

# MACAU CLOSE

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# 人生軼事

SHORT TALES  
OF LIFE

MAXIM BESSMERTNY  
DEBUTS HIS LATEST  
TWO SHORT FILMS

電影人員馬善 (Maxim  
Bessmertny) 的兩部短  
片首次亮相





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## 電

影《巨債》的情節講述，一張紙幣如何從不同的人手上幾經轉折終於回到了原來的主人手上，導演貝馬善 (Maxim Bessmertny) 介紹說：「這是一個有趣的故事，靈感來自某人告訴過我的一個關於希臘經濟危機時發生的軼聞。」這部三分鐘的短片和另一部八分鐘的短片《鸚鵡之死》，於四月份在氹仔城區文化協會的氹仔舊城區藝術空間進行了首映。

拍攝《巨債》的最大挑戰，「是如何透過影像去講述一個故事，沒有什麼對話，只保留了故事的要素。」他補充說。

這個用了三分鐘來說的故事，由貝馬善的祖父母 Nikolai Kramarev 和 Vera Kramarev 領銜主演，貝馬善除了是導演外，也兼任了編劇和監製的角色。

於故事中，導演解釋：「一位酒店接待員從客人手上接收了一張作為按金的紙幣，隨後她把紙幣用來還債給肉店的老闆，肉販又把錢付給貨車司機，司機又把它付給律師，律師又將之傳到接待員手上，最後因為酒店客人要離開，接待員又把錢還給了他。整個故事就是這樣，一張紙幣付清了所有人的債務，最後回到原來的客人手中，這是一個有趣的觀念，我用視覺的手法表現出來。」

電影的攝影師是 Jordan Lavi Quellman，他是貝馬善的同學，曾於貝馬善之前的作品中跟他合作。對於《巨債》一片，貝馬善補充說它有另一個特點：電影用了著名的鏡頭品牌堅無敵 (Kipnotik) 的廣角鏡，「最先用這種鏡頭的是俄羅斯導演 Mikhail Kalatozov」，拍攝了政治宣傳片《Soy Cuba》。

A banknote that travels from hand to hand until it returns to the original owner. This is the plot of *The Great Debt*, “a funny project that came about because of an anecdote someone told me about the financial crisis in Greece,” director Maxim Bessmertny explains. The three-minute short, along with the eight-minute short *Death of a Parrot*, had its world premiere at Taipa Village Art Space, run by the Taipa Village Cultural Association, in April.

In *The Great Debt*, the challenge was “to tell a story visually, with minimal dialogue, but retaining the essence of the anecdote,” he adds.

The story, told in three minutes, stars Nikolai Kramarev and Vera Kramarev, Maxim Bessmertny’s maternal grandparents. Bessmertny also wrote and produced the short, in addition to directing.

In the story, the director explains, “the hotel receptionist receives a deposit note from a customer. With that note she pays the butcher for a debt. The butcher pays the driver of a truck, who passes the note to a lawyer, who pays a receptionist, who returns it to the guest because the latter does not want to stay in the hotel. This is the idea, a single note pays the debt of everyone and ends up back in the hands of the original owner, a very funny concept that I adapted to a visual format,” Bessmertny explains.

The film’s cinematography is the work of Jordan Lavi Quellman, a schoolmate of Maxim’s who has collaborated with him on previous productions. Bessmertny adds that *The Great Debt* has another particularity: in the filming, a Kipnotik wide-angle lens was used; “first used in the 1960s by the Russian director Mikhail Kalatozov,” in the propaganda film *Soy Cuba*.



### 鸚鵡叫聲的音效

電影《鸚鵡之死》是為貝馬善的祖父而拍攝的，他也是該片的主角。

「完成了我的第一部默片後，我想創作另一部短片，當時想只用音樂和聲音效果來製作，其中的音效就是一隻鸚鵡的叫聲，用它來建構一個短而緊湊的故事。」導演介紹說，故事的藍本是 Umberto Eco 的小說作品《Baudolino》，「這故事講述了一個人如何因染上鴉片癮而被聘請作謀殺案。」

電影講述「一個貪婪的癮君子」；由居住於澳門的 Kelsey Wilhelm 主演，被禁止進入吸毒場所「愉悅樂園」，該場所的管理人；由七十一歲的祖父 Nikolai 飾演，向他提出只要他肯幫他辦一件事情，就讓他進去。該片的原聲音樂也是由 Kelsey Wilhelm 負責，他在片中混合了 Gustav Mahler 的第三交響樂。

「製作短片就像是把長片分成六分之一，」導演說：「但工作內容是一樣的；要組織、製片、前期製作、後期製作和市場推廣等。如果幸運的話影片可能會是一張中獎彩票，有很多人從製作短片轉到製作長片，所以短片是一個通往長片的工具。」

### THE SOUND EFFECT OF A PARROT'S CRY

The film *Death of a Parrot* is dedicated to his grandfather, who is also the protagonist.

"I decided to do this short after making my first silent film. I wanted to make a second, with music, and using only a sound effect, which is the squawk of a parrot. The idea was to build a tense narrative over a short time span with the squawk of the parrot," the director explains, adding that the story was based on the novel *Baudolino*, by Umberto Eco, "where a murderer is hired because of an opium addiction."

In this film "a greedy grape addict", represented by local resident Kelsey Wilhelm, is barred from entering the garden of delights, and can only return if he does a favour for the administrator of the place, personified by his 71-year-old grandfather Nikolai. The soundtrack, also by Kelsey Wilhelm, mixes samples of Gustav Mahler's *Symphony No. 3*.

"Making short films is like dividing a feature film into six," says the director. "It takes the same effort; you organize, you produce, you have the pre-production, post-production, marketing. If you're lucky it's your lottery ticket. There are people who make short films into feature films, so it can turn out to be a vehicle for making a feature".

However, the director is still looking for the perfect script to turn into a feature film.



話雖如此，現時導演仍在尋找一個適合製作長片的完美劇本。

「人們說現在拍攝長片較以前更容易，因為都數碼化了，但為什麼沒有更多人去拍呢？因為其實這並不那麼容易。」

對貝馬善來說，就算是有資金拍攝長片也不足以保證能拍出好的作品，最重要的「是有一個完美的劇本，到現時為止，我仍未發展出一個讓我覺得滿意的、完美的、又『能拍』的劇本。」

「我用了全部的時間去到世界角落，就是為了尋找我認為值得的故事，我已經越來越接近了，就像手中拿著一張尋寶地圖一樣，只要地圖是真的能引領你找到寶藏，你就不會介意要飛到世界的另一端，這就是我正在進行的事，尋找寶藏的地圖。」

“People say it's easier now to make features, because it's all digital, but then why are more people not doing it? Because it's not that easy.”

For Bessmertny, it is not enough to have funding to make a feature. The most important thing “is to have the perfect script and, so far, I have not yet been able to have a perfect ‘filmable’ script that makes me very happy,” he notes.

“It's taken me all this time to find something worth going to the end of the world for, but I'm close. It's like having a treasure map, and as long as that map is good enough to take you to that treasure, then you're going to be willing to travel to the other side of the world. And that's what I've been doing, looking for maps.”