



BUREAU DE SURVEILLANCE DU CINÉMA
FICHE D'EXAMEN

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TOUS () 14 () 18 () REFUS () NON LIEU ()
OR: 219486-4 R: 219486-4

TITRE (écran) HEROES TWO
V.O.
Titre GB: "TEMPLE OF THE DRAGON"
NT.FRA: CEINTURE NOIRE CONTRE KUNG FU (28 08 81)
format: 70 () 35 (X) 16 () vidéo-cassette () n/b () c (✓)
nationalité et année: HKG 73
production: RUN RUN SHAW
réalisation: CHANG CHEH
interprétation: CHEN KUAN TAI, FU SHENG,
CHU MU, FANG HSIN

langue chinois
s.t. ang & ch.
1ere instance (X) s.t.
révision () cat.
v. modifiée () date visa

Ver: 8284' (2524m) 92'
documentation
AUS: 2523m. 92'
GB: 8488' 94'
MFB: 7920' 88'
ORT: 94'
ALL: 2339m. 85'
B.C.: 9334' 104'

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DATE D'EXAMEN 23.03.79
DISTRIBUTEUR CINEMA ELECTRA

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kfd		OCF A 679	mfb 10-74 p.230	ccc		nco	ocs		

EXAMEN

VI: AG PS JJT GD ED FA
VR: AG PS JJT GD ED FA
VS: AG **PS** JJT GD ED FA

PRÉSIDENT DU JURY
PIERRE SAUCIER
DATE vendredi
23 MARS 79 CATÉGORIE
14
ANS

PUBLICITÉ

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Version du film
visé le dans la catégorie sous le no

TITRE HEROES TWO

À L'USAGE DES MEMBRES DU BUREAU

Genre: Épopée militaire

Analyse: "HEROES TWO", vu deux jours après "MEN FROM THE MONASTERY" constitue le complément de ce film, les deux films formant une sorte de diptyque sur l'épopée des héros du Temple Shao-Lin en lutte contre l'envahisseur mandchou. Voir ci-après la recension du MFB de TEMPLE OF THE DRAGON, nouveau titre de "HEROES TWO".

Temple of the Dragon

Hong Kong, 1973

Director: Chang Cheh

Ceri—X. *dist*—Eagle. *p.c.*—Chang's Film Company. *p.*—Lin Hsing Fan. *asst. d.*—Shao Hao. *sc.*—I Kuang, Chang Cheh. *ph.*—Kung Mu To. *lighting*—Lin Wei. *scope*. In colour. *ed.*—Kuo Ting Hung. *u.d.*—Fang Chao. *set dec.*—Ho Chieh Fu. *m.*—Chen Yung Yu. *cost.*—Li Chi. *sd. rec.*—Wang Yung Hua. *martial arts instructors*—Tang Chia, Liu Chia Liang. *l.p.*—Chen Kuan Tai (*Hung Hsi Kuan*), Fu Sheng (*Fang Shih Yu*), Chu Mu (*Che Kang*), Fang Hsin (*Mrs. Wang*), Wang Ching (*Teh Hsiang*), Tang Yen Tsan (*Nien Shui Ching*), Feng Ko An (*Hsiang Chao Hwei*), Feng Yi (*Mai Hsin*), Wu Chih Chin (*Li Shih Kuang*), Chiang Nan (*Ho Chu Chen*), Liu Chia Yung, Huang Pei Chi, Chen Chuan and Li Hai Sheng (*Red Robe Fighters*). 7,920 ft. 88 mins. *Original running time*—94 mins. *Dubbed*. *Original Hong Kong title*—Heroes Two

In an effort to wipe out Chinese resistance to their rule, the Manchu soldiers of the Ch'ing government, under the leadership of General Che Kang, burn down the Shao Lin Monastery and kill many of its martial arts disciples. One of the most feared of these heroes, Hung Hsi Kuan, escapes and makes for the town of Kwangtung, as does another hero whose fame is spreading throughout China, Fang Shih Yu. Arriving in town, Fang is stopped by the Manchus and guilelessly reveals his true identity; the Manchus then trick him into leading them to Hung, and Fang even joins in the attack on Hung, believing him to be a bandit. Imprisoned in the

General's cellar and tortured, Hung refuses to give the Manchus any information about the remaining patriots from Shao Lin. Fang meanwhile finds himself looked upon as a traitor, and when he discovers what he has done, vows to free Hung. The General's deputy, Teh Hsiang, visits the inn run by Mrs. Wang—a Shao Lin sympathiser—and while boasting about Hung's capture lets slip exactly where he is being held. With Mrs. Wang acting as a decoy, Fang breaks into Hung's prison and begs his forgiveness, but is unable to free him. Winning the admiration of the Shao Lin patriots for the strength of his determination, Fang then spends six days and nights digging a tunnel to Hung's prison, only to find his plan again thwarted—this time by a solid stone wall. Nevertheless, he manages to loosen the shackles sufficiently for Hung—only moments before his scheduled execution—to fight his way out. Hung and the other patriots then challenge the Manchu forces, and at the end of their battle only the heroes are left alive. They vow to stay together to carry on their fight against the Manchus.

On the evidence of his first two independently made features, *Temple of the Dragon* and *Men from the Monastery*, Chang Cheh's (amicable) parting with Shaw Brothers could prove to be one of the more interesting developments in recent Chinese film. The smaller film, *Temple of the Dragon* might almost be a trial run for the monumental *Men from the Monastery*, and the various correspondences between the two films suggest that Chang Cheh might originally have made a single three-and-a-half-hour epic which he then cut in two. The present film is set at the beginning of the Ch'ing dynasty, and events are framed—at some points literally, as well as figuratively—by the burning of the Shao Lin Temple, razed to the ground by the forces of Manchu officialdom. Chang's dispossessed heroes are seen as both historical and mythic archetypes, and there is an extraordinary sense of the pages of history turning as these characters gather. Their actions—larger than life, but suitably never impinging on the supernatural—find an historical echo in such later revolts as the proto-Communist Taiping Rebellion and the Boxer Rebellion. Power (it was the Ch'ing dynasty which presided over China's collapse) is shown to be bound up with humiliation: Hung is delivered to the Manchu General's court caged exactly like a wild beast, the scene recalling *Chinese Vengeance*, in which David Chiang is brought shackled and handcuffed before the tribunal. The scouts of the Manchu army are portrayed throughout as incompetent roughnecks. Although the atmosphere of *Temple of the Dragon* is subtly altered from previous Chang films by the casting of Chen Kuan Tai and the extraordinary Fu Sheng in the David Chiang/Ti Lung roles, the piece still revolves around the distinctive poles of the two male protagonists—one of whom is all but fated to commit the tragic error which will endanger the other. Chen Kuan Tai incarnates the spirit of the martial arts as a force of resistance in an animalistic, physically vibrant performance as Hung, while Fu Sheng, dressed ominously in white (against Chen Kuan Tai's black) and toying gracefully with an elegant fan, shares with David Chiang's usual protagonist a capacity for self-reproach and total self-sacrifice, but presents these traits in a more open, 'adjusted' light. Commendably single-minded, *Temple of the Dragon* is a classic martial arts fable in which Chang Cheh respects both the historic and the mythic context of the arts themselves (a long opening sequence simply showing one of the heroes in a 'work-out' has been removed from the film). Alongside *Men from the Monastery*, *Temple of the Dragon* may be the lesser work, but it is nevertheless one of great visual power and integrity.

VERINA GLAESSNER

Classification: Activités martiales classiques comparables aux engagements de Kung-fu que l'on trouve dans "MONASTERY". La classification qui s'impose est nettement le 14 ANS.

Pierre Sauvais

SIGNATURE