

HONG **香港** KONG

新世代 **監製**
NEW ACTION PRODUCER

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主席的話

電影既是藝術作品，也是娛樂產品。普羅觀眾樂意觀賞的影片都是藝術與娛樂並重。香港電影工業的優良傳統就是因為每一代都有一批堅持掌握這種平衡的電影人：電影的監製。他們的理想是結合戲劇原素、創新技巧、專業團隊和資金調配，製造出動人的幻像世界，觸動觀眾的心靈。

香港電影工業的發展就需要這些監製們繼續為達到這理想而奮鬥。

香港電影發展局除了鼓勵業界增加製作量，也著重培養人才和開拓市場。過去三年內地電影市場的急促增長，香港的電影人迅速地把握了這機遇、帶動了香港與內地合拍片進入前所未有的高峰。

CHAIRMAN'S MESSAGE

A film is a hybrid of art and entertainment. Films loved by the general audience all attach weight to both art and entertainment. The fine tradition of the film industry of Hong Kong results from the fact that for each generation there is a group of filmmakers who adhere to maintaining such a balance. They are the film producers. Their ideal is to, by pooling drama elements, creative techniques, professional team work and funds for deployment, create a touching imaginative world which tugs at audience's heartstrings.

The development of Hong Kong's film industry requires continued efforts of the film producers in achieving this ideal.

Apart from encouraging the industry to boost production, the Film Development Council also attaches great importance to nurturing talents and expanding the market. With the rapid growth of the Mainland film market in the past three years, filmmakers in Hong Kong have swiftly embraced the opportunities and stimulated Hong Kong-Mainland joint film productions to reach an unprecedented climax.



林建岳

PETER LAM

香港電影發展局市場發展委員會召集人
Convenor, Market Development Committee
Hong Kong Film Development Council

香港電影商協會有限公司主席
Chairman, Hong Kong Chamber of Films

「香港電影 New Action- 電影業與多媒體產業跨平台合作」計劃不經不覺已邁進第四個年頭，過去幾年，「計劃」一步一腳印，按部就班地聚焦不同主題，積極為香港電影業界注入動力、增加了區內同業的交流合作機會、共同創造商機。

日新月異的科技重塑了我們的生活及消費方式；與時並進、調整、創新，是各行各業配合時代、迎接挑戰及機遇的必需過程。2011-2012 的「電影 New Action 計劃：電影業與多媒體產業跨平台合作」，正是因應這種情況產生。

今次計劃的目的是透過探討網絡業及新媒體產業，與電影業融合發展的可行方式及途徑，開拓傳統市場以外的商業機會，以推動香港電影業的全方位發展，我們期待透過與區內同業的合作，共創、雙贏。

Somewhat unknowingly, "Hong Kong Film New Action" is now into its fourth year. The past few years saw this project focusing on different themes, one after another and in a step-by-step manner, to provide momentum for the local film industry, resulting in increased chances for exchanges and collaborations between industry members in the region to jointly create business opportunities.

New technologies have reshaped our lifestyle and consumption pattern. To stay up-to-date and to meet challenges as well as opportunities, all industries must move ahead with time, adjust themselves and innovate. This has led to our "Hong Kong Film New Action - Film and Multi-media Cross Platform Collaboration" for 2011-2012.

The event this time aims to explore practical ways for the cyber and new media industries to forge ahead in fusion with the film industry to promote the all-out development of the local film industry by opening up business opportunities beyond the traditional markets. We look forward to creating a win-win situation through collaboration with fellow industry members in the region.



王英偉

WONG YING-WEI

香港電影發展局基金審核委員會召集人
Convenor, Fund Vetting Committee
Hong Kong Film Development Council

香港國際電影節協會主席
Chairman, Hong Kong International Film
Festival Society

我誠意向各位推薦「香港新世代監製」這本刊物，它介紹了本港一批具才華的電影監製的個人簡歷與作品。香港特區政府積極支持香港電影工業發展，並加強香港電影業與各地業界的溝通與合作。作為電影工業中的核心人物，電影監製不但統籌旗下電影作品的製作，更是業界的重要橋樑。他們以其特有的國際視野、社會觸角及業內經驗，協助推動香港電影業與各媒體產業及各地業界溝通合作，促使香港發展成為亞洲區內的電影製作與發行中心。

It gives me great pleasure to present to you the "Hong Kong New Action Producer" brochure. The brochure highlights the biographies and works of a group of talented film producers in Hong Kong. The Hong Kong SAR Government has been supporting the development of Hong Kong's film industry and promoting the communications and cooperation across the region. A film producer, a core member in his films, plays an important role in promoting and sharing experience with his counterparts, exploring business opportunities between film and the new media industries and to further develop Hong Kong as a film production and distribution centre in Asia.



陳嘉上

GORDON CHAN

香港電影發展局支援服務委員會召集人
Convener, Support Services Committee
Hong Kong Film Development Council

香港電影導演會副會長
Vice President, Hong Kong Film Directors' Guild

一個電影工業是否成熟，除了看有多少優秀的導演和有視野的投資者，最突顯的是要看有多少專業的監製。新一代的監製更將決定了港產片未來的成敗，熱切期待。

In addition to the number of excellent directors and investors with broad vision, another palpable indication showing the maturity of the film industry is how many professional producers it has. The new generation producers determine whether Hong Kong films will be successful or not. I am looking forward to the films made by our new generation producers.

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陳子聰

CONROY CHAN

廿四味潮人先鋒

陳子聰既是演員、模特兒、監製、Rap 樂隊 - 廿四味成員，也是 X-FED (香港極限運動聯盟) 會長，過去為 X-FED 拍攝一些 X-GAME 的訓練錄影時，令他對影視製作產生濃厚興趣。陳子聰是潮流藝術界的先鋒份子，對推動創意文化產業不遺餘力，其作品往往令八十後、九十後的年青人產生共鳴。

24HERBS PIONEER OF FASHION

Conroy Chan, a well-known actor, model, producer, member of rap band 24Herbs, and leader of X-FED (Hong Kong Federation of Extreme Sports), developed great interest in film production when he shot training videos of X-GAME for X-FED in the past. He being a pioneer of fashion art sparing no effort to promote creativity culture industry, his films frequently arouse resonance among the post-80s and post-90s.



流失中的寶貴元素

我從小就在澳洲長大，反而令我從另一個角度去閱讀港產片，明白港產片過去能在外國廣受喜愛的原因，知道他們愛看甚麼樣的港產片。相反很多香港電影人並沒有察覺，漸漸讓這些寶貴的元素流失。所以我監製一部電影時，希望可以發揮這些港產片的成功元素。

香港電影過去是很 crazy，任何題材都會拍，任何手法也會試，頗具獨特的節奏和風格。可惜不少投資者目光太短視了，只會強調找大牌明星，認為題材、

劇本並不重要，現在又一窩蜂北上國內拍電影。我想拍一些可以賣到外地的港產片，驚悚片是一個好選擇，因為有一定的市場，又不需要大卡士演出，所以才會開拍《維多利亞壹號》。

香港電影其實是很強，只是一些導演太愛模仿一些著名導演，沒有自己的風格，我期待新導演們能夠做回自己，電影 always go for your dream。現時 Internet 可以爆發出另一個新市場，Internet 也容許更大的創作空間，而且比傳統媒體的製作成本更便宜，是電影未來一個潛力無限的市場。



主要監製作品

- 《四大天王》 (2006)
- THE HEAVENLY KINGS
- 《維多利亞壹號》 (2010)
- DREAM HOME
- 《復仇者之死》 (2011)
- REVENGE: A LOVE STORY
- 《THE COURIER》 (2012)
- THE COURIER

THE MISSING TREASURABLE ELEMENTS

Thanks to my experience of growing up in Australia, I can evaluate Hong Kong films from another angle, so that I understand why Hong Kong films were very popular in overseas countries, and which kinds of Hong Kong films overseas audiences are fond of. Unfortunately, that many Hong Kong filmmakers do not notice the inherited advantages leads to loss of the treasurable elements. That's why I hope to fully exhibit the successful elements of Hong Kong films whenever I produce a film.

In the past, Hong Kong films attempted different themes and techniques like crazy, and they possessed unique rhythms and styles. It is a great pity that many short-sighted film investors only stress strong cast rather than topic and script; now they are all rushing to invest in films shot in Mainland China. I want to produce some Hong Kong films that can be sold abroad, and thriller is a good choice. With no requirement on big cast, thriller film has its own market, and this is my reason to shoot *Dream Home*.

Films made in Hong Kong are superior in fact, but some directors are too inclined to copying certain famous directors, but fail to develop their own styles. I expect new directors can be themselves and always go for their dreams. Internet, a new medium allowing much more room for creativity and cheaper production cost than the traditional media, can bring forth a new market, which will be a market of infinite potential for the film industry.





陳果

CHAN GOH, FRUIT



監製導演要熱戀

陳果認為香港電影人北上發展是一個大趨勢，過去香港電影人也習慣逐水草而居，因為香港本身是國際都市，各行各業的人才也到不同地區工作。現實是經濟結構改變，令本土觀眾流失，電影人北上發展，應把過去拍「港產片」的觀念，擴闊為拍吸納大中華區市場的「華語片」。

PRODUCERS AND DIRECTORS SHOULD HAVE DEEP LOVE

Chan Goh considers it a major trend that Hong Kong filmmakers are going to Mainland China for development. Hong Kong filmmakers have become used to being "nomadic", for Hong Kong is an international city where many industries involve working abroad in different regions. The reality is that the changes in the economic structure have reduced the local audience size. Filmmakers seeking opportunities in Mainland China should broaden the concept from producing "Hong Kong films" to producing "Chinese-language films", so as to absorb the Greater China market.



北上發展是大趨勢

電影監製最難做得好的工作是妥善處理與導演的關係，特別是一些技巧仍未完全成熟的新導演，需要監製很大的協助，可是監製太多意見，導演又感到創作自由大受侵害，結局往往是監製和導演不歡而散。

這情況於香港較少發生，因為畢竟香港地方小，容易知道導演的優點與缺點，挑選導演時就較少出錯。可是在國內，很多人吹噓自己如何了得，根本就沒有真材實料，到了開拍便手忙腳亂，缺乏信心，監製自然責無旁貸出手協助，礙於不少導演愛面子，監製在人事關係上必須處理得很圓滑，既給導演下台階，又可以幫助電影提升質量。

過去很多人找到老闆投資開戲，就可以掛名做監製，監製其實不會太多真正參與製作。近十多年，監製的角色日益重要，與導演成為一部電影的核心領導人，監製與導演如果溝通欠佳，各自為政，拍攝過程中就會不斷湧現問題。所以我認為監製一定要搞好與導演的關係和溝通。

GOING TO MAINLAND CHINA FOR DEVELOPMENT IS THE MAJOR TREND

The most difficult task for a producer is to handle the relationship with the director properly, especially with new directors without fully mature skills. Those new directors need much help from producers, but they will feel their freedom of creativity is interfered with if a producer offers too many suggestions. The outcome is often a breakup between the director and the producer.

This situation seldom occurs in Hong Kong because Hong Kong is such a small place that it's easy to know the strengths and weaknesses of each director, thus fewer mistakes are made in director selection. However, many inexperienced people in the Mainland brag about how amazing they are but are found to be helpless and inept at actual filming. Faced with such circumstances, a producer is duty-bound to assist. The critical issue is to deal with interpersonal relationship smoothly in an effort to save face for the director and help improve the quality of the film as well.

In the past, many people could be the nominal producers without much involvement in film production as long as they found the film investors. Over the past decade, the role of a producer has increased in importance and a producer has become a core leader together with the director. Hence, problems will never stop emerging during shooting if there is no good communication between the producer and the director. So I think the producer must have a good relationship and communication with the director.





人間喜劇

港產片告急

陳慶嘉是香港的跨媒體創作人及專欄作家，在廣播劇、小說、專欄、電影各方面的發展成績驕人。他對電影的堅持與創作的執著，令他的作品能夠與時並進，贏得票房與口碑。

陳慶嘉

CHAN HING-KAI

HONG KONG FILMS IN AN EMERGENCY!

Chan Hing-kai, a cross-media creator and column writer, obtains remarkable achievements in radio drama, novels, column writing and films. His insistence on film and perseverance in creativity enable his works to take lead in innovation and win reputation and success in the box office.



回歸零點 重新出發

香港的電影監製制度其實並不算成熟，一些創作出身的監製，以為把劇本搞好，就算完成主要工作；而一些從製作出身，通常只顧控制好預算；導演出身的監製往往流於教導導演拍攝及處理好演員的問題。我認為監製是 project manager，除了劇本、拍攝及各種製作上的程序，還要兼顧 marketing 的工作。監製要懂得帶領各組別人員完成工作，監製既是一部電影的起源，也是最後收工的人。電影是人的事業，最難是如何妥當地處理人事，如何去說服別人與自己的思想同步。

香港電影業可謂回歸到零點，重新出發，造成這局面，除了因為香港市場狹小，偏限了製作條件，也跟過去香港沒有良好的監製制度有關，這造成電影業缺少了長遠投資策略，只會短線跟風。新一代監製最艱鉅的任務，是要言之有理地說服投資者注資一部電影，讓投資者明白一部電影的理念及市場前景。

A NEW START FROM ZERO

In fact, the system of Hong Kong film producer is not mature enough. Some producers who used to be screenwriters mistakenly regard finishing a good script as the completion of their major task. Other producers merely devote to budget controlling if they were mainly engaged in production before. Some other producers, whose previous positions were director, always spend most of their time dealing with directors and actors. I consider a producer a project manager. Besides script, shooting, and procedures related to production, a producer should also be able to handle marketing and manage different teams of the crew by providing them guidance to finish their jobs. As a founder of a film, the producer is also the one who handles everything from the beginning till the end. Film is an industry involving tremendous interpersonal collaborations, and the greatest difficulty is how to deal with personnel management and persuade your crew to share the same ideas with you.

Because of the narrow market and lack of a sound system of producer, Hong Kong films have to start from zero now when supports for production are limited and long-term investment strategies are replaced by short-sighted behavior of following the herd. Thus, the most arduous mission for new generation producers is, by revealing a film's concept and market prospect to the investors, to convince them to make investment.



絕世好BRA

主要監製作品

- 《江湖告急》 (2000)
- JIANG HU - "THE TRIAD ZONE"
- 《絕世好BRA》 (2001)
- LA BRASSIERE
- 《豪情》 (2003)
- NAKED AMBITION
- 《戲王之王》 (2007)
- SIMPLY ACTORS
- 《內衣少女》 (2008)
- LA LINGERIE
- 《人間喜劇》 (2010)
- LA COMEDIE HUMAINE



絕世好BRA



古天樂 大解放 陳奕迅 陳奕迅

江湖告急

陳德森

TEDDY CHEN

尋找理性和感性

陳德森是著名導演，執導過多部叫好叫座的電影，一向以工作認真而著稱，他擔任監製同樣要求很嚴謹，至少保障老闆的投資可以回籠。

BALANCE BETWEEN RATIONALITY AND EMOTION

Teddy Chen is a famous director, whose films perform well at the box office and win appreciation. Widely known as a director working seriously, he is also a producer with strict requirements to ensure the return of the boss's investment.



SIMPLY FIND AN ACCOUNTANT IF ONLY FOR BUDGETING

To fulfil the duty as a good producer, it is a must to be rational and to balance some of the emotional thoughts. Film being a creative industry, inevitably engages emotions and tends to get the production deviating from the original track. It is important for the producer to keep close communication with the director to help balance emotional thoughts and inspire creativity. If the producer only controls budget, it would be more appropriate to simply hire an accountant.

To make a successful film requires a thorough understanding whether the film itself has any problem before shooting, and whether these problems can be resolved, otherwise he will not succeed no matter how much effort is made. I will not only continue to work hard as a producer, but also look forward to opportunities to cooperate with new generation directors from Mainland China, Hong Kong and Taiwan to make more quality Chinese films.

只懂預算，不如找會計師

要做好監製的職責，必須要用理性去平衡一些感性的思維，電影是創意工業，難免會流於過份感性，令作品脫離了原軌。監製就要與導演保持密切溝通，既幫助他們平衡理性與感性，也協助他們發揮創意。如果監製只是管預算，那麼找個會計師擔任監製會更出色。

要拍一部成功的電影，在拍攝前要先清楚影片本身有沒有問題，這些問題能否解決，否則如何努力也不會成功。我將會繼續努力於監製一職，希望與更多年青優秀的新一代中港台導演合作，創造更多優質的華語電影！

主要監製作品

- 《青年幹探》 (1994)
- IN THE HEAT OF SUMMER
- 《台北晚9朝5》 (2002)
- TWENTY SOMETHING TAIPEI
- 《尋找周杰倫》 (2003)
- HIDDEN TRACK
- 《童夢奇緣》 (2005)
- WAIT 'TIL YOU'RE OLDER
- 《鬼計》 (2006)
- DERA AIR
- 《三不管》 (2007)
- CHAOS

台北晚9朝5
Twenty Something Taipei

鄭丹瑞

CHENG TAN-SHUI, LAWRENCE



分手說愛你



難與電影說分手

鄭丹瑞曾參與的電影達數十部，編劇出身，也是著名的演員、導演和監製，近三十年的電影生涯，經歷過香港電影業的黃金時期，也面對過低潮困境。他認為當今的低潮，正等待電影人不斷創新，開創一條新路，帶領港產片走出谷底。

HARD TO SAY GOODBYE TO FILMS

Over the years, Cheng Tan-shui has participated in a few tens of films. He started his film career as a screenwriter and he is also a famous artist, director and producer. Having worked in the film industry for nearly 30 years, he has experienced both the golden period and the ebb of the Hong Kong film industry. He thinks that it takes Hong Kong filmmakers to lay out a new path with unrelenting innovation to lift Hong Kong films from the current downturn.



分手說愛你

新人湧現，港產片仍有前途

現時純本土色彩的港產片由於市場所限，只能拍成本很低的製作，大約三百萬已達上限，否則投資風險就會偏高。然而低成本未必代表拍不出優秀的電影，因為在這種環境下，更能激發新一代導演的思維，他們在這種環境下，培養出富彈性和機動性的特點，遇到條件限制難以按原定構思進行製作時，他們就會馬上思考用其他更便宜的方法去拍出相似的效果。

香港的電影監製同樣也是以靈活見稱，能夠因應不同的電影及其班底而調節其工作範圍，例如遇到一名經驗豐富又很有創作能力的導演，監製主要是輔助他，令拍攝更順利及預算控制得更好。當面對新導演時，監製又能總覽全局，從故事創作至製作，都可以帶領導演及各單位的人盡展所長。

雖然大家都把焦點放在中國，投資於香港電影製作的資金與國內相比只是小巫見大巫，可是香港電影人過去也是以低成本拍出很多好片，令港產片攀上多次高峰，所以我對前景是樂觀，因為近年湧現了一批有潛質、有創意的導演，只要好好培養他們，港產片仍是有前景。

HONG KONG FILMS STILL HAVE A FUTURE AS NEW TALENTS FLOOD IN

Nowadays, Hong Kong films can only be produced on very low budgets due to limited demand of the market for pure local-style Hong Kong films. Three million Hong Kong dollars can be the maximum budget limit, otherwise the risk of the investment would be relatively high. This, however, does not necessarily mean that excellent films cannot be produced because such severe circumstances inspire innovative ideas in new generation directors. Fostered resourcefulness enables them to figure out cheaper ways of shooting to achieve similar effects immediately when they encounter resource constraints that preclude them from following the original execution plans.

Hong Kong film producers are also famous for their flexibility. They can adjust their scopes of work according to different films and crews. For example, when working with a veteran and creative director, a producer will mainly provide assistance to the director in making the film shooting smoother and controlling the budget better. While cooperating with a new director, he will conduct an effective control over the whole project from script creation to production and guide the director and crew members to exert their full potentialities.

Though we are focusing on Mainland China, and the investment in Hong Kong film production is so tiny when compared with the amount made in Mainland China, Hong Kong filmmakers accomplished lots of excellent works with low costs in the past, enabling Hong Kong films to hit the peak many times. Thus I'm optimistic about the prospect because there is a group of new directors with potential and creativity flooding in during recent years. Hong Kong films are still promising as long as those new directors are given enough training and nurture.

主要監製作品

- 《小男人週記》 (1989)
- THE YUPPIE FANTASIA
- 《錯在新宿 小男人周記 II》 (1990)
- BRIEF ENCOUNTER IN SHINJUKU
- 《神探馬如龍》 (1991)
- INSPECTOR PINK DRAGON
- 《見鬼》 (2002)
- THE EYE
- 《六樓后座》 (2003)
- TRUTH OR DARE: 6TH FLOOR REAR FLAT
- 《見鬼 2》 (2004)
- The EYE 2
- 《六壯士》 (2004)
- SIX STRONG GUYS
- 《見鬼 10》 (2005)
- THE EYE 10
- 《阿嫂》 (2005)
- MOB SISTER
- 《抱抱俏佳人》 (2010)
- PERFECT WEDDING
- 《分手說愛你》 (2011)
- BREAK UP CLUB



分手說愛你

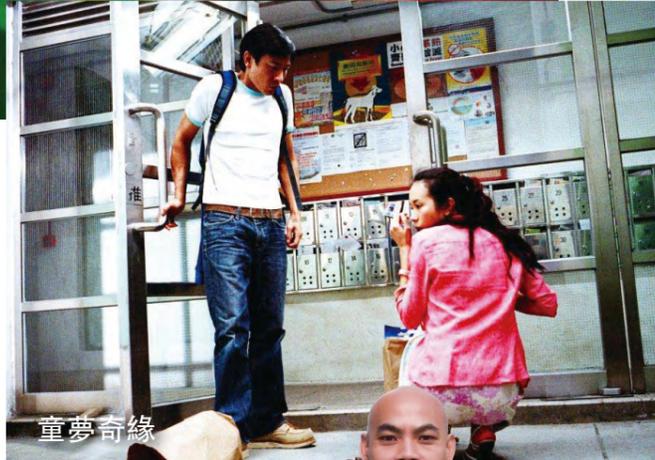


童夢奇緣

延續香港電影品牌 夢

張志光

CHEUNG CHI-KWONG



童夢奇緣



張志光認為文化產業多是以個人品牌為單位，以前優秀的電影人都把「自己」的品牌做好，他們多在香港拍電影，所以大家漸漸有了「香港電影」的定位。情況就像很多歐洲時裝品牌，他們只是努力做自己，人家卻感覺時裝之都在歐洲。眾所周知的現狀是大部份香港電影人都北移，所以「香港電影」這個品牌好像暗淡了。不過，如果每個香港電影人都繼續做好「自己」，香港電影也會得到承傳。

CONTINUE THE DREAM FOR THE BRAND OF HONG KONG FILMS

In Cheung Chi-kwong's opinion, the cultural industries are essentially brands of individuals. In the past, excellent filmmakers would devote themselves to developing their own brands. They produced films mostly in Hong Kong, thus we gradually have the concept of the positioning of Hong Kong films. The situation is similar to many European fashion brands. They merely concentrate on developing their own brands, but people always have the feeling that the fashion capital is in Europe. The current situation of most of Hong Kong filmmakers moving to Mainland China for development is known to all, thus the brand of Hong Kong films seems to have turned dim. Nevertheless, if every Hong Kong filmmaker continues to perform well, Hong Kong films can still "subsist".

面對全球技術人員的競爭

如果把電影作為產業，沒有人看的電影，拍了也白拍，十分不環保。重點在於你想拍給哪個市場看。專攻小眾的，就不能期望自己的智慧和頻道跟大眾一樣；面向大眾的，就得接受大眾文化傳播的特性，受市場歡迎的電影也一定有它的優點。

從香港本土文化的角度來看，因為我們受制於本土市場有限的條件，就要面對「文化輸出」的問題。可是一個地方的文化強勢，跟它的經濟發展有很大關係。以前我們可能比別人強，現在人家在壯大，本土文化能否成功輸出，要看你的文化在人家眼中夠不夠魅力，能否跟人家溝通。香港本土電影如果是從人情出發，而不是跟人家比高度比製作，仍然會有它的魅力。

從技術層面看，電影生產跟所有行業一樣，有全球化分工的趨勢。我們面對的不單是內地製作人的專業愈來愈強，還有全球技術人員的競爭，例如攝影、收音和電腦特效，後期製作面對的競爭更激烈。然而，跟其他行業一樣，香港人在管理方面還是比較強，除了製作管理，法律保險、融資和發行等管理同樣重要；面對不同地區的民情，如果我們還能堅持自己在管理上的專業，就能保持競爭力。

FACE THE COMPETITION FROM GLOBAL TECHNICIANS

If film is regarded as an industry, it is not environmentally friendly at all when a film attracts no audience and turns out to be a waste. The key point is which market your film is produced for. If it is for the minority, you should not expect that your own wisdom and channel would be the same as the majority. While you are producing a film for the majority, you have to accept the nature of popular culture, and films well received in the market should have their own virtues.

From the perspective of Hong Kong local culture, we have to face the problem of "Culture Export" because we are subject to the disadvantage of a limited local market. However, the cultural dominance of a place has a close relationship with its economic development. In the past, we might be more powerful than others, but now our counterparts are becoming stronger. Whether our local culture can be successfully exported depends on whether our

culture is charming enough and able to communicate with people in other places. If Hong Kong films are produced with human touch, and not to compete in production scale with others, the charm will stay.

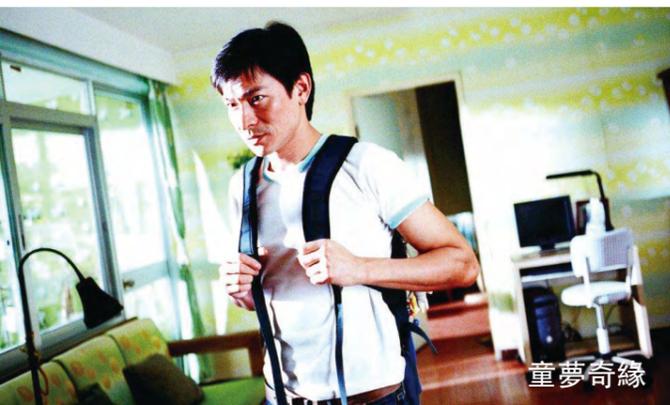
From the technological point of view, as in all other industries, the trend of global division of labour occurs in film production. The competition for post-production, such as photo shooting, audio recording and computer generated effects, is even more severe. However, it is the same as other industries that Hong Kong people have stronger ability in management. In addition to production management, law and insurance, management of finance and distribution are also important. When facing the public and culture of different regions, our competitiveness can be maintained if we can hold on to our professionalism in management.



童夢奇緣

主要監製作品

- 《童夢奇緣》 (2006)
- WAIT "TIL YOU" RE OLDER
- 《虫不知》 (2006)
- BUG ME NOT!
- 《綁架》 (2008)
- KIDNAP



童夢奇緣



千變萬變 風格不變

張承勳很關心香港電影圈台前幕後青黃不接的問題，他認為導演和監製應用以舊帶新的方法，培養新演員，「假如一部電影有四個主角，可以是三個大卡士配搭一名新人，這樣新人才容易冒出頭，大家一窩蜂搶大卡士，結果演員片酬不斷攀升，又出現演員荒，一些電影遲遲無法開拍，就是為了等待演員的檔期。」



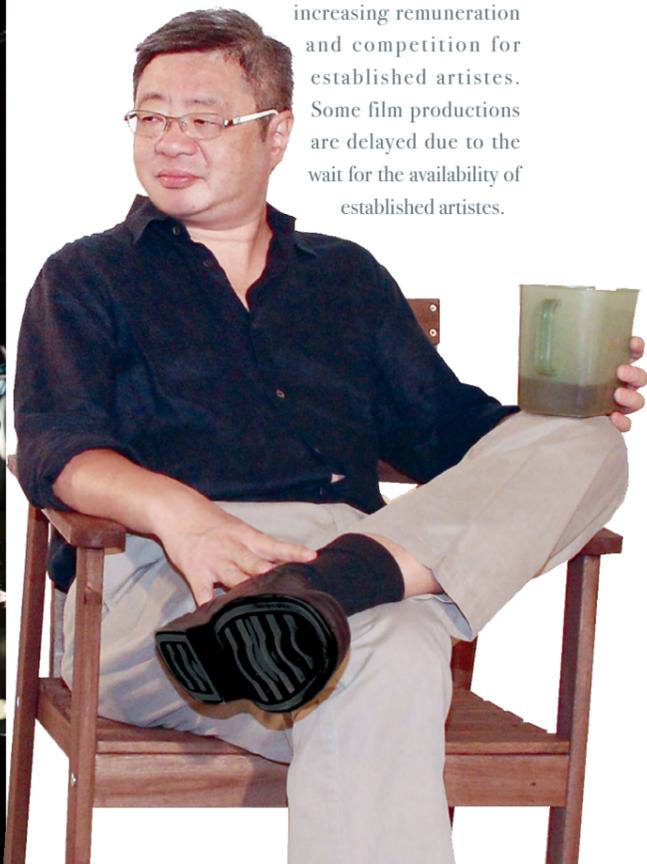
張承勳

CHEUNG SHING-SHEUNG, CARL



CONSISTENT STYLE AMID UNRELENTING CHANGES

Carl Chang is very concerned about the current shortage of artistes and production personnel in all divisions of the Hong Kong film industry. He thinks that directors and producers should train new artistes with the assistance of the experienced ones. If a film requires four main characters, a strong cast of three experienced artistes and a new one will help the new talent to emerge and gain a wide recognition more easily. The rush for a strong cast will result in increasing remuneration and competition for established artistes. Some film productions are delayed due to the wait for the availability of established artistes.



要讓新人冒出頭

港產片有很獨特的節奏、風格及表現手法，這些就連荷里活也受其影響。港產片的個性很鮮明，可是近年香港電影人為了要照顧國內市場，大多數要遷就國內的規條及觀眾口味，漸漸失去了港產片原有風格，那些合拍電影，只能說是找香港電影人製作國產片。

由於市場局限，純港產片只剩下一些數百萬的小製作，不過港產片其實仍有可為，因為在商業處理手法上，港產片仍然具有優勢。好像多數國內電影在內地十分賣座，到了香港、台灣、東南亞上映，票房卻非常慘淡。同樣台灣很賣座的電影，到了中國大陸票房也是不濟。一些本土色彩很重的港產片，雖然未必在中國各地也受歡迎，可是在廣東省也有一定的支持，《志明與春嬌》、《打擂台》就是好例子。《竊聽風雲 2》拍得很有「港味」，在中港台也同樣叫好叫座。

從一個監製的角度，最重要是先構思一個好故事，有了好劇本，再與導演發展成一部電影，如果一開始就為了市場問題而扭曲了故事的完整性，就很難拍出成功的電影。電影和音樂是世界語言，優秀的電影一定有人欣賞，港產片也不要過份遷就市場需要，因而喪失了一直被影迷喜愛的個性與風格。

LET NEW TALENTS EMERGE

Hong Kong films have a very unique rhythm, style and presentation, which have even influenced Hollywood productions. Basically, Hong Kong films have a very distinct aura. The original style of Hong Kong films have gradually lost in recent years as they need to take the market of Mainland China into consideration, complying with the rules and accommodating the taste of the audience there. Hong Kong-Mainland productions can only be regarded as Mainland domestic films produced by Hong Kong filmmakers.

Due to the limit of the market, Hong Kong-style films are produced with small budgets of a few millions only. However, they can still survive owing to the advantage of commercial approach. For instance, most of the Mainland-produced films which are very popular in the Mainland turn out to be bleak at the box office in Hong Kong, Taiwan and Southeast Asia. This is also the case for Taiwan films in the Mainland. Though some Hong Kong films with a strong local flavour may not be popular everywhere in the Mainland, they gain certain support in Guangdong Province. *Love In A Puff* and *Gallants* are good examples. Typical Hong Kong-style film *Overheard 2* also won success in the box office in the Mainland, Hong Kong and Taiwan.

From a producer's point of view, the predominant task is to prepare a good story and further develop it into a film with the director. If the integrity of the story is distorted at the very beginning due to marketing concern, it is difficult to shoot a successful film. Film and music are universal languages. Excellent films will gain appreciation. Hong Kong films should not over accommodate the needs of the market at the expense of its aura and style, which capture their fans.



主要監製作品

- 《同居密友》(2001)
FIGHTING FOR LOVE
- 《乾柴烈火》(2002)
DRY WOOD FIERCE FIRE
- 《千機變》(2003)
THE TWINS EFFECT
- 《見習黑玫瑰》(2004)
Protégée de la Rose Noire
- 《殺破狼》(2005)
SPL



主要監製作品

- 《江湖告急》 (2001)
- JIANG HU - 'THE TRIAD ZONE'
- 《絕世好BRA》 (2002)
- LA BRASSIERE
- 《豪情》 (2003)
- NAKED AMBITION
- 《戲王之王》 (2007)
- SIMPLY ACTORS
- 《內衣少女》 (2008)
- LA LINGERIE
- 《人間喜劇》 (2010)
- LA COMEDIE HUMAINE
- 《最強囍事》 (2011)
- ALL'S WELL END'S WELL 2011



PARTICULARLY ROBUST VITALITY OF HONG KONG FILMS

To be a good producer is not easy. It's not as simple as to assist the director only, nor to manage the accounts, nor simply to develop a good script (regarded by some producers as a major task). In my view, a good producer has to win the trust and support from both the boss and the staff, understand their need, and, more importantly, understand the needs of the audience.

Nowadays, the trends of Chinese-language film production are polarized. Hong Kong is mainly producing low-budget films that cost only a few millions, while almost all films with large investment are produced in Mainland China. In order to ensure satisfactory box-office receipts in Mainland China, co-produced films with large investment use strong casts. Such situation causes insufficient supply of artistes on the one hand, and minimises performing opportunities of new Hong Kong artistes on the other. Thus, there are not enough trained young artistes to take over from older ones. This problem occurs especially with male artistes. In the past, TV stations in Hong Kong nurtured from time to time many artistes, such as Chow Yun-fat, Tony Leung Chiu-wai, Lau Ching-wan, Louis Koo Tin-lok, Nick Cheung Ka-fai, who are now outstanding film actors. However, in recent years, the TV stations have focussed on idol packaging and film audience is not that receptive to the artistes concerned. It is hoped that with support from the government and the Film Development Fund, the producers are bold enough to hire new artistes, otherwise the supply shortage of artistes will definitely become worse and worse.

Ostensibly, the existing market of the film industry in Hong Kong has shrunk a lot when compared with that in the heyday, but Hong Kong filmmakers have better understanding of film processing and techniques in producing commercial films than the filmmakers in Mainland China. In fact, it is more difficult to produce a commercial blockbuster film than an award-winning art film because it needs to win recognition from a greater audience. As Hong Kong filmmakers understand well how to produce films at different times with different budgets, the vitality of Hong Kong films are particularly robust.

港產片生命力特別強韌

要做好監製這職位並不容易，監製並非只為了輔助導演那麼簡單，也不是為了管賬算數，亦非某些監製只顧搞好劇本就當完成了主要工作。我眼中的好監製是要得到老闆、工作人員的信任和支援，瞭解他們的需要，更要瞭解觀眾的需要。

現時華語片出現兩極化的趨勢，香港主要拍一些數百萬的低成本製作，大投資的電影幾乎全部集中在國內。國內這些大投資的合拍片，普遍為了保障票房，都會起用大卡士演員，結果大卡士演員供不應求，香港新演員卻沒有演出機會，形成了演員青黃不接的問題，特別是男演員問題更嚴重。過去香港的電視台不時向電影圈輸出優秀的演員，例如周潤發、梁朝偉、劉青雲、古天樂、張家輝。可是近年電視台以偶像方式去捧藝人，所捧的藝人卻不太為電影觀眾受落。希望電影監製得到政府及電影發展基金的支持，放膽起用新人，否則演員荒只會越來越嚴重。

表面上香港電影市場比全盛時期收縮很多，然而與國內電影人相比，香港電影人更了解商業電影的處理、拍攝手法等；由於要贏得更多觀眾的認同，拍一套賣座的商業片，其實比起一部獲獎的藝術片難度更高。香港電影人懂得在不同時機，用不同的資金去製作電影，港產片的生命力特別強韌。

絕世好演員告急

錢小蕙認為電影是人的工業，要有出色的演員、編劇、導演及製作班底，優秀的電影才會出現，監製也有職責發掘人才、培育人才，那麼電影業才能薪火相傳。



錢小蕙
CHIN SIU-WAI, AMY

SEVERE INSUFFICIENCY OF MIGHTY ARTISTES

Amy Chin thinks that film is an industry of people. Excellent artistes, screenwriters, directors and production team are a must for making good films. Producers also have the duty to explore and nurture talents so as to kindle the eternal flame of the Hong Kong film industry.

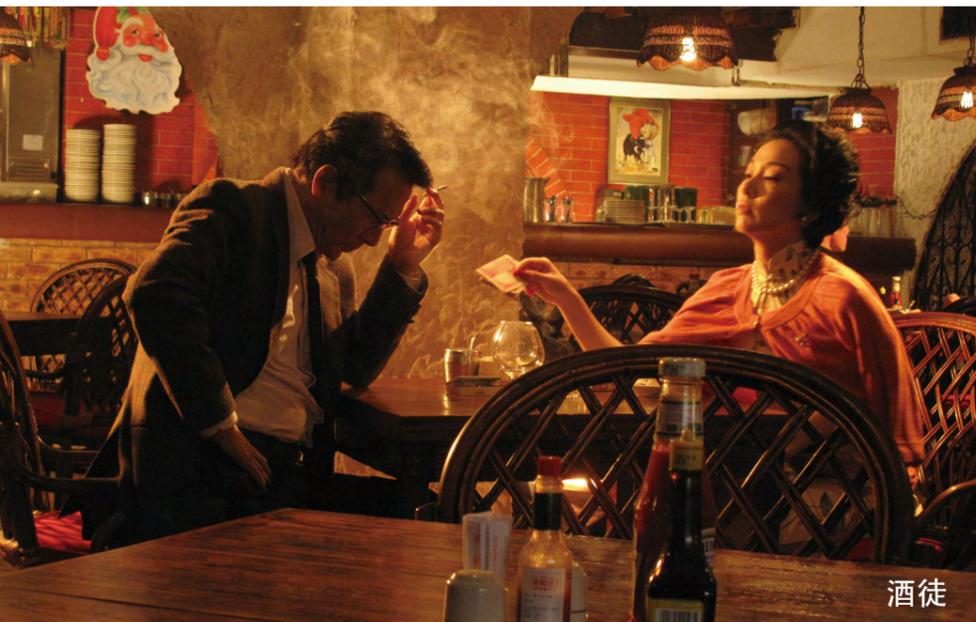


曹敬文

KINGMAN CHO

電影信徒 娛人娛己

製片出身的曹敬文，除在香港及中國內地攝製電影外，亦經常抽空在大專院校教授電影課程。他相信這樣既可以了解新一代的口味，也可以教學相長，對他的電影事業有正面的幫助。



酒徒

ENTERTAIN PEOPLE AND MYSELF IN A FILM CORRIDOR

Starting his career as a film production manager, Kingman now is not only shooting films in Hong Kong and Mainland China, but also frequently finding time to teach film courses at universities. He believes that by doing so he can comprehend the taste of the new generation and also learn during the teaching practice, which has a positive impact on his film career.



酒徒



酒徒



酒徒



酒徒



IT WILL BE A MESS WITHOUT PROPER HANDLING OF PERSONNEL

In recent years, practice opportunities for Hong Kong new generation filmmakers have reduced relatively as film production base has been moved to Mainland China. They can only involve in producing one to two films each year compared with four to five films in the past. However, in the trend of digital technology and computerization spurred by technological advance, the equipment required for shooting and post-production has been simplified. Young people can easily take part in film and television production. This is another channel for them to practise production and creativity. Without hindering the director's creativity, the producer should encourage and adopt more innovative ideas of the youngsters.

Film is a career of entertainment, and it is miserable if filmmakers cannot entertain themselves. We must enjoy our jobs so as to shoot successful films. There is fun even in hard work, thus I enjoy the fun and joy attained after hard work.

I would love to go to the shooting sites because I can really know everything, everyone and the progress clearly. The film industry is a manpower intensive industry, and it will be a mess if the personnel issues are not handled properly.

人事處理不好，就會一團糟

由於近年大家都把電影的製作基地北移去內地，香港新一輩的電影工作者實習機會相對就會減少，以往每年可以參與四、五部電影，現時只有一、兩部。然而隨著科技發達，在數碼化、電腦化的大趨勢下，拍攝和後期所需要的器材漸趨簡易，年青人可以輕易地參與影視製作，得到另一渠道去實習製作和創意，監製應該在不妨礙導演的創作下，鼓勵及多加運用這些創意。

電影是娛樂事業，如果電影人也不能娛樂自己，實在是很可悲的事，我們也一定要樂在其中，才更可能拍出成功的電影。在辛苦中也會有樂趣，我享受辛苦過後得出成果的樂趣和喜悅。

我很喜歡到拍攝現場，因為在現場才能真正清楚當中的人事和掌握進度，電影是由人組成的工業，人事處理不好，就會一團糟。



主要監製作品

- 《妖夜迴廊》 (2003)
NIGHT CORRIDOR
- 《酒徒》 (2010)
THE DRUNKARD



用網絡殺出香港

蔡繼光

CHOI KAI-KWONG, CLIFFORD

蔡繼光是八十年代香港電影新浪潮的中流砥柱，他慨嘆當年電視台給一批新浪潮導演很多實踐的機會，技術成熟後轉戰電影便能一鳴驚人。由於近年香港電影製作量大減，實習機會不多，但他認為科技發達，DV的質素也頗高，又有電腦剪接，年青電影人可以組織起來，在網絡上組成一個平台，培養自己的觀眾群及演員，自己製造名氣及機會，開創另一個新浪潮。

FIGHT OUR WAY OUT BY THE NET

Choi Kai-kwong is a mainstay of Hong Kong New Wave in the 1980s. He highly acclaims that TV stations in New Wave period created considerable practice opportunities for new directors, and those skilful directors achieved thunderous success when they transferred to the film industry. But as technological advance has made high DV quality filming equipment and computer editing accessible, he suggests young filmmakers work together to build a platform on the Internet, so as to attract their own target audience, develop artistes, and create fame and opportunities for themselves, opening up another New Wave era.



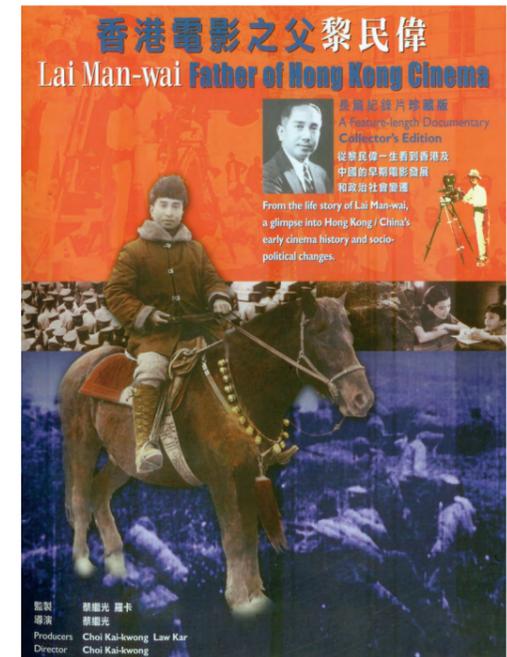
保障版權 才有健康市場

歐美的監製是電影中最重要的人，電影成功與否，與監製有莫大關係。一部電影是由監製從零開始，然後選演員、導演和製作人員，監察製作和控制進度預算，直至電影完成後，進行發行、宣傳、上畫、賣埠等，監製仍要跟進。當然現實中，中港台的監製都因為個人的特殊原因，會偏向某些職能，一些製片出身的會偏向控制預算，一些編劇或導演出身的會偏重創作，也有一些是著力於融資。至於一些中小型製作，監製往往是單打獨鬥，需要身兼數職，連一些瑣碎的事項也一併處理。

現今港產商業電影的整體收益比不上八十、九十年代，並非電影人的誠意不足、能力有限、也非沒有付出努力，我認為主要是保護知識產權做得不好所衍生的惡果。科技日益發達，加速盜版的泛濫，例如八十年代初出現盜版錄影帶，可是當時的科技令複製錄影帶的速度很慢，所以對正版市場及票房的影響較少。到了VCD出現，可以快速大量複製盜版碟，對電影票房造成極大的衝擊，港產片的亞洲市場也因盜版而受重創。歐美的電影市場並未受盜版的摧毀，皆因知識產權受保障，觀眾也重視及尊重知識產權。作為電影監製，除了要在創作及製作上用心，也要花心思於保障知識產權，否則很難再建立一個健康的電影市場。

主要監製作品

- 《魔鬼與天使》 (1985)
- AMNESTY DECREE
- 《殺出香港》 (1987)
- CITY WARRIORS
- 《鐵漢柔情》 (1989)
- BIG BROTHER
- 《香港電影之父 - 黎民偉》 (2001)
- LAI MAN WAI FATHER OF HONG KONG CINEMA



HEALTHY MARKET EXISTS ONLY WHEN THERE IS COPYRIGHT PROTECTION

In the western film industries, a producer is recognised as the utmost important figure in a film, because of his strong influence on the success of a film. The job of a producer includes initiating a project, hiring the cast and the crew, supervising the production, and even helping with the distribution, promotion, release, etc. on completion of the production. Producers in Hong Kong, Mainland China and Taiwan put their emphasis on different aspects due to personal reasons. Those who previously worked as production executives stress budget control; those who are former screenwriters or directors emphasise creativity; and the others specialise in seeking investment. Nevertheless, producers working for medium or small productions are lonely fighters, who must be all-round and deal with trivialities as well.

Nowadays, gross income of Hong Kong commercial films is much less than that in the 1980s and 1990s, yet it is not because current filmmakers lack sincerity, ability or effort. Such bad result is largely attributed to failure in copyright protection. The faster technology develops, the easier and the more pirate copies flood. For example, pirate videotapes appeared in early 1980s, but their impact on genuine market and box office was comparatively low, for the speed of tape copying was slow. However, the invention of VCD that led to mass reproduction of pirate disks, brought tremendous detriment to Hong Kong films' box office as well as those in Asia. Owing to effective protection and audience's respect of copyright, producers in the U.S.A., Europe and Canada, prosper and take over the market shares of Hong Kong films in Asia. Consequently, in addition to paying efforts in creation and production of their films, film producers should also endeavour to protect copyright; otherwise it is impossible to rebuild a healthy film market.

朱鎮安

CHU CHEN-ON

New Action Producer
香港新世代監製
朱鎮安

AMAYA



全心全意 全情投入

朱鎮安是香港監製之中，與外國電影人合作最多的監製之一，對荷里活及歐美的電影製作及工業有深刻的理解，他認為過去香港電影沒有做好工業制度，因此難以有系統地吸納投資者，也難以培育新人。香港電影人在努力創作之餘，也要好好構思如何建立起一套完善的工業制度。



WHOLEHEARTED DEDICATION IN THE FILM JOURNEY

Chu Chen-on is one of the Hong Kong producers co-operating with foreign filmmakers most frequently. With a deep understanding of Hollywood, European and American film production and industries, he thinks that Hong Kong has not set up a system for the film industry, and this makes it difficult both to attract investors systematically and to nurture new talents. Apart from the efforts put on creativity, Hong Kong filmmakers also need to ponder on how to establish a complete industry system.



翻叮我老婆



努力建立工業制度

電影監製要與導演溝通分享，就電影的視野達成共識，以便觀眾更了解電影的根源意念和訊息。若這兩個主要創作人的思路不能歸一，旗下的工作人員就更難以理解電影的理念，拍攝過程難以順暢，而且拍出來的電影也沒有神髓。一個成功的監製是能夠從電影開始創作階段，經過拍攝、後期製作直至上畫，也能夠與導演分享思路、分擔工作。

過去我雖然監製過不少大製作，但《AMAYA》只是一部二百萬美金的電影，可是從構思故事、劇本創作、挑選演員等工作，都能夠與導演和團隊分享，一起共同發展，感覺很開心。《蝙蝠俠：黑夜之神》(The Dark Knight) 等荷里活電影在香港拍攝，我作為一名本地監製，可以幫助外國導演了解香港，總之分享和溝通最重要。

外國電影的準備功夫做得較充足，因此到拍攝現場後因為客觀環境而產生的問題就會減少，製作會流暢得多。香港電影人時常都自信可以「執生」，自信到現場能以應變解決問題，可是這樣做對安全、團隊協作、製作流程、資金控制都會有負面影響。

ENDEAVOUR FOR ESTABLISHMENT OF THE INDUSTRY SYSTEM

A producer should communicate and share the vision of the film with the director, in order to reach a mutual understanding so that the audience can better understand the source ideas and messages of the film. If the thoughts of the two main creators cannot harmonise, it will be even more difficult for the team members to understand the concept of the film. Under such circumstances, the shooting process will not be smooth and the film produced will be soulless. A successful film producer is able to share ideas and work with the director from the very first stage of creation, shooting, post-production till the final stage of film release.

Though I have produced a lot of big productions and AMAYA is just a film costing two million US dollars, I feel very happy that I am able to share with the director and the team in the story creation, script writing and artiste selection, developing the whole thing together. I served as a local producer when some Hollywood films such as *The Dark Knight* were shot in Hong Kong, I can guide the foreign directors to understand Hong Kong. In short, sharing and communication are most important.

With comprehensive preparatory work, there are fewer problems during on-site production of foreign films and the processes throughout the film shooting will be much smoother. Hong Kong filmmakers are often very confident that they can react to anything unexpected swiftly and solve any problem as well, but this can pose a negative impact on safety, teamwork, production process or capital control.



心魔

主要監製作品

- 《心魔》 (2009)
- AT THE END OF DAYBREAK
- 《AMAYA》 (2010)
- 《翻叮我老婆》 (2011)
- MY EX-WIFE'S WEDDING
- 《分手又如何》 (2011)
- COME RAIN COME SHINE



朱嘉懿

CHU KAR-YEE, JULIA

再創電影傳奇

中國內地電影市場近年間大幅飛躍，Julia 有幸適逢其會。中國電影工業的「井噴」導致業界人才不敷應付，Julia 認為香港需要資金，內地需要經驗，香港的從業員只要裝備好自己，挾香港多年的經驗和西方社會的視野，內地將是我們更寬廣的舞台。

CREATE ANOTHER FILM LEGEND

Julia is lucky enough to involve in the big leap in Mainland China's film market during recent years. As there are not enough film professionals in Mainland China to meet the need of the industry's growth spurt, Julia thinks that Hong Kong needs capital while Mainland China needs experience. With experiences gained from Hong Kong film production and western perspective, Hong Kong filmmakers should be well-equipped for development on a much bigger stage in Mainland China.



國際化的重要橋樑

香港電影監製一般分為創作型、行政型兩種，當然亦有少數創作和行政兼優的監製。顧名思義，創作型是照顧劇本和整體創作較多；行政型是偏重製作費和資源的分配和運用，較少牽涉到資金的來源。時移勢易，現在的電影監製往往要由融資開始，然後著力於劇本、導演、演員、製作等，待製作完成，還要處理發行和宣傳，是一部電影中最早參與，最晚離場的人。



香港電影人自強不息，不斷學習，市場需要甚麼就學甚麼，與時並進。以前市場在東南亞，我們研究東南亞；現在市場在內地，我們又埋首內地。香港電影人的優勢，在於能兼顧掌握西方社會和內地的觀念、工作方式。中國市場固然重要，歐美市場亦不應忽略，華語片一定要走出中國，輸出國際，才算真正的成熟。我們應該珍惜自身的優勢，起橋樑作用，為國際合拍電影作出貢獻。

AN IMPORTANT BRIDGE OF FILM INTERNATIONALISATION

In Hong Kong, producers can generally be divided into creative and administrative types. Of course, there are still a minority of the producers good at both creation and administration. As implied by the titles, creative type focuses mainly on the script and the overall creation. Administrative type mainly takes care of the production fee, resources allocation and operation, but seldom involves the capital sourcing. But the picture has changed. Current producers often start from financing, and then engage in creating script, recruiting directors and actors, and forming production teams. Handling film distribution and promotion are also required upon completion of film production. A producer involves in the making of a film from the very first beginning until the end.

Hong Kong filmmakers never cease to add value to themselves, and they lead the innovation by learning whatever the market needs. We studied Southeast Asia when the market was there in the past. Now we focus on Mainland China when it is our target market. This is the advantage of Hong Kong filmmakers that they can have a comprehensive understanding of the West as well as the perspective and working way of Mainland China. Undoubtedly, the Chinese market is important, but we cannot ignore the U.S.A and European markets. Only when Chinese-language films stride out of China to enter the international market, can they be regarded as truly mature. We should cherish our advantages and function as a bridge to contribute to the international co-produced films.

主要監製作品

- 《天脈傳奇》 (2002)
- THE TOUCH
- 《幽媾》 (2004)
- DARKNESS BRIDE
- 《千機變 II 花都大戰》 (2004)
- THE TWINS EFFECT II
- 《情癡大聖》 (2005)
- A CHINESE TALL STORY
- 《機器俠》 (2009)
- KUNGFU CYBORG: METALLIC ATTRACTION
- 《越光寶盒》 (2010)
- JUST ANOTHER PANDORA'S BOX
- 《東成西就 2011》 (2011)
- EAST MEETS WEST

馮煒源

FUNG WAI-YUEN, WELDON

攻略在於劇本

由於父親是香港戲院商，馮煒源很熟悉發行及戲院的運作，所以能夠結合製作人和發行商的角度去審視一部電影的市場成功元素，也明白過去一些發行的短視而令香港電影市道下滑，他認為電影一定要百花齊放，才能健康發展。

USE SCRIPT AS RAIDING TOOL

As his father is a theatre investor in Hong Kong, Fung Wai-yuen is very familiar with film distribution and theatre operation. Thus, he can not only judge the successful market elements of a film from the standpoint of a producer and distributor, but also comprehend how the short-sightedness of some distributors caused the slide of the film market in the past. He reckons that "letting a hundred flowers blossom" is the correct concept for healthy development of the film industry.



香港電影人的新機遇

要開拍一部電影，以我的觀點來看，一定是故事先行，要有一個好的故事，編寫成劇本。劇本是電影的根基，根基有問題又怎會成功！

現時香港電影業正處於過渡期，需要有新導演帶入新理念、新元素、新角度、新手法。當然要有製作才可以給新人機會，所以作為監製也應該要放膽起用一些新人。

中國電影市道儘管冒起很快，然而器材、人才仍嫌不足，同期有三、四部大片一起開拍，某些器材就變得很緊張，也要四出張羅製作人員。人才與器材皆不足，開拍的電影數目又不斷增加，於是扯高了製作成本，相對之下，現時香港的製作成本更便宜，中、低成本的電影於香港製作仍有一定可為。

中國電影市道的興旺，也帶動了周邊地區的电影市場發展，例如南韓最大的CJ院線也進入了越南經營院線，東南亞一些國家也想透過與香港合拍電影而進入國內，我認為這是香港電影人另一新機遇。



NEW OPPORTUNITIES FOR HONG KONG FILMMAKERS

From my point of view, the story must come first before shooting a film. Developing a good story into a script is the foundation of a film. It will not succeed if the foundation is not strong enough!

As the Hong Kong film industry is now in a transitional period, there is the need for new directors that bring new ideas, new elements, new perspectives and new practices into the industry. Undoubtedly, there should be film productions to offer new opportunities to new talents and the producers should also be bold enough to hire them.

Even though the film market in Mainland China is emerging quickly, there is still a shortage of equipment and talents. When three or four large-scale film shooting projects start at the same time, the supply of some certain equipment will become scarce and the producers need to hunt for the production crew desperately. Such situation deteriorates further as the number of film projects keeps increasing, which pushes up the production cost. Hong Kong's production cost in comparison is cheaper now, thus it is still feasible to make films in Hong Kong with low or medium budgets.

The prosperity of the film market in Mainland China also motivates the development of the film market in the surrounding areas. For instance, South Korea's largest cinema CJ operates theatres in Vietnam. In addition, some Southeast Asian countries hope to enter China's film market by co-producing films with Hong Kong companies. I think this is another new opportunity for Hong Kong filmmakers.

主要監製作品

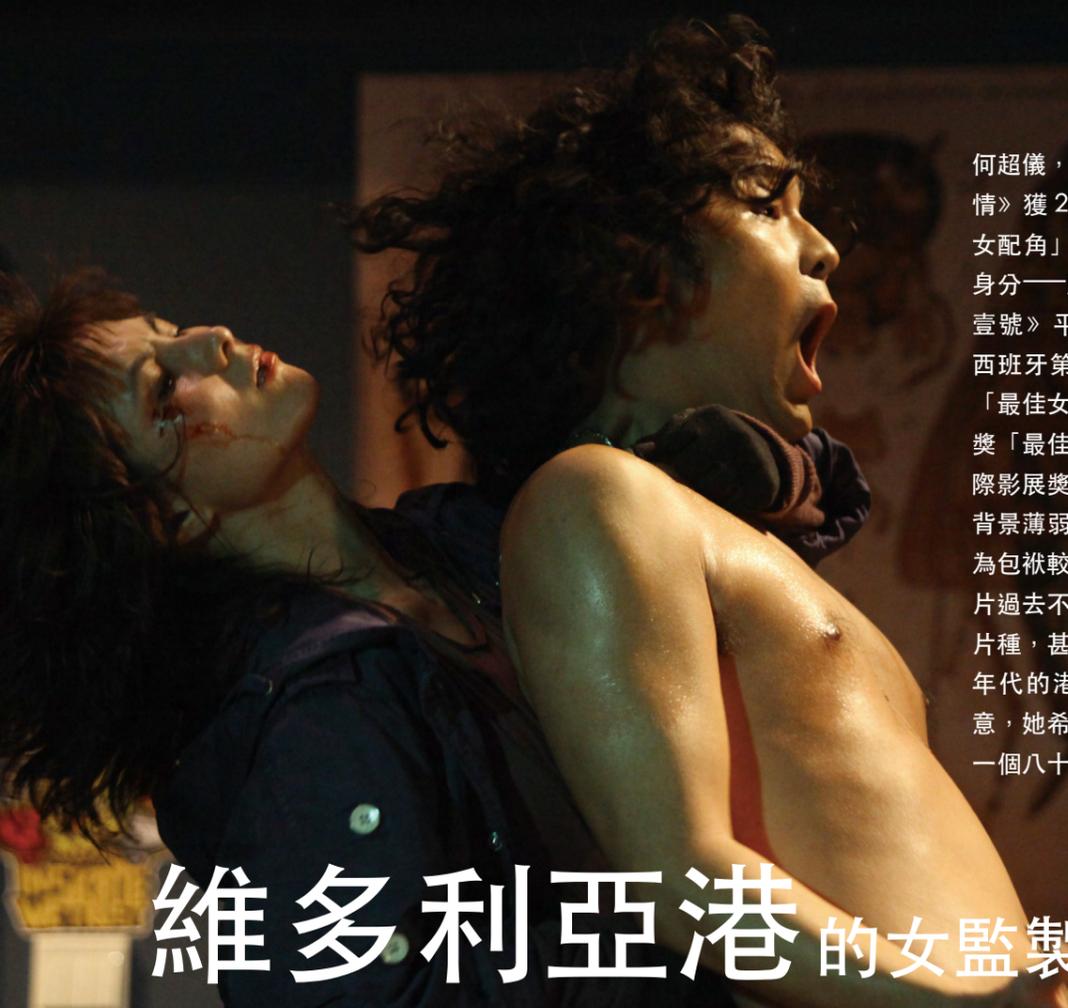
- 《戀人絮語》 (2010)
LOVER'S DISCOURSE
- 《五行攻略》 (2011)
GIVE ME FIVE



HONG KONG
新世代監製
NEW ACTION PRODUCER



每人都有一杯茶



何超儀，一直擔任演員，曾憑《豪情》獲 2004 年香港金像獎「最佳女配角」，2009 年開始多了一個身分——監製。出品的《維多利亞壹號》平地一聲雷，為她帶來了西班牙第 43 屆錫切斯國際電影節「最佳女主角」，更提名香港金像獎「最佳女主角」，並榮獲多個國際影展獎項。她認為香港人的文化背景薄弱，既是缺點也是優點，因為包袱較輕，敢於嘗試，所以港產片過去不時能突破傳統，開創出新片種，甚至影響荷里活電影。八十年代的港產片百花齊放，最有創意，她希望未來大家努力再創出另一個八十年代的黃金時期。

維多利亞港的女監製

何超儀

HO CHIU-YEE, JOSIE

FEMALE PRODUCER FROM VICTORIA BAY

Josie Ho is an actress awarded Best Supporting Actress in Hong Kong Film Awards in 2004 with the film *Naked Ambition*. In 2009, Josie made her debut as a producer. Her film *Dream Home*, winning many international awards by storm, brought her Best Actress in the 43th Sitges International Fantastic Film Festival of Catalonia, and a nomination for Best Actress in Hong Kong Film Awards. She considers Hong Kong people's weakness in culture background as both advantage and disadvantage. Due to less restriction from cultural influence, Hong Kong filmmakers in the past were adventurous enough to break through traditions and creating new film styles, which even influenced Hollywood films. The 1980s, an era of the greatest creativity, saw the prosperity and diversity of Hong Kong films. She hopes filmmakers will create another golden age of the 1980s with joint effort.



維多利亞壹號

維多利亞壹號

港產片的獨有味道

跟一些外國人接觸多了，漸漸更明白香港電影的寶貴元素 - 勇於嘗試。一些經典的港產片，在外國人眼中很多地方是「錯誤」，不應如此處理和拍攝，可是香港電影人卻不理這些成規，得出令人驚喜的效果。例如歐美傳統會把驚悚片與喜劇是區分很清楚，《殭屍先生》等殭屍片卻把二者合一。



維多利亞壹號



維多利亞壹號

作為一名演員，我很喜歡港產片，是那種純粹香港風格的港產片，並非近年為了遷就國內市場的中港合拍片。合拍片往往用香港電影人拍中國電影，失去港產片原有的味道，也缺少了香港熟悉的題材及生活的點點滴滴。《維多利亞壹號》的導演彭浩翔曾把劇本向很多人推銷，都被批評沒有市場。可是我看過後覺得高樓價正是讓廣大香港人滿腹怨氣的社會問題，怎會沒有市場，而且這故事用血腥、驚悚來反諷這社會問題，可以令觀眾反思。

其實要做好監製這職位實在不簡單，一定要對劇本有認知能力，估計出未來作品的大概模樣。與投資者要建立聯繫和信任，又要了解發行的運作及最新情況。我的公司只是獨立製作，人手少，有點家庭作坊的感覺，所以實在很吃力，不過吸取這次經驗，未來應會做得更好。

UNIQUE TASTE OF HONG KONG FILMS

As I came into more contact with foreigners, I gradually recognize the treasureable elements of Hong Kong films - adventurousness. In foreigners' view, there are many "mistakes" in the arrangement and shooting for some classic Hong Kong films. While ignoring such conventions, Hong Kong filmmakers achieve surprisingly good effects. For instance, horror films and comedies are separated clearly under the European and American traditions while *Mr. Vampire* combines the two together.

As an actress, I love Hong Kong films, which should be of pure Hong Kong style, instead of those films co-produced by Mainland China and Hong Kong to accommodate to the Mainland market conditions. Co-produced films, which are always labelled as Chinese films shot by Hong Kong filmmakers, unavoidably lose the original Hong Kong flavour, as well as the familiar themes and reflection of Hong Kong people's life. When Edmond Pang Ho-cheung, director of *Dream Home*, approached prospective investors on the script, it was criticised for low market potential. I however think the story that reflects Hong Kong citizens' overwhelming grievance against high housing prices is very real. In addition, the audience can ponder on the social problems presented with bloodiness and horror in the film.

To be a competent producer is difficult indeed. He / she must have a keen sense about the script and estimate the outline of the finished film. Moreover, the producer needs to establish contacts and trust between investors, and know about the operation and the update status. Our company is just a small independent production firm like a family workshop, thus it has to struggle for survival. I believe we are able to do better by learning from the experience gained with *Dream Home*.



主要監製作品

《維多利亞壹號》 (2010)
DREAM HOME

何永霖

HO WING-LAM, TITUS



HONG KONG FILMS, RUN!

Ho Wing-lam, who has been responsible for executive production, artiste training, film library management, distribution, production supervision, and management at Shaw Brothers Studio and other Asian film production companies, is familiar with every aspect of film production. Though he has produced only a few films, each of them is excellent and sparkles at the film festivals.

跑吧!

何永霖曾於邵氏電影公司及亞洲其他電影公司擔任過製作行政、演員訓練、後期經理、片庫管理、監製、發行、管理層等工作，可謂熟悉電影製作每個環節，由他監製的作品雖然不多，但每部皆屬精品，於電影展中大放異彩。

香港電影



從「Made in Hong Kong」到「Made by Hong Kong」

商業片操作方面，香港電影人始終是有一定的優勢，比起其他中國電影人更能把一個故事以不同娛樂元素包裝，節奏處理也更加準確，例如香港編劇是能夠把意念映像化。香港電影人有更自由奔放的創作思維，應變力和適應力也是其長處，所以在國內種種規條之下，仍可以發揮得很出色。

以往香港電影是「Made in Hong Kong」，隨著時移勢易，現在應該是「Made by Hong Kong」。過去香港本土票房，佔了一部港產片一半的收益，

現時香港市場萎縮，高成本的大製作大多數只能於國內拍攝，股東除了國內和香港人，也越來越國際化。中、低成本是純港產片的出路，因為風險較低，可以容許更大的創作空間，現時馬來西亞、台灣等港產片的傳統市場有復蘇跡象，香港電影人應集合這些地方的資金開拍一些中等成本的製作，如果不即時行動，就會錯失先機。監製最重要是找到一個令自己心動的題材，然後構思如何把這題材設計出一個最佳的 business model，有了 business model 才能容易說服投資者。

FROM “MADE IN HONG KONG” TO “MADE BY HONG KONG”

Hong Kong filmmakers always have the advantage in making commercial films. Compared with other filmmakers in Mainland China, they are good at packaging a story with different entertaining elements and handling the rhythm in a more accurate way. For instance, Hong Kong script writers are able to visualise the ideas. Hong Kong filmmakers are able to think more creatively and boundlessly. Resilience and adaptiveness are their strengths, and they can still have great performance even under various rules in China.

Hong Kong films used to be “made in Hong Kong”. As time has changed, it should now be “made by Hong Kong”. In the past, Hong Kong’s domestic box office accounted for one half of the gains in Hong Kong films. Now, large scale films of high costs can only be produced in Mainland China as the Hong Kong market has declined. Besides the investors from Mainland China and Hong Kong, there are investors from more countries. Films with low or medium budgets are the way out for pure Hong Kong films because of lower risk and much more room for creativity. Now, the traditional markets of Hong Kong films in Malaysia and Taiwan show signs of recovery, Hong Kong filmmakers should take immediate action to gather funds from these regions for medium-budget film production, otherwise we will miss the opportunity. The most important thing for a producer is to find a self-tempted theme and accordingly work out a business model to facilitate his soliciting financial support from investors.



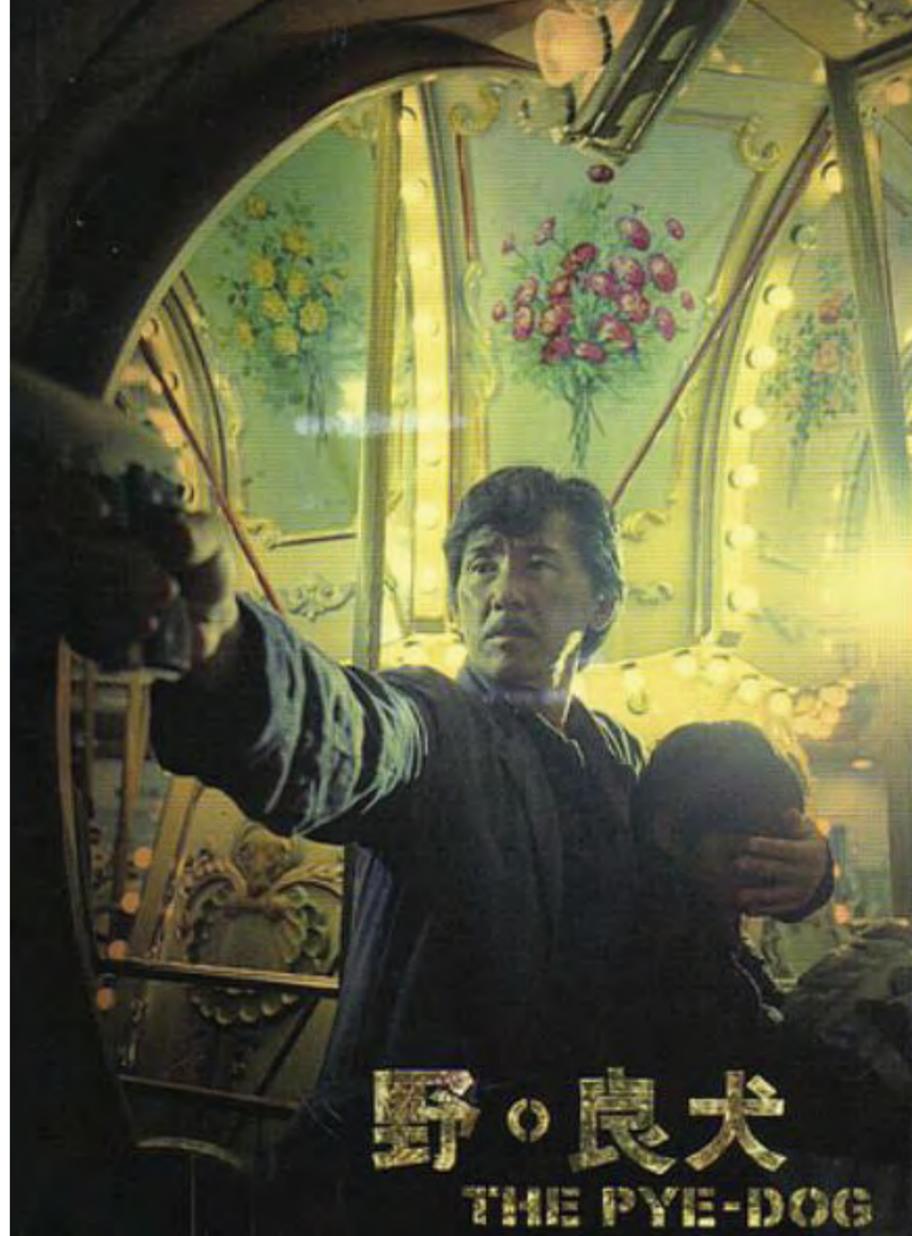
主要監製作品

- 《變臉》 (1996)
THE KING OF MASKS
- 《跑吧，孩子》 (2003)
HOMERUN
- 《茶舞》 (2006)
ONE LAST DANCE



點指兵兵 誰人是監製

泰迪羅賓可謂香港電影圈的中堅，早於上世紀七十年代末，他從外國回來，吸收了歐美電影工業文化及制度，替一批新浪潮導演，包括章國明、于仁泰、許鞍華、余允抗等監製電影，可謂新浪潮的大旗手之一。迄今經他監製、導演、配樂、演出的電影達三十多部。



直覺比計算更重要

怎麼樣才算是稱職的電影監製？對我來說，就是確保一部電影製作期間，由最高崗位至最低位的人，也不會出差錯，能夠各盡本份。監製需事事兼顧，綜覽全局，責任僅次於老闆。監製籌拍一部電影，有三件事一定要做好，首先要找到資金，贏得投資者信任。第二，要找一位很稱職又彼此有共識的導演。第三，要找一位有能力的製片。假如做齊了上述三項工作，而電影於拍攝期間仍出現問題，監製就難辭其咎，自己必定有疏忽之處。

電影是創意工業，監製的直覺很重要，不能事事靠計算，就算荷理活的電影也只有 80% 成功，20% 虧本。一個良好的電影工業並非要求每部電影都一定賺錢，最重要是沒有爛片。監製固然要控制水準，也要有眼光發掘新導演，現時香港有一些有潛質的新導演，香港電影人要有遠見，培養這些年青人成為頂級高手。

INTUITION IS MORE IMPORTANT THAN CALCULATION

What is a competent film producer? To me, such producer should ensure that, from the lowest to the highest positions, no one makes any mistake during the film production and everyone fulfills his own duty. A producer is to take care of everything and the overall condition. His responsibility is the second largest after a boss. To produce a film, there are three things the producer needs to handle well. First, he must win trust from investors and find the funds. Second, he must find a highly competent director sharing the same consciousness. Third, he must find a capable production manager. If a problem still occurs during film shooting after the above three tasks are done, there is no denying that the producer should be responsible for his negligence.

Film is a creative industry, so the producer's intuition is vital. Not everything can be decided by calculation. Even for Hollywood films, 80% of them can be successful, while the remaining 20% will suffer losses. A healthy film industry does not necessarily mean that every film is profitable. The prime concern is that there is no crap film. A producer not only has to control the quality of films, but also identify new directors with insight. Currently, there are some new directors with potential in Hong Kong. Hong Kong filmmakers should have the foresight to nurture these young talents to become top elites in the industry.



泰迪羅賓 TEDDY ROBIN

POINTING OUT WHO IS THE PRODUCER

Teddy Robin is regarded as the backbone of the Hong Kong film industry. He had absorbed the nutrients from the culture and system of the European and American film industries before his returning to Hong Kong in late 1970s. Since then, he has produced films for many New Wave directors including Alex Cheung Kwok-ming, Ronny Yu Ren-tai, Ann Hui On-wah, Dennis Yu Wan-kwong. He is one of the great standard-bearers of the New Wave. Having been a producer, director, music editor and actor of different films, he has participated in up to thirty films.



主要監製作品

- | | |
|-----------------------|----------------------|
| 《點指兵兵》 (1979) | 《誘僧》 (1995) |
| COPS AND ROBBERS | TEMPTATION OF A MONK |
| 《胡越的故事》 (1980) | 《香江花月夜》 (1995) |
| THE STORY OF WOO-VIET | HONG KONG GRAFFITI |
| 《英倫琵琶》 (1989) | 《野、良犬》 (2007) |
| BANANA COP | THE PYE-DO |



鄺文偉

KWONG MAN-WAI



華語片空間無限

鄺文偉是主要於內地發展的香港電影人，他認為大家不要把眼光放得太狹窄，應拋開港產片、國產片、合拍片的一些框框，要把思維擴展為「華語片」，是針對華語片市場的电影，這樣會更有利于發展出針對華人市場的电影工業。

CONSIDERABLE POTENTIAL OF CHINESE-LANGUAGE FILMS

As a Hong Kong filmmaker who is mainly working in Mainland China, Kwong Man-wai advises us to broaden our horizon, and to break away from the confines of films made in Hong Kong, made in Mainland China or co-productions. The concept of "Chinese-language films" specifically made for the Chinese-language film market should be developed. It is more advantageous to develop the film industry for the Chinese market.

努力找出結合三地市場方法

監製大致可以分為製作類型和創作類型，由製片出身的監製善長控制預算，屬於前者。我由編劇出身，傾向於創作方面，屬於後者，當然創作型監製也要管帳管進度，只不過從一部電影浮現初步構思，監製就帶領眾人構思成劇本，又要協助導演把劇本拍成具魅力的電影，期間又要涉及市場分析、商業模式的操作。要成為成功的創作型監製，除了創作力和經驗，也要有宏觀性和前瞻性的眼光，電影要有鮮明的風格和個性。有一些國內的中港合拍電影，滿以為把中、港兩地的元素和拍攝手法結合一體，就可以吸引中國及香港觀眾進場觀看，這樣經常把一部電影搞得不中不港、半湯半水，反而兩面不討好。現時賣座的華語片，大多數是純中國華語片及純港產片風格的電影。

我個人認為華語片要能夠打通了中、港、台三地市場，才能夠打通東南亞市場之路。不過現時國產片在國內賣座，到了台灣、香港卻反應冷淡，同樣一些純港產片在香港叫好叫座，到中國、台灣也是票房平平；台灣賣座電影到了中國和香港也有相似的情況。中港台的電影人確實要努力找出可以結合三地市場的方法，才能令華語片真正穩固其市場地位。



STRIVE FOR A WAY TO CONNECT MARKETS OF MAINLAND CHINA, HONG KONG AND TAIWAN

Producers can be divided into two types: production and creation. A producer of the first type who begins working with production management is good at budget control. I belong to the second type for I used to be a screenwriter that emphasises creation. Undoubtedly, the creation-type producer is also responsible for supervising budget and progress. Furthermore, from conceiving the film, a producer should lead the crew to complete the script, then assist the director to develop the script into an attractive film. Meanwhile, they also need to handle market analysis and commercial operation. To be a successful creation-type producer, breadth of vision and foresight are as vital as creativity and experience, and his films should stand out with a distinctive style and aura. Some films jointly produced by Mainland China and Hong Kong fail to distinguish themselves from other competitors, simply because they only combine two different styles rigidly. Nowadays, most of the popular Chinese films are either of pure Chinese style or Hong Kong style.

Personally, I think only when Chinese-language films occupy the markets of Mainland China, Hong Kong and Taiwan, can it pave the way towards Southeast Asia. In reality, a China-produced film that wins popularity with local audience gets an icy reception when shown in Taiwan and Hong Kong, while those popular Hong Kong films with a huge box-office success perform poorly in Mainland China and Taiwan. The same problem occurs when Taiwan films are introduced into the Mainland and Hong Kong. Hence, filmmakers of the Mainland, Hong Kong and Taiwan ought to work out a way to connect the markets of the three regions, in order to lay a solid foundation for Chinese-language films in the film market.



主要監製作品

- 《幽靈人間》(2001)
VISIBLE SECRET
- 《關雲長》(2011)
THE LOST BLADESMAN
- 《畫壁》(2011)
MURAL



打擂台



打擂台



打擂台

擂台 上的滿足感

第一次監製電影《打擂台》，便獲得一致好評，更奪取第三十屆香港電影金像獎「最佳電影」，在國際影展上也屢奪殊榮。林家棟回想當初籌拍《打擂台》時，很多人都大潑冷水，認為沒有大陣容，又沒有中國元素，很難賣埠，他反駁這些人：「案件還未開審，你們怎能馬上判死刑？」他堅持日後監製的電影既有一定商業元素，也要鼓勵創作精神。

林家棟 LAMI KA-TUNG

SATISFACTION FROM FIGHTING ON THE ARENA

Lam Ka-tung's debut as a producer of film *Callants* did not only gain thorough praise, but also won the "Best Film" of the 30th Hong Kong Film Awards and many awards in different international film festivals. He recalled that he was poured cold water on his enthusiasm of producing this film at the initial stage because there was neither strong cast nor Chinese elements and thus it was difficult to have a good overseas distribution. He refuted, "The case has not been brought to trial. How can you immediately sentence the film project to death!" He insists that the films he produces in future will incorporate commercial elements, but also encourage creative spirit.



輸人不輸陣 貫徹香港電影精神

電影《打擂台》於第三十屆香港電影金像獎榮獲「最佳電影」、「最佳男配角」、「最佳女配角」、「最佳原創電影音樂」等四個大獎，在國際影展上也屢奪殊榮，業內人士不禁大呼「真是萬萬沒想到，夠過癮！」，這次不僅令年青一輩領略到戲中主角的人生態度，也讓年長一輩重拾一份久違了的熱血與激情。

由投資者、導演、演員以至所有工作人員，均感受到每人心中的一團火，《打擂台》令我感到最滿足的是這部電影完全體現了團隊精神，缺一不可！回想當初，「要有大卡士，要有中國元素，才易做！」這三句情景對白，由籌劃開始至上映，每日均出現於耳窩之中，意思等同現今電影的必要營養，我當然要顧全商業考量，但我更在意的是電影的內容及主題，畢竟「電影」又豈止A、B、C三款，更不會有唯一方程式，我想就算有再好的鮑參翅肚，難道就不需要前菜？甜品？你可以揀滿漢全席，我可以選吃家常飯！即使有人說「香港電影」空間漸小，我只會問：市場是人為或神賜呢？希望大家繼續以「敢想、敢試、敢做」的態度，貫徹香港電影精神。

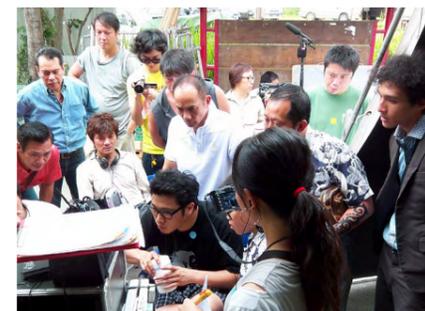
吃慣米飯的我，乾脆用心把米飯煮好，希望無論東南西北方，還是你，我，他，爸媽都願意品嚐！！

KEEP IMPLEMENTING THE SPIRIT OF HONG KONG FILMS

The film *Callants* won "Best Film", "Best Supporting Actor", "Best Supporting Actress" and "Best Original Film Song" in the 30th Hong Kong Film Awards. It also repeatedly got awarded in international film festivals. Filmmakers cannot help from shouting, "Really never expected this. It's amazing!". The film does not only let the younger generation appreciate the protagonist's attitude towards life, but also has the older generation regain the righteous ardour and passion, which have been forgotten for long.

The film's investors, director, actors as well as all the workers feel the flame in their hearts. It is most satisfying to experience the team spirit. Anyone is indispensable! Looking back, words like "Requires a big cast and Chinese elements to get this done easily!" were heard every day starting from the planning to release of the film. Cast and Chinese elements mean the "essential nutrients" of films nowadays. Of course I must ponder commercial elements, but I am more concerned about the content and theme of a film. After all, "film" is not limited to a few choices and there is no established formula. For me, even the best delicacies should be accompanied with appetizer and dessert. You can choose an imperial banquet, but I would like to have homely food. Even though it is said that the room for "Hong Kong films" is getting smaller, I would ask, "Is the market human made or divine?" Hope we can continue to keep the spirit of Hong Kong films with the attitude of "Dare to think. Dare to try. Dare to do."

Since I am accustomed to rice, I will cook rice well with my heart, hoping that people are willing to taste it irrespective of their origin or position!



主要監製作品

《打擂台》(2010)

GALLANTS



梁鳳英

LEUNG FUNG-YING, CANDY

堅持 以香港為基地

儘管近年不少國內電影人向梁鳳英招手，她仍堅持以香港為基地繼續拍攝電影，同時也希望每部作品都能夠傳達一些訊息，達到言之有物的效果。



強勢領導才能行動一致

我是紅褲子出身的電影人，由製作秘書、助製、製片、策劃、執行監製、聯合監製、監製，拾級而上。過去的實戰經驗，讓我對電影製作非常了解。我是一個行動型監製，很喜歡到拍攝場地，不會大部份時間只是在辦公室處理文件及審核賬目。如果我不到拍攝場地，就不會清楚了解每天發生的事。

幾乎每次都是我最早到拍攝場地打點一切，連燈光、佈景等都要檢查，很多人都說我霸道，例如某些佈景有一枚釘凸出，我也要處理好，我不想因為小疏忽引致拍攝延誤。電影製作是群體創作，現場有太多人，一定要有強勢領導才能帶領各人行動一致。

監製並非僅僅與導演創作劇本，也不是只顧與演員解釋劇本，導演在拍攝一部電影時是很孤獨，很需要監製全力支持，讓他全心全意投入創作。電影監製與導演的步伐必須一致，要一起進步。監製要豐富自己的知識，對自己及每個電影項目有高要求，只有這份執著才能鞭策自己製作出優質的電影。

ACTING AT THE SAME PACE UNDER STRONG LEADERSHIP

I began my film career with a junior position of production secretary, and grew through the positions as assistant producer, planner, executive producer, co-producer, up to producer. Past practical experience gives me a comprehensive understanding of film production. Unlike some producers who spend most of their time in the office just dealing with documents and auditing accounts, I like going to the film shooting sites. Without doing so, I will not have a clear understanding of what is happening every day.

Almost every time I am the first one to the site to take care of everything, including checking the lighting and set. A lot of people consider me overbearing. For instance, I will even handle a protruding nail on the set. I simply do not want to neglect anything trivial that may lead to any delay in shooting. Film production is a collective creation. As there are many people on the shooting site, strong leadership is required so that everyone can act at the same pace.

A producer should not just create the script with director or simply explain the script to the actors. The director is usually very lonely during film shooting. He needs the full support from the producer so that he can focus on creation. The pace of the producer and the director must synchronise, enabling them to make progress together. A producer also needs to enrich his knowledge and set a high requirement on each project. Excellent films are possible if given such insistence.



綫人



INSIST THAT HONG KONG IS THE BASE

Although many filmmakers in Mainland China have invited Candy to work there in recent years, she still insists on shooting films in Hong Kong with the hope that every film can serve the purpose of conveying some concrete, convincing messages.



綫人



主要監製作品

- | | |
|-----------------------|-----------------------|
| 《飛龍再生》 (2003) | 《歲月神偷》 (2009) |
| THE MEDALLION | ECHOES OF THE RAINBOW |
| 《飛鷹》 (2004) | 《殺人犯》 (2009) |
| SILVER HAWK | MURDERER |
| 《大城小事》 (2004) | 《証人》 (2009) |
| LEAVING ME LOVING YOU | THE BEAST STALKER |
| 《猛龍》 (2005) | 《綫人》 (2010) |
| DRAGON SQUAD | THE STOOL PIGEON |
| 《第一誡》 (2007) | 《火龍》 (2010) |
| RULE #1 | FIRE OF CONSCIENCE |
| 《神鎗手》 (2009) | |
| THE SNIPER | |

綫人

綫人

施潔玲

SZE KIT-LING, STELLA



給電影一點神采

施潔玲於公營的香港電台電視部任職監制多年，認為電影當然要具備社會責任。她希望電影除了提供娛樂功能外，更重要能引起觀眾共鳴，引導及啟發他們思考。不過她明白最大的挑戰，是如何取得投資者的支持，同時平衡作品的娛樂與藝術性。

GIVE THE FILM A SPIRITED LIFE

Coming from public broadcaster Radio Television Hong Kong, Sze Kit-ling insists that films should have certain social responsibility to make the audience reflect on some social issues, while they should also have certain commercial value in order to attract investors' support. The greatest challenge for her is to balance the nature of art and entertainment elements while filming.

要把理念貫注其中

近年香港影壇出現了一批獨立製片人，需要總攬全局，從挑選有特色、具創意的劇本，到選擇合適的導演、演員，尋找對電影有興趣的投資者，籌集資金，電影公映前後營銷、推廣，吸引觀眾進場觀賞。作為成功的電影監製，一定具有獨到的眼光、專業的判斷和歷練，才可以得到整個團隊的信任。

INCORPORATE A CONCEPT INTO A FILM

In the past, Hong Kong film producers, who were often from the senior levels of the large film companies, were only nominal and do not involve in the implementation of the film from conception to completion of the production processes. In recent years, Hong Kong film producers have tended to follow the international mode. They control the overall situation by selecting appropriate directors and excellent projects with their unique vision. They are also able to raise funds. Thus, a successful film producer should have extraordinary ability, background and vision to gain trust from others.

An excellent film needs to be entertaining and incorporated with a concept, which gives the film a spirited life and make it memorable to the audience. I always want to shoot a themed film of children. Besides persuading the investors, I have to find a director with pure heart and sincerity to shoot a touching children's film.

一部優秀的電影除了需要有娛樂性，也要把理念貫注其中，電影才有神采、才會令人回味。我一直希望開拍以兒童為題材的電影，除了個人喜好之外，更因為這個題材有無盡發揮的空間。我相信兒童電影，它將會是中國電影另一個成功的類型。



主要監製作品

- 《棺材》 (2008)
THE COFFIN
- 《無聲風鈴》 (2009)
SOUNDLESS WIND CHIME
- 《給你點兒顏色》 (2011)
JUST TRY ME



從錯誤中學習，不斷提升自己

作為獨立製作的監製，某程度比起主流電影監製還要忙，一般主流電影監製雖然由一部電影開始便要參與，到了拍攝完畢、後期完成，最多安排上映及宣傳，工作就算完成。可是獨立製作的發行與影展息息相關，電影拍竣後，需要到各地參加影展，不斷於外國作推介。好像《酒徒》完成一年，我仍在工作。

當然獨立製作的財政會比主流電影緊絀，監製的工作就更吃力，很多環節都要親力親為。真正的獨立製作只有很少的製作費，有部份資金可能是政府資助，三、四百萬港元的製作，對獨立電影來說已經是超級大製作。「獨立」有自主之意，可以由自己安排作主的電影，不過並非代表獨立電影就沒有觀眾，其實不少獨立製作也有一定的商業元素，也取得不俗的市場收益，如果沒有收益，又怎會再有老闆投資獨立電影。由於獨立製作不會受主流電影的框框所局限，往往能夠開創令人耳目一新的手法。



酒徒

黃國兆

WONG KWOK-SHIU, FREDDIE

獨立電影忠實 信徒

身為香港資深影評人，黃國兆對香港電影數十年的發展有著深入研究和分析，他認為香港電影業要再次起飛，題材既要多元化，也要給新晉導演更多機會，不要因為一部電影反應欠佳，就判了這些新導演「死刑」，「過去新浪潮導演也是從錯誤中學習，不斷提升自己。」

A FIRM BELIEVER OF INDEPENDENT FILMS

Freddie Wong, a veteran film critic, has been dedicated to researching on the development of Hong Kong film industry with in-depth analysis for decades. In his opinion, diversifying film themes and more opportunities for new directors can stimulate redevelopment of the industry. Never sentence a new director to "extreme penalty" when a film is not well received. "Learning from mistakes is the key for previous New Wave directors to improve themselves."



酒徒



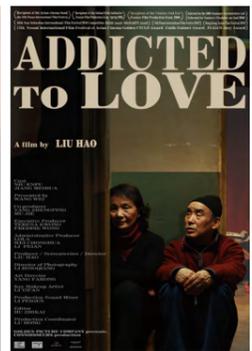
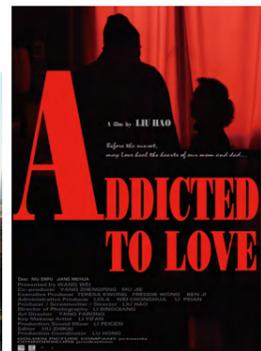
LEARN FROM MISTAKES, GAIN SELF-IMPROVEMENT

To a certain extent, independent film producers are busier than main stream producers. Even though main stream producers involve in a film since the very beginning, their work ends upon completion of shooting and post-production. Independent film producers, however, need to travel around to promote their films at film festivals, which are important venues for independent film distribution. The *Drunkard* has been completed one year ago, but I still have to work on it.

There is no doubt that the financial condition of independent production is tighter than that of a main stream film. Consequently the producers face more difficulties in their jobs, and they have to be fully involved in many aspects. A real independent film has a very limited production budget, part of which may be subsidisation from the government. An independent film with a budget of three or four million Hong Kong dollars can be considered as a super big production. "Independent" means "autonomous", yet it does not necessarily mean such films are not popular with audience. In contrast, many independent films contain certain commercial elements, and have gained encouraging income. Who on earth is willing to invest in such films if devoid of any gain? Independent film production, which is not confined to rules of main stream films, can always initiate brand new modes.

主要監製作品

- 《老那》 (2010)
- ADDICTED TO LOVE
- 《酒徒》 (2011)
- THE DRUNKARD





我的兄弟姊妹

我的兄弟姊妹

李小龍



李小龍

重振香港電影 燦爛日子

文雋
MANFRED WONG

編劇出身的文雋，不僅是香港資深電影人，也是最早到國內拍片的香港電影人。文雋坦言很佩服香港每一位幕前幕後的電影人，因為他們能夠在香港這麼小的地方努力拼搏，令香港電影可以名揚四海。他希望香港電影人能夠堅持由上世紀七、八十年代所衍生的創作活力，這份讓全球觀眾及電影人都眼前一亮的創作活力，正是香港電影的核心價值。

REVIVE THE GLORIOUS DAYS OF HONG KONG FILMS

Manfred Wong, who started his career as a screenwriter, is not only a veteran filmmaker, but also the first one shooting films in Mainland China. Manfred admits that he admires Hong Kong filmmakers in different positions, for their hard work has made films of such a small place known to the whole world. He hopes Hong Kong filmmakers can maintain the vitality of creativity derived from the 1970s and the 1980s, as such vitality, which has struck and impressed global audience and filmmakers, is the core value of Hong Kong films.



婚禮 2008

商業電影就像踩鋼絲：要拿捏準確

香港電影過去引以為傲的成功因素，就是天馬行空的創意，以往有一位影評人說過：「香港電影盡皆癡狂、盡皆過火。」正是這種完全不受拘束的思維，令香港電影產生獨特的風格。回歸之後，為了要面對中國市場，遷就市場需要而作出妥協，創作空間縮窄，這不但是香港電影近年的缺失之處，也是一個很大的危機。

我拍商業電影，本來對於電影的類型沒有特別的偏好，如果給我較大的創作空間，我較喜歡一些以幽默手法去探討人性的電影及人物歷史傳奇片。拍商業電影雖然是以市場為主，要對老闆及觀眾有交待，也要對自己交待，除了盡力給予電影娛樂元素，也要貫注深層的人性反思。所以在平衡一部電影的商業價值及理想時，就好像踩鋼絲，一定要拿捏得很準確。



WALKING ON THE TIGHTROPE: PRECISE HANDLING OF COMMERCIAL FILMS

In the past, the successful factor that Hong Kong filmmakers were proud of is the unrestrained creativity. A film critic once commented, "All Hong Kong films are crazy and hammy." It is the completely free creativity that cultivates the unique style of Hong Kong films. After Hong Kong's returning to China, we have compromised in order to meet the need of the Mainland market. Space for creativity is being narrowed, which becomes a disadvantage and a big crisis of Hong Kong films in recent years.

I have no special preference for any film genre when producing commercial films. If given more space for creation, I prefer to shoot films that study human nature with humorous treatment and legendary stories about historical figures. Commercial films need to cater for the market. However, those films should be implanted elements of both entertainment and profound thoughts on human nature, so that the producer can not only satisfy the boss and the audience, but also answer to his conscience. To conclude, it is like walking on a tightrope when a producer balances a film's commercial value against his own ideal.

主要監製作品

- 《陽光燦爛的日子》 (1995)
- IN THE HEAT OF THE SUN
- 《古惑仔之人在江湖》 (1995)
- YOUNG AND DANGEROUS
- 《古惑仔3之隻手遮天》 (1996)
- YOUNG AND DANGEROUS 3
- 《百分百感覺》 (1996)
- FEEL 100%
- 《97 古惑仔戰無不勝》 (1997)
- YOUNG AND DANGEROUS IV
- 《風雲—雄霸天下》 (1998)
- THE STORM RIDERS
- 《中華英雄》 (1999)
- A MAN CALLED HERO
- 《我的兄弟姊妹》 (2001)
- ROOTS AND BRANCHES
- 《婚禮 2008》 (2008)
- MARRIAGE TRAP
- 《荒村客棧》 (2008)
- THE DESERTED INN
- 《倔強的蘿蔔》 (2009)
- STUBBORN ROBOT
- 《人在囧途》 (2010)
- LOST ON JOURNEY
- 《李小龍》 (2010)
- BRUCE LEE, MY BROTHER



戀夏戀夏戀戀下

黃柏高

WONG PAK-GO, PACO



獨家 試拍新題材

黃柏高身為娛樂圈的金牌經理人，歷年來為香港樂壇培養了無數的出色歌手，他在樂壇是以樂於提拔新秀見稱。黃柏高監製電影時，仍貫徹積極培育幕前幕後生力軍的作風。

EXCLUSIVE NEW THEMES FOR FILM PRODUCTION

Paco is a prestigious artist manager who has fostered many outstanding singers for Hong Kong music. Famous for his effort in exalting rising singing stars, Paco persists in nurturing fresh blood for the film industry when he works as a film producer.



戀夏戀夏戀戀下



戀夏戀夏戀戀下

不能接受叫好不叫座

從 2003 年開始，我涉足電影製作，那時為了旗下的歌星可以有更全面的發展，於是與嘉禾電影公司合作了第一部電影《行運超人》。後來發現自己公司要參與，才可以延續與電影公司的合作關係，於是不斷參與電影製作，直至 2011 年，我一共監製了二十一部電影，還有一部將於 2012 年完成。

有三大片種，我特別喜愛，包括年青題材的青春片、港產片式的瘋狂喜劇、動作片，當然我是音樂人出

身，一直想開拍一部亞洲區的音樂劇電影。我作為電影監製的強項是包裝、宣傳、發行和 marketing，這也是我從事音樂多年的心得。作為一名負責任及稱職的監製，至少一定要令作品收支平衡，這樣才對投資者有保障。對我來說叫座是第一位，獲獎是第二位，我不能接受叫好不叫座的作品。香港電影圈中，我最佩服是王晶，他一直支持香港電影，敢於拍電影，二百萬可以拍，六千萬又能拍，《天水圍的日與夜》誰也不肯投資開拍，最後也是靠王晶才能成事。



HIGH REPUTATION WITH FAILURE IN THE BOX OFFICE IS UNACCEPTABLE

Since 2003, I have engaged in film production. I cooperated with Golden Harvest Film Productions Ltd. for my first film *My Lucky Star*, in order to help my singers have more comprehensive development. I came to realise that only my company's real involvement can sustain our cooperation with film companies. I therefore keep on participating in film production. To date, I have already produced 21 films, and another one will be finished this year.

I particularly like three genres of film, youth film, Hong Kong-style screwball comedy and action. As I started my career in music production, I definitely dream of making an Asian musical film. As a film producer, my strengths gained from my work in the music industry for many years are image building, promotion, distribution and marketing. A responsible and competent producer at least should have the film achieve a balanced budget and setting a safety net for the investor. To me, appealing to the audience should come first, and winning awards ranks the second. I cannot accept a film that enjoys high reputation while fails at the box office. In the Hong Kong film industry, the person I admire most is Wong Jing, who supports Hong Kong films through all these years. His courage enables him to produce films with as little as two million Hong Kong dollars or as much as sixty million. It was Wong Jing's support that made *The Way We Are* possible, irrespective that many had refused to invest in the film.

主要監製作品

- 《龍咁威 2003》 (2003)
- DRAGON LOADED
- 《龍咁威 2 之皇母娘娘呢?》 (2005)
- DRAGON RELOADED 2
- 《獨家試愛》 (2006)
- MARRIAGE WITH A FOOL
- 《心想事成》 (2007)
- IT'S A WONDERFUL LIFE
- 《狼牙》 (2008)
- LEGENDARY ASSASSIN
- 《戀夏戀夏戀戀下》 (2011)
- SUMMER LOVE LOVE



戀夏戀夏戀戀下



天水圍的日與夜



馬己仙峽道

享受電影的 日與夜

出身製片及策劃的王日平，經歷了香港電影工業黃金時期，也在多年的低潮時期挺過來，早年的《一樓一故事》，近期的《天水圍的日與夜》也是以冷門的題材、低成本製作，靠獨特的創意而獲多個獎項。



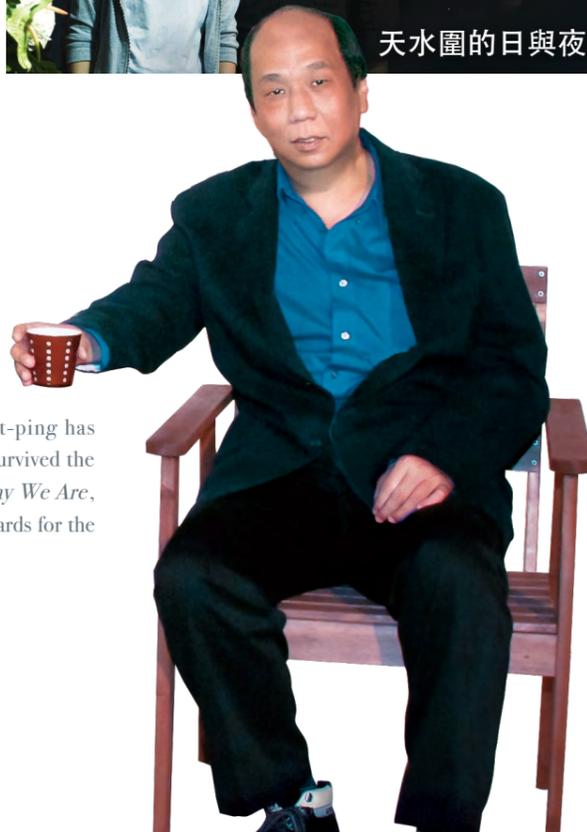
天水圍的日與夜

王日平

WONG YAT-PING, RODDY

ENJOY FILMS DAY AND NIGHT

Starting his career in film production and planning, Wong Yat-ping has experienced the golden age of Hong Kong film industry and also survived the period of recession. His early film *Reunion* and recent film *The Way We Are*, produced with alternative themes and at low costs, won him many awards for the unique creativity.



低成本也是創意的動力

上世紀八十年代、九十年代，香港電影百花齊放，展現出香港電影人的創作力，也為港產片建立了獨特的風格和節奏。近年香港電影人北上拍片，因為要遷就國內的規條及口味，反而令創意受到局限，港產片的獨有風格也漸漸消失。其實港產片依然有很大的市場，好像《打擂台》、《志明與春嬌》在廣東省也叫好叫座，廣東省這個近一億人口的市場，仍有很多喜歡較重港產片風格的觀眾，加上東南亞市場又再度活躍起來，所以我對港產片未來是樂觀的。電影和音樂也是世界語言，香港電影只要有創意，一定會有廣闊的發展空間。

作為一個監製，我較喜歡以舊帶新的方式去培養新人，中港台電影業要延續下去，不論幕前幕後也需要新血，現時電影業的新一代其實是很有衝勁和創意，儘管很多新晉導演只能拍一些中、低成本的電影，卻也正因為資源有限，更能激發他們的創意，一個監製就是要扶持這些創意開花結果。

LOW COST IS ALSO THE DRIVING FORCE FOR CREATIVITY

In the 80s and 90s, the bloom of Hong Kong films did not only highlight the creativity of Hong Kong filmmakers, but also established a unique style and rhythm for Hong Kong films. In recent years, as Hong Kong filmmakers go to Mainland China for film production, the creativity has been undermined because of the Mainland rules to be complied with and local taste to be accommodated. The unique style of Hong Kong films has gradually faded away. In fact, there is still a big market for Hong Kong films, for instance, *Gallants* and *Love In a Puff* also appealed to the audience as box-office hits in Guangdong Province, a market of nearly 100 million people. A lot of audience there still like the style of Hong Kong films. Together with the thriving market in Southeast Asia, I am optimistic about the future of Hong Kong films. Both film and music are the languages of the world. As long as Hong Kong films are creative, there will be vast room for development.

As a producer, I prefer nurturing entrants under the guidance of the veterans. In order to keep a continuous development of the film industry in Mainland China, Hong Kong and Taiwan, new blood is required in all fields, including acting and backstage. In fact, the new generation has great vigour and creativity. Many new directors can only shoot films at low or medium costs, but the resource constraint can serve to stimulate their creativity even more. A producer ought to support and help actualise the innovative ideas.



主要監製作品

- 《一樓一故事》 (1987)
- REUNION
- 《哈哈上海》 (2001)
- HA HA SHANGHAI
- 《美好時光》 (2007)
- WONDERFUL TIMES
- 《馬己仙峽道》 (2008)
- MAGAZINE GAP ROAD
- 《三條窄路》 (2009)
- 3 NARROW GATES
- 《天水圍的日與夜》 (2009)
- THE WAY WE ARE
- 《長江七號愛地球》 (2010)
- CJ7 THE CARTOON



馬己仙峽道



美好時光



美好時光

邱禮濤

YAU LAI-TO, HERMAN



這個監製真準確

邱禮濤最早一批北上神州發展的香港電影人，早於上世紀九十年代初便在中國拍攝電影。出身攝影師的邱禮濤熟悉電影製作每個環節，所以擔任導演和監製都準確控制預算和拍攝進度。



競雄女俠秋瑾



競雄女俠秋瑾

A PRODUCER ENSURING PRECISION

Herman Yau is the pioneer of Hong Kong filmmakers to develop in Mainland China. He began film shooting there as early as early 1990s. Starting his career as a photographer, he is familiar with every aspect of film production, which enables him to control the budget and schedule precisely when he serves as a director or producer.

主要監製作品

- 《9413》 (1988)
- 9413
- 《這個阿爸真爆炸》 (2004)
- PA PA LOVES YOU
- 《非常青春期》 (2005)
- THE UNUSUAL YOUTH
- 《戀愛初歌》 (2006)
- LOVE @ FIRST NOTE
- 《黑拳》 (2006)
- FATAL CONTACT
- 《降頭》 (2007)
- GONG TAU - AN ORIGINAL BLACK MAGIC

如不改善，就會泡沫爆破

平心而論，我較喜歡當導演，因為電影監製需要看太多文件和賬單。一名稱職的電影監製並非一定要盡量降低製作成本，他的工作是控制預算，把既定的預算發揮至最大的效益，同時能夠給予導演最大的發揮空間。

我認為港產片需要保育，因為從經濟角度來看，港產片已經沒有優勢，如果不再加大力度培育新人，未來可能後繼無人。不過也無需太悲觀，過去香港電影業也經歷過低潮，最終也能谷底反彈，好像台灣電影近年也有復甦跡象。香港不少新一輩導演很有潛質，只要給他們機會，香港電影一定後繼有人。

現在香港電影人北上拍攝的電影稱為大中華區華語片更適合，現時表面中國的電影業很蓬勃，實際是有很多不健康的狀況，情況與上世紀八十年代、九十年代末的香港電影業很相似，很多游資湧入電影圈，很多投資者對電影認識不深，出現濫拍問題，大部份電影都是蝕本收場。如果不再有改善，很容易就會泡沫爆破。香港電影人對電影的運作及製作都較有經驗，確實有助國內電影業建立正規的運作系統。



NO IMPROVEMENT WILL LEAD TO BUBBLE BURST

Fairly speaking, I prefer to be a director because a film producer needs to handle too many documents and bills. A competent film producer is not necessarily to reduce the production cost, as he is responsible for controlling the budget to maximise the benefit while allowing the director the greatest flexibility for creativity.

I think that Hong Kong films need to be conserved because they do not have any economic advantage anymore. Importance need to be attached to nurturing new talents or there will possibly be no successor in future. There is no need to be pessimistic however as the Hong Kong film industry revived eventually after experiencing a downturn, just like Taiwan films showing signs of recovery in recent years. In Hong Kong, many new generation directors who have great potential can definitely be the successors for the Hong Kong film industry if given opportunities.

Now it is more suitable to name the films produced in Mainland China by Hong Kong filmmakers Chinese-language films in Greater China. On the face of it, Mainland China's film industry is flourishing but there are many unhealthy conditions in fact. The situation is similar to the Hong Kong film industry in the 80s and late 90s of last century, when a lot of hot money flowed into the film market and many investors knew little about films. At that time, there was excessive shooting, and a lot of their films ended up with financial loss. If there is no improvement, the bubble will easily burst. Hong Kong filmmakers, who are more experienced in operation and production, can definitely help establish a standard operation system for the Mainland film industry.



曾經擔任過電影編劇、副導演和製片的葉劍峰經歷過香港電影工業的大起大落，他認為香港電影應該要擴闊題材種類，不能重蹈過去一窩蜂跟風搶拍相同題材電影的覆轍。

大起大落 勇氣不斷

葉劍峰

YIP KIM-FUNG, BILL

EXPERIENCE UPS AND DOWNS KEEP THE COURAGE

Having served as screenwriter, assistant director and production manager, Yip Kim-fung has experienced the ups and downs of the Hong Kong film industry. He reckons that the themes and genres of Hong Kong films should be diversified. We cannot follow the same old disastrous road of competing to feature the same themes.



市道興旺令人容易迷失

自己首次當導演拍攝《金不換》時，我想獨行獨斷，不用顧慮太多問題，於是第一次嘗試做電影監製。身兼導演與監製兩個最重要職位，的確可以隨心所欲。平心而論，要成為一名成功的監製，首先要人緣好，對內可以處理好演員及製作人員的合作，對外更容易集資、宣傳及發行。其次，監製要博學，因為電影製作涉及很多文化、美學、歷史的範疇，例如哪種美術風格才最能配合一部電影的格調。第三，監製對錢的敏感度要很高，處理大製作時花錢要準繩，處理低成本製作時又要懂得如何省錢。

電影市道興旺時，製作人其實很容易迷失，片商只會一味搶拍大路的商業片，結果很多電影大同小異，最後就把一個片種搞垮。電影是與人相關的工業，

IT IS EASY TO GET LOST WHEN THE MARKET THRIVES

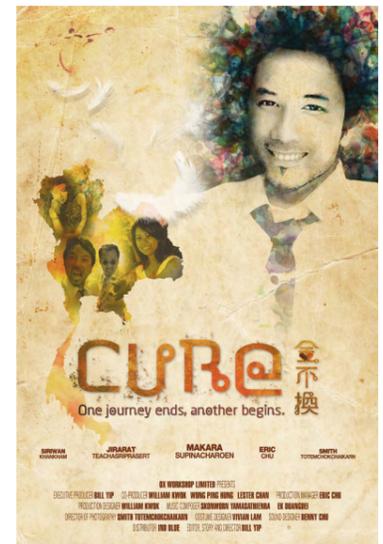
As a debut film director, I would like to act arbitrarily and did not need to worry about too many problems when I shot the film *Cure*, so this led to my first attempt to serve as a producer. Taking up the two most important positions of both director and producer, I could do whatever I wanted. Fairly speaking, there are three factors contributing to the success of a producer. First, a good human relationship is required. He should be able to smooth out the cooperation between the actors and production crew internally and make fund-raising, publicity and distribution much easier externally. Second, the producer should be knowledgeable because film production involves a lot of cultural, aesthetic and historical aspects such as matching the artistic style with film treatment. Third, a producer should be highly sensitive to money so as to spend money precisely when dealing with a high-cost production and know how to save money when dealing with a low-cost production.

It is easy for the filmmakers to get lost when the film market thrives. Film production companies will just blindly shoot popular commercial films resulting in too many similar films in the market. Consequently, the specific theme of the film is spoiled. The film industry is associated with people and there are often a lot of variables. If the investors are too cautious and prefer to wait till all variables are handled, no film can be produced. To a certain extent, the film industry needs people with courage and resolute determination for a new situation.

Martial art is not only a feature of Hong Kong films, but also one of the successful elements. In the past, many action actors and martial artists came from the troupe. They merged action with feats of stage performance for a unique style of Hong Kong action films. For the sake of future development of Hong Kong films, more efforts and resources should be spent in developing digital technology and stunts in order to meet the new challenges in future.

往往出現很多變數，投資者如果太過謹慎，處理完一個變數又一個變數，終於也無法開拍一部電影。電影工業某程度需要果敢的勇氣和決斷力，才能開創出新局面。

動作武打是港產片的特色，也是成功原素之一，以往很多動作演員及龍虎武師都從戲班出身，他們的動作結合表演效果，演變為港產片動作的獨特風格。未來香港電影應該花更多心力和資源開發數碼技術及特技，方能迎接未來的新挑戰。



主要監製作品

- 《車四十四》 (2001)
BUS 44
- 《金不換》 (2010)
CURE

鳴謝

香港影業協會
Hong Kong Motion Picture Industry Association Limited

852Films Limited

串媒體有限公司
All In One Media Limited

北京光線影業有限公司
Beijing Enlight Pictures Limited

北京小馬奔騰影視策劃有限公司
Beijing Galloping Horse Film Co., Limited

電影雙周刊
City Entertainment

享樂者製作及市場推廣
Connoisseurs Production & Marketing

大地時代文化傳播（北京）有限公司
Dadi Century Co., Limited

香港天極數碼影視後期制作
Digital Magic

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