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「鮮浪潮」焦點影人系列



FILMMAKER IN FOCUS SERIES
STALKER IN THE DARK
THE FILMS OF CHANG TSO-CHI

張作驥回顧展

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鮮浪潮
Fresh Wave

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前言

FOREWORD

「鮮浪潮焦點影人系列」是鮮浪潮自去年推出的專題項目，目的是持續推動本地年輕獨立電影工作者對於電影賞析的交流，並為此提供一個更集中的電影創作與討論氣氛。

系列的第二炮是《黑暗中潛行——張作驥回顧展》，放映張作驥導演——繼第一波「台灣新電影」（侯孝賢、楊德昌、張毅、萬仁等）後，多年來一直堅持特立獨行的自主作風的電影作者——的全數八部劇情長片、三部短片和一齣五集的迷你電視劇集。作品放映（特選場次）後，將開設時間較充裕的映後談環節，與觀眾一同深入細賞。更高興的是，張導演將於回顧展期間來港出席專題論壇「鑒壁偷光——張作驥電影的哀、懼、愛、欲」，回應影評人、導演和觀眾對於他的電影的剖析，並與回顧展舉辦的短片劇本創作比賽得獎者會面，耳提面授。

有關張作驥的創作風格與特色，安娜在〈陰翳禮讚——淺談張作驥與他的電影〉一文中有較詳細的論述，不贅。這裡想強調的是，我們期望年輕創作者可以從他的作品中，學習到那份在逆境中依然不屈地克服客觀限制、從不放棄創作的堅毅精神，還有是他對社會邊緣人物敏銳而鋒利的觀察和熾熱的關懷、對調校／訓練演員的獨特方法（這方面似乎只有英國的麥克李可以媲美），和最重要的，是他面對種種自我軟弱幾近殘酷的赤裸坦誠。這些優點，放在今日中、港、台三地均無法躲避、教人舉步維艱的厄困創作環境中，尤其顯得可貴。

The *Filmmaker in Focus Series* is a special project launched last year by Fresh Wave. It aims to promote the exchange of film appreciation among local young independent filmmakers and provide a more focused atmosphere for filmmaking and dialogue.

The second edition of the series is *Stalker in the Dark - The Films of CHANG Tso-chi* in which we are showcasing all the eight feature films, three short films and a five-episode mini TV series by director Chang Tso-chi, the one filmmaker after the first wave of "Taiwanese New Wave" (HOU Hsiao-hsien, Edward YANG, CHANG Yi, WAN Jen, etc.) who has consistently adhered to the spirit of independent filmmaking. There will be post-screening talks after the special screenings for a more in-depth discussion with the audience. Moreover, Chang Tso-chi will be present for a forum titled "Stealing Light through a Hole in the Wall: Sadness, Fear, Love, and Desire in the Films of CHANG Tso-chi" where he will respond to the comments from critics, directors and the audience. And, he will meet the winners of the Short Film Screenwriting Competition to be held in conjunction with the retrospective.

Regarding Chang Tso-chi's cinematic style, David CHAN Ho-kan has provided a detailed discussion in his article *In Praise of Shadows: On CHANG Tso-chi and His Films*. We hope that young filmmakers in Hong Kong will learn from his works the unyielding spirit in face of objective constraints, his perseverance in creation, his keen eyes and sympathy for the social minorities and the marginalised, his unique methodology of training and working with actors (which an equivalent may not be found except in Mike Leigh), and most importantly, his utmost honesty, bordering on cruelty, towards human and self weaknesses. All these are particularly valuable in the difficult and embarrassing environment filmmakers in China, Hong Kong and Taiwan are facing today.

關於張作驥

ABOUT CHANG TSO-CHI

張作驥，台灣導演，1961年生於台灣嘉義；1982年於淡水新埔工專（今聖約翰科技大學）電子科畢業，後入讀文化大學戲劇系影視組。入行初期，曾任虞戡平、徐克、侯孝賢等資深導演的場記和副導演。至今完成長片及短片作品共12部，入圍及參與台灣及國際影展達百次，獲近40獎項；2011年獲國家文藝獎，備受矚目。

張氏善於從日常生活汲取靈感，台灣本土與在地關懷均成為他主要的創作養分。他亦喜歡發掘素人新演員，作品洋溢濃厚人文情懷和生活質感。在他的鏡頭下，電影中的小故事和平凡小人物無一不生動立體、有血有肉，觸動人心。順手拈來的題材與真情實感，加上導演的創意和想像，再以獨特的寫實魔幻影像手法呈現，現實與幻象交錯，別具一格。

張氏憑首部編導長片《忠仔》（1996）嶄露頭角，處女作僅以800萬台幣完成，即橫掃多個國際電影節並獲多項殊榮，包括亞太影展評審團特別獎、韓國釜山影展評審團特別推薦、希臘塞薩洛尼基國際電影節最佳導演等。其後相繼完成的《黑暗之光》（1999）、《美麗時光》（2002）、《蝴蝶》（2007）和《爸...你好嗎？》（2009）亦帶來多個國際獎項。《當愛來的時候》（2010）更獲金馬獎14項提名，創下台灣影片在金馬入圍影史紀錄，並摘下最佳劇情片、觀眾票選最佳影片、最佳攝影、最佳美術設計四項大獎。2015年憑《醉·生夢死》獲柏林影展勝利柱獎；台北電影獎百萬首獎、最佳劇情長片、最佳男主角、媒體推薦獎；金馬獎最佳女配角、最佳新演員、最佳原創電影音樂等。在獄期間，他仍不忘電影創作，拍成短片《鹹水雞的滋味》（2017），並由監獄管教人員及收容人合力完成，獲台北電影節最佳短片，創下矯正機關得獎首例。現正拍攝新作《那個我最親愛的陌生人》。

CHANG Tso-chi, Taiwanese filmmaker, was born in 1961 in Chiayi, Taiwan. He graduated from Hsinpu Institute of Technology (now Saint John's & Saint Mary's Institute of Technology) in 1982, and enrolled into the Department of Theatre Arts in Chinese Culture University. Before directing his own films, he worked with a number of renowned filmmakers, including HOU Hsiao-hsien, TSUI Hark and YU Kan-ping as Continuity Clerk or Assistant Director. Chang has up-to-date produced 12 feature films and short films and is a recipient of more than 40 international awards. In 2011, Chang was awarded the 15th National Award for Arts by the government.

Nourished by local Taiwanese culture and love for his native land and people, Chang draws inspiration from everyday life. He works mostly with amateur and new performers and his works are rich in humanistic sentiments and the texture of living. Through his lens, the stories and ordinary people become flesh and blood and arouse sympathy. The casual themes and genuine emotions, coupled with the director's creativity and imagination, are presented in a uniquely magic-realistic approach to image.

Chang's directorial debut, *Ah Chung* (1996), was made with a meagre budget of 8 million New Taiwan Dollars and immediately gained him recognition in numerous international film festivals, including the Asia-Pacific Film Festival (Grand Jury Award), Busan International Film Festival and Thessaloniki Film Festival (Best Director), etc. *Darkness And Light* (1999), *The Best Of Times* (2002), *Soul Of A Demon* (2007) and *How Are You, Dad?* (2009) brought him further international awards. *When Love Comes* (2010) broke the record by being nominated for 14 awards at the Golden Horse Film Festival, of which it garnered the Best Feature Film, Audience Choice, Best Cinematography and Best Art Direction awards. *Thanatos, Drunk* (2015) was awarded the prestigious Reader Jury of the Siegesäule at Berlin International Film Festival, the Taipei Grand Award, Best Narrative Feature, Best Actor, and Press Award at Taipei Film Festival, and the Best Supporting Actress, Best New Performer, Best Original Film Score awards at Golden Horse Film Festival. While in jail, Chang continued making films and conceived the short film *True Emotion Behind The Wall* (2017), produced together with the jailers and detainees. The film won the Best Short Film Award at Taipei Film Festival, the first for a correctional institute. Chang is currently producing his new film, tentatively titled *The Beloved Stranger*.

1987	海峽兩岸 (助導)	People Between Two China (Director's Assistant)
1988	棋王 (助導)	The King Of Chess (Director's Assistant)
	悲情城市 (副導)	A City Of Sadness (Assistant Director)
1989	兩個油漆匠 (副導)	Two Painters (Assistant Director)
1990	風和草的對話 - 電視劇	The Dialogue Between Wind And Grass - TV series
	愛自己多一點 - 短片	Love Yourself More - Short film
1991	多半點心 - 電視劇	Dou-ban-dian-shin - Drama series
	結夥搶劫 - 電視節目	Gang Robbery - TV series
	偷竊 - 電視節目	Theft - TV series
1992	青少年? 青少年! - 紀錄片	Teenagers? Teenagers! - Documentary
1993	少年檔案 - 電視節目	Steal and Robbery, Teens' File - TV programme
	暗夜槍聲	Midnight Gunshot

F I L M 影視作品年表 P H Y

1996	* 忠仔	* Ah Chung	P.16
1999	* 黑暗之光	* Darkness And Light	P.17
2000	* 車正在追 - 電視劇	* The Car Is Chasing - TV series	P.25
2002	* 美麗時光	* The Best Of Times	P.18
2005	聖稜的星光 - 電視影集 (監製)	Holy Ridge - TV series (Producer)	
2007	* 蝴蝶	* Soul Of A Demon	P.19
2009	* 爸...你好嗎?	* How Are You, Dad?	P.20
2010	* 當愛來的時候	* When Love Comes	P.14
2011	* 1949穿過黑暗的火花 - 短片	* Sparkles - Short film	P.23
2012	* 愛在思念中 - 短片	* Love Is Missing - Short film	P.23
2013	* 暑假作業	* A Time In Quchi	P.21
2015	* 醉·生夢死	* Thanatos, Drunk	P.22
2017	* 鹹水雞的滋味 - 短片	* True Emotion Behind	P.24
		The Wall - Short film	
暫定Expected in 2019	那個我最親愛的陌生人	The Beloved Stranger	

以上屬張作驥導演作品，特別註明除外。

All films listed above are directed by Chang Tso-chi, unless otherwise stated.

* 選映作品 Selected for screening

導讀 INTRODUCTION

陰翳禮讚——淺談張作驥與他的電影

IN PRAISE OF SHADOWS: ON CHANG TSO-CHI AND HIS FILMS

安娜 David CHAN Ho-kan

說起台灣電影，總不期然會談到侯孝賢、楊德昌與「台灣新電影」；《悲情城市》和《牯嶺街少年殺人事件》這兩座巍峨高山，依然啟導著無數影迷與創作者。那幟侯、楊與吳念真、詹宏志、陳國富在西門町一字橫互的照片，亦隨著「台灣新電影」的故事一同被神話化，變成了某種崇高意志的象徵。然而，在「台灣新電影」的戲都唱罷以後，台灣電影的故事該如何說下去呢？若數其後90年代最重要的登場影人，導演張作驥是不可或缺的名字。2011年張作驥獲頒國家文藝獎，小野為他撰寫了一篇素描文章，形容他「不是前浪，更不是後浪，他夾在兩波浪潮之間自生自滅，他是沒有結黨結幫的獨行俠」，可說一針見血。張作驥正是這樣一名性情中人，不在意拂逆潮流；他的電影，都依循自己的方法與信念去琢磨。其人其片，都是獨一無二的存在。

張作驥1961年出生，父母都是國共內戰後撤退到台灣的廣東人。這個外省人第二代的身分，激發了他及作品對地域與語言的思考。他國中畢業後唸的是電子，直到20歲當兵前都未想過要把電影當做志業。在軍中他管戲院，放映的過程大家都不怎理會，有時候他更會亂放，把不同電影的拷貝接在一起，發現這樣子一樣可以看下去，赫然驚嘆電影的神妙。退伍前，張作驥搭錯車，要回台北卻去了台中，途上再三省思，終於毅然決定改考電影系。從文化大學戲劇系畢業後，他先後在《棋王》、《悲情城市》、《兩個油漆匠》等電影中任場記和副導演。他自言，期間受這三部電影的導演徐克、侯孝賢和虞戡平影響最深。1990

年開始，他執導了幾部以青少年為題的電視劇，又拍了兩部有關少年犯的電視紀錄片《偷竊》和《結夥搶劫》，為他後來的寫實風格奠下基礎。

1993年張作驥有機會執導自己的劇本《暗夜槍聲》，但完成後卻被（來自香港的）監製粗暴刪剪，致令他拒絕在影片上掛名，並禁止它在台灣上映。1996年，他以800萬新台幣的低成本拍成講述居於關渡平原、學「八家將」的底層少年的《忠仔》。其後，他以「三年一部」的步伐，先後拍出在盲人家庭成長的少女《黑暗之光》（1999），及描寫兩名身處傳統大家庭與幫派生活夾縫的少年的《美麗時光》（2002）。這三部早期作品贏得廣泛讚譽，評論界對他的潛力亦抱著殷切期待。（盧非易點評《黑暗之光》時嘗言：「張作驥是侯孝賢以後台灣最值得注目的導演。」）《忠仔》在亞太影展與釜山電影節都得過獎項；《黑暗之光》得了東京影展三項大獎，並入選康城影展的「導演雙周」單元；《美麗時光》則獲金馬最佳劇情片及入圍威尼斯影展主競賽項目。

就這個走勢看來，張作驥初期發展似是穩健和順利，成績亦足以傲人。然而，那段日子卻是台灣電影最慘淡蕭條的時期。影評人聞天祥回顧1990至2000年代的台灣電影發展，提到1995年台灣電影已呈衰落跡象：該年154部在台上映的華語片中，台片只佔18部（到2001年更只剩10部），而且水平亦遠遜往年。1997年台灣為爭取加入世界貿易組織，多次開放對外片進口拷貝的限制；在《鐵達尼號》的浪潮下，該年外片在台北的票

房高達31億新台幣，較三年前增長100%。但反觀台灣電影在市場上的票房佔有率，從97年起至2002年長期連1%都沒有。張作驥才起步，所面對的其實就是這樣一個艱難和嚴峻的時勢。自《暗夜槍聲》不歡而散後，他明白到要有創作自主，就必須靠自己、不向大片商或財團靠攏、以低成本完成作品。拍《黑暗之光》時，他已經成立「張作驥電影工作室」，自購器材做同步錄音，從剪接到上映發行全部一手包辦。這種「百分百對自己的成品負責……全部都是自己意見」的獨立製片模式，不但成就了張作驥多部神采獨特的電影，亦讓他在台灣電影圈中佔有一個異常重要的位置。正當業界為資金來源與市場萎靡而苦惱時，他卻示範了以創作為本，仍可殺出一條活路的模式。他早在《忠仔》之後已志氣滿滿地說過：「我覺得拍電影的人應該是在創造遊戲規則，不是follow（跟從）遊戲規則，前人有的規則只是早點拍而已。所以我必須堅持自己的原創想法，否則不僅不倫不類，也沒有別人會幫你擔起責任。」

《美麗時光》之後，張作驥的創作路並不好走。接下來的《蝴蝶》（2007），本來有一段關於日據歷史的篇幅是用動畫來呈現的，結果幾經波折都不能實現，電影推出後評論毀譽參半，票房亦不理想。在文化局的贊助下，2009年他拍成帶公益成分的《爸……你好嗎？》。作品由十個以父親為題的短片串連而成，勾勒出一幅來自不同背景、階級，但同樣愛惜家庭子女的父親肖像。張作驥作品至此暫別以往的灰暗齷齪，變得較為溫和，內容更聚焦家族故事，勻稱地兼顧不同家庭成員的心境。2010年的《當愛來的時候》寫少女未婚懷孕的心路跌宕，旁及親母與大媽，刻劃出三名兩代女性各自的困逼與辛酸。電影入圍14項金馬獎提名，是張作驥生涯的另一高點。2013年的《暑假作業》原本想拓展短片〈1949穿過黑暗的火花〉（2011），以動畫重現祖父輩參與金門保衛戰的壯烈場面，但因成本過高而未能成事。電影最後簡化成一個在城市裡被寵壞的小孩到山野與爺爺過暑假的故事。其後，他再

度蛻變，2015年的《醉·生·夢死》一方面回歸到早期常見的社會底層、黑道與暴力元素，另一方面又挑戰從未觸及的同性戀和情慾描寫。電影在敘事上的自由、情感之濃烈、演出與調度的亮麗揮灑，在張作驥的作品系譜裡達到另一境界。同年，他因被控性侵而判刑，監禁期間繼續創作，2017年夥同獄友，拍成千迴百轉、思念親情的短片《鹹水雞的滋味》。張作驥目前正在籌備新片《那個我最親愛的陌生人》，講述家族眾人如何面對患上失智症的阿公。

張作驥並不以情節橋段取勝，看他的作品最感衝擊的，往往是戲中不同元素的反差對比。他的電影一邊有卑賤、渾沌和極端血腥殘酷的描寫（例如《忠仔》裡對忠仔亦父亦友的陳銘，因開罪對頭幫派，在忠仔面前給仇家亂刀斬死），另一邊則充滿細緻情感、陰柔，甚至魔幻的筆觸（再以《忠仔》為例，片末母親為家計到筵席上作詼諧演出，她自覺羞愧，不想兒子看見，把他趕走。不聽話的忠仔偷偷回來，瞧見母親在台上假扮俗艷的孕婦，看得無言出神，心酸的同時彷彿突然又多明白了母親的一點甚麼）。張作驥的電影世界及其力量，就是建立在這種不可思議的矛盾與張力之上。大概，愈是潛進黑暗，就愈能察覺亮光，他的作品有一種愈墮落愈美麗的傾向。我想背後的原因，大概是在邊緣生活、無勢無權的人，光是為了生存就要扭盡六壬，或逃亡、或拼命、或賣身、或啞忍，結果被激發出一種原始而熱熾的生命力。對於這種暴烈的現實境況，張作驥有時又會加入浪漫化的筆觸，使作品更意韻悠長。就如《黑暗之光》拍攝阿平在幫派打鬥中瀕死的鏡頭：鐮刀已經駭人地劈入阿平肩膀深處，他卻忍著一口氣走完最後幾步，鏡頭隨著他橫移，身後的天空突然滲出湛藍，地上燈光明媚，浪聲依舊。環境與調度的優美反襯著阿平的死亡，把他的絕望、哀愁，與太早終結的愛情，帶到一個超脫、凝煉的層次。

張作驥的監製高文宏形容過他：「沒辦法做不誠

實的影像。」求真，絕對是張作驥一以貫之的終極追求。很多人都稱頌他的演員很有生活感，往往能捕捉到動人的實在質感。由《忠仔》開始，他會邀請演員在開拍前幾個月與他一起生活，以日復日的親身體驗去代入角色；同時，他亦會藉此觀察演員，並按照他們的個性與變化調節劇本。這種準備方式相當耗時，但因為挑的都是非職業演員，他們沒有前設的表演程式或訓練（張作驥本身亦不喜歡那種很痕跡累累的演出方法），於是這種做法就成了提煉「真實」的不二法門。

這又直接引申出張作驥作品的另一特質：演員與他們的演出在電影中佔上一個十分突出的位置。細心觀看，不難發現影片的運鏡和調度，很多時其實都是為了配合、強調演員的表演而設的。而張作驥本身對演員細密的關心與注視，其實亦反映出他對他的描寫對象——那些在不為人知的

When one talks about Taiwanese cinema, one would inevitably focus on HOU Hsiao-hsien, Edward YANG and the "New Taiwanese Cinema". Their two masterpieces, *A City Of Sadness* and *A Bright Summer Day*, are like two towering mountains that continue to enlighten many filmmakers and audience. That iconic photograph of Hou, Yang, WU Nien-jen, JAM Hung-tze and CHEN Kuo-fu in Taipei's Ximending is mythicised along with the story of the "New Taiwanese Cinema" and has become a symbol for some kind of lofty will. However, after the song of "New Taiwanese Cinema" is sung, how do we continue the story of Taiwanese films? Among the most important new filmmakers in the 1990s, CHANG Tso-chi is an indispensable name. In 2011, Chang was awarded the National Prize for Literature and Art. Screenwriter and novelist Hsiao-yeh wrote a sketch on Chang, describing him as "not a

暗處掙扎求生的人們——的關懷。相比起形式、技巧或抽象概念等命題，他更感興趣的是有血有肉的人物與他們之間的矛盾、掙扎與複雜的感情糾結。

張作驥曾不只一次以火車的比喻概括他的人生觀：「我們從出生就上了一班火車，這火車往懸崖開去，無論掉落懸崖的時間早晚，人終究要走；以懸崖作為人生的終點，這就是宿命。但是，火車過站停止的時候，要下車逛逛還是留在火車上，便要看自己了。我想，重要的，還是去欣賞、參與途中的風景。」張作驥沒有選擇，他錯過了「台灣新電影」的列車，卻在自己的時代裡一步一步走出了亮麗的軌跡，完成了多個無可取代的優秀作品。在他的電影世界裡，隨處都可以見到命運的暗影與潛伏於陰翳處的殘酷醜惡，而能否在最惡劣的事物裡看出可愛甚至是奇妙的東西，則取決於每個人的眼界與抉擇了。

predecessor, not a successor; sandwiched between two waves, he strives for himself. A lone wolf that does not belong to any group." One cannot find a more accurate description. Chang is such a man of temperament who does not care about rebelling against the tide; his films follow and mature in his own way and belief. The man and the film are both one of a kind.

Chang was born in 1961 and his parents were Cantonese who retreated to Taiwan after the civil war in China. As a second generation immigrant, this identity had inspired him to reflect through his works on localities and languages. After graduating from secondary school, he studied electronics and had never thought of filmmaking as a career until he was 20 years old and conscripted into the army. In the army, he managed the cinema venue, and nobody paid attention to the programming of

the screenings. Sometimes he would compile and mix up the reels of the films together and found himself being amazed at how it still made sense and hence, the wonder of films. Once before leaving the army, he took the wrong bus and instead of going to Taipei he ended up in Taichung. During the long journey he pondered and finally decided to study films at university. After graduating from the Department of Theatre Arts in Chinese Culture University, he worked as Continuity Clerk and Assistant Director in such films as *King of Chess*, *A City Of Sadness*, and *Two Painters*. According to Chang, during this period he was strongly influenced by directors like TSUI Hark, Hou Hsiao-hsien and YU Kan-ping. Since 1990, he had directed several television dramas featuring teenagers, and two television documentaries, *Theft* and *Gang Robbery*, both concerning juvenile delinquents, laying the foundation for his later realistic style.

In 1993, Chang had the opportunity to direct his own script *Midnight Gunshot*, which was subsequently brutally edited by a Hong Kong producer, and he refused to acknowledge authorship and prohibited it from showing in Taiwan. In 1996, with a meagre budget, Chang made *Ah Chung*, a story about an underprivileged boy who lives in the Guandu Plains and learns "The Eight of the Dead World", a practice of ancient exorcism. After that, he continued to make *Darkness And Light* (1999) which is about a girl from a blind family, and *The Best Of Times* (2002) which portrays two teenagers trapped between traditional family and gangster life. These three early works won wide acclaims, and critics eagerly looked forward to what this new potential would bring them. (Film scholar LU Fei-yi once remarked on

Darkness And Light: "Chang Tso-chi is the most noteworthy director in Taiwan after Hou Hsiao-hsien".) *Ah Chung* received awards at both Asia-Pacific Film Festival and Busan Film Festival, while *Darkness And Light* won three awards at Tokyo Film Festival and was screened in the Director's Fortnight section at Cannes Film Festival. *The Best Of Times* won the Golden Horse Award for Best Feature Film and was officially selected for competition at Venice International Film Festival.

Judging from this outlook, Chang Tso-chi's early development appeared to be steady and smooth, and his achievements were impressive. Yet those were the worst days for Taiwanese cinema. Critic WEN Tian-xiang reviewed the development of Taiwanese cinema from the 1990s to the 2000s and pointed out that in 1995 Taiwanese cinema had shown signs of decline: of the 154 Chinese films released in Taiwan, only 18 were made in Taiwan (dropping to 10 in 2010). In 1997, in order to gain access to the World Trade Organisation, Taiwan loosened restrictions on foreign films. Under the impact of *Titanic*, the foreign film box office in Taipei that year had a record of as high as 3.1 billion New Taiwanese Dollars, twice that of three years before. On the other hand, from 1997 to 2002, the market share of Taiwanese films in the box office did not even reach 1%. Chang had a rough start facing such a difficult and severe situation. Since the *Midnight Gunshot* incident, he realised that in order to retain creative autonomy, he could not rely on big production companies or financial corporations but on himself, by completing films with a low budget. When he made *Darkness And Light*, he had founded his own company, "Chang Tso Chi Film Studio", purchased his own equipment and made his own sound recordings. He took care

of every procedure from editing to distribution. This independent production model, which is "one hundred percent responsible for one's own products, all decisions made by oneself" not only culminated in Chang's many unique films, but also accorded him an especially important position in Taiwanese cinema. While the industry was concerned about funding sources and the shrinking market, Chang demonstrated a working model of creation-oriented filmmaking. After *Ah Chung* he said, "I think people who make films should be making their own rules of the game, and not following those made by others. I must insist on my own original ideas, otherwise it will only be neither fish nor fowl, and no one will take responsibility for you."

After *The Best Of Times*, Chang Tso-chi had a difficult creative time. *Soul Of A Demon* (2007), a chapter on the Japanese colonial history, was supposed to be a feature animation but failed to materialise. The resulted film received mixed reviews, and did not perform well in the box office. With the sponsorship of the Bureau of Culture, in 2009 Chang made *How Are You, Dad?* The work, which is made up of ten short films on the theme of fatherhood, outlines a portrait of the father from different social backgrounds, but always a family man who loves his children. Chang seemed to have departed from the darkness in his previous works and became more moderate, focusing on the family and the psychologies of different members from the same family. *When Love Comes* (2010) tells about the psyche of a pregnant teenage girl, alongside her two mothers, and outlines the difficulties and bitterness of each woman from two generations. The film was nominated for fourteen Golden Horse Awards,

another high point in Chang's career. *A Time In Ouchi* (2013) was originally intended to be an expansion of the short film *Sparkles* (2011), to recreate in animation the heroic scene of the Battle of Kinmen, but was called off due to lack of funds. The film was then reduced to the simple story of a spoiled city child spending a summer in the mountains with his grandfather. After that, we see yet more transformations in Chang's films. *Thanatos, Drunk* (2015) witnesses a return to the underprivileged, gangster and violence, but in addition touching on homosexuality and eroticism. The freedom in narratives, the intensity of emotions, and the brilliance of performance reached another level in the repertoire of Chang. In the same year, he was sentenced for charges of sexual abuse. During his imprisonment, he continued with his filmmaking, and in 2017, collaborated with his inmates and made *True Emotion Behind The Wall*, a short film which is also an ode to family with surprising twists and turns. Chang is currently preparing for a new film, *The Beloved Stranger*, a tale on the family members in face of the grandfather's Alzheimer's dementia.

Chang Tso-chi never plays with plots. After watching his films, the most shocking thing one feels is often the contrast between different elements in the film. On the one hand, his films are full of despicable, chaotic and extremely violent and cruel scenes (such as in *Ah Chung* where CHEN Ming, friend of Ah-chung who, having offended the enemy gang, is slaughtered in front of him); while on the other they are filled with delicate emotions, soft and even magical brushstrokes (again in *Ah Chung*, at the end of the film the mother performs in a feast to make ends meet. She is

ashamed and does not want her son to see her, and urges him away. Ah-chung returns secretly to see his mother posing as a vulgar pregnant woman on the stage. Speechless and sad, he seems to understand more about her.) Chang's cinematic world and its strength are based on such impossible contradictions and tensions. Perhaps the deeper we go into the darkness, the more we can perceive light, and in the same way Chang's works are more beautiful as they are degraded. Very likely, people who live on the margins who have no power have to work very hard to survive, often fleeing, striving, selling themselves, tolerating great suffering, inspiring a primitive and brilliant vitality. Juxtaposing the cruel reality, Chang sometimes adds in some romantic strokes to make it more lyrical. As this shot in *Darkness And Light*, where Ah-ping dies in a gangster fight: The scythe has slammed into his shoulder, he proceeds a few more steps, the camera follows him, the sky behind him suddenly spills out blue, the ground is lit with light, the sounds of waves still audible. The beauty of the setting contrasts with the death of Ah-ping, sublimating the scene to a higher level his desperateness, sadness, and a love that ended all too soon.

Chang's producer, KAO Wen-hung, once described him as "incapable of making a dishonest image." Truth is definitely the ultimate pursuit of Chang. Many people praise his actors for being life-like, capturing a certain texture of daily life. Starting from *Ah Chung*, Chang would invite the actors to live with him for a few months before the shoot, to get into the role through their day-to-day experience. At the same time, he would observe the actors, and adjust his script according to their personalities.

This is a very time-consuming method, but since Chang always engages amateur actors without professional training, this has become the one method he recreates "reality".

This directly leads to another trait of Chang's works: The actors and their performances occupy a very prominent position in the films. Watching carefully, it is not difficult to see that the use of shots is designed to enhance the performance of the actors. His infinite care and attentive gaze on the actors also reflect his concern for his subjects: those who struggle to survive in the dark. Instead of form, technique, or abstract concepts, Chang is more interested in people and their contradictions, struggles, and the complex emotional entanglements between them.

More than once Chang Tso-chi has used the metaphor of the train to summarise his outlook on life: "We had boarded a train since we were born. The train heads off to the cliffs. Sooner or later, men would eventually depart; the cliff is our fateful destination. However, when the train stops, it is up to you to get off the train or stay on. I think it is important to appreciate and participate in the scenery on the journey." He did not choose. He missed the train named "New Taiwanese Cinema", but in his own era he made out a brilliant trajectory and completed many outstanding works. In his cinematic world, the shadows of fate and the cruel ugliness hidden in the darkness can be seen everywhere. But it is up to us to find something lovely and wonderful in the worst of things.

選映作品

SCREENING PROGRAMMES



OPENING FILM 開幕電影

每個人都渴求被愛，但愛是甚麼？電影以「母親」為主題，表面看似是一部淺白易懂的家庭通俗劇，內裡卻其實顛覆了傳統的家庭結構，赤裸裸、坦蕩蕩地述說愛的本質。16歲叛逆少女來春的家庭，猶如母系社會：父親是個入贅女婿（男人嫁入女家），大媽才是一家之主，但為了傳宗接代，竟接受丈夫納妾，而來春正是二媽所出。家裡還有外公、妹妹、弟弟和一個自閉叔叔，一家七口經常劍拔弩張。來春本想逃離家庭，卻意外懷孕，被男友拋棄，反而成就契機，讓她感受家人關愛。家庭是學習愛與被愛的地方，來春如何領悟得到？張作驥二度反省「親情」，娓娓道出三個現代台灣女性的愛恨、兩難、妥協與委曲……對於人情世故的掌握，入木三分。三位女主角皆首度演出，表現亮眼，教人喜出望外。2010年破紀錄獲金馬獎14項提名，勇奪最佳劇情片、最佳攝影、最佳美術設計、觀眾票選最佳影片。（周冠威）

We all long for love, but what exactly is love? A film about mothers, *When Love Comes* is not just any ordinary family soap opera, but a naked portrayal of the nature of love through the subversion of the traditional family structure. 16-year-old Lai-chun comes from a matriarchal family: her father was married into his wife's family. Being the head of family, the wife allows her husband to take a second wife in order to continue the family bloodline. Lai-chun is the child of the second wife. The conflict-ridden family of seven also includes the grandfather, a younger sister and brother, and an autistic uncle. Wanting to escape from the family, her plan is thwarted when she is accidentally impregnated and abandoned by her boyfriend. Will she learn about loving and being loved in her family? As in his previous films, CHANG Tso-chi again explores the theme of familial bonding, relating to the love and hate and compromises of three Taiwanese women. Sophisticated and authentic, the performance of the three new actresses is an especial delight. The film was nominated for a record-breaking of 14 awards at the Golden Horse Film Festival in 2010, which ended up in a harvest of Best Feature Film, Best Cinematography, Best Art Direction and the Audience Choice Awards. (Kiwi CHOW)

當愛來的時候

WHEN LOVE COMES

主演
李亦捷
高盟傑
呂雪鳳
黑面(林郁順)

何子華

監製

張作驥

編劇

張作驥

攝影

張展

台灣

2010

108分鐘

彩色

DCP

國語、閩南話對白

中英文字幕

Cast

LEE Yi-chieh

KAO Meng-chieh

LU Hsueh-feng

LIN Yu-shun

HO Tzu-hua

Producer

CHANG Tso-chi

Scriptwriter

CHANG Tso-chi

Cinematographer

CHANG Chan

Taiwan

2010

108 min

Colour

DCP

In Mandarin &

Min Nan with

Chinese & English

subtitles

映後談講者 SPEAKER OF POST-SCREENING TALK

馮美華 藝構主席；獨立藝文工作者。

May FUNG Chairperson of Art & Culture Outreach; independent art and culture worker.



忠仔
AH CHUNG

主演
劉勝忠
邱秀敏
盧嬰
監製
林添榮
編劇
張作驥
攝影
張展

台灣
1996
97分鐘
彩色
35mm
國語、閩南話對白
中文字幕

Cast
LIU Sheung-chong
CHIU Hsiu-min
LU Ying
Producer
LIN Tien-yung
Scriptwriter
CHANG Tso-chi
Cinematographer
CHANG Chan

Taiwan
1996
97 min
Colour
35mm
In Mandarin &
Min Nan with
Chinese subtitles

忠仔被母親送去練「八家將」（台灣民間信仰中的「藝陣」，在祭祀時護衛主神出巡），但散漫的他沒有學好功夫，日子都在吆喝與打鬥中度過，一事無成。忠仔的家不但貧窮、父母離異，還有暴力與亂倫的傷痕。在支離破碎的人倫關係裡，忠仔帶著難以排解的絕望與憤怒，在海邊小鎮底層掙扎求生。張作驥沿襲侯孝賢遠距靜止長鏡頭的拍攝風格，在克制的鏡頭下如實鋪展忠仔與他的世界，流露出迷人豐富的生活質感與堅韌活力。1993年他執導長片《暗夜槍聲》，製片強行刪剪影片，結果雙方不歡而散。事件令他明白到獨立製作、保有創作自主的重要性，《忠仔》就是他秉持不畏艱難的創作理念的初嘗試。電影質樸情真，對途窮的小人物充滿關懷，卻不溺於哀傷。張作驥往後作品的重要主題（愛恨交纏的父子/母子關係、寧靜的海、黑道暴力），在《忠仔》已露端倪，並先聲奪人。（安娜）

Ah-chung is sent by his mother to practice "The Eight of the Dead World" (traditional Taiwanese folk art, performed during rituals), but never learns properly. Slovenly, he spends his time brawling and fighting. Poor, the parents separated, Ah-chung's family is smeared with violence and incest. Living amongst fragmented relationships and with indescribable despair and anger, Ah-chung struggles to survive in the bottom social stratum at the small seaside town. Inheriting HOU Hsiao-hsien's static long takes, CHANG Tso-chi displays Ah-chung and his world with fascinating and rich textures of life and tenacity. Chang made his directorial debut, *Midnight Gunshot*, in 1993. When the producer edited his film without his consent, he was made aware of the importance of independent production and keeping a creative autonomy. *Ah Chung* is his first attempt with perseverance. Simple and genuine, the film is filled with sympathy for the underprivileged, without being melodramatic. Many of his later major themes (father-son/mother-son relationship, the peaceful sea, underworld violence) are manifested here in *Ah Chung* with significance. (David CHAN Ho-kan)

映後談講者 SPEAKER OF POST-SCREENING TALK

馮慶強 香港跨媒體創作人，從事漫畫、廣告及電影製作，曾任特效設計、動畫指導、美術指導等崗位，亦為《獅子山下》之《巨龍》（2013）、《一二》（2016）、《郎如春日風》（2017）等導演。現為電影文化中心（香港）董事局成員、香港粵語片研究會會長及香港演藝學院電影電視學院客席講師。

Honkaz FUNG is a freelance writer, director and curator. He is also the Chairman of Hong Kong Cantonese Cinema Study Association and Board Member of Film Culture Centre (Hong Kong). He has directed 3 episodes of RTHK's *Below The Lion Rock* series. Fung is a guest lecturer of School of Film and Television at The Hong Kong Academy for Performing Arts.



DARKNESS AND LIGHT

黑暗之光

本片是90年代芸芸第二波「台灣新電影」中最被忽略的作品。康宜是一名正值二九年華、活力充沛的高中女生。除了戀愛帶來的煩惱，家中處境亦經常教她不快：父親和後母都是盲人按摩師，弟弟則輕度智障，還有老邁的阿公。一天，被軍校退訓的外省人阿平成為康宜的鄰居，二人迅速發展成為情侶。影片聚焦在二人的關係上，並透過他們的家庭與所身處的社群，反映出社會經濟與國族歷史之間千絲萬縷的關係，讓觀眾更深切體會到這對青春兒女真正背負著的重擔。影片的主要背景是基隆港——比侯孝賢的《千禧曼波》更早於基隆高砂橋取景，張作驥充分而巧妙地利用當地地方特色（漁船走私與幫派鬥爭），以豐富故事脈絡。張展的精準攝影，亦繼《忠仔》後再下一城。鏡頭時而蘊藉纏綿，令人有種不能言喻的鬱悶；時而爽快俐落，在電光火石間捕捉角色的躁動與憤怒。本片榮獲第12屆東京國際電影節櫻花大獎；第36屆金馬獎最佳原著劇本、最佳剪輯、評審團特別獎三大獎項。（陳力行）

This film is probably the most neglected work in the Taiwanese Second New Wave in the 1990s. Kang-yi, a high school girl of 18, is a most energetic young girl. Other than the much annoyance romantic love brings her, her family is also a source of unhappiness to her: her father and stepmother are blind masseurs, her younger brother suffers from a mild mental retardation, and a grandfather who is getting senile. One day, Ah-ping, a quiet young man expelled from the military academy, becomes Kang-yi's neighbour, and the two quickly fall in love. Focusing on the relationship between the two young people, the film also reflects through their families and communities the many facets of the relationship between society, economy and national history, revealing the immense burden borne by the young generation. Set in Keelung Harbor, featuring the Zhongshanlu Bridge even before HOU Hsiao-hsien's *Millennium Mambo*, CHANG Tso-chi ingeniously and subtly utilises its local characteristics (sea smuggling and gangster conflicts) to enrich his storyline. CHANG Chan's precise cinematography, at times soft and lingering, then swift and clear, captures the melancholy and angst of the characters. The film won the Gold Award at the 12th Tokyo International Film Festival, the 36th Golden Horse Award for Best Original Screenplay, Best Film Editing and the Jury Award. (Daniel CHAN)

映後談講者 SPEAKER OF POST-SCREENING TALK

吳俊雄博士 香港大學社會學系名譽副教授，專長流行文化及香港社會研究；近年主力「黃霽書房」計劃。著作包括《此時此處許冠傑》、《Policies for a Sustainable Development of the Hong Kong Film Industry》（與陳文、馮應謙合作）、《普普香港：閱讀香港普及文化2001-2010》（張志偉、曾仲堅合編）。

Dr NG Chun-hung current Honorary Associate Professor of the Department of Sociology, The University of Hong Kong. Dr Ng specialises in research on popular culture and Hong Kong society, with a focus on the "James Wong Study" project in recent years. Publications include: *Sam Hui Here and Now, Policies for a Sustainable Development of the Hong Kong Film Industry* (co-authored with Joseph CHAN Man and Anthony FUNG Yin-him), *Pop Hong Kong: Reading Hong Kong Popular Culture, 2000-2010* (Co-edited with CHEUNG Chi-wai and TSANG Chung-kin).



主演
李康宜
范植偉
監製
張作驥
編劇
張作驥
攝影
張展

台灣
1999
104分鐘
彩色
35mm
國語、閩南話對白
中文字幕

Cast
LEE Kang-i
Wing FAN
Producer
CHANG Tso-chi
Scriptwriter
CHANG Tso-chi
Cinematographer
CHANG Chan

Taiwan
1999
104 min
Colour
35mm
In Mandarin &
Min Nan with
Chinese subtitles

THE BEST OF TIMES

美麗時光

主演
范植偉
高聖傑
余毓妹
吳雨致
監製
張作驥
編劇
張作驥
攝影
張宜敏

台灣 / 日本
2002
112分鐘
彩色
35mm
國語、客家、
閩南話對白
中文字幕

Cast
Wing FAN
KAO Meng-chieh
YU Wan-mei
WU Yu-chih
Producer

CHANG Tso-chi
Scriptwriter
CHANG Tso-chi
Cinematographer
CHANG Yi-ming

Taiwan / Japan
2002
112 min
Colour
35mm
In Mandarin, Hakka
& Min Nan with
Chinese subtitles

色彩斑斕的熱帶魚，任憑生命力再強頑，始終無法脫離魚缸的囚困——《美麗時光》訴說的，正正是與此相近的一種生存狀態。小偉和阿傑是在同一條客家眷村長大的表兄弟，小偉視李小龍為偶像，阿傑則醉心魔術。眷村中生活與台北都市幾乎完全脫節，二人被迫加入黑道，因而招惹殺身之禍。小偉的雙胞胎姊姊小敏，則罹患癌症，已屆末期，終日坐在家中魚缸前憶記昔日的男人。三名青年，各自面對生命的桎梏，卻沒一點兒自怨自艾，不甘向命運屈服。一如貫穿全片的結他旋律，千迴百轉的，教人哀怨斷腸，卻不失亢奮。張作驥將眷村特殊且不為人知的地理風貌、階級位置，與人物的卑微處境結合得天衣無縫。片尾的處理，甚至比前二作（《忠仔》和《黑暗之光》）更魔幻，更教人刻骨銘記。本片在2002年的金馬獎奪得最佳劇情片，雖最佳導演獎座敗給陳果，但毫無疑問，張的《美麗時光》絕對可以與陳果的《香港製造》互相輝映。（陳力行）

The colourful tropical fish, despite its vitality and tenacity, is still unable to escape from the prison of the fish tank. *The Best Of Times* is such a tale. Wei and Jie are cousins who grow up in the same Hakka village. Wei worships Bruce LEE while Jie is obsessed with magic. Unfortunately, life in the village is almost completely out of touch with Taipei's urban life. The two are forced to join the gangsters, and subsequently get involved in some life-threatening ordeal. Wei's twin sister Min suffers from cancer and sits all day long in front of a fish tank, reminiscing a past romance. The three young people, each facing the embarrassment of life, yet without the slightest bitterness, are unwilling to give in to their fate, like the guitar melody that threads through the film, meandering, melancholic, yet pulsating. CHANG Tso-chi combines perfectly the unique and little known geographical features of the village, the inherent class structures and people's humble situations. The unforgettable ending is even more magic-realist than his previous two works (*Ah Chung* and *Darkness And Light*). *The Best Of Times* won the Best Feature Film in the Golden Horse Award 2002. Although he lost the Best Director Award to Fruit CHAN, there is no question that Chang's *The Best Of Times* is an equal match to *Made In Hong Kong*. (Daniel CHAN)

映後談講者 SPEAKER OF POST-SCREENING TALK

賴恩慈 電影及劇場工作者、嶺南大學文化研究系及香港浸會大學電影學院客座講師；香港十大傑出青年、香港藝術發展局藝術新秀獎（電影）得主。作品《1+1》獲2010鮮浪潮國際短片展鮮浪潮大獎及ifva獨立短片及影像媒體比賽（公開組）金獎；長片《N+N》（2014）入選香港亞洲電影節等。

Mo LAI Yan-chi is a multimedia performer and artist, and a Ten Outstanding Young Persons Selection awardee. She won the Hong Kong Arts Development Council's Award for Young Artist (Film). Works include 1 + 1 (winner of the Best Film Award and Golden Award at Fresh Wave International Short Film Festival and ifva respectively) and N + N (feature debut).



經歷三年牢獄，一哲回到漁港南方澳，發現以往的羈絆從未消散：對拋棄家庭到日本混江湖的父親的恨、對沉默而極度壓抑的弟弟的愛、對離世的母親的綿綿思念……而世仇幫派之間冤冤相報，讓一哲無可選擇地在更多的殺戮漩渦中繼續下沉。《美麗時光》發表之後五年，張作驥幾經挫折，終於交出了《蝴蝶》。電影上映時票房慘淡，評論亦普遍認為它不及前作完整，聲勢上很快就給同期的新銳作品如《海角七號》、《九降風》等比下去。然而回頭再看，《蝴蝶》不但秉承張作驥一貫凜冽的寫實色彩、魔幻似的想像力和喃喃低語，更大膽地採用一種有別於過往的細碎敘事方式（字幕卡將情節分成多個段落）；而箇中歇斯底里的悲憤，以及對於家族之間欲斷難斷的愛與痛的描寫，深刻程度更絕對有過之而無不及。《蝴蝶》之後，張的創作路線出現了顯著改變，故影片可說是他導演生涯的一個階段性總結。本片獲2007年香港國際電影節及金馬影展選為開幕電影。（安娜）

After three years of imprisonment, Che returns to the fishing port of Nanfangao to discover that the previous fetters are still there: his hatred against his gangster father who abandoned his family and fled to Japan, his love for his silent but repressed younger brother and his mourning for his mother. Amid the hatred and historical grudges between gangs, Che cannot help but sinks further into a whirlpool of killings. Five years after *The Best Of Times*, CHANG Tso-chi presents *Soul Of A Demon*, not without much setback. The film was a big flop at the box office; critics generally considered it less complete than his previous works, and the film was eclipsed by works by younger directors such as *Cape No.7* and *Winds Of September*. In retrospect, however, *Soul Of A Demon* not only shows Chang's consistent approach in realism, magical imagination and quiet murmuring, but that he also boldly adopts a fragmented narrative that is different from the past. The portrayal of hysterical grief, love and pain in families is just as profound, if not more. After *Soul Of A Demon*, Chang's creative course sees a radical change, and the film can be seen as a conclusive phase in terms of his style. The film was selected as the Opening Film by both Hong Kong International Film Festival in 2007 and the Golden Horse Film Festival. (David CHAN Hokan)

映後談講者 SPEAKER OF POST-SCREENING TALK

方太初 文化工作者，曾任時尚及設計網媒《一物》總監、「詩歌生活節」策展人及「香港國際詩歌之夜」策劃總監。著作有《浮世物哀》、《衣飾無憂》等，探討衣著文化與時代的關係。

FONG Tai-chor is a writer, journalist and curator. Former Director of *object a*, a fashion and design multimedia platform; Curator-in-chief of *International Poetry Nights in Hong Kong* (IPNHK) and Curator of *Poetics of Dwelling*. Her latest books, *The Pathos of Things* and *Fashion and Melancholy Objects*, offer an in-depth look at fashion from various perspectives including philosophy, history and culture.



蝴蝶

SOUL OF A DEMON

主演
曾一哲
陳佩君
程輔仁
詹正筠
監製
張作驥
編劇
張作驥
攝影
張展

台灣
2007
122分鐘
彩色
DCP
國語、日語、
閩南話對白
中英文字幕

Cast
TSENG Yi-che
CHEN Pei-jun
CHEN Yu-jen
CHAN Cheng-yun
Producer
CHANG Tso-chi
Scriptwriter
CHANG Tso-chi
Cinematographer
CHANG Chan

Taiwan
2007
122 min
Colour
DCP
In Mandarin,
Japanese &
Min Nan with
Chinese & English
subtitles

爸...你好嗎？

主演
范植偉
紀培慧
高聖偉
高捷
監製
張作驥
編劇
張作驥
攝影
袁慶國
李建鴻
韓紀軒
歐丘雄傑

台灣
2009
107分鐘
彩色
35mm
國語、閩南話對白
中英文字幕

Cast
Wing FAN
Teresa DALEY
KAO Meng-chieh
Jack KAO
Producer
CHANG Tso-chi
Scriptwriter
CHANG Tso-chi
Cinematographers
YUAN Ching-kuo
LI Chien-hung
HAN Chi-hsuan
OU CHIU Hsiung-chieh

Taiwan
2009
107 min
Colour
35mm
In Mandarin &
Min Nan with
Chinese & English
subtitles

暫別早期作品的剛烈、灰暗與暴力，張作驥開展了「親情三部曲」的第一章。影片結集十封獻給父親的電影情書，建構出十個階級和性格各異的父親形象，表達對父親多年愛護的感激之情。本片的十個短篇故事悲喜交集、五味紛陳，並以溫柔抒情的鍵琴音樂貫串，牽引段段親情。不論是〈阿爸的手錶〉中的貧苦小人物，抑或是〈心願〉裡的黑幫生意人，父親對子女的感情都一樣真摯。影片簡潔淺白，畫面卻別具詩意，呈現出一份鮮有的坦率情感告白：兒子在手腕上畫手錶，凝住了父親抱著他的時間；兒子目送衣衫襤褸的父親背影，終於明白爸爸為了滿足子女而甘願付出所有的宏願；父親不顧死活跳進大海拯救兒女，浮沉於一片汪洋的紅色身影……每個情節都情感豐溢，彷彿要藉著電影，在爸爸耳邊毫無保留地說句：「謝謝你」。2009年香港亞洲電影節「影迷別注」觀摩單元及台北電影節閉幕片。（談晉霖）

Bidding goodbye to the harshness, darkness and violence in his early works, CHANG Tso-chi begins his "Family Trilogy" with *How Are You, Dad?* A collection of ten love letters to fathers, the film presents ten different father figures of various backgrounds and personalities, and is a tribute to paternal love. The ten short stories in the film, at once sad and happy, linked through by lyrical piano music, draw out every kind of familial love. Whether it is the poor little family in *My Daddy's Watch*, or the gangster in *Wish*, the fathers' feelings for their children are as genuine. Simple and minimal, the images are poetic and present a honest declaration of love. The watch the son drew on the wrist captures the time of his father's embrace; the son watches over the back of the ragged father who gives up everything to him; the father jumps into the sea to save his children, his body becoming a red dot in the immense blue..... Each episode is loaded with emotions, a "Thank you" whispered to the fathers' ears through cinema. Selected for the Hong Kong Asian Film Festival 2009 "Cinephile Paradise" section and Closing Film of Taipei Film Festival. (Leo TAM)

映後談講者 SPEAKER OF POST-SCREENING TALK

任俠 畢業於香港演藝學院電影電視學院，主修導演；憑短片《樓蟻》獲第十一屆鮮浪潮國際短片節最佳導演及ifva獨立短片及影像媒體比賽（公開組）金獎。先後與陳果、陳可辛合作；現為劉德華旗下「夢造者」合約導演及創作部主管。

REN Xia is a graduate from School of Film and Television at The Hong Kong Academy for Performing Arts, majoring in Directing. He won the Best Director Award at the 11th Fresh Wave International Short Film Festival and Gold Award (Open Category) at ifva with *Even Ants Strive For Survival*. He has worked with Fruit CHAN and Peter CHAN as Scriptwriter and Assistant Director. He is currently a contracted Director and Creative Team Supervisor for Andy LAU's Infinitus Films.



張作驥首次放下成人題材的破格之作，一部清新溫柔的兒童小品，盡顯他駕馭素人演員的大能。兩個月的訓練和拍攝，27名小學生真實自然得猶如紀錄片，演出令人驚嘆。本片是張氏繼《爸...你好嗎？》及《當愛來的時候》後，「親情三部曲」的最終章。以親生兒子作為藍本，敘述與平板電腦為伴的孤獨男孩，因父母鬧離婚而被迫到鄉間度暑假的故事。面對管教嚴苛的獨居爺爺，他難以融入鄉間孩童的生活，終日鬱鬱寡歡，生人勿近，對山水又無感，好不容易才找到個朋友，怎料卻遇上一場意外，換來一次生命的覺醒。男孩頃刻成長，與自己的情感坦誠接軌。影片童趣盎然，既有引人發笑的幽默，亦不失教人深思的意象——石頭畫像、螳螂傳情、颱風來襲、湖泊喻心田……宛若一封詩意滿溢的家書，懇切動人。（周冠威）

Abandoning his adult themes, *A Time In Quchi* is a refreshing children's tale, the first for CHANG Tso-chi, manifesting his talent in engaging amateur performers. 27 school kids, in just two week's training and filming, deliver a stunning documentary-like performance. After *How Are You, Dad?* and *When Love Comes*, *A Time In Quchi* is the last of Chang's Family Trilogy. Modelling on his own son, Chang portrays a lonely boy who is sent to the countryside for the summer because of his parents' divorce. With only a tablet and a strict grandfather as company, the boy finds it difficult to adapt to the life of a county kid. Sad and difficult, uncomfortably surrounded by nature, he eventually finds a friend. Unexpectedly he encounters an accident that forces him into an awakening and he grows up suddenly to face his own feelings. The film is filled with childhood happiness and profound imagery: stone paintings, mantis, typhoon, lakes and fields..... it is just like a poetic family letter appealing to appeal to everyone's heart. (Kiwi CHOW)

主演
楊亮俞
管運龍
閻永恆
江少儀
林亞都
謝明詮
監製
高文宏
編劇
張作驥
攝影
袁慶國
陳啟政
許之駿

台灣
2013
109分鐘
彩色
DCP
國語、閩南話對白
中英文字幕

Cast
Wilson YANG
Liang-yu
KUAN Yun-loong
Nick YEN
Michelle CHIANG
LIN Ya-ruo
HSIEH Ming-chuan
Producer
KAO Wen-hung
Scriptwriter
CHANG Tso-chi
Cinematographers
YUAN Ching-kuo
CHEN Chi-cheng
HSU Chih-chun

暑假作業

映後談講者 SPEAKER OF POST-SCREENING TALK

陳智廷博士 香港浸會大學電影學院研究助理教授；台大外文系畢業，香港大學音樂學博士，專攻華語電影音樂與聲音。博士論文將「治外法權」、「音樂交換」等概念理論化，從王家衛《花樣年華》出發，連結上海及香港歌壇/歌舞片，獲香港大學2015-16年度李嘉誠獎。

Dr Timmy CHEN Chih-ting is Research Assistant Professor of the Academy of Film at Hong Kong Baptist University. He received his Ph.D. in musicology from University of Hong Kong with a dissertation entitled *In the Mood for Music: Sonic Extraterritoriality and Musical Exchange in Hong Kong Cinema*, which won the 2015-2016 Li Ka Shing Prize. He has published in *A Companion to Wong Kar-wai* (2016), *Journal of Chinese Cinemas, Surveillance in Asian Cinema: Under Eastern Eyes* (2017), and *The Assassin: Hou Hsiao-Hsien's World of Tang China* (2019).



Taiwan
2013
109 min
Colour
DCP
In Mandarin,
Min Nan with
Chinese & English
subtitles

THANATOS, DRUNK

主演
李鴻其
鄺人碩
黃尚禾
呂雪鳳
王晴婷
張寶
監製
高文宏
編劇
張作驥
攝影
許之駿
張誌騰

台灣
2015
107分鐘
彩色
DCP
國語、閩南話對白
中英文字幕

Cast
LEE Hong-chi
CHENG Jen-shuo
HUANG Shang-ho
LU Hsueh-feng
WANG Ching-ting
CHANG Ning
Producer
KAO Wen-hung
Scriptwriter
CHANG Tso-chi
Cinematographers
HSU Chih-chun
CHANG Chih-teng

Taiwan
2015
107 min
Colour
DCP
In Mandarin &
Min Nan with
Chinese & English
subtitles

母愛，是愛恨交纏的蜘蛛網，是引渡悲劇的魂結。愛上啞巴援交女的弟弟老鼠、自殺不遂的同志哥哥上禾、被舊愛新歡情緒勒索的舞男好友仁碩，三個失落母愛的男子，同居於台北一間簡陋居所，各有所愛卻互相依存，甘願獻上血液與精液，徘徊弱勢邊緣掙扎求愛。影片充斥遭人唾棄的低等動物：老鼠、螞蟥、蛆蟲、臭魚、腐屍……但統統都巧妙地緊扣人物的愛慾變化。將醜陋惡心化為美得教人心悸的影像詩，是張作驥別樹一格、創意非凡的本色。電影呈現小人物的暴力兇殘，卻不沉溺於人性陰暗，反而處處流露強烈的悲憫，彰顯出頑強堅韌的生命力。自由奔放的跳序剪接、躁動焦慮的手提攝影、演員帶醉的真情演出，迸發出情緒澎湃的觀影經驗，像一把力度猛烈的利刃，狠狠地刺中你我的情感要害，痛入心脾，可說是張作驥風格臻至化境的藝術傑作。本片獲2015年柏林影展勝利柱獎；台北電影節百萬首獎及其他五項大獎；金馬獎最佳女配角、最佳新演員、最佳原創電影音樂、最佳剪輯。(周冠威)

Rat, who is in love with a young prostitute, his gay brother Shang-he who failed to kill himself, and their friend Shuo, a gigolo tormented by his own love affairs, cohabit in a simple flat in Taipei. The film is filled with images of uncouth animals such as rats, ants, maggots, dead fish and corpses. All of these are associated with the characters' emotional shifts, transforming the loathsome to a beautiful image poetry. Violent but not indulgent, the film is full of compassion and is a celebration of the will to survive. Freestyle non-linear editing, the agitated handheld camera and authentic performance of actors all combine to achieve an overflowing emotional experience. Like a dagger driven deep into one's heart, this is definitely a masterpiece of CHANG Tso-chi. *Thanatos, Drunk* was awarded the prestigious Reader Jury of the Siegesäule at Berlin International Film Festival in 2015, the coveted Taipei Grand Award, Best Narrative Feature, Best Actor, and Press Awards at Taipei Film Festival, and the Best Supporting Actress, Best New Performer and Best Original Film Score Awards at Golden Horse Film Festival. (Kiwi CHOW)

映後談講者 SPEAKER OF POST-SCREENING TALK

舒琪 導演、監製、香港演藝學院電影電視學院前院長；執導作品包括《虎度門》(1996)、《基佬40》(1997)和《海濱薄夢》(2014, 短片)等，最新編劇及監製電影《翠絲》；並先後創立「創造社」(電影發行)、壹角度書店和香港粵語片研究會。

SHU Kei Director, producer and Ex-Dean of School of Film and Television of The Hong Kong Academy for Performing Arts. He is the founder of Creative Workshop, a film distribution company specialising in arthouse films; P.O.V., a film bookshop; and Hong Kong Cantonese Cinema Study Association. He has directed both fictions and documentaries, including *Hu-du-Men* (1996), *A Queer Story* (1997) and *Thin Dream Bay* (2014, short film). His latest film is *Tracey*, which he wrote and produced.



精選短片SELECTED SHORT FILMS

《10+10》短片集之一，亦是歷史長片《敵人·1949》的前導作品。短片描寫一名小女生在1949年金門「古寧頭戰役」的砲火下，見證著國共兩軍交戰的慘烈情景。目擊了死亡，對應著新生，因而成長。(舒琪)

One of ten short films in *10+10*, *Sparkles* is also a predecessor of the aborted historical feature film *Enemy, 1949*. The short film depicts a schoolgirl who, under the gunfire of the Battle of Gunningtou in Kinmen in 1949, witnesses the bloody killings between the Nationalists and the Communists. Through witnessing death and welcoming a new born baby, she learns to grow up. (SHU Kei)



1949 穿過黑暗的火花

主演
鄭詩樺
監製
張作驥
編劇
張作驥
攝影
李連鴻

台灣
2011
6分鐘
彩色
Blu-ray
國語對白
中文字幕

Cast
CHENG Shih-hua
Producer
CHANG Tso-chi
Scriptwriter
CHANG Tso-chi
Cinematographer
LI Chien-hung

主演
張少懷
翁馨儀
呂雪鳳
監製
張作驥
編劇
張作驥
攝影
黃羣陞

Cast
Michael CHANG
WONG Hsin-yi
LU Hsueh-feng
Producer
CHANG Tso-chi
Scriptwriter
CHANG Tso-chi
Cinematographer
HUANG Ying-sheng

台灣
2012
54分鐘
彩色
Blu-ray
國語對白
中英文字幕

LOVE IS MISSING
愛在思念中

不關心，和男友之間的愛情亦面臨考驗……全片在九份與金瓜石拍攝，是張作驥向經典作《悲情城市》致敬的短片(他是《悲》片的副導演)。《醉·生夢死》的母親呂雪鳳主演。(舒琪)

Xin-yi is a sensitive nurse. Abandoned by her father, blamed by her mother, facing her brother's indifference and a crisis between her and her boyfriend…… Filmed in Jiufen and Jinguashi, *Love Is Missing* is a tribute to HOU Hsiao-Hsien's *City Of Sadness*, for which CHANG Tso-chi was Assistant Director. Played by LU Hsueh-feng in *Thanatos, Drunk*. (SHU Kei)

馨儀是個內心敏感的護士，遭父親背棄、受母親埋怨，哥哥又漠

迷你劇集 MINI TV SERIES

鹹水雞的滋味
TRUE EMOTION BEHIND THE WALL

張作驥在獄中與完全沒有電影或創作經驗的牢友的共同創作，但成績斐然。故事講述八名刑期加起來超過100年的重犯，生命竟在這天被一名訪客所觸動……本片榮獲台北電影節最佳短片。(舒琪)

CHANG Tso-chi collaborates in this short film with his co-inmates in jail who have no prior experience in filmmaking at all, and the result is stunning. The story tells about eight felons whose life is touched by an unexpected visitor one day. This film won the Best Short Film Award at Taipei Film Festival. (SHU Kei)



映後談講者 SPEAKER OF POST-SCREENING TALK

周冠威 香港演藝學院電影製作碩士，曾編導多齣短片，包括ifva得獎作品《樓上傳來的歌聲》。首部劇情長片《一個複雜故事》(2013) 於香港國際電影節首映；2014年榮獲藝術發展局藝術新秀獎；2015年聯合導演《十年》(執導〈自焚者〉)，榮獲第35屆香港電影金像獎最佳電影。

Kiwi CHOW Master of Film Production from The Hong Kong Academy for Performing Arts. He has produced numerous short films, including ifva's award-winning work, *Upstairs*. His first feature film *A Complicated Story* (2013) premiered at the Hong Kong International Film Festival. Chow received the Award for Young Artist from the Arts Development Council in 2014. In 2015, he co-directed *Ten Years* (segment *Self-Immolator*) which won Best Film at the 35th Hong Kong Film Awards.

主演	Cast
阿翔	Ah-hsiang
小哥	Hsiao-ke
監製	Producer
法務部矯正署 臺北監獄	Taipei Prison, Agency of Corrections, Ministry of Justice
編劇	Scriptwriter
張作驥	CHANG Tso-chi
攝影	Cinematographer
阿樂	Ah-le
台灣	Taiwan
2017	2017
38分鐘	38 min
彩色	Colour
數碼檔案	Digital file
國語、閩南話對白 中文字幕	In Mandarin & Min Nan with Chinese & English subtitles

《車正在追》是張作驥為台灣公共電視「文學劇場」拍攝的一部五集客家語電視劇。四名在竹東鎮成長的少年：捲毛、小偉、胖胖和老鼠，天天黏在一起消磨當兵前的無聊時光……在猛然的一剎那，四人才驚覺無知、幼稚、荒唐的日子過後，一個人生階段就這樣完成了，而另一個階段已無聲地降臨。張作驥透過徒步奔跑或在摩托車上飛馳的畫面、長單鏡頭和遠景，為作品賦予豐富的生活質感。(舒琪)

The Car Is Chasing is a five-episode TV series in Hakka dialect on the Public Television Service. The story surrounds four adolescents from the town of Zhudong, Taiwan. The four musketeers stick around all day long to kill the vacant time before they will be called for conscription. All of a sudden, the four young men realise that after all these juvenile days of ignorance and absurdity, a life stage has concluded, while a new one awaits them. Reinventing the conventional TV drama, CHANG Tso-chi uses endless shots of running and motorcycle coursing, long takes and wide shots to confer a verisimilitude to real life. (SHU Kei)



映後談主持 HOST OF POST-SCREENING TALK

陳淦熙 畢業於香港演藝學院電影電視學院，主修編劇；現為自由電影工作者。作品《若男》獲2015鮮浪潮國際短片展鮮浪潮大獎及第二十二屆ifva(公開組)特別表揚；現正拍攝香港電台外判劇《獅子山下2018》。

Ray CHAN graduated from School of Film and Television at The Hong Kong Academy for Performing Arts, majoring in Screenwriting. His film, *Conditioned*, won the Fresh Wave Award at Fresh Wave International Short Film Festival in 2015 and a Special Mention at the 22nd ifva (Open Category). Chan is currently an independent filmmaker and working on a one-hour drama for RTHK.

THE CAR IS CHASING
車正在追

主演	Cast
范植偉	Wing FAN
王心凌	Cyndi WANG
監製	Producer
公共電視	Public Television Service
編劇	Scriptwriter
張作驥	CHANG Tso-chi
攝影	Cinematographer
黃鳳陞	HUANG Ying-sheng
台灣	Taiwan
2000	2000
每集60分鐘	60 min / episode
彩色	Colour
DVD	DVD
國語、客家話對白 中文字幕	In Mandarin & Hakka with Chinese subtitles



映後談主持 HOST OF POST-SCREENING TALK

安樂 畢業於嶺南大學文化研究系；香港粵語片研究會及香港電影評論學會成員，影評文章散見於《信報》、《明報》、《香港01》等。現職錄映大奇典藏經理。

David CHAN Ho-kan started his career in film criticism since he was studying in the university. His articles are published in *Hong Kong Economic Journal*, *Ming Pao* and *HK01*. He is a member of Hong Kong Film Critics Society and a founding member of Hong Kong Cantonese Cinema Study Association. Currently, he is Archive Manager at Videotage.

放映及延伸 活動時間表

SCHEDULE: SCREENINGS &
EXTENDED ACTIVITIES

開幕電影 OPENING FILM

當愛來的時候^{p14}
WHEN LOVE COMES

黑暗之光^{p17}
DARKNESS AND LIGHT

美麗時光^{p18}
THE BEST OF TIMES

爸...你好嗎？^{p20}
HOW ARE YOU, DAD?

蝴蝶^{p19}
SOUL OF A DEMON

蝴蝶^{p19}
SOUL OF A DEMON

暑假作業^{p21}
A TIME IN QUCHI

當愛來的時候^{p14}
A WHEN LOVE COMES

* 設映後談

with post-screening talk

^ 設映後談，張作驥導演將親臨現場，分享創作點滴

Director CHANG Tso-chi will come to
the stage and reflect upon his filmmaking experience at
the post-screening talk.

AC — 自主映室 Autonomous Cinema

ACO — 藝鵲 Art & Culture Outreach

BC — 百老匯電影中心 Broadway Cinematheque

MM — MOVIE MOVIE Cityplaza

暑假作業^{p21}
A TIME IN QUCHI

醉·生夢死^{p22}
THANATOS, DRUNK

醉·生夢死^{p22}
THANATOS, DRUNK

專題論壇 FORUM

鑿壁偷光——^{p32}

張作驥電影的
哀、懼、愛、欲

STEALING LIGHT THROUGH A HOLE
IN THE WALL: SADNESS, FEAR,
LOVE AND DESIRE IN THE FILMS
OF CHANG TSO-CHI

忠仔^{p16}
AH CHUNG

黑暗之光^{p17}
DARKNESS AND LIGHT

22.8 | WED | 19:45 | MM*

22.8 | WED | 19:45 | BC

23.8 | THU | 19:45 | MM*

25.8 | SAT | 14:30 | ACO

25.8 | SAT | 17:35 | BC*

25.8 | SAT | 19:30 | BC

* 設映後談
with post-screening talk
^ 設映後談，張作驥導演將親臨現場，分享創作點滴
Director CHANG Tso-chi will come to
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精選短片 SELECTED SHORT FILMS

1949穿過黑暗的火花^{p23}
SPARKLES

愛在思念中
LOVE IS MISSING

鹹水雞的滋味
TRUE EMOTION BEHIND
THE WALL

迷你劇集 MINI TV SERIES

車正在追^{p25}
THE CAR IS CHASING (1-3)

車正在追^{p25}
THE CAR IS CHASING (4-5)

爸...你好嗎?^{p20}
HOW ARE YOU, DAD?

忠仔^{p16}
AH CHUNG

美麗時光^{p18}
THE BEST OF TIMES

購票須知 TICKETING INFORMATION

百老匯電影中心
BROADWAY CINEMATHEQUE (BC)
九龍油麻地眾坊街3號駿發花園 (港鐵油麻地站C出口)
Prosperous Garden, 3 Public Square Street,
Yau Ma Tei, Kowloon (MTR Yau Ma Tei station - Exit C)

票價 TICKET PRICE

\$85 正價 Adult ticket
\$68 百老匯電影中心 bc 會員 bc VIP Members
\$68 MOVIE MOVIE 會員 MOVIE MOVIE Members
\$68 《字花》持證訂戶
Fleurdeslettres subscriber card holders*
\$65 優惠票 Concessionary ticket^

MOVIE MOVIE Cityplaza (MM)
香港太古城道18號太古城中心1期5樓
(港鐵太古站D1或E3出口)
5/F Cityplaza, 18 Tai Koo Shing Road,
Hong Kong (MTR Tai Koo station - Exit D1 or E3)

票價 TICKET PRICE

\$95 正價 Adult ticket
\$76 MOVIE MOVIE 會員 MOVIE MOVIE Members
\$76 百老匯電影中心bc會員 bc VIP Members
\$76 《字花》持證訂戶
Fleurdeslettres subscriber card holders*
\$75 優惠票 Concessionary ticket^

備註 REMARKS

^ 優惠票適用於11歲或以下小童、60歲或以上長者、殘疾人士及全日制學生。(全日制學生優惠票先到先得，額滿即止。)
優惠票持有人必須於票房劃位前及/或入場前出示有效年齡、身份證明文件或全日制學生證。
Applicable to children aged 11 or below, senior citizens aged 60 or above, persons with disabilities and full-time students (limited availability for student tickets).
Concessionary ticket holders must provide acceptable proof of identity, age or valid full-time student ID card during purchase of ticket and/or admission to the house.

* 《字花》持證訂戶須親臨票房購票，並於購票時出示有效訂戶證，方可享票價優惠。
Fleurdeslettres subscriber card holders must present valid subscriber card during purchase of ticket at the box office to enjoy the discount.

購票方法 TICKETING

1. 親臨票房或自動售票機購買 Tickets available at the box office and ATM at the screening venues
2. 網上購票 Online Ticketing: www.cinema.com.hk
* 網上購票需收取手續費 A handling fee will be charged for each ticket purchased online:
BC
星期一至五 Mon - Fri 每張 per ticket \$8;
星期六、日及公眾假期 Sat, Sun and public holidays
每張 per ticket \$10
MM
每張 per ticket \$10

票務查詢 TICKETING ENQUIRY

查詢熱線 Enquiry Hotline: 2388 0002
bc會員專線 Member Hotline: 2783 7004
MOVIE MOVIE會員專線 Member Hotline: 2871 3600

售票條款 TERMS & CONDITIONS

所有已出售的門票均不能退款，
亦不能更換其他放映的場次 (特殊情况除外)。
All tickets are non-refundable and non-exchangeable
(except in special circumstances~).

所有門票均受百老匯院線的銷售條款所約束。

請參閱www.cinema.com.hk網頁上之告示。
All tickets are subject to the Purchase Policy of
Broadway Circuit. Please refer to the Terms
and Conditions on www.cinema.com.hk.

影片等級 FILM CATEGORIES

本節目指南出版時，是次節目之電影尚未獲電影、報刊及
物品管理辦事處評列等級，如有電影被列為三級者，
主辦單位將於戲院及售票網頁www.cinema.com.hk上
公布，敬請留意。

All the films in this Programme Guide have not yet
been categorised by the Office for Film, Newspaper
and Article Administration at the time of its printing.
If any film is subsequently classified as Category III,
a notice will be posted at the screening venue and
on www.cinema.com.hk.

~ 如有電影被列為三級者，未滿18歲的持票人可於通
知日起至該節目開場前，親臨各票房申請換票 (只限同
一節目；網上購票之手續費用恕不退回)。詳情請留意
官方公布。

If any film is subsequently classified as Category III,
exchange of ticket (of the same programme) can be
made to ticket holders under 18 years of age from the
day of announcement until before the screening.
(Online ticketing service charges will NOT be refunded).
Please refer to official announcement for details.

購票須知 TICKETING INFORMATION

自主映室
AUTONOMOUS CINEMA (AC)

香港兆基創意書院放映室

九龍聯合道135號

Screening Room, HKICC Lee Shau Kee

School of Creativity

135 Junction Road, Kowloon

票價 TICKET PRICE

\$70 正價 Adult ticket

\$56 優惠票 Concessionary ticket[^]

備註 REMARKS

[^]優惠票適用於11歲或以下小童、60歲或以上長者、殘疾人士及全日制學生。(全日制學生優惠票先到先得，額滿即止。)

優惠票持有人必須於入場前出示有效年齡、身份證明文件或全日制學生證。

Applicable to children aged 11 or below, senior citizens aged 60 or above, persons with disabilities and full-time students (limited availability for student tickets).

Concessionary ticket holders must provide acceptable proof of identity, age or valid full-time student ID card during admission to the house.

購票方法 TICKETING

請先於網上預留門票，並於開場前30分鐘到放映室前台付款領票。未有預留之門票將於現場發售，數量有限，售完即止。



Audience has to make reservation online; tickets can be collected at the cinema door 30 mins before the show. The remaining tickets will be sold on site on first-come-first-served basis.

票務查詢 TICKETING ENQUIRY

查詢熱線 Enquiry Hotline: 6699 0062

電郵 Email: autonomous.cinema@gmail.com

f www.facebook.com/autonomous.cinema

售票條款 TERMS & CONDITIONS

每場放映均設有70張門票供網上預留，先留先得，額滿即止。

70 seats per screening are available for online reservation. Online reservation is on a first-come-first-served basis.

每人每場最多可預留兩張門票。

Each person can reserve up to TWO tickets per screening.

門票不設劃位。Free Seating.

預留門票後，觀眾將收到一封確認電郵。請於當日放映前最少10分鐘到放映室前台付款取票。逾時者，門票將開放予即場購票人士購買。

A confirmation email will be sent upon online reservation. To pick up tickets, please come to the front desk of the screening venue at least 10 mins before the screening starts. Tickets of late-comers will be released to walk-in audience.

座位有限，如已預留門票但臨時缺席者，自主映室將保留其下次預留門票之優先次序，敬請留意。

Absentee without prior notice will be re-considered for his/her priority in the next online reservation.

影片等級及節目更改

FILM CATEGORIES AND PROGRAMME CHANGES

本節目指南出版時，是次節目之影片尚未獲電影、報刊及物品管理辦事處評列等級。如有電影被列為三級者，未滿18歲而已預約該場門票的人士，將不得購票。

All the films in this Programme Guide have not yet been categorised by the Office for Film, Newspaper and Article Administration at the time of its printing. If any film is subsequently classified as Category III, those under 18 years of age who have reserved tickets online will not be able to obtain their tickets.

鮮浪潮電影節有限公司保留更改放映節目的權利。有關放映節目之最新修訂（延遲、取消或更改），敬請留意鮮浪潮官方網站（www.freshwave.hk）及放映場地通告。Fresh Wave Film Festival Limited reserves the right to alter programmes without prior notice. Delays, screening cancellations or alterations will be announced on the Fresh Wave official website (www.freshwave.hk) and at the screening venues.

節目查詢 PROGRAMME ENQUIRY

鮮浪潮電影節有限公司 Fresh Wave Film Festival Limited
2820 1046 / 2820 1035

延伸活動

EXTENDED ACTIVITIES

專題論壇

FORUM

鑿壁偷光——張作驥電影的哀、懼、愛、欲

Stealing Light through a Hole in the Wall: Sadness, Fear, Love and Desire in the Films of CHANG Tso-chi

黑暗，無疑是張作驥電影的一大特色。即使在他少數兩部陽光比較充沛溫煦的電影裡，背後亦彷彿匿伏著一些甚麼暗黑的東西，暗中主宰著人物的命運。暴力——不論是刀光劍影下的腥風血雨，抑或是撕心裂肺的情感交鋒（他電影的另一重要元素），在殘酷的底裡，卻又往往潛藏著一份厚實的愛與溫柔。簡言之，他的電影充滿矛盾和對立的題旨與影像，複雜斑斕。是次回顧展特別舉辦專題論壇「鑿壁偷光——張作驥電影的哀、懼、愛、欲」，由四位講者引領，進入張作驥電影世界的心臟地帶。張作驥導演更將親臨現場，回應相關解讀。

四位講者的講題分別為：

應亮（居港中國導演）：從「文化在野」到張氏絕技

馮家明（香港演藝學院電影電視學院講師）：清官難審家庭事

朗天（本地影評人）：張作驥的暗黑辯證

喬奕思（本地影評人）：邊緣青春，以及關於生命的隱喻

主持是**舒琪**。論壇以粵語及國語進行。

Darkness is undoubtedly the quintessence of CHANG Tso-chi's films. So much that even in the two or three relatively brighter and warmer films, one always finds something malevolent lurking at the back, dominating the characters' fates. Violence, whether in the form of a bloody battle, or a heart-rending emotional conflict (another important element in his films), at the bottom of which is always a concrete love and tenderness. In short, Chang's films are full of contradictory and opposing themes and images, and are complex and colourful. For this retrospective series a forum will be held: "Stealing Light through a Hole in the Wall: Sadness, Fear, Love and Desire in the Films of CHANG Tso-chi", led by four speakers, will bring audience into the core of Chang's cinematic world. Director Chang will be present to respond to the readings and comments.

The speakers and their respective topics are:

YING Liang (Chinese director, currently living in Hong Kong): *From "Culture in the Field" to Chang's Stunts*

FUNG Ka-ming (Lecturer, School of Film and Television, The Hong Kong Academy for Performing Arts): *There is no Court for Family Matters*

SHUM Long-tin (Film critic): *The Dark Dialectic of Chang Tso-chi*

Joyce YANG (Film critic): *Youth on the Margins, and the Metaphors of Life*

The forum is moderated by **SHU Kei**, and will be conducted in Cantonese and Mandarin.

日期 Date: 25.8.2018 (星期六 Sat)

時間 Time: 14:30 - 17:30

地點 Venue: 藝騰 Art & Culture Outreach

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張作驥 **CHANG Tso-chi**

嘉賓 GUEST

舒琪 **SHU Kei**

主持 MODERATOR

導演、監製、香港演藝學院電影電視學院前院長；執導作品包括《虎度門》(1996)、《基佬40》(1997)和《海濱薄夢》(2014, 短片)等，最新編劇及監製電影《翠絲》；並先後創立「創造社」(電影發行)、壹角度書店和香港粵語片研究會。

Director, producer and Ex-Dean of School of Film and Television of The Hong Kong Academy for Performing Arts. He is the founder of Creative Workshop, a film distribution company specialising in arthouse films; P.O.V., a film bookshop; and Hong Kong Cantonese Cinema Study Association. He has directed both fictions and documentaries, including *Hu-du-Men* (1996), *A Queer Story* (1997) and *Thin Dream Bay* (2014, short film). His latest film is *Tracey*, which he wrote and produced.

朗天 **SHUM Long-tin**

講者 SPEAKER

原名岑朗天，文化策劃、傳媒工作者（寫作範圍涵蓋影評、書評、劇評及小說）、電影及劇場編劇、大學兼職講師。著作有《村上春樹與後虛無年代》、《後九七與香港電影》、《永遠不能明白的經典電影》、《五十自述》、《反復：本體論易學之建立》等20多部。

Prolific cultural curator, journalist, film/theatre/book critic. He is also a novelist and scriptwriter for films and the theatre, as well as Part-time lecturer. Publications include *All Men Want to be Cheated*, *The Post-nihilist Time*, *Post97* and *HK Cinema*, *The Tomb of Film and Our Novels* (co), *Recurrence*, *an epistemological approach on I-Ching*, etc.

應亮 **YING Liang**

講者 SPEAKER

電影導演、講師、策展人及影評人。作品包括《背鴨子的男孩》(2005)、《我還有話要說》(2012)、《九月二十八日·晴》(2015)等；曾獲洛迦諾國際電影節最佳導演、鹿特丹國際電影節老虎獎及金馬獎最佳劇情短片等。最新作品是《自由行》及其短篇版本《媽媽的口供》(2018)。

Film director, lecturer, curator and critic. He was awarded Best Director at Locarno International Film Festival for his feature film *When Night Falls* (2012), Tiger Award at International Film Festival Rotterdam with his short *Condolences* (2010), and Best Live Short Film at Golden Horse Awards with *A Sunny Day* (2015). His latest film is *A Family Tour* and its short version, *I Have Nothing To Say* (2018).

馮家明 **FUNG Ka-ming**

講者 SPEAKER

筆名家明：香港演藝學院電影電視學院高級講師，著名影評人，文章見於每周的《明報》「星期日生活」專頁。Senior Lecturer in Film History and Theory of School of Film and Television of The Hong Kong Academy for Performing Arts and veteran film critic whose writings can be seen on the Sunday edition of *Ming Pao*.

喬奕思 **Joyce YANG**

講者 SPEAKER

香港電影評論學會會員；曾任香港國際電影節國際影評人賽比西獎、香港華語紀錄片節、華語傳媒大獎評審。文字見於《電影藝術》、《號外》、《Hkinema》等；合編有《異色經典——邱剛健電影劇本選集》。

Film critic and member of Hong Kong Film Critics Society. She has served as a jury member for the FIPRESCI Prize at Hong Kong International Film Festival, Chinese Film Media Awards and Hong Kong Chinese Documentary Festival. Her film reviews were published in various journals and magazines including *Film Art*, *City Magazine* and *Hkinema*. She has recently co-edited a book on the screenplays by the late Hong Kong-Taiwanese scriptwriter CHIU Kang-chien.



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短片劇本創作比賽

張作驥的電影擅長透過奇幻意象訴說現實故事，意味深遠。此外，片名亦別具詩意，在在教人聯想到意象紛陳的畫面，百轉千迴的故事從此展開……

為配合是次回顧展，特舉辦「短片劇本創作比賽」。凡18至35歲香港永久居民，即可以「個人編劇」或不多於兩人的「聯合編劇」名義報名參加；並以下列其中一部張作驥作品作為片名，即《黑暗之光》、《美麗時光》、《蝴蝶》、《爸……你好嗎？》、《當愛來的時候》、《暑假作業》、《醉·生夢死》，創作一個不長於5分鐘的短片劇本。每人只可報名一次。

初選評審由著名編劇呂筱華及新晉導演任俠擔任，他們將從芸芸參賽的故事大綱中選出最具創意和潛力的三份；創作者完成劇本定稿，再交由張作驥導演親自評核，獲選的「最佳劇本」可獲發港幣1萬元資助，其餘兩位亦可獲發港幣7000元資助，製成短片。



呂筱華

初選評審

香港編劇；與許鞍華合作，先後創作長片《天水圍的日與夜》和短片《我的路》，並憑《天水圍的日與夜》榮獲香港電影金像獎、優質華語電影大獎及華語電影傳媒大獎最佳編劇。



任俠

初選評審

畢業於香港演藝學院電影電視學院，主修導演；憑短片《樓蟻》獲第十一屆鮮浪潮國際短片節最佳導演及ifva獨立短片及影像媒體比賽（公開組）金獎。先後與陳果、陳可辛合作；現為劉德華旗下「夢造者」合約導演及創作部主管。

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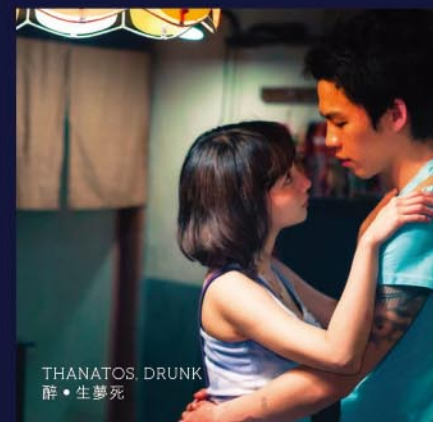
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關於鮮浪潮 ABOUT FRESH WAVE

由發起人兼主席杜琪峯先生帶領，鮮浪潮電影節有限公司（下稱「鮮浪潮」）主辦一直致力推動本地電影創作和發展，發掘及培養具潛質的年輕電影創作人才。

鮮浪潮於每年3月至4月舉辦「鮮浪潮國際短片節」，短片節主要由「本地競賽」及「精選國際短片放映」兩部分組成。前者提供培訓、創作資助及展示作品的平台，藉此提升年輕電影工作者的實際技能及作品質素，並協助他們尋找發展機遇，為業界注入更多新動力。另一方面，短片節多年來與國際電影組織合作，將優秀的國際短片搬上大銀幕，務求加強本港與海外電影之文化交流，擴闊本地年輕電影創作人與觀眾的國際視野。短片節至今（2018年）已舉辦至第十二屆，成績有目共睹。

另一方面，鮮浪潮亦持續朝電影賞析、教育及文化交流方面發展，締造更濃厚的電影創作與討論氛圍。除定期進駐校園舉辦校內放映和講座，自2017年起更開展專題項目「焦點影人系列」，回顧並公開放映焦點電影大師的精采作品，並邀請導演本人、電影專家及跨媒介學者進行映後談及座談會等，與本港觀眾面對面切磋交流，深入特寫焦點影人的電影藝術生涯與作品。透過分享創作心得、觀後感和研究發現，系列不但為公眾提供電影導讀，更名為電影藝術創作提供更完整及全面的論述，開拓更遼闊和深遠的思考與想像空間。繼頭炮《胭脂不解紅塵——托迪希恩斯回顧展》，今年呈獻第二炮《黑暗中潛行——張作驥回顧展》。

Led by founder and chairman Johnnie TO, Fresh Wave Film Festival Limited (Fresh Wave) proactively develops resources and channels to

assist emerging filmmakers, striving towards a more dynamic local film industry.

Organised by Fresh Wave, the annual *Fresh Wave International Short Film Festival* takes place in March and April, with the aim to promote and encourage local short film production, and to discover and nurture young talents by providing funding support and a platform for showcasing their work, while enhancing their technical skills and quality through training. The Festival comprises of "Local Competition" and "International Selection." On the other hand, the Festival collaborates with overseas film festivals and organisations in screening outstanding short films from around the world, so as to foster exchange between local and international film cultures and broaden the vision of local film practitioners and audience.

Fresh Wave also continues to explore into the areas of film criticism, outreach and cultural exchange, building a conducive environment for filmmaking and appreciation through retrospectives, school screenings and talk events. The *Filmmaker in Focus Series* was launched in 2017 to screen films directed by the filmmaker in focus accompanied by a series of post-screening talks and seminars. By sharing their insights in creative filmmaking process, appreciation and research findings filmmakers, scholars/practitioners in the film industry and/or multidisciplinary artists discuss and generate a broader and more comprehensive discourse in the art of filmmaking, so as to stimulate imagination and further explore possibilities of the art form. Following the inaugural *All Those Magnificent Obsessions Allow: The Cinema of Todd Hayne* (2017), this year we are presenting *Stalker in the Dark - The Films of CHANG Tso-chi*.

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