 及《李香君》(1990, 圖右): 輝哥的精湛演技橫跨數十載。

Story of Father and Son (1954, left photo) and *The Legend of Lee Heung Kwan* (1990, right photo): Yuen's decades of impeccable acting skill.

Since his cinematic debut in *Honour thy Father and Mother* in 1953, Prof Yuen Siu-fai recently entered the 70th year of his career in the performing arts. Over the past seven decades, Yuen has made remarkable achievements in film, Cantonese opera, television, and theatre. He has remained true to himself, unwavering in his passion for and dedication to the performing arts, exemplifying a true spirit of professionalism.

Yuen was nonchalant regarding being called 'Genius Child Prodigy'. He humbly explained that it was the film company's publicity machine at work. 'They can't very well say they've signed a clueless child; who'd buy tickets to see that?' In fact, Yuen, who was forced to grow up quickly in order to make a living, not only looked innocent and cute, but he was also obedient and could deliver animated and lovable performances. Even if it were a publicity stunt, 'Prodigy Fai' certainly lived up to his nickname.

Last November, on the momentous occasion of the 70th anniversary of Professor Yuen's career, the Hong Kong Film Archive held a retrospective of his works, entitled



王勝泉於映後談讚揚《李香君》(1990) 堪稱粵劇電影代表作。

During the post-screening talk, Leonard Wong praised *The Legend of Lee Heung Kwan* (1990) as a classic Cantonese opera film.

'From the Heart—Celebrating the 70-year Career of Yuen Siu-fai'. Yuen personally selected five notable films to be screened, highlighting significant points of his career from his days as a child actor to more mature performances as an adult. In *Story of Father and Son* (1954), he worked with Cheung Wood-yau to portray a father and son struggling with poverty and wealth inequality, moving the viewers with his heartrending performance. *Torrents of Spring* (1960) was filmed on location in Macao; he had a good deal of internal dialogue with then-rookie actor Tian Qing. *How Nazha Rescued His Mother from the Snake Mountain* (1960) and *Seven Fights with Nine Tail Fox* (1964) showed off Yuen's physical agility fantastically. *The Legend of Lee Heung Kwan* (1990) was a filmed record of the peerless Cantonese opera techniques of Hung Sin Nui and Law Ka-bo. Yuen gave a charismatic performance in the role of the smooth talker, Yeung Lung-yau.

Yuen Siu-fai made an appearance at the Archive to speak at the post-screening talk for *Story of Father and Son* hosted by Sam Ho, sharing memories of his film career. He reminisced with wonder about the time when a group of old-style filmmakers made such magnificent classics that have withstood the test of generations, working with very limited resources, all thanks to their accomplished acting skills and dedication to the art of film. Yuen, who initially failed his audition for The Union Film Enterprise Ltd., signed with Evergreen Motion Picture Company as a child actor instead. But he ended up taking part in many films of The Union Film Enterprise Ltd., including *Parents' Hearts* (1955), which was selected by the Archive as one of the '100 Must-See Hong Kong Movies'. In addition to admiring his first mentor Ma Si-tsang's singing techniques and magnificent bearing, Yuen ardently adheres to his principles of behaviour: 'We all possess three assets: our inborn gifts, given to us by our parents, such as our appearances and voices; our abilities, gained from our own hard work; and most importantly, our conscience: no matter how popular a star we are, don't take all the troupe leader's profits; we leave some for the others.' Yuen takes all these principles to heart. [Translated by Roberta Chin]

世外桃源故人來 Revisiting Where Peach Blossoms Bloom



李幼慧 (左) 與本館館長陳彩玉 (右) 細說其父李會桃成立桃源的願景。
Eric Li (left) and Priscilla Chan, Head of HKFA (right) elaborated on the vision of his father Li Wui-tao's founding of Tao Yuen.

桃源電影企業公司 (1958-1967) 由文教界巨擘李會桃先生創辦，致力拍攝娛樂性與教育性並重的電影。李羅舜華女士 (桃源公司監製) 在丈夫逝世後，為了讓電影得到妥善照顧，將片庫移交香港電影資料館。為紀念桃源成立65周年，本館特別舉辦「世外桃源」電影回顧展，作為「影畫早晨」的重頭節目。蒙李會桃的公子李幼慧大力支持，聯同主持和特別嘉賓在多場映後談，與觀眾分享成立桃源的初心和片場點滴。

久違了的馮寶寶現在長居檳城，多年不見，風采依然，所到之處，捲起的旋風勢不可擋，無論觀眾和工作人員得知她大駕光臨俱興奮莫名，笑臉盈盈圍著她團團轉，快樂的因子瀰漫整個影院。以往她無暇觀看自己的電影，這次和兩位愛兒在大銀幕欣賞《雨夜驚魂》(1960) 和《夜光杯 (大結局)》(1961)，感覺特殊，猶如看另一位小妹妹演出。被問到為何年紀小小能演得那麼好？馮寶寶交出兩個字：悟性。她的過人悟性不僅發揮在演技上，也讓她在經歷驚濤駭浪的童年後，仍能為自己的人生掌舵而不至沒頂，現在的她蛻變成從容通達，實在極不容易。馮寶寶以她的童年換幾代香港人的童年，菲林拍下小寶寶的笑語動態，她的電影作為集體回憶，滿是舊香港濃厚的人情味，意義非凡。馮寶寶不單是香港影壇無可替代的童星，這「香港之寶」與我城同呼吸、同成長，絕對是香港電影發展史一個重要象徵人物。在此祝願寶寶姐能隨心調控自己的人生節奏，活得精彩，活得自在。■

揮在演技上，也讓她在經歷驚濤駭浪的童年後，仍能為自己的人生掌舵而不至沒頂，現在的她蛻變成從容通達，實在極不容易。馮寶寶以她的童年換幾代香港人的童年，菲林拍下小寶寶的笑語動態，她的電影作為集體回憶，滿是舊香港濃厚的人情味，意義非凡。馮寶寶不單是香港影壇無可替代的童星，這「香港之寶」與我城同呼吸、同成長，絕對是香港電影發展史一個重要象徵人物。在此祝願寶寶姐能隨心調控自己的人生節奏，活得精彩，活得自在。■



《夜光杯》(1961)
The Magic Cup (1961)



馮寶寶與愛兒所設計的海報合影。
Fung Bo-bo taking a photo with the poster designed by her son.



馮寶寶是桃源力捧的童星，大談兒時拍攝的樂與淚。

(左起) 李幼慧、馮寶寶、主持舒琪

Fung Bo-bo recalled the joys and sorrows of her childhood acting days.

(From left) Eric Li, Fung Bo-bo and host Shu Kei



(左起) 何思穎、李幼慧、馮寶寶、康文署總經理(電影) 林覺聲、周荔嬌

(From left) Sam Ho; Eric Li; Fung Bo-bo; Richie Lam, Chief Manager (Film) of LCSD; Janice Chow

Founded by Li Wui-tao, a prominent figure in the cultural and education sectors, Tao Yuen Motion Picture Development Company (1958–1967) was dedicated to producing films that blend entertainment and education. After Li's passing, his wife, Ms Law Shun-wah, previously the executive producer of Tao Yuen, donated the company's inventory to the Hong Kong Film Archive to ensure proper film preservation. To commemorate the 65th anniversary of Tao Yuen's establishment, the Archive organised the retrospective 'Where Peach Blossoms Bloom' as the highlight programme for 'Morning Matinee'. Eric Li, the son of Li Wui-tao, showed tremendous support for the programme, attending several post-screening talks and sharing his thoughts on the founding of Tao Yuen as well as his experiences at the film studio.

Fung Bo-bo, now resides in Penang, remains as charismatic as ever. Her presence created a whirlwind of excitement among audiences and staff alike, who were elated about her arrival. With smiling and welcoming faces surrounding her, the whole cinema was enveloped in a gleeful atmosphere. Although Fung was too busy in the past

to watch her own films, she was able to enjoy *The Stormy Night* (1960) and *The Magic Cup (Concluding Episode)* (1961) with her two sons at our cinema. The experience was surreal for Fung, as the young girl on screen felt unrelated to her. When asked how she became an acting prodigy at such a young age, Fung gave a simple answer: insight. Her exceptional insight not only manifested in her acting skills but also in steering her life without losing her way after a tumultuous childhood. Becoming the poised and resilient person that she is nowadays was no easy feat. Fung traded her own childhood for the childhood memories of generations of Hong Kong people, as her laughter, tears, and movements were captured on the silver screen. Her films, now part of people's collective memories, are poignant as they are emblematic of the old Hong Kong spirit filled with human warmth and kindness. Fung is one of the most memorable child stars in Hong Kong film history, and a key iconic figure in local cinema. She has grown up and matured alongside the city itself—she is truly the 'treasure of Hong Kong'. Here's to wishing Bo-bo Jie (elder sister Bo-bo) a brilliant life living freely and following her heart. [Translated by Richard Lee]



桃源和任姐合作無間，出品了多部粵劇戲曲片戲寶。圖為《非夢奇緣》(1960)，左起：任劍輝、羅艷卿、馮寶寶。

Cantonese opera legend Yam Kim-fai forged a strong relationship with Tao Yuen. Still of *The Random Harvest* (1960): (from left) Yam Kim-fai, Law Yim-hing, Fung Bo-bo.



桃源培育的新星賀蘭美艷成熟，主演的《玫瑰夫人》(1964)懸疑曲折。

Ho Lan, a rising star nurtured by Tao Yuen, exuding elegance and grace in *Madame Rose* (1964)



葛蘭在桃源國語片《千面女郎》(1959)中大展才華。

Grace Chang showcased her remarkable talent in Tao Yuen's Mandarin film, *The Girl with a Thousand Faces* (1959).

香港電影的 泰國漫遊

Hong Kong Films 'On the GO' in Thailand

喬奕思 Joyce Yang



2023.11.10
Speakers:
Dr. Kornphanat Tungkeunkunt
Dr. Wikanda Promkhuntong
Sam Ho
Joyce Yang

光影愛漫遊
Movies to GO

「香港周 2023@曼谷」於 2023 年 10 月 21 日至 11 月 12 日在泰國曼谷舉行，由香港特別行政區政府康樂及文化事務署與泰國文化部合辦。其中香港電影資料館及泰國電影資料館特別策劃「光影愛漫遊：跨界的香港電影——泰國篇」的放映及海報展覽，於 11 月 10 日至 12 日在泰國電影資料館 6 樓的 Sala Cinema 放映了《海外尋夫》（1950）、《地下火花》（1958）、《警察故事》（1985）、《秋天的童話》（1987）和《縱橫四海》（1991）共五部電影。

《海外尋夫》於港泰電影交流的意義，除了其宣傳本事中強調為「第一部往暹羅實地拍攝的影片」外，也在於其改編與製作所反映的社會文化特點。在改編為電影之前，《海外尋夫》已是在南洋演出達二百多場的舞台名劇。「闖南洋」故事迎合了海外華人群體的文化需求，成為電影版本的市場誘因。

香港電影研究者何思穎在港泰學者交流論壇中也指出：「五、六十年代，香港電影的觀眾數量遠超香港本土人口數量，是香港電影步入黃金時期的基礎。」不只有市場，還有電影人才。《海外尋夫》導演譚友六與編劇司馬文森均有南洋生活的切身經歷，他們的參與為展現泰國華工不同的生活面貌提供了豐富的細節。飾男主角阿羅的羅維，正是七十年代李小龍由美國返港後首部電影《唐山大兄》（1971）的導演，泰國電影資料館副館長 Sanchai Chotirosseranee 在映前談指這對泰國觀眾而言是個有趣的電影史連接點。《唐山大兄》也以李小龍飾演的鄭潮安抵達暹羅謀生拉開序幕，當然與《海外尋夫》的現代版陳世美相比，《唐山大兄》已是截然不同地、有非凡明星氣象的類型故事了。

《地下火花》在泰國的放映，促成了對這部港泰聯合製作電影更多的史料交流。泰國電影資料館節目策劃 Putthapong Cheamrattony 在放映前，比對了該片在泰國電影資料館及香港電影資料館館藏的兩個不同版本，指片中故事源自泰國真實歷史事件，最早由編劇梭抑沙諾其拉（Suuh Lusalokara）以偵探小說形式發表於警察刊物，先有

一個泰國電影版本，頗受觀眾歡迎，之後才有了《地下火花》的誕生。《地下火花》集合當時的港泰明星、導演，以規模更大的製作，在港泰電影市場都取得了不俗的成績，七十年代在泰國還改編為電視劇。這些歷史資料的發現有助於確切解釋《地下火花》在故事結構與工業製作上體現的特點。關於五、六十年代港泰影業的交流互動，泰國電影學者陳玉珊博士（Kornphanat Tungkeunkunt）則在交流論壇中以《秋鳳》（1957）、《鱷魚河》（1965）、《謀海蛟龍》（1967）等片在泰國的放映情況為例作出了詳實分析，並現場展示了《南國電影》泰文版等歷史資料。

《警察故事》、《秋天的童話》和《縱橫四海》都是曾經在泰國電影市場引起轟動的電影佳作，此次放映魅力不減。泰國電影與文化研究學者 Wikanda Promkhuntong 博士以粉絲文化為切入點，結合八、九十年代以降港產片在泰國配音的文化傳播現象，詮釋了香港電影在網絡時代被不斷翻寫和創作的影響力。泰國電影資料館館長 Chalida Uabumrungjit 在開幕交流論壇中總結，從五十年代到現今的港泰影業互動並非幾部影片足以概括的，兩地各自從不同角度來觀照工業互動的過去與現代，便能發現許多亟待研究的主題。■

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）及《香港製片——港式電影製作回憶錄》（2022）等。

海報鳴謝：星空華文傳媒電影有限公司、泰國電影資料館



(左起) 喬奕思、何思穎、泰國電影資料館館長 Chalida Uabumrungjit、泰國電影與文化研究學者 Wikanda Promkhuntong 博士、泰國電影學者陳玉珊博士，分析兩地影業歷年來的互動及作品中的特色。

(From left) Joyce Yang, Sam Ho, Director of Thai Film Archive Chalida Uabumrungjit, Thai film and cultural studies scholar Dr Wikanda Promkhuntong, Thai film scholar Dr Kornphanat Tungkeunkunt discussed the interactions between Hong Kong and Thai film industries and the distinctive features of films from the two regions.



(左起) 香港電影資料館陳彩玉及曾煒樂 (時任館長)、泰國電影資料館創辦人 Dome Sukvong 及館長 Chalida Uabumrungjit、何思穎、喬奕思、星空華文傳媒有限公司吳文亮

(From left) Priscilla Chan and Rowena Tsang (the then Head) of HKFA; Dome Sukvong, founder of Thai Film Archive; Chalida Uabumrungjit; Sam Ho; Joyce Yang; Alfred Ng of Fortune Star Media Limited

The 'Hong Kong Week 2023@Bangkok', co-organised by the Leisure and Cultural Services Department of the Government of the Hong Kong Special Administrative Region and the Ministry of Culture of Thailand, was held in Bangkok, Thailand, from 21 October to 12 November 2023. As part of the programme, the Hong Kong Film Archive collaborated with the Thai Film Archive (TFA) to present 'Movies To GO—Border Crossings in Hong Kong Cinema—Thailand', consisting of a series of screenings and a poster exhibition. A total of five classic titles—*A Forgotten Wife* (1950), *Flame in Ashes* (aka *Underground Sparks*, 1958), *Police Story* (1985), *An Autumn's Tale* (1987), and *Once a Thief* (1991)—were screened from 10 to 12 November at the TFA Sala Cinema.

The importance of *A Forgotten Wife* in the cultural exchange between Hong Kong and Thai cinema lies not only in how it was advertised as the 'first Hong Kong film to shoot on location in Siam' but also in the social and cultural aspects of its processes of adaptation and production. Before the film adaptation, *A Forgotten Wife* had already been a famous stage play with over 200 performances across Southeast Asia. The story about seeking one's fortune in Southeast Asia resonated strongly with the overseas Chinese community, and hence created the commercial incentive for adapting it for the big screen.

At the exchange seminar between Hong Kong and Thai scholars, Hong Kong film researcher Sam Ho pointed out that during the 1950s and 1960s, audience numbers for Hong Kong films far exceeded the local population of Hong Kong, and that laid the foundation for Hong Kong cinema to enter its golden era. Apart from its varied markets, the success of Hong Kong cinema could also be attributed to its film talents. For example, the director of *A Forgotten Wife*, Tan Youliu, and the film's screenwriter, Sima Man-sum, both had personal experience of living in Southeast Asia, which no doubt contributed to the rich details in the film about the lives of Chinese labourers in Thailand. The male lead actor, Lo Wei, was also the director of *The Big Boss* (1971), Bruce Lee's first film after returning to Hong Kong from the US.

TFA deputy director Sanchai Chotirosseranee indicated in the pre-screening talk that for Thai audiences, this was a particularly interesting historical connection. *The Big Boss* also opens with Lee's character, Cheng Chao-an, arriving in Siam. Needless to say, as a genre film with a leading performance by an immensely charismatic superstar, *The Big Boss* tells a completely different story to that of the unfaithful husband in *A Forgotten Wife*.



泰國電影資料館副館長 Sanchai Chotirosseranee 於《海外尋夫》(1950)映後談分享該片與李小龍及泰國的微妙連繫。

During the post-screening talk of *A Forgotten Wife* (1950), Sanchai Chotirosseranee, Deputy Director of Thai Film Archive spoke about the intricate connections between the film, Bruce Lee and Thailand.



現場的海報展覽，展現港泰兩地的設計。
The posters on display showcase the designs of Hong Kong and Thailand.

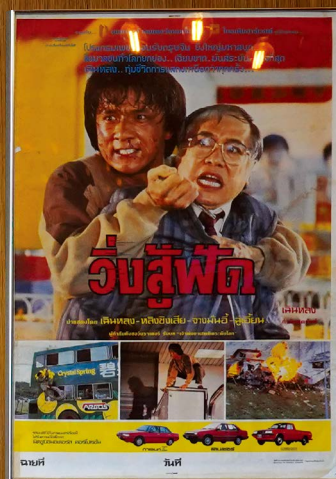
The screening of *Flame in Ashes* in Thailand was a catalyst for more in-depth exchange on the historical research pertaining to this Hong Kong-Thai co-production. During the pre-screening talk, TFA programmer Putthapong Cheamrattonyu compared the two different versions of the film from TFA and HKFA. The plot is based on a true story from history in Thailand, and was first fictionalised in the form of a detective novel by screenwriter Suuh Lusalokara and published in the police gazette. A Thai film version followed, which was quite well-received and led to the production of *Flame in Ashes*. The latter film was a larger-scale production that gathered together major Hong Kong and Thai film stars and directors. It did quite well in the Hong Kong and Thai box offices, and was adapted into a Thai television series in the 1970s. These historical details helped to explain the characteristics of the film in terms of its plot structure and production features. Regarding the interactions between Hong Kong and Thai film industries in the 1950s and 1960s, Thai film scholar Dr Kornphanat Tungkeunkunt made a detailed analysis of the Thai audience reception of films such as *The Autumn Phoenix* (1957), *Crocodile River* (1965), and *Operation Bangkok* (1967). She also displayed a Thai version of the *Southern Screen* magazine in her presentation.

Police Story, *An Autumn's Tale*, and *Once a Thief* were among the outstanding Hong Kong films that made a big splash in the Thai market, and they continued to captivate audiences in this series of screenings. Thai film and cultural studies scholar Dr Wikanda Promkhuntong described the cultural phenomenon of dubbing Hong Kong films in Thai since the 1980s and 1990s. Analysing such activities through the lens of fan culture, she explained how Hong Kong films have been continually remixed and creatively transformed online—a testament to their widespread influence. In her closing remarks, TFA director Chalida Uabumrungjit noted that the interactions between the Hong Kong and Thai film industries from the 1950s until today cannot be easily summarised by a few films. Further exploration and comparison of the past and present of the two industries from various angles will certainly uncover more valuable topics of study.

[Translated by Roberta Chin] ■

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.

Posters courtesy of Fortune Star Media Limited, Thai Film Archive





上海「芳華再續」及《野玫瑰之戀》在北京 'Revisiting the Glory Days — The Legacy of Leslie and Anita' in Shanghai and *The Wild, Wild Rose* in Beijing

蔡漫虹 Carmen Tsoi

大緣際會，香港電影資料館節目於今年3月和4月先後移師上海和北京，將「芳華再續」和《野玫瑰之戀》（1960）的光影魅力與熱愛香港電影的內地觀眾分享。

上海「芳華再續」

「芳華再續」為去年首屆香港流行文化節的開幕節目，本地放映雖已結束，但有延伸節目「芳華再續：張國榮、梅艷芳香港電影回顧展」在滬再放異彩！本館承蒙駐上海經濟貿易辦事處、上海電影博物館及上海電影資料館的合作邀請，聯合主辦是次電影回顧展，於3月23日至4月1日在上海電影博物館及上海影城舉行電影放映及映後談。透過精選放映八部由張國榮、梅艷芳主演的電影，讓上海觀眾在銀幕中再次感受兩位已故巨星的不朽魅力。

3月23日上午，開幕論壇假上海電影博物館舉行，為回顧展揭開序幕。論壇由內地資深媒體人甘鵬主持，導演陳嘉上、演員丁子峻以及內地著名影評人毛尖擔任嘉賓，吸引大批媒體及影迷出席。同日下午，一眾嘉賓浩浩蕩蕩移師上海影城出席簡單而隆重的開幕式。開幕電影特別選映了由張梅合演的《緣份》（1984），並由陳嘉上導演（該片編劇之一）作映

後談嘉賓，掀起放映活動的高潮。是次活動獲資深影評人及電影研究者何思穎與喬奕思鼎力支持，專程赴滬分別主講《胭脂扣》（1988）、《倩女幽魂》（1987）及《男人四十》（2002）等影片的映後談。為期六日的放映活動，以「哥哥」主演的《阿飛正傳》（1990）壓軸，為回顧展畫上完美句號。

《野玫瑰之戀》在北京

繼2023年出訪蘇州作文化交流後，香港電影資料館再度應中國電影資料館邀請參加4月18日至27日舉辦的第十四屆北京國際電影節，以戲會友。是次影展，香港電影資料館以《野玫瑰之戀》的4K數碼修復版參與了「致敬·修復」環節，希望透過這次難得機會，將本館的修復電影呈現內地觀眾眼前。

《野玫瑰之戀》在中國電影資料館藝術影院舉行。節目開始前，主辦單位特別播放了該片導演王天林的兒子王晶的錄影訪問片段，為現場觀眾帶來驚喜；映後談由「北京展映」策展

人沙丹主持，與嘉賓講者何思穎及喬奕思對談，就香港女星地位與中國傳統倫理等議題展開討論，令研討交流的氣氛熱烈起來。■

蔡漫虹為香港電影資料館一級助理館長（研究及編輯）



上海影城大堂的LED天幕展示多張經典劇照。
The ceiling LED screen in the hallway of the Shanghai Film Art Center displayed iconic film stills.



陳嘉上導演為開幕電影《緣份》(1984)映後談嘉賓
Director Gordon Chan, a guest speaker at the post-screening talk of the opening film, *Behind the Yellow Line* (1984).



《野玫瑰之戀》(1960)映後談：(左起)主持沙丹及講者何思穎、喬奕思

Post-screening talk of *The Wild, Wild Rose* (1960): (from left) host Sha Dan and speakers Sam Ho and Joyce Yang



The Hong Kong Film Archive programmes, 'Revisiting the Glory Days—The Legacy of Leslie and Anita' and *The Wild, Wild Rose* (1960), made appearances in Shanghai in March and Beijing in April respectively, much to the pleasure of Hong Kong film aficionados in the Mainland.

'Revisiting the Glory Days—The Legacy of Leslie and Anita' in Shanghai

'Revisiting the Glory Days—The Legacy of Leslie and Anita' was the opening programme for the inaugural Hong Kong Pop Culture Festival in 2023. Though the local event has concluded, the luminous star power of Leslie Cheung and Anita Mui continued to dazzle at the extension programme of the same title held in Shanghai from 23 March to 1 April this year. The Archive was graciously invited by the Hong Kong Economic and Trade Office in Shanghai, Shanghai Film Museum (SFM), and Shanghai Film Archive (SFA) to jointly present the retrospective programme and post-screening talks to the SFM and Shanghai Film Art Center. Through the screening of eight specially selected films starring Cheung and Mui, Shanghai audiences were able to enjoy and experience again the timeless charms of these two late superstars on the silver screen.

The programme kicked off on the morning of 23 March at the SFM with an opening forum. Hosted by Mainland media veteran Gan Peng and featuring guests like director Gordon Chan, actor Allen Ting Chi-chun and renowned Mainland film critic Mao Jian, the event attracted a large number of local media and film enthusiasts. The guests then moved to Shanghai Film Art Center in the afternoon for a simple yet grand opening ceremony. The opening film was *Behind the Yellow Line* (1984), and the occasion was made even more special by the

post-screening talk featuring Gordon Chan, one of the film's screenwriters. Esteemed film critics Sam Ho and Joyce Yang also lent their support by travelling to Shanghai and participating in post-screening discussions for *Rouge* (1988), *A Chinese Ghost Story* (1987), *July Rhapsody* (2002), etc. The six-day programme concluded with a screening of Leslie Cheung's *Days of Being Wild* (1990), bringing it to a perfect finale.

The Wild, Wild Rose in Beijing

Following a cultural exchange visit to Suzhou in 2023, the Archive was invited by the China Film Archive (CFA) to participate in the 14th Beijing International Film Festival (BJIFF), held from 18 to 27 April this year. In the spirit of connecting with each other through film, the Archive took part in the festival's 'Tribute & Restoration'

programme with the 4K digitally restored version of *The Wild, Wild Rose*—a rare opportunity for Mainland audiences to see this restored classic on the big screen.

The film was presented at the CFA Art Cinema. Before the screening, the organiser surprised audiences with a video interview featuring Wong Jing, son of *The Wild, Wild Rose*'s director Wong Tin-lam. The post-screening talk was hosted by BJIFF curator Sha Dan, with guest speakers Sam Ho and Joyce Yang. They delighted the audience with an insightful discussion on a range of topics, including the social position of Hong Kong actresses and traditional Chinese ethics. [Translated by Richard Lee]

Carmen Tsoi is Assistant Curator I (Research & Editorial) of the HKFA.



開幕論壇於上海電影博物館舉行：(左起)上海電影博物館總經理助理兼發展管理部主任王穎、何思穎、康文署總經理(電影)林覺聲、甘鵬、丁子峻、陳嘉上、毛尖、上海電影博物館執行館長范奕蓉及副館長王騰飛、香港電影資料館館長陳彩玉

The opening forum was held at the Shanghai Film Museum: (from left) Wang Ying, Assistant General Manager and Director of the Development and Management Department of the SFM; Sam Ho; Richie Lam, Chief Manager (Film) of LCSD; Gan Peng; Allen Ting Chi-chun; Gordon Chan; Mao Jian; Fan Yi-rong, Director of SFM; Wang Teng-fei, Deputy director of SFM; Priscilla Chan, Head of HKFA

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Ms Wong Mei-ying
Mr Yee Chung-man
Mr Yu Chun
Ms Winnie Yuen Tsz-ying

Thank you!

《新蜀山劍俠》（1983）（4K 數碼修復版）

Zu: Warriors from the Magic Mountain (1983) (4K Digitally Restored Version)

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