TAIPEI GOLDEN HORSE FILM FESTIVAL

台北金馬影展 | 影展特刊

CATALOGUE







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Foreword

臺北金馬影展自1980年創辦以來,堪稱臺灣最大規模、最具國際化特色的電影年度盛會,在影展主辦單位臺北金馬影展執行委員會全體同仁的辛勤努力之下,臺北金馬影展已成為國際知名的觀摩影展。

臺北金馬影展每年均邀集百部以上國際影壇熱門影片參加觀摩展演,向國人引介國際知名電影大師的最新傑作,對拓展國人觀影視野與品味、測試電影產業風向、激發電影創作活力,貢獻斐然。

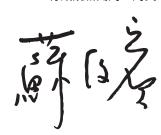
歷年臺北金馬影展多以「大師饗宴」、「影迷嘉年華」、「全球視野」、「短片動畫」、「影人專題」等角度,彙集參與世界各大影展之各國佳片,並配合國內、國外關注的影壇議題,然後規劃邀請當年度最受矚目的影片參與影展,因此不僅影片主題豐富多元、取材遍及世界各國,部分影片更在重要國際影展中入圍獲獎無數。近年來,主辦單位更邀請世界各地知名電影工作者訪臺,與國內電影人士及影迷互動交流、分享觀念。

秉承此一金馬傳統,今年的影展擘劃了「影迷嘉年華」、「全球華人視野」、「酷電影」、「焦點影人」、「奇幻世界」及「金馬獎入圍影片」等單元,總計安排約二百部長短影片在大臺北地區戲院放映。精彩內容包括:希臘導演安哲羅普洛斯(Theo Angelopoulos)與波蘭導演安德烈華依達(Andrzej Wajda)等電影大師最新作品;曾九度入圍金馬獎、拿下五座最佳攝影獎的臺灣攝影大師李屏賓,將他與法國導演吉爾布都(Gilles Bourdos)合作的新作《今生,緣未了》(Afterwards)及紀錄片《乘著光影旅行》介紹給國內影迷。同時,為紀念資深藝人文英女士,主辦單位特地安排放映生前重要作品《無言的山丘》、《熱帶魚》、《稻草人》及《魔法阿媽》等影片。今年影展所規劃放映的每一部影片都深具意義與代表性,值得電影工作者與大家細細品味、玩味與回味。

文化創意產業係一種軟性國力的展現,政府近年來也將文創產業列為國家發展的優先目標,無庸置疑的,電影產業始終在文創產業中扮演舉足輕重的角色。因此,今年五月,行政院新聞局特別宣布推動「電影五年旗艦計畫」,其中一項即在推廣「金馬獎」做為最受重視、最具權威的華語電影影展,並提升臺北金馬影展成為國際級水準的大型影展,希望藉此建構我國電影產業與世界接軌的平台,帶動電影產業的振興與發展。相信在所有電影從業人員、業界人士、民間團體與政府部門的通力合作、逐步踏實耕耘下,我國電影事業必能扎根成長,並在不久的未來結滿甜美豐碩的果實。

祝福「2009臺北金馬影展」璀璨、圓滿!

行政院新聞局 局長



The Taipei Golden Horse Film Festival (TGHFF) has developed into Taiwan's largest and most cosmopolitan annual motion picture gala since its founding in 1980. Through the dedicated efforts of the TGHFF Executive Committee, the festival has become a world-famous showcase of cinema.

Annually, over 100 internationally popular films are invited to participate in the TGHFF, introducing local audiences to recent outstanding works of renowned filmmakers from all over the globe. This has contributed immensely to broadening the outlook and tastes of domestic moviegoers, defining industry trends and inspiring cinematic creativity.

Over the years, the TGHFF has culled the finest films participating in major film festivals worldwide, inviting each year's most attention-getting motion pictures to take part in the festival in one of many categories, such as Master Class, Gala Presentation, Global Vision, Animations and Shorts, and Filmmakers in Focus, based on themes of domestic and international interest. As a result, the festival offers cinematic works covering a wide variety of topics and hailing from all over the world—some of which have been nominated for, or have won, countless awards at international events. In recent years, renowned filmmakers from around the world have also been invited to interact and exchange ideas with their industry counterparts and film buffs in Taiwan.

True to Golden Horse Awards tradition, the 2009 TGHFF has scheduled over 200 short and feature films for screening in theaters throughout Taipei parsed under such themes as Gala Presentation, Global Chinese Vision, Film Cult(ure), Filmmakers in Focus, Wonderland and Golden Horse Award Nominated Films. Key attractions include the latest works of Greek director Theo Angelopoulos and Polish auteur Andrzej Wajda, as well as *Afterwards*, a new film by French director Gilles Bourdos working in cooperation with Taiwanese artist Mark Lee Ping-Bing (winner of the Golden Horse Award for Best Cinematography five times and award nominee four other times) and a documentary on Mark Lee entitled *Let the Wind Carry Me*.

To commemorate the late senior performing artist Wen Yin, organizers have arranged special screenings of her films, including *Hill of No Return, Tropical Fish, Strawman* and *Grandma and Her Ghosts*. Each film shown at the 2009 festival is profoundly meaningful and representative, and well worth sampling, enjoying and savoring by both fellow filmmakers and the general public.

The cultural and creative industry has recently been selected as a national development priority for the soft power it manifests; and without doubt, the film industry has consistently played a pivotal role in the cultural and creative industry. Thus, in May of this year, the Government Information Office announced a five-year Flagship Plan for Revitalizing the Film Industry aimed at, among other goals, transforming the Golden Horse Awards into an important and authoritative Chinese-language film festival and the Taipei Golden Horse Film Festival into a prestigious international event. This will bring Taiwan's film industry in line with the rest of the world and spur its revitalization and development. We believe that the concerted and steadfast efforts of filmmakers, motion picture enterprises, private organizations and government agencies will further consolidate industry growth and bear magnificent results before long.

May the 2009 Taipei Golden Horse Film Festival be spectacular and a great success!

Government Information Office

Minister

Jun Pin, Su



Foreword

接下台北金馬影展執行委員會主席重任,首要之務就是「交付專業」。因此將秘書長一職改為執行長,並邀請聞天祥出任,由他召集國內影展能手,共同打造2009台北金馬影展,拉出「金馬國際影展」、「金馬電影學院」、「金馬創投會議」與「金馬獎頒獎典禮」四大主軸。

新任金馬工作人員雖然成軍時間不長,但都有豐富的策展經驗與難得的合作默契,因此在短時間內就激發出可觀的創意。本屆金馬影展第一個成形的專題是「光影詩人:李屏賓」。李屏賓和我合作了二十五年,他的攝影功力深受好評,不僅是金馬獎史上獲獎次數最多的攝影師,國外導演也爭相與他合作,並曾獲得坎城影展高等技術大獎的肯定。金馬影展不僅展出他十部代表作,出版專書,舉辦攝影展,以他為主題的紀錄片《乘著光影旅行》(姜秀瓊、關本良導演)也在金馬首映。而攝影這個主題,也將延伸到金馬周邊活動與頒獎典禮上。

令人不捨的是資深演員文英的過世,金馬影展影要以四部代表作讓影迷回顧她精湛的演技。其中《熱帶魚》、《魔法阿媽》特別選在板橋、文英阿姨的家鄉作戶外放映,金馬充氣式巨型銀幕也將首度亮相。

眼尖的影迷應會發現今年影展的「焦點影人」特別多,這個單元往往因版權、拷貝分散而在策展難度上更顯不易,卻也展現了金馬影展除了網羅年度各國傑出新片外,強化影展深度上的用心。我相信美國獨立製片宗師約翰卡薩維蒂、日本跨界名導市川準的作品,不僅能讓影迷大飽眼福,他們在創作上的堅持,對於現階段台灣影人而言,更具啟發性。這就像《貧民百萬富翁》刺激了我們去追索作曲家A. R. 拉曼更為精彩的印度作品,或是法國影后伊莎貝雨蓓三十多年來變化萬千的演技,都是值得挖掘的寶藏。

金馬影展近年在東南亞電影的引介上已有一些成果,也促成鼓勵亞洲電影的「奈派克獎」在台設點。至於華人及台灣電影,因為所有入圍金馬獎的影片會在影展放映,並有國際影評人「費比西獎」鼓勵新導演。所以影展除此之外,將會另外聚焦在「華人獨立製片」及「台灣短片」上,讓金馬影展成為全面觀照年度華人、台灣電影的聚集地。甚至一批準備2010年上映的台灣電影,也會在金馬影展,集體造勢。

一些趣味別具的單元,如「性別越界」、「搖滾啟示錄」、「我是傳奇」、「吸血鬼之夜」、「限制級禁區」,證明了金馬影展標榜的不是譁眾取寵,但也不能故步自封。但我更要推薦「經典重現」,觀眾必會對這些名片煥然一新的模樣與永不褪色的內涵,感到驚豔。溫故知新之外,金馬影展也特別企畫了「看見紫絲帶」從電影看家暴影響、「我們曾經如此自由」速寫德國統一二十年的酸甜苦辣、以及「暗夜微光」來看災後重建被我們忽略的那一面,並在金馬影展期間與CNEX舉辦「八八水災」紀錄片徵案活動。

最後,樂見台灣導演鄭文堂的《眼淚》、中國導演田壯壯的《狼災記》擔任開幕片,前者是百分之百原汁原味的本土作品,後者則是名符其實的跨國合作,充分反映現今華語電影創作的迥異路徑。用坎城影展最佳影片《白色緞帶》、多倫多 影展觀眾票選獎得主《珍愛人生》作結,也堪稱完美句點。

祝福各位觀影愉快!

台北金馬影展主席

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When I took the responsibility of the chairman of the Golden Horse Film Festival Executive Committee, the most important thing I had to do was "trust the professionals". Therefore, I substituted the secretary general for the chief executive officer and recruited Wen Tien-hsiang for the job. And then he and other local film festival veterans have been working very hard together for the 2009 Taipei Golden Horse Film Festival, which consists mainly of four parts: "Golden Horse International Film Festival", "Golden Horse Film Academy", "Golden Horse Film & TV Film Project Promotion" and "Golden Horse Awards Ceremony".

Our new Golden Horse team was formed not long ago, but each one of them has lots of practical experiences relating to film festivals, and so they have contributed plenty of creativity within a short amount of time. Our first project of this year's Golden Horse Film Festival is "The Poet of Lights and Shadows: Mark Lee Ping-Bing". Mark and I have been working together for 25 years. He is an extraordinary cinematographer, who has had the most awards ever in the history of the Golden Horse Awards. Many internationally well-known directors have asked for the opportunities to work with him. Besides, he was awarded at the Cannes Film Festival. The Golden Horse Film Festival not only exhibits ten of his famous films, publishes his special issue and organizes his photo exhibition, but also the documentary about him *Let the Wind Carry Me* (directed by Chiang Hsiu-Chiung and Kwan Pun-Leung) will be premiered at this year's Golden Horse Film Festival. And the subject of photography will be extended to other related activities and the awards ceremony.

You may notice that we have lots of "Filmmakers in Focus" this year, which is a project difficult to organize because of copyrights or the hard-to-get film prints. But it shows how hard we've been working on inviting good films from all over the world and increasing the depth of the film festival. I believe the films of the American independent film master John Cassavetes and the famous Japanese director Ichikawa Jun will feast the eyes of the audience, and their persistence in filmmaking will be inspiring to the contemporary filmmakers in Taiwan. And the Oscar-winning film *Slumdog Millionaire* also pushed us to search for and study the creative Indian works of the composer A.R. Rahman or the ever-changing performance of the French award-winning actress Isabelle Huppert over a span of more than 30 years. Those are the treasure worthy of excavation.

Recently, we've been successfully introducing some of the films from the Southeastern Asian, which helped establish the NETPAC for the Asian films in Taiwan. As for the Chinese filmmakers and the Taiwanese films, all the films nominated by the Golden Horse Awards will be shown at this year's Film Festival, and we also have the FIPRESCI to encourage new directors. Besides, this year's Film Festival will focus on the Chinese independent films and Taiwanese short films, in order to make it the confluence for the Chinese and Taiwanese films. Even some of the films planned to be shown in Taiwan in the year 2010 will be seen at this year's Golden Horse Film Festival.

Some interesting projects, such as "Transgender", "Revelation of Rock 'N Roll", "I'm Legend", "Night of the Vampires" and "The Forbidden Zone", prove that the Golden Horse Film Festival is not a claptrap and cannot be too moss-backed. But I'd like to recommend the project of "Recapturing the Classics". The audience will have a new vision and interpretation of these everlasting and immortal classic films. Furthermore, we have the special projects of "Seeing Purple Ribbons", which looks at the domestic violence through films; "We Were Once So Free", which witnesses the ups and downs of Germany over a span of a couple decades of years; and "The Dim Light in the Dark Nights", which shows the neglected side of the reconstruction after the deluge. With CNEX, we'll organize a project to recruit the documentaries on the deluge on August 8th.

I'm glad that *Tears* by the Taiwanese director Cheng Wen-Tang and *The Warrior and the Wolf* by the Chinese director Tien Zhuang-Zhuang will be our opening films, the former of which is a one hundred percent locally made feature film, while the latter is an international collaboration, showing the different paths of the Chinese filmmaking today. And our closing films will be the best film at the Cannes Film Festival *The White Ribbon* and the People's Choice Awards winner at the Toronto Film Festival *Precious*, which make a perfect ending of this year's Golden Horse Film Festival.

Enjoy the films, everyone!

Chair of the Golden Horse Film Festival

Hou Hsiao-Hsien

亞洲電影促進聯盟獎評審團





NETPAC大獎是在1990年由亞洲著名電影期刊CINEMAYA以及聯合國教科文組織發起創立的一個跨國非營利機構,致力在全世界推廣優良的亞洲電影,並獎勵亞洲傑出的電影作品及發掘新生代的電影人。與NETPAC合作的國際影展包括了柏林影展、威尼斯影展、鹿特丹影展、釜山影展、新加坡影展、日本山形影展、夏威夷國際電影節等。今年度金馬影展NETPAC觀摩,將針對影展中亞洲新銳導演的作品部分進行評選,以期獎勵新生代亞洲電影創作者。

The Network for the Promotion of Asian Cinema (NETPAC) is a worldwide organization of 29 member countries. It was created as the result of a conference on Asian cinema organized by Cinemaya, the Asian Film Quarterly, in New Delhi in 1990 at the instance and with the support of UNESCO, Paris. Headquartered in Singapore, the NETPAC is a pan-Asian film cultural organization involving critics, filmmakers, festival organizers and curators, distributors and exhibitors, as well as film educators. It is considered a leading authority on Asian cinema. In these 18 years it has programmed Asian sections of international film festivals, introduced filmmakers from Asia to the world, brought out a compendium of the existing film infrastructure in different Asian countries The NETPAC Award is given at selected international film festivals to promote Asian cinema by spotlighting exceptional films and discovering new talents.



郭力昕 Kuo Li-Hsin

影像文化評論工作者,政治大學廣播電視系副教授。曾任第四屆台灣國際紀錄片雙年展國際競賽組決審委員,以及 多屆國藝會視聽媒體藝術類與國家文藝獎評審委員、第六至十二屆台北電影節諮詢委員、北市府文化局文化諮詢委 員會委員等職務。近年的評論與研究工作,集中於攝影和紀錄片的文化研究。

Kuo Li-Hsin, critic of visual culture, and associate professor in communication at National Chengchi University, Taipei. He has been serving as a jury member in various film competitions and foundations, as well as a consulting committee member of Taipei Film Festival. His recent interest in research and commentary works includes cultural studies of photography and documentary film.



謝楓 Shelly Kraicer

作家、影評人及電影策展人,現居北京。出生於加拿大多倫多,畢業於耶魯大學。曾為村聲、銀幕、Cinema Scope、Positions、Cineaste等雜誌撰寫電影評論。2007年起擔任溫哥華國際影展亞洲單元之選片人,以及威尼斯影展、義大利遠東電影節、杜拜電影節、鹿特丹影展之選片顧問。

Shelly Kraicer is a Beijing-based writer, critic, and film curator. Born in Toronto, Canada, and educated at Yale University, he has written film criticism in *Cinema Scope, Positions, Cineaste, the Village Voice*, and *Screen International*. Since 2007, he has been a programmer of East Asian films for the Vancouver International Film Festival, and has consulted for the Venice, Udine, Dubai, and Rotterdam International Film Festivals.



胡思明 Brian Hu

影評人,加州大學線上雜誌Asia Pacific Arts總編輯之一,亦為Mediascape期刊之評論編輯。現居洛杉磯及香港,作品散見於銀幕、Senses of Cinema、Film Quarterly、Continuum。曾在加州大學柏克萊分校和加州州立大學富爾頓分校教授電影課程,目前是加州大學洛杉磯分校電影與媒體研究博士候選人。

Brian Hu is a Los Angeles and Hong Kong-based film critic and is the co-managing editor of the online publication *Asia Pacific Arts*. His writings on film have appeared in *Senses of Cinema, Screen, Film Quarterly,* and *Continuum*. He is currently a PhD candidate in Cinema and Media Studies at the University of California, Los Angeles, and has taught courses on film at the University of California, Berkeley and California State University, Fullerton. He is also the reviews editor for the journal *Mediascape*.

國際影評人費比西獎評審團

FIPRESCI PRIZE JURY

IPRESCI

1930年正式成立的國際影評人協會,已經邁入第70個年頭。目前有來自超過60個國家的會員。國際影評人協會以推廣電影藝術為使命,獎勵表現各國文化特 質的新穎創作,對於提攜新電影與新導演更是不遺餘力。多年來,在世界各大影展上,這座簡稱為「費比西」的獎項,鼓勵了無數傑出的電影與導演,而建 立起它的權威性。在台北金馬影展頒發的這座「國際影評人費比西獎」也將以鼓勵年輕、傑出的華語電影為目標。

Aimed to promote film-art and to particularly encourage new and young cinema, FIPRESCI (The International Federation of Film Critics) is the international nongovernmental organization. Founded de facto in 1925 by French and Belgian journalists and officially registered on June 6, 1930, FIPRESCI now has members in 60 countries worldwide. In its 70-year history, FIPRESCI has consolidated its position as an exceptionally authoritative professional organization of very strong influence on the modern international cinematic process. In the Taipei Golden Horse Film Festival, the FIPRESCI Prize will be given to encourage the outstanding new and young Chinese-language cinema.



輔仁大學英文系畢業,美國紐約大學電影研究所電影碩士。目前為自由寫作,電影撰稿、影評、編劇,並任輔大推 廣部電影課程講師。曾任台北金馬影展執委會副秘書長,並策劃國際影展,年代影視事業部經理,金馬獎、台北電 影節、金鐘獎及國片輔導金評審。電影編劇作品《鴨賞》曾獲新聞局優良劇本獎,《睫毛膏》劇本獲選公視人生劇 展拍攝。編譯有《電影藝術——形式與風格》、《戲假情真——伍迪·艾倫的電影人生》、《導演功課》、《女性 與電影--攝影機的兩端》、《信手拈來寫影評》並增譯《認識電影》。電影不散場系列文集《從心看電影》由法鼓 文化出版。

Tseng Wei-chen Film critic, and scriptwriter. MA in Cinema Studies, NYU. In early1990s, Ms. Tseng was the Deputy Secretary in General and Program Director at Taipei Golden Horse Film Festival and later, the Marketing Manager at ERA International. She lectured film courses at Fu-Jen University, and actively participated as jury member at major film competition events in Taiwan, including Golden Horse Award. Her script work Ya-Shang was awarded the Best Script by Taiwan's GIO; Mascara was selected by Public TV for TV Film production. Film book translation, includes Film Art, On Directing Film and many others. Her film reviews Reading Movies frorm Inside Out was recently published by Fa-Guo Publications.



Helmut Merker

德國影評人。1942年生,在柏林及漢堡主修藝術與文學。1975-2007年擔任WDR電視頻道戲劇節目部總監,也引介 過許多東亞電影,以及中國、台灣、香港、韓國、日本的導演與演員,並為知名影評節目Filmtip的製作人。

Born in Pommern, Germany in 1942, Merker studied German literature, art and journalism in Berlin and Hamburg between 1962 and 1969. He worked as a freelance journalist for radio and television from 1970 to 1974 and the chief programmer in the drama department of the television broadcaster WDR from1975 to 2007. Merker has organized series of Asia films shown in Germany focused on China, Taiwan, Hong Kong, Korea, and Japan. He was the editor and author of documentaries on directors and actors such as Hou Hsiao-Hsien, Tsai Ming-Liang, Ang Lee, Jia Zhang-Ke, Sion Sono and Wong Kar-Wei.



李焯桃

影評人,現任香港國際電影節協會藝術總監。曾任《電影雙週刊》總編輯,香港國際電影節節目策劃、香港電影 評論學會首二任會長。歷任柏林影展、溫哥華、鹿特丹及釜山電影節、以至金馬獎及香港電影金像獎評審,著有 《八十年代香港電影筆記》、《觀逆集》、《淋漓影像館》等影評結集共八冊。近年編有《香港電影王國一娛樂 的藝術》,以及《向動作指導致敬》、《一一重現:楊德昌》及《浪漫演義:電影工作室創意非凡廿五年》等特 **∓**II ∘

Li Cheuk-to Programmer of Hong Kong International Film Festival for 17 years and is now its Artistic Director since 2004. He was the editor-in-chief of Film Biweekly from 1983 to 1986 and has contributed articles on Hong Kong and Chinese cinema to publications including Cinemaya, Sight and Sound and Film Comment. A founding member of Hong Kong Film Critics Society, he served as its president from 1995 to 1999. In recent years he edited Ozu Yasujiro: 100th Anniversary (2003), A Tribute to Action Choreographers (2006), The One and Only Edward Yang (2008) and A Tribute to Romantic Visions: 25th Anniversary of Film Workshop (2009).





開幕片 OPENING FILMS

狼災記 The Warrior and the Wolf 眼淚 Tears



狼災記

The Warrior and the Wolf



Director/Script

田壯壯 Tian Zhuang-Zhuang

Producer

江志強Bill Kong, 郝礪Hao Lee, Satoru Ogura, 韓三平Han SanPing

Cinematographer

王昱Wang Yu

Editor

李棟全Wenders Li

Sound

涂灝Terry Tu, Andrew Neil

Music Evgueni Galperine, Sacha Galperine, 杜薇Du Wai, 趙立Zhao Li

Production Designer

劉維新Liu Wei-Xin

Cast

Joe Odagiri, Maggie Q, 庹宗華Tou Chung-Hua

Print Source

安樂影片有限公司Edko Films Ltd.

二千多年前的中國,將軍張安良的部隊負責駐守邊疆、抵抗外敵。 -名新兵陸沈康起初並不願意參與戰事,血淋淋的兵器及屍體令他 厭惡。有一次他看見一隻幼狼,不但不殺掉,反而把牠養下來。張 安良欣賞他的正直和勇氣,漸漸與陸結為好友。可惜在一場戰事 中,張受了重傷,只好被送離戰場,剩下陸沈康孤單作戰。

嚴冬中,陸沈康只好領著部隊暫時住進山脈裏的卡雷村。夜裡,-個年輕的卡雷女人從房子地板下爬了出來。她跟陸沈康一樣,是被 世界遺棄了的人。在這個狼災頻仍的異域裏,陸沈康和這個女人的 情欲一發不可收拾;在無情的嚴寒之中,兩人重新找到生命的氣 息。他們知道要為這種不尋常的感情付出代價,可是熱情已經像猛 火一般,令他們成為了野獸。改編自井上靖筆下小說,中國第五代 導演田壯壯以嚴峻大自然為舞台,挖掘出人內心最大的寂寞、最原 始的情感及最深層的鬥爭。

導演的話

在拍《狼災記》時我更在意的是人和人,人和狼之間宿命的關係, 命運中的延續和循環,戰爭、環境、自然、動物、人類等;彼此之 間冥冥之中有一種命運的因果。我想拍出一部很純粹的電影,它不 帶有今天人的意識形態在裏面。它帶有傳奇神話色彩,但是它並不 是講傳奇神話的電影;它是寫人的心理、人性、狼性,殘忍和情 感。

300 B.C., near the vast Gobi Desert where Chinese soldiers were sent thousands of miles away from home, to defend the borders from nomadic invaders. General Zhang Anliang finds in his camp an outstanding new recruit Lu Chenkang, who is brave and talented but a bit too kind-hearted to kill. But in one of the battles, Zhang is severely injured. To save Zhang's life, Lu sends Zhang from the battlefield.

On his own, Lu leads his troop to face the dreadful winter and take refuge from the blizzard in a village of the mysterious Harran tribe. One night, a young Harran woman climbs out from a hole in the floor in Lu's shell house. In this village surrounded by wild wolves, trapped in desolation and haunted by death, Lu and the tribal woman let passion get the better of them. There is a high price to pay for both of them to surrender to this twisted romance.



生於1952年,就讀於北京電影學院導演系,在1980年完成了《我們的角落》。1982 年畢業後,他展開了導演生涯,與陳凱歌、張藝謀等並稱為中國第五代導演。田壯壯 導演的題材大都富有爭議性,1993年觸及文革的作品《藍風箏》雖然獲得東京影展 大獎,但他本人卻被處罰暫停拍電影。近年導演作品包括紀錄片《德拉姆》和《吳清

Tian Zhuang-Zhaung Born in Beijing in 1952. After graduating from Beijing Film Academy in 1982, he codirected a feature for children and embarked on his film-making career. He then became one of the leading figures of the so-called 'Fifth Generation'. Tian has been in and out of trouble with the authorities for his controversial movies but they have won him numerous prizes at the international film festivals.

Filmography

1980《我們的角落》Our Corner

1982《紅象》The Red Elephant 1984《九月》September

1985《獵場扎撒》On the Hunting Ground 1986《盗馬賊》The Horse Thief

1987《鼓書藝人》The Street Players 1987《搖滾青年》Rock Kids

1988《特別手術室》Unforgettable Life 1991《大太監李蓮英》Li Lianying, the Imperial Eunuch

1993《藍風筝》The Blue Kite

2002《小城之春》Springtime in a Small Town 2004《德拉姆》Tea-Horse Road Series: Delamu

2006《吳清源》The Go Master 2009《狼災記》Warrior and the Wolf



眼淚

Tears

Director

鄭文堂Cheng Wen-Tang

Script

鄭靜芬Cheng Jin-Fen, 鄭文堂Cheng Wen-Tang, 張軼峰Chang I-Feng

Producer

楊齊永Yang Ci-Yong

Cinematographer

馮信華Feng Hsin-Hua

Editor

張軼峰Chang I-Feng

Sound

曹源峰Dennis Tsao, 簡豐書Book Chien, 高偉晏Tist Kao

Music

韓承燁Han Cheng-Ye

Production Designer

陳勇志Chen Yong-Jhih

蔡振南Tsai Chen-Nan, 黃健瑋Huang Jian-wei, 房思瑜Serena Fang,

鄭官農Enno Cheng

Print Source

佳映娛樂國際股份有限公司Joint Entertainment International Inc.



便衣刑警老郭在六十歲生日前夕,接手偵辦一件吸毒過量致死的案 子,死者是年輕的女孩。上級主管和同僚虛應故事,希望儘速結 案,老郭卻堅持要查個清楚。憑著經驗和直覺,他認為案子並不單 純。明察暗訪的結果,涉案人指向賴純純,一個在開朗的外表之 下,隱藏著怨恨的女大學生。

老郭的固執,讓他不斷成為家人與同事眼中的麻煩,不僅兒子與他 翻臉,原本熱絡的菜鳥搭檔,也變得若即若離。就在老郭失去一切 依附的同時,一樁他隱藏多年的「罪行」,竟被檳榔西施小雯揭 露。一向認真查案的老郭,這次能對自己案子清楚交代嗎?

導演的話

我們生活在一個奇怪的國度裡,即使現在已經是2009年,台灣號稱 民主化也已經有一段時間了,有人因為犯了小罪,因為請不起律師 而自行前往警局做筆錄之後,很多人罪名就變嚴重了。

我們也生活在一個奇幻的國度裡,台灣號稱現代化也幾十年了,有 一群人稱檳榔西施的女生,穿著比較大膽站在路邊賣檳榔,有些警 察會無止盡地開罰單,甚至出口辱罵,可是有些市井小民卻像崇拜 女明星一般,按節令送禮送花,甚至每天準時前來送三餐。這兩個 現象都跟台灣的警察有關,我想要拍攝這個題材已經很久了,終於 在2009年夏天完成。

Days approaching his sixtieth birthday, veteran Detective Kuo receives a new assignment involving the drug overdose and eventual death of a young girl. Departmental superiors see it as a textbook crime and urge him to conclude the case, but experience and sense tell Kuo otherwise. Thorough investigation leads him to a lively college girl, Lai Chun Chun, whose young and innocent appearance is shadowed by an indispensable grudge.

Kuo's uncompromising principles and refusal to close the case turn him into an outcast, isolated from colleagues and family. And just when Kuo is on the verge of a breakthrough, his own dark past is unveiled by Wen, a young street vendor. Do Kuo's principles extend to his own misdeeds? Will justice prevail for the young addict? Kuo realizes he has one last chance to impose justice and find his own redemption.



1958年出生,台灣宜蘭人,文化大學戲劇系影劇組畢業。身為一個獨立電影工作者 ・ 動文堂等演一步步從紀錄片、電影及片接著延伸到劇情長片,從而累積了豐富的電影 創作經歷,以及在台灣電影圈的優良電影工作者名聲,也逐漸獲得國際注目。除了電 影導演,鄭文堂身兼編劇、電視劇與舞台劇導演,作品中常流露人文關懷與社會議

Cheng Wen-Tang
Born in 1958, Cheng Wen-Tang has extensive experience in all aspects of filmmaking. As an independent producer, Cheng builds up his reputation in producing documentary, short films, and subsequently, expanding into feature films. All this has earned him the recognition of the local movie industry. In addition to this various talents, Cheng is also an active scriptwriter, TV series director, as well as a stage actor. His newest production in 2009 is Tears.

Filmography

2002《夢幻部落》Somewhere over the Dreamland

2004《經渦》The Passage

2005《深海》Blue Cha-Cha

2007《夏天的尾巴》Summer's Tail

2009《眼淚》Tears



閉幕片 CLOSING FILMS

白色緞帶 The White Ribbon 珍愛人生 Precious



白色緞帶

The White Ribbon

Director/Script

Michael Haneke

Producer

Stefan Arndt

Cinematographer

Christian Berger

Editor

Monika Willi

Production design

Christoph Kanter

Costume Design Moidele Bickel

Art Director

Anja Muller

Cast Ulrich Tukur, Susanne Lothar

Print Source

海鵬影業有限公司Swallow Wings Films



《白色緞帶》劇情透過一名曾在德國鄉村教書的老師自敘,來描述 這個鄉村在第一次世界大戰前夕的1913-1914年間,所發生一連串 不可思議的事件。劇情環繞在這名鄉村老師和他的女友,以及男 爵、雇農、牧師、醫生、寡婦及一群令人驚悚的詭異孩子們之間, 片長兩個多鐘頭卻緊扣人心,一股驚悚壓力並從頭貫穿到尾,深具 人性及議題的探討空間。

片中這群深受農奴制度和虛偽道德教育壓抑扭曲的孩子們,被暗示 在長大後紛紛投效納粹,終於造成人類歷史上最大的恐怖迫害與屠 殺,觀點全新並且針針見血,令人不寒而慄!《白色緞帶》不僅榮 獲今年坎城影展「金棕櫚獎」最佳影片、國際影評人費比西獎、天 主教人道精神特別獎,以及法國「教育部獎」等四項大獎,並已入 選年底歐洲電影獎的競賽,更將代表德國角逐2010年的奧斯卡最佳 外語片。

《白色緞帶》是由德國與奧地利、法國以及義大利等四國聯合拍攝 的電影,也是奧地利導演麥可漢內克從影四十年來的登峰極品,電 影不但較他過去令人震懾的《鋼琴教師》和《隱藏攝影機》等作品 格局更為宏大,主題並直揭歐陸曾發生的最大災禍,根源就在教育 與制度,電影以古喻今,寓意深遠。

導演的話

答案只是謊言,留給政客去處理就好。

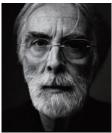
A village in Protestant northern Germany. 1913-1914. On the eve of World War I.

The story of the children and teenagers of a choir run by the village schoolteacher, and their families: the baron, the steward, the pastor, the doctor, the midwife, the tenant farmers. Strange accidents occur and gradually take on the character of a punishment ritual. Who is behind it all?

The schoolteacher observes, investigates and little by little discovers the incredible truth.

Director's Statement

It's the duty of art to ask questions, not to provide answers. And if you want a clearer answer, I'll have to pass.



一貫冷靜犀利的風格,就不斷為影迷帶來觀影上的挑戰,他拍片的重點不在娛樂,而 是藉由電影與現實的衝撞,激發出真實撼人的片段,並且不作任何解答地讓觀眾自行 感受,作品常能撼動人心。五度入圍坎城而四度獲獎,麥可漢內克受影壇尊崇的程度 -斑,而他一路為人驚艷的電影旅程,在今年靠著《白色緞帶》登上了生涯巔

Michael Haneke

Born on March 23, 1942 in Munich, Germany, Haneke is an Austrian filmmaker and writer best known for his bleak and disturbing style. His films often document problems and failures in modern society. Haneke has worked in television, theatre and cinema. He is also known for raising social issues in his work. Besides working as filmmaker he also teaches directing at the Filmacademy Vienna. At the 2009 Cannes Film Festival, The White Ribbon won the Palme d'Or.

Filmography

1989 《第七大陸》The Seventh Continent 1992

《班尼的錄影帶》Benny's Video 《或然率71》71 Fragments of a Chronology of Chance 《大快人心》Funny Games

1997

2000《巴黎浮世繪》Code Unknown: Incomplete Tales of Several Journeys 2001《鋼琴教師》The Piano Teacher 2003《惡狼年代》The Time of the Wolf

2005《隱藏攝影機》Hidden

2007《大劊人心》Funny Games 2009《白色緞帶》The White Ribbon



珍愛人生

Precious



Director

Lee Daniels

Producer

Lee Daniels, Sarah Siegel-Magness, Gary Magness

Script

Geoffrey Fletcher

Cinematographer

Andrew Dunn

Editor

Joe Klotz

Music

Mario Grigorov

Sound

Ken Ishii

Art Director

Matteo De Cosmo

Cast

Gabourey 'Gabby' Sidibe, Mo'Nique, Paula Patton, Mariah Carey, Lenny Kravitz, Sherri Shepherd

Print Source

香港商甲上娛樂有限公司台灣分公司Applause Entertainment

故事背景設定在1987年的紐約市哈林區,一個16歲又胖又醜的黑人女孩克蕾莉斯「珍愛」瓊斯從小就過著極為悲慘的生活。她遭受不顧家的父親性侵後已經第二度懷孕,還必須悉心伺候脾氣暴躁的母親,而且母親還經常對她拳腳相向。她雖以不錯的成績升到高一,但卻有著一個不欲人知的秘密:她是文盲,既不會寫也不會讀。

珍愛有時會心情低落,但她從不放棄。雖然她表面上喜怒不形於 色,但她內心其實是警惕、好奇的少女,並抱持著初生之犢卻堅定 不移的意識,她的人生存在著各種可能性。

在學校裡飽受同學嘲笑欺負的她,面臨被退學的威脅下,她獲得機會轉學到Each One/Teach One學校。直覺告訴她,這是她一直在等待的機會。在文學營中,她接受耐心但嚴格的蕾恩小姐指導,引領她走出黑暗、痛苦和無力感的生活,逐漸邁向光明、自主和充滿愛的人生。

導演的話

導演兼製片李丹尼爾斯在賽菲爾小說「Push」甫出版的1996年就讀了這本書,他表示:「我必須好好地深呼吸,因為實在太令我感動了。我認識許多人跟書中的人物一樣都是邊緣人,我在各種人性層面上都極度認同他們。」

Set in Harlem in 1987, Claireece "Precious" Jones is a sixteenyear-old African-American girl born into a life no one would want. She's pregnant for the second time by her absent father; at home, she must wait hand and foot on her mother, a poisonously angry woman who abuses her emotionally and physically. School is a place of chaos, and Precious has reached the ninth grade with good marks and an awful secret: she can neither read nor write.

Beneath her impassive expression is a watchful, curious young woman with an inchoate but unshakeable sense that other possibilities exist for her. Threatened with expulsion, Precious is offered the chance to transfer to an alternative school, Each One/ Teach One. Her instincts tell her this is the chance she has been waiting for. In the literacy workshop taught by Ms. Rain, Precious begins a journey that will lead her from darkness to light, love and self-determination.



李丹尼爾斯

《擁抱豔陽天》是李丹尼爾斯自組公司Lee Daniels Entertainment的首部電影作品, 由他親自擔任製片,也是第一部由黑人擔任唯一製片的奧斯卡得獎和提名電影。他也 擔任《錯行人生路》的製片,於2004年日舞影展首映,獲得三項獨立精神獎提名。李 丹尼爾斯最近擔任新片《Tennessee》的製片,去年在紐約翠貝卡影展首映。李丹尼 爾斯和家人目前定居於紐約市。

Lee Daniels

Monster's Ball was the first film from Daniels' production company, Lee Daniels Entertainment. The film marked Daniels as the first sole African-American producer of an Oscar winning and nominated film. Daniels also produced The Woodsman, which premiered at the 2004 Sundance Film Festival and was nominated for three Independent Spirit Awards. Daniels recently produced the upcoming film Tennessee, which premiered at last year's Tribeca Film Festival. Daniels and his family live in New York City.

Filmography

2006 Shadowboxer 2009《珍愛人生》Precious



特別企劃 SPECIAL PROGRAMME

看見紫絲帶-2009紫絲帶電影節特別企劃 Purpleribbon @ Golden Horse

我們曾經如此自由-速寫1989~1990柏林圍牆紀念專題 After the Fall – A Retrospective about 20 years of German Unification

> 暗夜微光一照亮重建之路 Lights On the Way of Rebuilding Our

看見紫絲帶。2009紫絲帶電影節特別企劃 PURPLERIBBON @ GOLDEN HORSE



紫絲帶源自美國,是一個減少暴力的草根性教育行動。

2005年,臺北縣政府辦理第1屆紫絲帶電影節從永和社區大學開始,4年來深入社區、鄰里、學校、醫院等辦了60餘場,逐漸串起了家暴防治網絡和民間的交流與對話。

2009年,家庭暴力防治法10年了,紫絲帶電影節5歲了,邀請第1屆就參與的戴立忍導演攝製紀念片頭,第1次與台北金馬影展合作「看見紫絲帶一2009紫絲帶電影節特別企劃」單元。從看電影出發,交織出一份可信任的、安全的聯結。我們的存在,只是開始···

祈禱 為逝者哀悼 重生 為倖存者慶生 鼓舞 為彼此打氣

Originated in America, purple ribbons are the symbol of a grass roots campaign for raising awareness of domestic violence.

In 2005, the 1st Purpleribbon Film Festival was organized by the Taipei County Government. Starting from Yong-he Community University, more than sixty screenings had been held in local communities, neighborhoods, schools and hospitals in the past four years. A network of domestic violence prevention has been established.

In 2009, ten years since the Domestic Violence Prevention Law was promulgated and five years into the running of the Purpleribbon Film Festival, we invited Director Leon Dai who has participated in the Festival since it was founded to make the leader of the commemorative film. It is also the first time that we collaborate with the Taipei Golden Horse International Film Festival on the "2009 Purpleribbon Film Festival Special". Starting from watching films together, a network of trust and safety is being built...

This is just the beginning...
We pray for the dead.
We celebrate the rebirth of the survivors.
We are here to support each other.



海邊的天使

Angel at Sea

Director/Script

Frédéric Dumont

Producer

Stéphane Lhoest

Cinematographer

Virginie Saint Martin

Editor

Glenn Berman

Sound

Olivier Struye, Dominik Pagacz, Gavin Fernandes

Music

Luc Sicard

Art Direction

Gregory Nowak

Cast

Martin Nissen, Anne Consigny, Olivier Gourmet

Print Source

E1 Entertainment International



摩洛哥的夏天,充滿陽光與海水的味道。在巷弄間嬉戲長大的男孩路易與家人生活在陽光普照的城市裡,足球與海灘則是他生活的全部重心,無事需要擔憂。擔任律師的父親有天自歐洲出差返家,卻突然跟家人疏離起來。對於父親突如其來的轉變,路易原本不以為意,直到父親告知他一個秘密,自此愜意童年轉瞬變色,無憂生活再也無法挽回。男孩瞬間成長,路易如天使般展開他的雙臂,試圖保護即將支離破碎的家庭,這雙翅膀乍看強壯,卻又脆弱得讓人心疼。

因達頓兄弟《兒子》而摘下坎城影展最佳男主角的奧利維耶古賀梅,於本片中飾演憂鬱父親角色,在與飾演路易的小童星馬汀尼森的對手戲中,將父子之間的親情羈絆詮釋得令人動容。奧利維耶古賀梅也因本片獲得2009年卡羅維瓦利國際影展最佳男主角獎,再為其演藝事業寫下美好的里程碑。

導演以短片起家,之後投身於紀錄片拍攝。九○年代時,他專注於紀錄片創作,進入二十一世紀後則朝向劇情片發展。《海邊的天使》為其第一部劇情長片,細膩的親情刻畫,足見早年紀錄片創作之影響,敘事鋪陳流暢,更將其導演功力發揮得淋漓盡致。本片一舉拿下卡羅維瓦利國際影展水晶球大獎,繼比利時電影《托托小英雄》之後,又一部以兒童為主角的精湛作品。

Twelve-year-old Louis lives with his parents and older brother in a small town in southern Morocco. Louis is a happy boy who loves the sea, his father, to play soccer with the local kids, and to laugh.

One day his father tells him a secret that only they will share. The secret immediately changes the lives of young Louis and his family – enough to cause the boy to lose his innocence forever.

This outstanding feature debut relies heavily on excellent performances by Olivier Gourmet, Anne Consigny, and especially the highly convincing Martin Nissen as Louis. The movie is gorgeous to look at, with a gripping story whose ambiguities evoke multiple questions but few answers

.



曹德列克杜蒙

国協力死任象 1961年出生於比利時布魯塞爾。於大學畢業後,他持續六年擔任助理導演。1993年完成他第一部短片《比利時勝利》,之後則以紀錄片及電視報導為創作核心。他曾經拍 適許多短片,其中包括《特別的一日》、《凝視之外》、《醫生們》;並執導多部紀 發片,包括《老鷹之怒》、《比利時世界之末》及《獵星星的人》等片。《海邊的天 使》則為他首部劇情長片。

Frédéric Dumont

Born in Brussels in 1961, Frédéric Dumont finished his studies at Belgium's IAD University in 1987. After that he worked as an assistant director for six years. In 1993 he made his first short, *Viva Belgica*, and then he mainly focused on documentaries and TV reports. *Angel at Sea* is his feature debut.

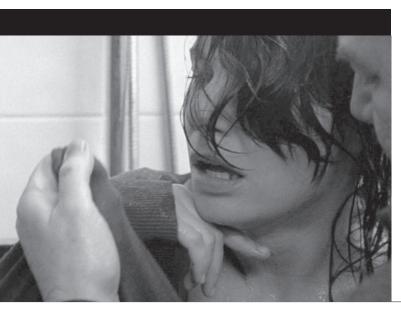
Filmography

2009《海邊的天使》Angel at Sea



切膚之痛

Can Go Through Skin



Director/Script/Editor

Esther Rots

Producer

Trent, Hugo Rots, Esther Rots

Cinematographer

Lennert Hillege

Sound

Victor Horstink

Music

Dan Geesin

Cast

Rifka Lodeizen, Wim Opbrouck, Chris Borowski, Elisabeth van Nimwegen

Print Source Films Boutique

三十多歲、性格爽朗的瑪莉卡,因為男友突如其來的宣告分手,讓她只能借助酒精麻醉自己。在歷經一場嚴重的性侵犯之後,瑪莉卡決意放棄她在阿姆斯特丹的一切,轉而搬到偏遠的鄉間重新開始。她透過網路與其他曾遭性侵的朋友相互抒發內心的不安,同時也因屋子修繕發展出一段新的戀情,然而不堪回首的過去卻像一枚不定時的炸彈,隨時可能在她體內引爆。荷蘭新銳導演伊瑟洛茲以鉅細靡遺的寫實態度去記錄一名受創女性走出陰霾的自癒過程,姿態逼人又充滿悲憫力道。

導演的話

瑪莉卡遭受性侵之後,再也無法回復原先自由個體狀態,她如今只是一個行為心緒嚴重限縮的受害者。她選擇搬到一個陌生的地方, 以為全新的生活可以逼使她忘卻那段記憶,然而過去的陰影卻在她 心底形成一個巨大黑洞,讓她的恐懼與不安日漸升高。瑪莉卡該如 何從不穩定的內在狀態中復原?這是《切膚之痛》關注的重點。

如果我是瑪莉卡,我會怎麼做呢?我嘗試在影片中設身處地去提出 類似的假設,以瑪莉卡的第一人稱觀點當作整部電影的主要觀點, 然後試著帶領銀幕前的觀眾一起去尋找解答。如果每位觀眾在欣賞 完《切膚之痛》以後,願意思考、討論瑪莉卡所做的每一個決定, 對身為本片創作者的我而言,那就算是成功了。 Marieke is a cheerful woman in her early thirties living in Amsterdam, until her boyfriend suddenly leaves her. She wallows in her grief, rings up friends, and in a drunken daze acts as if everything is fine. Then, a pizza delivery-boy breaks into her house and assaults her.

Marieke impulsively buys a remote and derelict cottage in the Zeeland countryside. In these new surroundings, she thinks she will be able to shake off her painful experiences. However, she doesn't feel safe in her new home, and regards the friendly villager John as an intruder.

When the pizza delivery-boy's verdict turns out to be very mild, she becomes frustrated and filled with vindictiveness. But slowly, she rises above being the victim and learns to control her fears. At the onset of summer Marieke seems to be returning to her former self. But without realising it, she loses control of her life.



伊瑟洛茲

1972年出生於荷蘭格倫洛,成長於阿姆斯特丹。在安恆的視覺藝術學院畢業之後, 進入阿姆斯特丹的荷蘭電影學院就讀。2002、2003接連兩年以短片作品《Play With Me》、《I Sprout》入圍坎城影展短片類競賽,在國際影壇上獲致矚目。無論是短片 還是劇情長片,伊瑟洛茲向來都是一手包辦導演、編劇、製作及剪輯四職,堪稱完全 作者論的徹底實踐者。

Esther Rots

Born in Groenlo, Netherlands in 1972. Rots currently lives in Amsterdam. She studied at Academy of Visual Arts in Arnhem, then at the Dutch Film Academy in Amsterdam. Rots has made three short films including *Play With Me* and *I Sprout* that were selected in competition at Cannes Film Festival, and *Dialogue Exercise No. 1: City* which won a number of awards. Written, directed, edited and produced by herself, *Can Go Through Skin* is her feature film debut.

Filmography

2009《切膚之痛》Can Go Through Skin



戀獄天堂

Heaven on Earth

Director/Script

Deepa Mehta

Producer

David Hamilton

Cinematographer

Giles Nuttgens

Editor

Colin Monie

Sound

Sylvain Arseneault

Music

Mychael Danna

Art Director

Tess Ellis, Vera van de Sandt, Marije van der Waard

Cast

Preity Zinta, Vansh Bhardwaj, Balinder Johal, Gourrav Sihan

Print Source

E1 Entertainment International



獨自從印度嫁到加拿大的芊,對素未謀面的丈夫和異國生活充滿期 待,但才剛嫁進門,就發現丈夫面對她的一點小錯便毫不猶豫的施 以暴力,新婚燕爾的她剎那間從天堂跌落地獄。工作中的同事給了 她一瓶藥草,據說附有魔法可以擄獲丈夫的心,但芊不慎一時用量 過多,卻引來屋外的眼鏡蛇。蛇化身成她丈夫的形體,百般溫柔地 接近她。但現實中的丈夫卻認為她不忠,強迫她必須徒手找出眼鏡 蛇以證明自身清白。

電影改編自一位印度新娘遠嫁加拿大後因為受不了丈夫的暴力對 待,終究鼓起勇氣離開婚姻的真實故事。《禍水》導演蒂帕梅塔再 度將焦點放在印度女性身上,細膩訴說著印度女性在傳統婚姻中 受到家暴而產生的恐懼與傷害。電影並融入了印度知名作家Girish Karnad劇作《Naga Mandala》中的魔幻情節,讓纏繞在濕婆神身 上、象徵超越死亡,具有神秘且崇高地位眼鏡蛇化身成女主角的丈 夫,給予她心靈上的藉慰。在真假丈夫忽冷忽熱的反覆對待下,身 處於現實和幻想的模糊界線,卻也讓她重新思考自己的價值與想追 求的生活。

女主角佩蒂辛達(Preity Zinta)是寶萊塢一線女星,藉《我心深 處》出道獲得最佳新人獎後,從此以清新鄰家女孩的形象深入人 心。她在本片中一反既定銀幕形象飾演受家暴的婦女,演技大獲肯 定,榮獲芝加哥影展影后。

In the latest film from Oscar-nominated Deepa Mehta, highlights the isolation and disappointment faced by a family of Punjabi immigrants to Canada. An Indian woman Chand journeys from India to Canada to marry Rocky, a man she has never met, and to live with her husband's extended family in Brampton.

She leaves behind a loving family and supportive community. Now, in a new country, she finds herself living in a modest suburban home with seven other people and two part-time tenants. Inside the home, she is at the mercy of her husband's temper, and her mother-in-law's controlling behavior.

After a magic root fails to transform her husband into a kind and loving man, trapped between tradition and the desire for happiness, Chand takes refuge in a familiar Indian folk tale featuring a King Cobra. But when myth and reality collide, Chand must choose between duty and freedom.



世生於印度,大學時代主修哲學。1991年處女作《山姆與我》便入選當年坎城影展並獲得好評。1994年至2004年間接連拍出《慾火》、《大地》和《禍水》而成「元素三部曲」,分別以一對妯娌間的曖昧情愫、1947年印巴分離的宗教衝突與印度寡婦生活為主題,犀利精準地呈現出印度的婚姻、歷史與社會問題,《禍水》更代表加拿大 提名奧斯卡最佳外語片

Deepa Mehta

Born in Amritsar, India, and studied philosophy at the University of New Delhi before immigrating to Canada. Her feature debut, Sam and Me, received a special mention in the Camera d'Or competition at the Cannes Film Festival in 1991. After directing Camilla, she started on her Elemental Trilogy, Fire, Earth and Water, about India. Heaven on Earth is her most recent film.

Filmography

1991《山姆與我》Sam and Me

1994《情伴我心》Camilla

1996《慾火》Fire 1998《大地》Earth

2002《寶萊塢/好萊塢》Bollywood/Hollywood

2003《愛的共和國》The Republic of Love

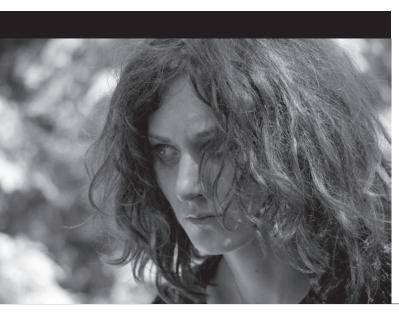
2005《禍水》Water

2008《戀獄天堂》Heaven on Earth



卡塔琳的秘密

Katalin Varga



Director/Script

Peter Strickland

Producer

Tudor Giurgiu, Oana Giurgiu, Peter Strickland

Cinematographer

Mark Gyori

Editor

Matyaf Fekete

Sound

Gyorgy Kovacf, Zoltan Karaszek

Music

Steven Stapleton, Geoff Cox

Cast

Hilda Peter, Tibor Palffy, Norbert Tanko

Print Source

Memento Films International

看似平凡的午後,卡塔琳隱忍了十一年的秘密突然遭到洩漏,多年前的往事也不再沉寂。與妻子互相深愛的好好先生,究竟犯下什麼難以磨滅的錯誤,讓卡塔琳翻山越嶺也要找到他? 本片為導演彼得斯柴克蘭首部劇情長片,以僅僅150萬台幣的資金,完全獨立製片的形式,耗時四年完成。

故事靈感來自羅馬尼亞作家索陀威奴1930年的犯罪小說,但影片跳脫懸疑架構,帶領觀眾在低抑精斂的氣氛中逐漸逼近真相。透過女主角的歷程,細膩呈現女性個人的生命追尋,以及對社會傳統的反擊,面對犯罪仍帶有同情與惋惜,增添了本片在文化與人性探討層面的深度。

導演的話

選擇在羅馬尼亞拍攝其實沒有特別的原因,這部片跟羅馬尼亞人或匈牙利民族之間的恩怨情仇毫不相關。我曾花了一些時間研究外西凡尼亞當地的不同文化,但總覺得慢慢失去電影的味道。不管我瞭解的是多是少,我都仍然是個外國人,徹頭徹尾的外來者。但也因為如此,我想能為這部片帶來新鮮觀點。對我來說,這部電影就代表了外西凡尼亞。這部片中的所有一切都是在談述外來者;不管是卡塔琳這個角色,或是我的英語系背景,還有我們正站在電影產業之外嘗試要獨力奮戰這個事實。那份能量——有時成了絕望——就在電影裡頭,而我為電影能傳達這點感到十分驕傲。

Banished by her husband and her village, Katalin Varga is left with no other choice than to set out on a quest to find the real father of her son, Orban. Taking Orban with her under another pretence, Katalin travels through the Carpathians where she decides to reopen a sinister chapter from her past and take revenge. The hunt leads her to a place, she prayed eleven years prior, she would never set foot in again.

Director's Statement

For *Katalin Varga* I wanted to write around very traditional themes of revenge and redemption. The subject of revenge runs so deep in society and is full of contradictions. Personal revenge is by law a crime whereas political revenge is sanctioned. And it's one of the few crimes that we can all understand. Revenge brings on counter-revenge and where do you go from there?



彼得斯柴克蘭

1973生於英國瑞丁。曾改編卡夫卡經典小說《蛻變》成舞台劇,並創作多部超八和 十六釐米短片。1996年以短片《Bubblegum》入選柏林影展正式競賽,《卡塔琳的 秘密》是他首部長片。才華洋溢的他並與友人合力創辦電子音樂團體「The Sonic Catering Band」,發行過數張專輯,且巡迴歐洲演出。他目前居住於匈牙利,並於當 地教授英文。

Peter Strickland

Born in Reading, England in 1973. His most well-known short film, *Bubblegum*, brought Andy Warhol superstar, Holly Woodlawn out of a long hiatus and screened at Berlin in 1997. He also founded the musique-culinary group, The Sonic Catering Band in 1996 with friends from Reading, releasing several records and performing live throughout Europe. *Katalin Varga*, his first feature film, was made entirely independently over a four-year period.

Filmography

2009《卡塔琳的秘密》Katalin Varga



愛從心開始

Muallaf

Director/Script Yasmin Ahmad

Producer

Ros Kassim

Cinematographer

Keona Low

Editor

Affandi Jamaludin

Set Design

Zaini Abdul Latif

Cast

Sharifah Amani, Sharifah Aleysha, Brian Yap, 楊雁雁Yeo Yann Yann

Lighthouse Pictures



童年時因好奇自慰,而被全裸丟在路邊的男老師,成長後依舊得面 對不合理的體罰。他偶然認識一對奇異的穆斯林姊妹,姐姐在夜店 上班,妹妹則一緊張就會唸出神祕數字。兩人雖逃家卻始終相親相 愛, 令他羨慕不已。

一天上課當中,妹妹又因不斷地口唸奇異數字而激怒了其他女老 師,因此遭到體罰。男老師奉命護送妹妹回家,並開始與這一對姊 妹熟悉起來。在與姊妹倆相處的過程中,讓男老師逐漸憶起童年時 不能說的祕密。就在男老師漸漸對姐姐產生情愫時,兩姊妹的父親 卻派人找上學校,強行將逃家的兩姊妹綁架回家。三個青春靈魂該 如何克服對家暴的恐懼,重回家庭?

《愛從心開始》是馬來西亞女導演雅斯敏阿莫繼「歐琪三部曲」後 推出的新作,原文片名Muallaf既是指穆斯林,也代表了信仰轉移之 意。這次除了探討她作品中一貫重視的家庭、愛情等元素之外,片 中更真實重現青少年對於體罰的恐懼與無能為力。不僅童年時的男 主角被全身脫光丟在棒球場路邊,雅絲敏阿莫御用女主角莎莉法艾 曼妮(Sharifah Amani)也為戲犧牲,在片中被父親以刮鬍刀將-頭烏黑長髮剃成光頭。這是雅斯敏阿莫生前的倒數第二部作品,再 次藉由愛情探討馬來西亞保守家庭與社會宗教的衝突,豁達中包容 溫柔的觀點,依舊令人動容。

Two Malaysian sisters run away from home to escape their wealthy father's mistreatment. They find refuge in a small town where they get to know Brian Goh, a young Catholic schoolteacher. Brian is irresistibly attracted to the two girls. Impressed by their extraordinary courage in the face of adversity, their relationship forces him to confront the ghosts of his own childhood.

Director's Statement

A good friend once told me that as a child, he was caught masturbating by his strict Catholic parents and was consequently stripped naked by them and thrown out into the streets. Soon after, my nephew told me that his Muslim girlfriend had her head shaved bald by her own father, as punishment for dating a non-Muslim boy. These two accounts left me wondering how some people could survive such emotionally traumatic experiences in their childhood, inflicted upon them by the people who loved them.



1958年出生於馬來西亞,並以廣告導演的身份持續在廣告界耕耘長達二十五年。她 平均每年拍攝一部電影,其作品多以恬淡幽默風采來跨越文化差異,技巧性地運用一 般民眾心理而真實反映出馬來西亞多種族、多語言、多文化的特色,在海內外廣獲好 評,且獲得許多國際影展的邀約。2009年夏天因為腦溢血不幸逝世。

Yasmin Ahmad A graduate in Psychology from a British University, Yasmin Ahmad had been working advertising for 25 years. During those years, she started writing scripts and directing television commercials, which won her prizes both at home and abroad. Yasmin later used her newfound skills to direct feature films, and had made six feature films and one documentary. She passed away on July 25 2009 after suffering a brain hemorrhage.

Filmography

2002《愛到眼茫茫》 2004《我愛單眼皮》Sepet 2005《花開總有時》Gubra 2006《木星的初絲》Mukhsin 2008《愛從心開始》Muallaf

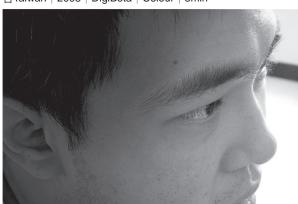
2009《戀戀茉莉香》Talentime



紫絲帶短片輯

PURPLERIBBON SHORTS COLLECTION

台Taiwan | 2008 | DigiBeta | Colour | 3min



你想給孩子什麼樣的童年? Childhood

片中透過抽象的繪圖來表達男主角雖已長大成人,但小時候受過的傷痛,卻是無法抹滅。這部 片的內容雖十分沉重,不過希望能藉此來讓觀眾瞭解到家暴的嚴重性,並且讓人有所警惕。

道油的部

我其實是一位極平凡的傳播系學生,這個作品要非常感謝兩個好朋友,沒有他們就沒有我,更沒有這部作品,感謝大家的喜愛!

Despite having grown-up, the trauma he suffered when he was little is indelible. In this film, the protagonist's anguish is expressed in abstract graphics. Although the subject matter is rather serious and depressing, it is made in the hope that it will serve as a warning sign and make the audiences aware of the seriousness of domestic violence.

孫郁芬

1987年出生於嘉義,南華大學傳播系畢業,目前從事補教業。 畢業後仍持續關心電影各方面的動態,特別是近幾年來國片的 發展與推行。

Yu-Fen Sun

Born in 1987 in Chiayi, Taiwan, Yu-Fen Sun graduated from the Department of Communication at the NanHua University. Despite she is currently working in education, Sun closely follows what is happening in the film industry, especially the development and promotion of Taiwanese cinema.



台Taiwan | 2006 | DigiBeta | Colour | 13min



青春不流血

Giving

2006初夏,六位社工系的同學自發性的組了一個團隊,想藉由訪談個案更瞭解家庭暴力這個社會狀況。計畫漸至尾聲,其中的失誤、尴尬、挫敗與質疑,讓他們學習到課堂上沒有的東西,對於暴力或家庭的看法與解釋也都有了新的詮釋。最重要的是,這次我們不只是旁觀他人的痛苦,而是在不停思索自己能給予什麼,並且真的給了什麼。

Summer, 2006. Six students majoring in Social Work formed a team. They hoped the interviews with individuals would help them have better understanding of domestic violence in our society. This experience has taught them things they can never learn in the class and changed their perspective of family and domestic violence. Most important of all, they not only observed people's agony but kept asking themselves what they could bring to the sufferers and what they've already done for them.

鄭暗心

1987年出生於台北,師大附中中美術班畢業,現就讀實踐大學建築設計學系,就學期間參與過以原住民互動為議題的紀錄拍攝並持續其他作品的創作。

Pintin Chen

Born in Taipei in 1987. She is currently studying Architecture in Shih Chien University. Cheng has worked on a few documentaries about the Taiwanese aboriginal communities and continues her creative work in arts and designs.





台Taiwan | 2006 | DigiBeta | Colour | 13min



雨天的酷斯拉 Rainy Days, the Godzilla...

梅雨季節的某週末,小孩央求爸媽帶他去看期待已久的恐龍展,雖然父親討厭在雨天出門,母子仍一起說服他出去走走。只是沒想到,一路上累積種種不順,藏在父親內心深處的酷斯拉,在雨天逮到機會興風作浪。這場意外讓一家人看到言語的毀滅性,如酷斯拉嘴裏噴出的火焰, 在陰濕惆悵的雨天,人性中的變形獸性,常被縱容衍生暴力

On a rainy weekend, the mother and son have finally persuaded the father who hates going out on rainy days to accompany them to the dinosaur exhibition. But no could have anticipated that the nuisances they encounter on their way would bring out the father's abusive personality. This incident has demonstrated how destructive verbal violence can be. Like the flame coming out of Godzilla's mouth, the beast hidden within us could burst out violently one

扮演父親角色九年,中間常常自行脫稿演出酷斯拉大戰妻小的 戲碼。家庭鬧劇搬弄多了,內心的魔獸世界也想息影離線了。 藉由影片檢視一個真人真事的情節,有一種回到犯罪現場的奇



Leo Huang Born in 1965 in Tainan, Taiwan. He obtained an MA from the Communication School of the University of California, Fullerton. Although Huang is currently working in the information technology, he cares very much about the Taiwanese cinema and keeps writing scripts in his spare time.



台Taiwan | 2008 | DigiBeta | Colour | 2min



Say Goodbye

家暴,是本家家難唸的經,老公喝醉酒回來總是打老婆,老婆無法再忍受下去,所以想了防止 家暴的許多方法,他想用他的勇氣以及毅力,向家暴,說再見!

這是我們團隊第一次拍片,雖然還是一個未成熟的影片和概念,但是希望可以藉這個嚴肅的題 目帶來一些些歡笑。謝謝紫絲帶電影節給我們機會。我們會繼續加油。

Domestic violence is a difficult situation which confronts different families in different ways. In this film, the husband beats his wife every time when he gets drunk. As the wife can no longer put up with the beating, she comes up with a number of solutions trying to stop her husband's violent behavior. With courage and determination, she decides to put an end to her suffering.

黃迪揚

高雄人,現就讀臺北藝術大學劇場藝術研究所表演組,現任為 魚蹦興業團員,曾有許多舞台表演經驗,目前持續積極。

Comes from Kaohsiung and is currently doing a master's degree in the College of Theater Arts at the Taipei National University of Arts. He has years' theatrical performing experience and is now a member of the theater group, Yubon.





台Taiwan | 2006 | DigiBeta | Colour | 9min



有人說,小時候的一天,等於長大後的一年。而我童年的夜晚總是恐懼,媽永遠都說是為我好,她沒發現這傷害有多巨大。故事開始於漂浮於子宮內的女孩,一段冷冽獨白,幼年的回憶重現。小時候的惡夢,是總在深夜喝醉,巨大的暴力的父親,和始終苦苦哀求的母親。小女孩心中的悲傷轉為恨意,長大後選擇逃離,卻無法與家切割。

Nights in my childhood were filled with fear. I cried when I saw my dad beating my mom when he got drunk. As I grew older, my fear turned into hatred; I wish I could kill him. I couldn't wait to leave home as soon as I was old enough. One day when I was teaching my mom how to swim, despite she looked really happy, the scars on her legs were so visible that they looked like pink caterpillars.

干盼雪

1982年生於台北,國立台灣藝術大學廣電系畢。短片《煙消雲 散情花開》獲禁菸短片大賽短片類銀獎、《一儕》獲客家MV大 賽評審特別獎,曾任金馬獎最佳創作短片《生命狂想曲》副導 演、《芭娜娜上路》副導演。

Wang Panyun

Born in Taipei City in 1982. She graduated from the National Taiwan University of Arts in 2004. Wang has directed a number of short films at university and has been working for Purefilms as an assistant director from 2005 to 2009.



台Taiwan | 2008 | DigiBeta | Colour | 2min

Unmanned Island



以詼諧的方式呈現了這場全家人為一張發票而引發的暴力事件,藉以諷刺家庭暴力是無所不在的。

導演的話

片中雖以詼諧方法呈現,但這樣的情節也很普遍的出現在台灣社會中,普遍到鄰居在打小孩可 是卻不知道這是不是家暴,對,這就是家暴可怕的地方。也許是親戚、鄰居或是不認識的人, 最好的方法就是多關心,用關懷來降低家庭暴力的產生。

The film tells a story about a family whose members start a fight over a shopping receipt. It is told in a witty narrative which makes the film a light-hearted satire in the hope that this film will make the audiences realize that domestic violence could happen at any time and place. It is also expected to raise the public's interest and concern over the issue of domestic violence.

魏純玉

1987年出生於高雄,南華大學傳播系畢業。畢業後陸續製作過 以環保及反貪污相關題材的短片,閒暇時也特別注意新穎的電 影劇情和特殊的拍攝手法,目前待業中。

Wei Chun-yu

Graduated from the Department of Communication at the NanHua University. After her graduation, she has made a number of short films on issues such as the environment protection and anti-corruption. Wei's interest in film-making lies particularly in the innovative film narrative and shooting styles.



台Taiwan | 2008 | DigiBeta | Colour | 35min



家好月圓 With or Without You 么妹連續數夜夢到老母托夢,拒絕下葬在老公墳旁。守靈夜上,塵封往事竟掀起波濤駭浪。攜 子返家的么妹,開始懷疑如何掌握自己的未來命運?

導演的話

我的腦海裏經常有一幅畫。畫裡有一個黑色的箱子沉在大海最深最暗的底部,箱子裡裝的是主 人的所有秘密;當箱子打開,秘密飛揚的時候,那些熟睡的秘密再也不僅僅是秘密,而是過去 生命的總和。

The story begins with the preparation of the mother's funeral. The youngest daughter is having a recurrent dream in which their mother pleads not to be buried next to her husband. On the night that all family members gather together, an argument erupts and stirs up the long forgotten family rows. In the end, the youngest daughter is starting to doubt how she could control her own destiny.

周旭薇

紐約大學藝術碩士,現為自由影像紀錄工作者。曾任影評專欄作家、紀錄片雙年展評審、文化大學及實踐大學講師、電影 《推手》副導,並參與多部劇情電影與紀錄片製作,獲得二屆 金穗獎最佳劇情短片、華親年度最佳編劇獎。

She-wei Chou

Graduated from the History Department of the National Taiwan University and the Film/TV Graduate Department of New York University. Chou has worked on several feature film productions, including *Pushing Hand* as assistant director. A film Critic, teacher and independent filmmaker for the past 15 years, she now lives in Taipei.



我們曾經如此自由-速寫1989~1990柏林圍牆紀念專題

After the Fall – A Retrospective about 20 years of German Unification

為紀念德國戰後史上最重要的歷史事件屆滿二十週年,金馬影展特別與台北歌德學院合作,配合影視紀錄展的舉行,選映相關主題之重要影片,在影像的歷史洪流中,紀錄的、劇情的、時代的、記憶的,——重現。

特別感謝台北歌德學院協助本單元節目規劃,及安排馬可威姆斯和湯瑪斯海瑟兩位導演來訪。

In order to commemorate the 20th anniversary of the fall of the Berlin Wall, the festival has collaborated with Goethe-Institut Taipei to present four films of significant historical importance.

The programme and the visit of Mr. Marco Wilms and Thomas Heise have been made possible by the support of Goethe-Institut Taipei.





決戰時裝東柏林

Comrade Couture



Director/Script

Marco Wilms

Producer

Gunnar Dedio, Marco Wilms, Carmen Cobos

Cinematographer

Lars Barthel, Jorg Jeshel, Istvan Imreh

Editor

Christian Fibikar

Sound

Marc Witte, Tobias Fritzsch

Music

Moritz Denis, Eike Hosenfeld, Tim Stanzel

Cast

Sabine von Oettingen, Frank Schafer, Robert Paris

Print Source HELDENFILM

人類總是習於懷念上個階段的美好,鐵幕歲月照樣不例外。曾經以切身行動方式定義了前東德時尚的文藝青年,即便人到中年卻是熱血依舊,不死心的他們如今企圖以最LKK的麻瓜方式,重建那段既復古又前衛的波希米亞年代。透過影片的記錄追訪,帶領觀眾重返1980年代既叛逆又狂放的前東德地下時尚現場,緬懷紫醉金迷的燦爛時光。這是安迪華荷的「十五分鐘知名度」理論最澎湃的一次實踐,在柏林圍牆倒塌二十週年之際推出,意義非凡。

導演的話

我人生的前半部都在東德度過,如今偶然回想起這段鐵幕中的成長歲月,依舊覺得無比荒謬。國家機器的嚴密監控令我幾乎窒息,直到我「意外」接觸東德時尚,成為一名國家認可的模特兒,我才終於找到新的方向。我們穿上那個年代氛圍完全無法認同的前衛設計服飾,可悲的是這樣的自由與創意卻只存在於未經許可的「地下」時尚舞台。

而這也成為我起意拍攝《決戰時裝東柏林》的初衷——重現那段早已不復存在的時代點滴。無論有形的服飾設計或是無形的前東德地下時尚精神,即便以今日時尚觀點來看,早已徹底過時、荒誕可笑、甚至缺乏創意回收功能,但它們之所以無比可貴,正在於它們曾經「如此地存在」著,與我們共同見證了那段身處牢籠卻嚮往自由、狂野空氣的苦悶青春時光。

Comrade Couture is a journey into the wild nether world of the fashionistas and Bohemians of East Berlin. It was a fantasy world within East Germany's very restricted everyday life.

Director Marco Wilms, who was himself a model at the GDR's fashion institute at the time, sets out to once more resurrect this life's unique lifestyle, economic freedom, and longing to be different, in the here and now. He finds the heroes of his youth in East Berlin: designer Sabine von Oettingen, photographer Robert Paris, and stylist and hairdresser Frank Schäfer, and explores with them their shining nether world lives.

Two decades later, the members and friends of the legendary East Berlin avant-garde fashion theatres Chic, Charming and Enduring and All-Kinds-of-Fur meet again at a subversive Eastern Bloc. Party, initiated by director Marco Wilms, Comrade Coutur, is a humorous documentary about creativity as the elixir of life – and the never-ending longing for individual freedom.



馬可威姆斯

1966年出生於東柏林,從小期望著不同凡響的人生,因緣巧合成為前東德時尚機構的模特兒,後來取道匈牙利、奧地利前在西柏林,直到柏林圍牆倒塌之後才又再度返鄉。在柏林拿到藝術指導,舞台設計相關學位之後,又接連取得電影製作、導演、劇本、新聞學多項獎學金計畫。近年活躍於紀錄片拍攝實務、教學指導等相關領域。

Marco Wilms

Born in East Berlin in 1966. After finishing his high school in evening classes, he became a tool maker, graphics designer, and dress man. He studied stage design, art direction, directing and screenplay in different countries, and works as an instructor in universities and work shops.

Filmography

2009《決戰時裝東柏林》Comrade Couture



不曾結束的故事

The Irrational Remains

Director/Script

Thorsten Trimpop

Producer

Christian Cloos, Susann Schimk, Jorg Trentmann

Cinematographer

Hanno Moritz Kunow

Editor

Sarah J. Levine

Sound

Florian Beck, Sebastian Kleinloh

Music

Michael Jakumeit

Cast

Susanne Stochay, Susanne Lautenschlager-Leyh, Matthias Melster

Print Source

Goethe-Institut Taipei



一對戀人、兩個情同姊妹的好朋友,一次失敗的逃亡全盤改變了這一切。1987年,剛滿二十歲的蘇西並不知道等候她的是怎樣混亂的未來。她的男友馬提亞斯和她最要好的朋友蘇珊娜,祕密逃離東德,最終行動失敗而遭到逮捕。十六年後三人再度重逢,柏林圍牆已倒,年少輕狂也早已不堪回首,唯一聯繫三人的,卻還有遺落在記憶深處的共同過往。

馬提亞斯從未走出過往,那個曾經囚禁他的監獄,現在成了他工作的職場,他每天為上門的遊客們導覽解說囚犯們所經歷的牢獄生活。蘇珊娜則來到柏林成為護士,她無意面對回憶,只有在生活過分順遂時,才偶爾想起往日時光。蘇西是唯一還留在家鄉的人,現在她已嫁為人妻而且膝下有三個小孩。他們變成曾經熟悉彼此的陌生人,景物人事已非,面對這樣的時刻,三人又還能說些什麼?

導演的話

我陪伴他們重新造訪那些過往的場景,看馬提亞斯和蘇珊娜在逃亡路線的叢林裡再一次迷路,看蘇珊娜站在曾經一度監禁她的地方,看他們三個人如何把過往帶到現在已經全然不同的生活,看到即使過了二十年,回憶仍然痛心折磨,看到愛和友誼一點一滴深深刻劃成不信任。

Everything changes when Suse's friend Matthias attempts to escape from the GDR with her best friend Susanne. It is 1987, they have just turned 20, and their life, which is just about to begin, is cruelly interrupted. The escape fails: Matthias and Susanne are arrested and Suse is left alone at home. Sixteen years have to pass before they are ready to get together again.

Once living together in close companionship, they now feel only the distance that separates them. Matthias, who never got over the events, gives guided tours for tourists through the prison where they were interned. Susanne, who has no desire to be confronted with the past, works as a nurse in the western part of Berlin. Suse is the only one who stayed in Pankow – now with her husband and three children. Filmmaker Thorsten Trimpop accompanies the three of them to the scenes of the past.



索斯頓川帕

1973年出生於藻厄蘭地區的呂登沙伊德,曾於非洲的貝南、多哥、迦納等國從事救援 難民的工作,在席根學習哲學與社會科學之後,赴烏姆演藝學院學習表演,2000年 起於波茨坦-巴比斯堡影視學院研習導演,完成多部短片並於高爾基劇院執導《母與 子》。《不曾結束的故事》是他的第一部紀錄長片。

Thorsten Trimpo

Born in 1973 in Ludenscheid in the Sauerland. During alternative national service he worked with refugees and then travelled through Benin, Togo and Ghana. After basic studies in Philosophy and Social Sciences in Siegen, he studied Acting at the Academy of Performing Arts in Ulm and then Directing at the Academy for Film and Television. The Irrational Remains is his first full-length documentary.

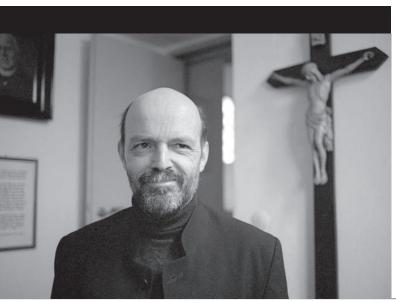
Filmography

2005《不曾結束的故事》The Irrational Remains



心中的祕密

Last to Know



Directo/Script
Marc Bauder, Dorte Franke
Producer
Marc Bauder
Cinematographer
Borres Weiffenbach
Editor
Rune Schweitzer
Sound
Marc von Sturler, Mario Kohler
Music
Bernhard Fleischmann

Print SourceGoethe-Institut Taipei

柏林圍牆如今雖然已成為觀光紀念的旅遊景點,但當年殘留下來的歷史傷痛依然是許多人心中難以抹滅的記憶之痕。前東德國家安全部「史塔西」曾以高壓的白色恐怖,將整個國家變成無間道,許多人因而長期入獄。透過本片的記錄與追訪,所有曾經的生命創痛也在鏡頭前——浮現,看見那些從未遠離的慘痛過去,仍徘徊於現在,成為一道道心裡難以跨越的高牆,以及無法言說的祕密。

本片記錄四名前東德政治犯的故事,既一談他們為何被捕入獄,更 追蹤現在鐵幕倒塌後的生活處境。他們當時被指控為「國家的敵 人」,只因為拒絕繼續保持沈默,公開反對執政當局,然而現在他 們卻害怕兒女們的提問。揭開舊傷口的風險太高、代價太大,他們 都渴望卸下過去的負擔,卻躊躇於對溝通的恐懼。本片刻劃了三個 家庭如何面對個人與歷史的傷痕,重新找到生活下去的療癒方式。

導演的話

每個家庭都有祕密,每個國家也都有祕密。祕密之所以是祕密,就是因為祕密有殺傷力。曾經是圍牆另一邊的國家消失了,邊界也只能從舊地圖上找到;曾經被圍在牆內的東德人,即使已經推倒了圍牆,融入統一後的德國生活,卻怎麼也擦不掉過去留下的痕跡。

Germans. Just as the old border between East and West Germany is only visible on old maps, looking at these people you wouldn't know that they were all once imprisoned as "enemies of the state" under the GDR regime and later "redeemed" by the Federal Republic. And yet, for these people, the past is still present, in the midst of modern-day Germany. Not only has the past left traces in their country, it continues to have a deep effect on the people around them.

Once branded enemies of the state because of their refusal to remain silent, these people are now afraid to answer their children's questions. This film portrays three families in search of the right way to come to terms with their personal history in the GDR



馬爾鮑德爾

1974年生於司徒加特,商管背景出身,1996年至2001年在科隆、聖加侖和紐約接受 專業企管教育並取得學位。1999年成立Bauderfilm製作公司,2003年至2004年於波 茨坦一巴比斯堡影視學院進修。

Marc Bauder

Born in Stuttgart in1974. He trained in business management in Cologne, St. Gallen and New York from 1996-2001, graduating in business studies. He founded the production company, Bauderfilm, in 1999 and studied at the College of Film and Television at Potsdam-Babelsberg from 2003-04.

Filmography

2000《No Lost Time》 2006《心中的祕密》Last to Know



1974年生於萊比錫,1982年自東德移居西德,於1994年到2001年在科隆攻讀政治, 並成為一名記者和小說家。2001年起,在波茨坦-巴比斯堡影視學院進修。

Dorte Franke

Born in Leipzig in1974. She emigrated from the GDR to the Federal Republic in 1982. She studied politics in Cologne from 1994-2001. A novelist and journalist, she took up studies at the College of Film and Television at Potsdam-Babelsberg in 2001.

Filmography

2006《心中的祕密》Last to Know 2008《Stolperstein》





我將與你相遇

My Brother, We'll Meet Again

Director/Script

Thomas Heise

Producer

Heino Deckert

Cinematographer

Peter Badel, Florian Wimmer

Editor

Gudrun Steinbruck, Axel Weber

Sound

Uve Haussig

Music

Frank Schleinstein, Nino Sando, Christoph Waury, Felix

Cast

Thomas Heise

Print Source

Goethe-Institut Taipei



蜿蜒的山路愈行深入,導演到山上民宿拜訪廚師哥哥,也情不自禁 地聊起當年的往事。這趟探尋過去的旅程,透過導演的忠實記錄與 對談,兄弟聚首的哥兒們心事,忠誠與背叛的兩難抉擇,全都完整 收攏在這部刻畫大時代的悲劇中。二戰時英國「永遠的軍中情人」 薇拉琳恩的勞軍歌曲經典「我將與你相遇」,也因此片詮釋而有了 全新的意涵。

有別於過往東德題材紀錄片慣用的戲劇性手法:承認犯錯、深感罪 愆,《我將與你相遇》閒話家常的形式與氛圍,正是其特別之處。 在敞開心胸的談天說地中,哥兒們揭露了深埋心底多年的心聲與感 受,導演細膩地捕捉了當事人游移的眼神與猶豫的神情,在那長年 心結終於將要冰釋的瞬間,如霧一般迷濛的歷史情結似乎也散去了 一些。

導演的話

我哥哥是一個廚師,他離開柏林到法國山上的民宿生活,這幾年身 體不太好,經歷過三次心臟病發、一次手術,他始終覺得自己會老 死在那裡,沒想到我們還有見面的機會。這原本只是一次短暫的拜 訪,我想去看看他,然後敘敘舊,聊聊我們共同的朋友和回憶,許 多往事就這麼浮現腦海。

Director's Statement

My brother is a cook. He left the city and his favourite bar in Berlin's Prenzlauer Berg district. He has been living in France for the past year, in the mountains, in the garret of Micha and Yvonne's guesthouse. Andreas thought he would die here: three heart attacks, an operation, his heart, and nothing left, but he can think again. My big brother has suddenly fallen in love. With Vanina, the wife of the blacksmith with the three sons.

Micha finances the little guesthouse with his work in cardiac wards in Switzerland and Germany. My brother works for Micha and Yvonne. He cooks for them and for the few summer guests. Now it is October, and my visit is short. I want to talk with my big brother about Micha, his friend. The man who spied on us for the Stasi. The point here is not secret intelligence agencies. It's about my brother and me.



湯瑪斯海瑟

1955年生於東柏林,曾是印刷廠學徒,1975年起在DEFA製片廠擔任劇情長片的導演 助理,1978年起於波茨坦-巴比斯堡影視學院研習。1983年開始從事創作與劇場導演,並與知名劇作家海納穆勒合作,完成多部廣播劇和紀錄片。湯瑪斯海瑟的紀錄片 作品都曾遭東德共黨阻撓、破壞或查禁,直到1987年在擁有國際知名度的柏林戲劇院 執導後,受壓迫的處境才有所改變。

Thomas Heise

Born in Berlin. After his military service in the East German armed forces he began to work as an assistant director at the DEFA in 1975. Heise's earlier films dealt with social phenomena in the GDR and the country's bureaucratic apparatus. From the solution preliminal in the country of solutions are solutions of solutions and the solution in the aftermath of the German reunification. Heise's films show people marginalized by society, yet their lives are the site where historical developments converge

Filmography

1984 《The House》 1985 《People's Police》 1989 《November 1989》

1989 《Brandenburg Prison, December 1989》

1991《鐵器時代》Iron Age

《Jammed - Let's Get Moving》

1997 《Barluschke》

1999 《Jammed - The State of Things》

2000 《My Local》 2002 《Fatherland》

2004《我將與你相遇》My Brother, We'll Meet Again

2006 (Lucky (Niggers))



尼可拉教堂

Nikolaichurch



Director

Frank Beyer

Script

Frank Beyer, Eberhard Gorner, Erich Loest

Producer

Jurgen Haase

Cinematographer

Thomas Plenert

Editor

Rita Hiller

Sound

Andreas Mucke-Niesytka

Music

Wilhelm Killmayer

Production Design

Alfred Hirschmeier, Thomas Knappe

Cast

Barbara Auer, Ulrich Matthes, Anemone Haase, Daniel Minetti, Ulrich Muhe

PROGRESS Film-Verleih GmbH

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改編自德國傷痕文學家略斯特的同名小說。片中位於萊比錫的尼可 拉教堂,曾在1989年發動著名的「星期一示威」,最後導致共黨 政權垮台。本片描述一個家庭被示威運動與「史塔西」兩股力量拉 扯、撕裂的故事,重現了東德人民面對武裝鎮壓威脅,以蠟燭與祈 禱傳達和平非暴力的訊息,終於突破鐵幕、走向自由的歷史關鍵時 刻。

1989年10月8日,萊比錫街頭湧進超過七萬名群眾。稍早前幾個 月,北京才發生天安門事件,遊行開始前,尼可拉教堂的本堂牧師 呼籲示威群眾「放下手中的石頭」,諄諄勸告大家謹守非暴力原 則。於此同時,鎮暴部隊們已經準備就緒,只等待莫斯科和柏林指 示武裝鎮壓的那通致命電話。

歷史再次走到分岔的臨界點,幸運的是,電話沒有響起,呼求改變 的浪潮浩浩蕩蕩地流向了未來。一個月後,柏林圍牆應聲倒塌。電 影透過一個即將分崩離析的家庭內部逐漸高張的對立,難能可貴地 捕捉下東德共產政權最後的末日時光,當時企圖鎮壓反叛群眾的 「史塔西」頭子回憶道:「我們擁有萬全的計劃,準備了很多套 劇本,卻沒有料到蠟燭和禱告的群眾,這些完全不在我們的劇本 裡。」

The architect Astrid Protter finds herself at a turning point. Not only are things going to have to change in her marriage, but also at work and in society as a whole. More and more frequently she starts arguments with her brother Alexander, an officer in the State Security Service. Soon there is a deep rift running through her family. Meanwhile in the Nikolaichurch, the peace movement led by Reverend Ohlbaum is steadily turning into a serious threat for the state. Astrid Protter has become one of their members.

Nikolaichurch is the story of a family in Leipzig during the two years of unrest starting in 1988 that culminated in the Monday Demonstrations in the autumn of 1989. Frank Beyer has made a grippingly realistic film of Erich Loest's novel about the dramatic events in the final days of the German Democratic Republic.



生於1932年,2006年去世,是前東德最重要的電影導演之一。曾為當時東德最大的電影機構DEFA服務,也執導多部關注納粹時期與東德處境的電影,其作品《Traces of Stones》被共黨禁映長達二十年,《說謊的雅各》則是東德唯一曾獲奧斯卡提名的 電影。柏林圍牆倒塌後多為電視台執導,留下不少重要的電視作品

Born in Norbitz, Thurigen in 1932, Frank Bever studied at the FAMU in Prague. Czechoslovakia in 1952 where he got his diploma in directing. Since 1958 he worked as a director for the east-German production company DEFA. His film, Spur der Steine, was immediately banned in the GDR. As a consequence he had to work for theatres and TV only for a period of about 10 years. In 1991 he received the Bundesfilmpreis for his complete works in the now reunified Germany.

Filmography

1957 《Zwei Mutter》

1959 (An Old Love) 1960 《Five Cartridges》

1962 (Royal Children)

1963 《Naked Among Wolves》

1963 《Carbide and Sorrel》 1966 《Trace of Stones》

1975《說謊的雅各》Jacob the Liar 1978 (The Hiding Place)

1983 《The Turning Point》

1984 (Bockshorn)

1989 《Der Bruch》 1991 《The Suspicion》

1995《尼可拉教堂》Nikolaichurch

暗夜微光一照亮重建之路

LIGHTS ON THE WAY OF REBUILDING OUR HOMELAND

1999年重創台灣的九二一大地震,2008年傷亡慘重的中國汶川512大地震,以及莫拉克颱風造成台灣五十年來最大的八八水災,面對氣候變遷、資源匱乏導致的眾多災變,台北金馬影展特別與CNEX合作,規劃「暗夜微光——照亮重建之路」單元,並舉辦「八八水災」主題紀錄片企劃徵件活動,透過影像的力量,看見重建的希望與光輝。

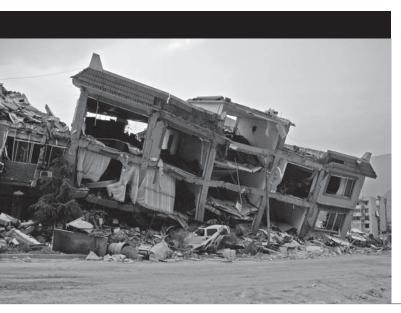
In 1999, 921 Earthquake struck and destroyed a large part of Taiwan. The 2008 Sichuan Earthquake took thousands of lives in China. On 8th August 2009, typhoon Morakot caused the most serious flood Taiwan had witnessed in the past five decades. Facing the challenge of climate change and the increasing natural disasters, the TIFF collaborates with CNEX on a special program titled, 'Light on the Way of Rebuilding Our Homeland' and opens call for entries to a documentary program on '88 Flood'. It is anticipated that through the power of images, we will see the hope and light for rebuilding our homeland.





1428

1428



Director 杜海濱Du Haibin Producer

蔣顯斌Ben Tsiang, 杜海濱Du Haibin

Cinematographer

劉愛國Liu Aiguo

Editor

Mary Stephen, 杜海濱Du Haibin

王長銳Wang Changrui

Music

徐春松Xu Chunsong, 何淼澍He Miaosh

Print Source 視納華仁CNEX

地震後10天。公眾的悲痛欲絕、救災的十萬火急,在鋪天蓋地的報 道和施救之中,「生存」成為最重要的一個詞:竭力尋找搜救親人 的個人、痛徹心扉的家庭,救出山裡受災養豬場的牲畜,在倒塌的 瓦礫間收集價值菲薄的報廢金屬;廢墟之上,衣衫襤褸的流浪漢在 遊蕩,冷眼旁觀近乎荒謬的厄運突如其來降臨的悲慘世界;一位和 尚與一位道士這樣總結了地震:「廟裡的土地爺很久沒有人認真上 供了。」

地震後210天。四川的這個嚴酷隆冬,村民正在準備農曆新年的慶 祝活動。重建計劃和救災資金落實的問題,讓流浪漢和他的親人頗 為不滿。為了迎接中央領導的到訪,徹底的村莊清理和帳蓬難民安 置正在進行。簡易安置房區,質量低劣的變壓器造成停電,中斷了 大家的晚餐。

導演的話

災難成為了一個契機,它試探出深處其中和與之發生關聯的每一個 人面對災難時所表現出的行為背後的動機。這些行為和動機是我們 在日常的狀態下,在平凡普通的日子裡,熟視無睹的,在特殊的事 件中它被無形地放大在我們的面前。災難是一個特殊的背景,在這 個不同尋常的背景下,人性的光明和陰暗被突顯得一覽無遺。在餘 震不斷搖搖欲墜的廢墟上,由各種原因導致隨時上演的荒誕景象, 也愈發讓人深省。

The Great Sichuan Earthquake took place at 14:28 on May 12.

10 days after: Scenes not seen on TV, "survival" is the keyword. Ordinary people are salvaging destroyed pig farms in the mountains, recuperating cents-worth scrapped metals, or pillaging victims' homes. Behind the highly-mediatized official visits, inconsolable grief of families searching for loved ones. Throughout, a vagabond wanders among the ruins, observing tragic scenes. A monk and a Taoist visionary suggest: "the earthquake is the consequence of Earth-Gods no longer worshipped."

210 days after: Harsh winter, villagers preparing for Lunar New Year, the Vagabond and family are detailing grievances about the ill-handling of rebuilding schemes and relief funds. Gearing up for a high official's visit, comes a thorough clean-up of the villages and tent-resettlement for refugees. Promise made for all to live in houses in winter seems tough to keep.



. 1971年出生於嘉義。曾跟隨過虞戡平、徐克、侯孝賢、嚴浩等名導演身旁學習工作。 1995年完

Du Haibin

Born in Baoji City in Shanxi Province in China. He started painting when he was child. In 1993, he studied Painting and Photography at the Beijing Central Academy of Arts. In 1996 Du was admitted to the Photography Department of Beijing Film Academy. He then began making documentaries and working on creative photography. Du Haibin has made numerous feature-length documentaries and two

Filmography

2001《鐵路沿線》Along the Railway 2002《高樓下麵》Under the Skyscraper

2005《人面桃花》Beautiful Men

2005《雷影/童年》

2006《石山》Stone Mountain 2007《金···》Umbrella..

2009 (1428)



雨過天晴

When the Rain Is Over

Director/Script

林育腎Lin Yu-Hsien

Producer

財團法人賑災基金會Relieve Disaster Foundation

Cinematographer

傅士英Fu Shih-Ying

Editor

江金霖Jiang Jin-Lin

Sound

鄭旭志Frank Cheng

Music

鄭偉杰Jeffrey Cheng

Art Director

王子欣Wang Tzu-Shin

Cast

曾愷玹Tzeng Kai-Syoan, 楊潔玫Yang Chieh-Mei、吳懷中Wu Huai-Chung、潘 親御Pan Chin-Yu、魯文學Lu Wen-Hsueh、張毓璇Chang Yu-Shiuan

Print Source

財團法人賑災基金會Relieve Disaster Foundation



地震讓八歲的小晴失去父母,被災區的攝影義工林爸收養。林家對 小晴視如己出,小晴卻因心中傷痛而自我封閉,時常被地震惡夢驚 醒。林家獨子志明調皮搗蛋,喜愛捉弄小晴。某日,志明英勇替小 晴解圍,雖然負傷,他終於學會該怎樣當哥哥。

小晴從沒忘記失去父母的痛,每次新年要拍全家福,小晴都刻意離 林家人遠遠的。晃眼十年,小晴在呵護中長大,像林爸一樣喜歡攝 影。時間與愛已撫平她心中的傷口。高中畢業那天,小晴終於與家 人們拍了一張全家福。小晴將離家北上讀大學,離別雖然傷感,小 晴微笑說再見,因為她知道不論海角天涯,家人的愛都將與自己緊 緊牽繫,像雨過天晴的溫暖陽光,暖暖將她包圍。

1999年9月21日凌晨1點47分,臺灣發生規模7.3級強烈地震。這是 台灣人共同的傷痛,經過十年堅強的復原重建,也看見台灣社會良 善向上的社會力量,因此在台灣921地震十週年前夕,由財團法人 賑災基金會發起製作本片。

導演的話

921地震過了十年,我想這十年裡一定有很多人表面上重建完成, 但是內心裡卻有一個小地方還是困住在那一刻。所謂的上天或是命 運,將我們的親人從身邊奪去,可是卻永遠奪不走我們在一起過的 歡樂時光。我想他們希望活著的人,可以好好哭一場,然後記住美 好的回憶,勇敢的往前走。

When Hsiao-ching lost her parents in the 921 Earthquake, she is adopted by Lin, who ran into her while working as a volunteer photographer in the area. Although the Lins treat Hiso-ching as one of their own, she finds it difficult to put the past behind her.

She deliberately keeps some distance from the Lins in every New Year family photo. Time and love from her adoptive family have healed her trauma. On the day she graduates from high school, she stands closely to her family in the photo.

Director's Statement

It has been ten years since the 921 earthquake struck Taiwan. It doesn't matter whether it was God or Fate that took our loved ones away, no one can take away our happy memories of them. I believe that those who had gone would have wanted to see their loved ones move on with their lives after drying their tears.



1974年生,台灣宜蘭人。作品經常以幽默風趣的快節奏手法,呈現個人對社會人文 1974年エーロ標直開入・IFIの松市が回路が風速的状即やデルス・生が個内到地で入り 的細膩觀察・趣味中帶有豐富的省思。2005年拍攝首部劇情式紀錄長片《翻漆四 男孩》,創下台灣首輪戲院上映長達三個月的票房成績,並於2006年進軍日本電影市 場。2007年首部劇情長片《六號出口》受邀參加上海國際電影節、北京兩岸電影節

Lin Yu-Hsien

His work delivers subtle observation and social reflection in a humorous and fastpaced style. In 2005 his first, highly acclaimed documentary film Jump! Boys won Best Documentary in the Golden Horse Film Festival, stayed in theatres for three months and broke the box office record of the genre. In the July of 2006, it was released in Japan. In 2007 he made his feature film debut Exit No. 6 .In 2009 new feature film Sumimasen, Love.

Filmography

2005《翻滾吧!男孩》Jump! Boys 2007《六號出口》Exit No.6 2009《對不起,我愛你》Sumimasen, Love 2009《六局下半》The Turn of the Game



影迷嘉年華 GALA PRESENTATION

名家饗宴
Spotlights
年度熱門電影
World Cinema
來自海上的聲音---東南亞焦點
Voice from the S.E.A.
青春紀事
Rites of Passage
流浪到世界盡頭
Exile to the End of the World

名家饗宴

Spotlights

巴黎日和 35 Shorts of Rum 璀璨情詩 Bright Star
不變的妳 Don't Change Anything
希臘二部曲:時光灰燼 The Dust of Time
天堂五分鐘 Five Minutes of Heaven
心靈戰火 Life During Wartime
紐約・我愛你 New York, I Love You
詭房客 Nucingen House
蒙特婁校園屠殺事件簿 Polytechnique
甜蜜衝擊 Sweet Rush
四月之淚 Tears of April
韶光在此停駐 The Time That Remains
峇里生之舞 Under The Tree





巴黎日和

35 Shots of Rum



Director

Claire Denis

Script

Claire Denis, Jean-Pol Fargeau

Producer

Bruno Pésery

Cinematographer Agnès Godard

Editor

Guy Lecorne

Sound

Martin Boissau, Dominique Hennequin

Art Direction

Arnaud de Moleron

Music

Tindersticks

Cast

Alex Descas, Mati Diop, Nicole Dogue, Grégoire Colin, Jean-Christophe Folly

FLLE DRIVER

美麗的大學生約瑟芬自小與擔任火車駕駛的父親黎昂相依為命,平 日與他們最為親近的朋友分別是居住在同一棟公寓的熱情計程車司 機阿以及漂泊成性的浪子。在這悠悠轉轉的平靜時光中,有人離開 了,有人戀愛了,有人不想放棄,有人早已看開……。《軍中禁 戀》導演克萊兒丹妮絲以沉穩靜默的鏡頭運動,細細描繪父女情 深,在精準婉約的場面調度中,隱約流露著小津安二郎電影般的人 情義理關係

導演的話

相知相守,而後總是無可避免的分離。投注所有的愛與努力,自然 是為了達成這個任務、保持外在狀態與內在心境上的平衡。父親黎 昂知道自己已經盡了最大的努力將女兒撫養長大,接下來他即便戀 戀不捨,卻也必須坦然接受女兒即將離開自己,過著獨立個人生活 的事實;女兒約瑟芬也同樣珍惜著與父親相處的每一分每一秒,只 不過她開始納悶,未來還會有其他人像父親那般不求回報地呵護著 白己嗎?

很多人覺得我老愛藉由創作去牽連法農(Frantz Fanon)的後殖民 論述,未免過時又無趣,老實說我不在乎他們怎麼想,我就是覺得 這非常重要,而且非常有趣。當然上述政經論述只佔了整部影片其 中的一小部份,《巴黎日和》真正最核心的,仍是關於「愛」的討 論。

Llonel, widowed, has raised his daughter, Josephine, on his own. Now their life together began to resemble that of a couple. They look after each other as if time was endless.

Director's Statement

Then comes the separation. All that love, all that effort in order to rise to the task, to achieve this equilibrium, but now you're leaving me to live your own life, says the father to himself. Allow me, please, allow me to breathe easy a little longer at your side, thinks the daughter.

The father: I believe my future withered as you grew. And I held firm, I did my best.

The daughter: Will I be loved as much as you love me?

A few days ago somebody said to me: 'Franz Fannon, that's so outdated!' And it's certainly old. But as for the rest, amidst this combination of fear and anger that keeps me alive and drives me, I believe this is film about love.



1946年出生於巴黎,因父親職業關係而在非洲喀麥隆、布吉納法索等地成長,1971 年畢業於巴黎高等電影學院,曾任溫德斯、賈木許、希維特、柯斯塔加華斯等大師之 副導。1988年執導帶有自傳性色彩的首部劇情長片《巧克力》,並以《軍中禁戀》、 《此恨綿綿無絕期》等代表作,奠定個人作者地位

Claire Denis was born in Paris in 1946. She passed her youth in Djibouti, Cameroon and Burkina Faso. Graduate from IDHEC (La Fémis), she worked as an assistant to directors including Jacques Rivette, Jim Jarmush and Wim Wenders. She is a Film director since 1988.

Filmography

1988《巧克力》Chocolate 1989《Man No Run》

1990《不怕死》No Fear, No Die

1994《難以入眠》I Can't Sleep 1996《不知不覺愛上你》Nenette and Boni

1999《軍中禁戀》Good Work 2001《此恨綿綿無絕期》Trouble Every Day

2002《荒唐周五夜》Friday Night

2004《心之潛蝕》The Intruder 2005《影舞者瑪德》Towards Mathilde

2008《巴黎日和》35 Shots of Rum

2009《白鬼子》White Material



璀璨情詩

Bright Star

Director/Script

Jane Campion

Producer

Jan Chapman & Caroline Hewitt

Cinematographer

Greig Graser

Editor

Alexandre de Franceschi

Music

Mark Bradshaw

Art Director

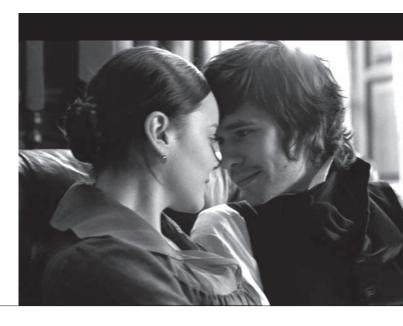
David Hindle Christian Huband

Cast

Ben Whishaw, Abbie Cornish

Print Source

威望國際股份有限公司CatchPlay Entertainment Co.



一首首唯美動人的情詩,訴說十九世紀英國浪漫詩人濟慈與畢生摯 愛,一段深刻而憂傷的愛情故事…。西元1818年的倫敦,23歲的 濟慈遇見了隔鄰率真而甜美的女孩芬妮。她不識文豪過人的才氣, 而在他眼中,她也只不過是個美麗輕佻的平凡女子,但濟慈臥病在 床的弟弟,卻為兩個原本不羈的靈魂製造了意想不到的溫柔交集。

善良的芬妮對濟慈弟弟的悉心照料,深深打動了濟慈,他以璀璨繁 星比喻芬妮的美麗,不僅為她寫下無數感人至深的情詩,更帶她領 略文學的浩瀚與愛情的美好,繾綣難捨的濃烈深情在這一對愛侶間 迅速蔓延,但來自周遭的壓力與突然侵襲濟慈的病魔,卻帶給這對 戀人重重的考驗,他們以生命、以詩篇見證這場纏綿悱惻的愛戀。

導演的話

在閱讀濟慈傳記的過程中,濟慈與戀人芬妮之間浪漫而純粹的愛 情,令我動容落淚,我決定以另一種罕見的方式,即透過芬妮的角 度為電影敘事,帶領觀眾與芬妮一同認識濟慈、愛上濟慈,並進入 他筆下情感豐沛的創作之中。濟慈的作品為這部電影提供了豐富的 靈感架構,而他與芬妮間熾烈而壓抑的情感,也在電影中化為一篇 詠嘆愛情的詩歌。

London 1818: a secret love affair begins between 23 year old English poet, John Keats, and the girl next door, Fanny Brawne, an outspoken student of fashion.

This unlikely pair started at odds; he thinking her a stylish minx, she unimpressed by literature in general. It was the illness of Keats's younger brother that drew them together. Keats was touched by Fanny's efforts to help and agreed to teach her poetry.

By the time Fanny's alarmed mother and Keats's best friend Brown realised their attachment, the relationship had an unstoppable momentum. Intensely and helplessly absorbed in each other, the young lovers were swept into powerful new sensations, "I have the feeling as if I were dissolving", Keats wrote to her. Together they rode a wave of romantic obsession that deepened as their troubles mounted. Only Keats's illness proved insurmountable.



出生於紐西蘭的演藝世家,作品以濃厚的實驗風格及獨到的女性觀點見長。1993年以 代表作《鋼琴師與她的情人》贏得坎城影展金棕櫚獎,以及九項奧斯卡提名與三項奧斯卡重要獎項的肯定。其他重要作品還包括1990年於威尼斯影展贏得銀獅獎的《伏案 天使》與1996年改編自亨利詹姆斯(Henry James)的長篇小說之作《伴我一世情》

Jane Campion

Born in Wellington, New Zealand, Campion graduated with a BA in Anthropology from Victoria University of Wellington then pursued a Diploma of Fine Arts at Chelsea School of Arts in London, completing her studies at Sydney College of Arts. In 1989 her first feature *Sweetie*, was selected in Cannes Competition. Campion's second feature, *The Piano* (1993), premiered at Cannes and won the Palme D'Or for best film and best actress. The Piano went on to win three Oscars.

Filmography

1989 《Sweetie》

1990《伏案天使》An Angel at My Table

1993《劉琴師與她的情人》The Piano 1996《伴我一世情》The Portrait of a Lady 1999《聖煙烈火情》Holy Smoke

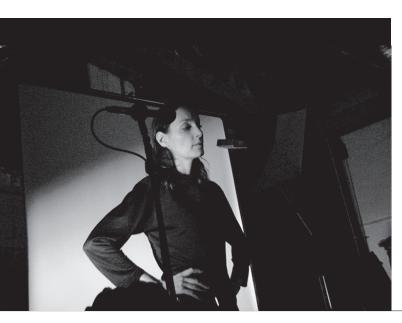
2003《囚線第六感》In the Cut 2007《浮光掠影:每個人心中的電影院》Chacun son cinéma ou Ce petit coup au coeur quand la lumière s'éteint et que le film commence

2009《璀璨情詩》Bright Star



不變的妳

Don't Change Anything



Director/Cinematographer

Pedro Costa

Producer

Abel Ribeiro Chaves

Editor

Patricia Saramago

Sound

Philippe Morel, Olivier Blanc, Vasco Pedroso

Music

Rodolphe Burger, Jacques Offenbach

Cast

Jeanne Balibar, Rodolphe Burger, Herve Loos

Print Source Red Star Cinéma

曾在《錯的多美麗》中與張曼玉合唱一曲的法國女星珍娜巴麗芭, 在2003年走出鏡頭之外,拾起麥克風、以歌伶身份站上了朝思暮想 的舞台。片中跟隨著珍娜一路穿過氣氛緊繃的綵排時分、沉思不語 的錄音間以及演唱會現場,從法國東北部一處閣樓來到東京咖啡館 的舞台,口中時而吟唱著老西部電影《強尼吉他》主題曲,時而則 使盡全身氣力試圖駕馭奧芬巴哈筆下喜歌劇「佩莉柯爾」。

強烈對比的明暗光影下,空間與時間、乃至於低迴竄走的冷調樂 音,盡皆鬱結在一格格的膠捲上;影像若即若離、似近實遠,純粹 且優美得不像是一部紀錄片,而更像是一幅幅精心構圖的黑白靜 照,跳躍紛飛間錯置出一趟音樂旅程的片刻凝視。

導演的話

我特別為和弦的概念所吸引。一旦找到了正確的和弦、和諧音,就 能以騎士般嚴謹規律的言語與他人一同齊聲合奏,也能與內在自我 琴瑟和鳴。我這才醒悟,在我從事的眾多藝術中,音樂是唯一不以 敵意作為地基者;劇場或電影正好相反,要求表演者不斷地彼此對 立,少了角色們之間的衝突後便無法成立。」同時身為演員與歌手 的珍娜闡述著,「在音樂裡頭,人們能找到齊奏、和聲,甚至是切 分音。那裡可以找到某種自由,即使它或許也是一場戰鬥,但永遠 不會演變成衝突;在那裡,我也尋求著放縱。

Don't Change Anything began as part of a friendship between actress Jeanne Balibar, sound engineer Philippe Morel and Pedro Costa. Jeanne Balibar, singer, from rehearsals to recording sessions, from rock concerts to classical singing classes, from an attic in Sainte-Marie-aux-Mines to the stage of a Tokyo café, from Johnny Guitar to Offenbach's La Périchole

Director's Statement

I'm particularly attracted to the concept of music chords. As soon as you strike the chord with other people, you can play in such harmony. It suddenly dawned on me that amongst all art forms, music is the only one which doesn't provoke or encourage hostility between fellow artists. It's quite opposite in theatre or cinema; actors/characters are often encouraged to stand up to each other in order to spark chemistry on the stage or screen. In music, we find freedom even it sometimes feels like a fight between musicians, but it never becomes a conflict. Furthermore, in music I look for liberation and indulgence.



1959年出生於葡萄牙里斯本,大學時期原本攻讀歷史的他中途轉到里斯本電影學院就讀,畢業後在諸多導演底下擔任助導磨鍊經驗,並於1989年推出處女作《血》。此後他的電影多聚焦在葡萄牙社會底層的弱勢族群,其作品不僅征服了坎城、威尼斯等電 影殿堂,同時也成為塞拉維斯當代美術館、鹿特丹當代藝術中心等美術館與藝廊爭相

Pedro Costa

Born in Lisbon in 1959. Costa gave up his studies in History and instead, he attended Antonio Reis's editing courses at Lisbon Film School. He has recently contributed to the Jeonju Digital Project with The Rabbits Hunters which won the Silver Leopard at 2007 Locarno and *Tarrafal* for the project *L'Etat du monde* selected at the Director's Fortnight, Cannes, 2007.

Filmography

1989《血》The Blood 1994 《Down to Earth》

1997《骨》Bones

2000《汪妲的房間》In Vanda's Room

2001《你的微笑在何處?》Where Does Your Hidden Smile

2006《青春向前行》Colossal Youth 2009《不變的妳》Don't Change Anything



希臘二部曲:時光灰燼

The Dust of Time

Director/Script

Theodoros Angelopoulos

Producer

Phoebe Economopoulos

Cinematographer

Andreas Sinanos

Editor

Yorgos Helidonidis, Yannis Tsitsopoulos

Sound

Marinos Athanassopoulos

Music

Eleni Karaindrou

Cast

Willem Dafoe, Bruno Ganz, Michel Piccoli, Irène Jacob

Print Source

The Match Factory



導演A是個擁有希臘血統的美國導演,為了拍攝關於父母的影片, 他來到位在羅馬的片廠,積極籌拍計畫中的影片。

他的片子講的是一對歷經紛飛戰火的生死戀人,片中的女主角、也是他母親的化身,因為時代的動盪而與情人分離,也展開宛如現代版「奧德賽」的旅程,從歐洲到美國,從二次大戰到現在,從水門事件、越戰、到柏林圍牆倒塌,動盪時代裡的悲歡離合,所有關於過去生命的聚散重逢、愛戀離別,都在歷史、記憶、電影與真實層唇交織疊映中,——重現。

安哲羅普洛斯再次以他深邃的詩意影像迴盪人心,邀集威廉達佛、 伊蓮雅各等知名演員細膩深情的動人演出,讓這部希臘三部曲的第 二篇,成為最迴盪人心的影像版希臘悲劇經典,彷彿延續了尤里西 斯的宿命漂泊,在永恆裡,在歷史與記憶的塵埃裡,尋找靈魂的歸 宿。

長期與安哲羅普洛斯合作的音樂家依蓮妮卡蘭德若(Eleni Karaindrou),這次依舊擔任配樂,以憂愁善感的小提琴和豎琴伴奏,呈現出片中哀痛孤高的絕美氣氛,彷彿低吟哀鳴的琴音,為主角的漂泊身世譜出了靈魂的本質,也成功的襯托出安哲羅普洛斯所需要的哀傷氛圍。

A., an American film director, of Greek descent, returns to the studios in Rome in order to continue shooting a film he had interrupted for some unknown reason.

The film is the story of the love of a woman, his mother, for the two men she loved to the very end and who loved her to the very end. The characters in the film lose each other and find each other again, seeking each other in a journey in space, time and the great events of the last half of the 20th century in Siberia, North Kazakhstan, Italy, Germany, America. From the death of Stalin, the Watergate scandal and Vietnam to the fall of the Berlin wall, the new era and the traumatic refutation of the dream of a better world at the turn of the century.

As though in a dream, A. recalls people and events in the past and painfully relives them in the present. In a deserted Berlin at the dawn of the 21st century, the snow falls silently on time past and time passing, on the universe.



西奥安哲羅普洛斯

1935年4月17日,出生於希臘雅典。童年時代歷經納粹德軍佔領,戰後進入法國巴黎高等電影學院就讀。1970年拍攝第一部長片《重建》獲獎,他的導演地位從而受到肯定,代表作《塞瑟島之旅》、《霧中風景》、《土里西斯生命之旅》等經典,將希臘悲劇、組國歷史與人類宿命交歲事連,獨特的長鏡頭美學,經常融合詩與哲學的深奧意境,也讓他成為廿世紀重要的電影大師之一。

Theodoros Angelopoulos

Born in Athens in 1935. After studying law, he attended courses at (the French school of cinema) "L'IDHEC". In 1970 he completed his first feature, Reconstruction. His next three films make up a trilogy on the history of contemporary Greece which comprises of Days of '36, The Traveling Players and The Hunters. With these internationally successes, Angelopoulos has become the most prominent figure in contemporary Greek Cinema.

Selected Filmography

1975《流浪藝人》The Travelling Players

1980《亞歷山大大帝》 Alexander the Great

1984《塞瑟島之旅》Voyage to Cythera 1986《養蜂人》The Beekeeper

1988《霧畔人》The Beekeeper 1988《霧中風景》Landscape in the Mist

1991《鶴鳥踟躕》The Suspended Step of the Stork 1995《尤里西斯生命之旅》Ulysses' Gaze

1995《尤里西斯生命之旅》Ulysses' Gaz 1998《永遠的一天》Eternity and a Day

2004《希臘首部曲:悲傷草原》Trilogy: The Weeping

Meadow 2009《希臘二部曲:時光灰燼》The Dust of Time



天堂五分鐘

Five Minutes of Heaven



Director
Oliver Hirschbiegel
Script
Guy Hibbert
Producer
Eoin O'Callaghan
Cinematographer
Ruairi O'Brien
Editor
Hans Funck

Sound Terry McDonald

Art Direction

Gillian Devenney

Cast

Liam Neeson, James Nesbitt, Anamaria Marinca, Juliet Crawford

Print Source

PATHÉ PICTURES INTERNATIONAL

北愛爾蘭,一場年少輕狂的行動,毀了兩個人生。25年後,透過媒體撮合碰面,一個想以牙還牙,一個想請求寬恕,仇恨易結難解,值得為了天堂般五分鐘的報復快感,換來永生的地獄沈淪嗎?想要面向未來,還得先面對過去。《帝國毀滅》、《恐怖拜訪》導演最新力作,連恩尼森、詹姆斯內斯比的演技火拼,有如幫觀眾上了一堂精彩的表演課。

導演的話

當初讀到這個故事的時候,心裡相當激動,想到暴力事件的衝擊和可怕的後續效應,我想無論對加害人或受害者本人和他們的親朋好友的打擊都很大。我沒有看過任何一部電影這樣探討暴力試題,連我自己都感到驚訝的是,我馬上聯絡了兩位主要演員,跟他們討論這兩個主要的角色。

雖然這部電影的背景是北愛爾蘭特殊的宗教衝突,但我會想拍這部片的另一個原因,就是因為我相信暴力的本質和模式是世界共通的。就像任何一個我們知道的希臘悲劇,都是從衝突開始,一步步走進暴力的螺旋。某個人想要在部落或社群裡尋求認同,就像現在的年輕人,生活在嚴苛看不到希望的環境中,會想用流血證明自己,而不是感知現實世界可行的方式。因為當他們參與這些暴力行為的時候,他們會完全融入當時的情境,而不感到任何痛悔或罪惡感。我想只有當人類真正心胸開闊,願意交換分享,並了解每個人不同的心理,我們才能活出一個有自覺、受尊敬的生命。

Twenty-five years after Little, former UVF member, killed Joe Griffen's brother, the media arrange an auspicious meeting between the two. It's inspired by a true incident that occurred in Northern Ireland in the mid-1970s, while replacing the real-life participants with fictitious characters.

Director's Note

A gripping read, exploring the legacy of violence and the horrible effects it inflicts on both the relatives of the victim as well as on the perpetrator in a way that I hadn't seen in any film before. Plus: to my own surprise, I immediately connected with both male characters

The tale is as universal as any Greek tragedy. It examines the universal patterns that in any given conflict lead into spirals of violence: The felt need to define one's identity in a community or tribe; young people often living in bleak and hopeless environments wanting to prove themselves by being "blooded," and not being able to have a realistic perception of themselves because at the moment of committing an act of violence they are completely embedded in a situation in which there is no guilt or remorse.



奧立佛希斯貝傑

1957年生於德國漢堡,高中輟學在船上當廚師,後至漢堡藝術學院學習繪畫和平面設計,同時開始嘗試影像與攝影創作。以電視電影打開知名度,2001年電影處女作《實驗監獄》,獲得國際評論肯定;2004年的《帝國毀滅》,以希特勒最後12天的生命為創作題材,曾獲奧斯卡獎提名,並贏得多個重要國際影展獎項。

Oliver Hirschbiege

Born in Hamburg, Germany, in 1957, he left high school and worked as a cook on a boat. He then studied painting and graphics in the Academy of Arts in Hamburg where he also started experimenting with video and photography. Hirschbiegel became popular thanks to his TV movies. His career in film began with Das Experiment, an intense investigation of the aggressive behavior in a simulated prison environment.

Filmography

2001《實驗監獄》Das Experiment 2002 Mein letzter Film 2004 《帝國毀滅》Downfall 2005 Ein ganz gewöhnlicher Jude 2007 《恐怖拜訪》The Invasion 2009 《天堂五分鐘》Five Minutes of Heaven



心靈戰火

Life During Wartime

Director/Script

Todd Solondz

Producer

Derrick Tseng, Christine K. Walker

Cinematographer

Edward Lachman

Editor

Kevin Messman

Production Design

Roshelle Berliner

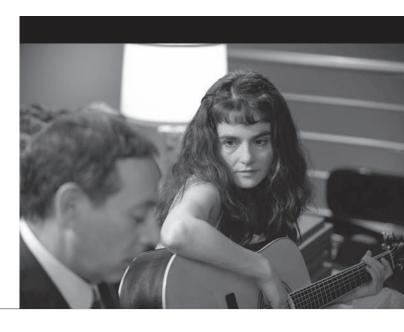
Art Direction

Matteo De Cosmo

Allison Janney, Gaby Hoffmann, Ally Sheedy, Ciaran Hinds, Paul Reubens, Charlotte Rampling

Print Source

Fortissimo Films



外面的世界,戰火頻仍,三個人生遭逢關卡的姊妹及其家庭,也在 內心與人際關係上,面對殘酷的考驗,所有心靈的內戰,讓人往往 更加悲喜難辨。《歡迎光臨娃娃屋》、《愛我就讓我快樂》導演陶 德索倫茲備受國際推崇的最新代表作,延續一貫對人生的探討,將 觸角指向更根本內裡的心靈騷動,人生的戰火,從未停歇。

導演的話

《心靈戰火》某方面可說是《愛我就讓我快樂》的續集,也可以和《歡迎光臨娃娃屋》、《少女心事》相互參照。之所以說「某方面」,是因為《心靈戰火》中的許多角色雖然和《愛我就讓我快樂》如出一轍,但卻沒有一個演員出現在這部新片中。會拍這部片是因為我重新審視過去的作品,我總認為一個計劃一旦開始啟動,就沒有結束的一天。十年前我拍《愛我就讓我快樂》的時候,並沒有想到會拍續集,當時我想,這部片子完成了,應該往前看、向前走,所以說,我從來不知道自己在做什麼。

關於不同的氛圍,隨著劇本的編寫,原諒、寬恕這個主題在本片所 有角色試誤與磨難時,扮演著潤滑劑的功能,《心靈戰火》無疑是 更細緻易感的。如果說《愛我就讓我快樂》擺蕩在冷酷與熱情之 間,我想《心靈戰火》是更為溫暖的。 The characters in this part-sequel/part-variation on *Happiness* struggle to find a place for themselves in an unpredictable and volatile world.

There is Joy, who discovers her husband Allen is not quite cured of his peculiar "affliction" and runs away, seeking solace and guidance from her mother and sisters; her former suitor Andy, now deceased, but still never giving up in his effort to win Joy's heart; her sister Trish who meets Harvey, a lonely divorced man on the cusp of retirement, and hopes that a new man in the house will bring stability to her fragile family; her sister Helen who feels victimized by both her family and her Hollywood success; her mother Mona, who can't let go of her bitterness about men; Harvey's son Mark, who struggles with social isolation and profound pessimism; Bill, Trish's former husband, just released from prison and on a quest to reconnect with his son Billy; and Jacqueline, the needy woman who forgoes caution in her desperate search for love. All these characters and storylinesalternately funny and sad, outrageous and poignant-dovetail, expand, and collide to create a kaleidoscopic and emotionally resonant portrait of prisoners of love and life during wartime.



陶德索倫茲

1959年1月15日生於美國紐澤西,紐約大學電影製作畢業。他的電影皆以其成長社 區為地理背景。《歡迎光臨娃娃屋》獲得日舞影展最佳影片;《愛我就讓我快樂》獲 得坎城影展費比西獎;《兩個故事一個啟示》於坎城影展首映,並獲紐約時報選為年 度十大佳片;《少女心事》入選威尼斯影展正式競賽影片。作品尖銳荒謬、殘酷邪惡 且富黑色幽默,風格特出。

Todd Solondz

Born in Newark, New Jersey. In 1998 Happiness, which he wrote and directed, won the International Critics Prize at the Cannes Film Festival, and was nominated for a Golden Globe Award for Best Screenplay. His next film, Storytelling, premiered at the 2001 Cannes Film Festival, and was followed by Palindromes which was selected in competition at the 2004 Venice Film Festival.

Filmography

1995《歡迎光臨娃娃屋》Welcome to the Dollhouse

1998《愛我就讓我快樂》Happiness

2001《兩個故事一個啟示》Storytelling

2004《少女心事》Palindromes 2009《心靈戰火》Life During Wartime



紐約,我愛你

New York, I Love You



Print Source 威視股份有限公司Vie Show Cinemas

紐約,不夜城,壓天大樓林立,獨特的人物穿梭其中,愛情發生在 屋頂上、地鐵站、街角的咖啡店,從初戀、短暫的愛到值得珍藏的 愛;從被拒絕的愛、渴望被愛到永遠不變的愛。由娜塔莉波曼、奧 蘭多布魯、伊森霍克、安迪賈西亞、舒淇、Maggie Q等主演,世界 各地滿懷熱情的導演們攜手呈現。它描繪的不只是這座城市,還有 城市裡每一個人對愛情最深刻的渴望。

在這座不夜城裡,沒有人不夢想愛情。這些夢想在《紐約我愛你》 中一一實現。每個《紐約我愛你》的片段,都能自成一個故事,透 過一系列精心編排,讓這些故事相繫成一部浪漫劇情片。任何時 間、任何年齡、在紐約的任何地方,愛情都有其運轉方式。

In the city that never sleeps, love is always on the mind. Those passions come to life in New York, I Love You - a collaboration of storytelling from some of today's most imaginative filmmakers and featuring an all-star cast. Together they create a kaleidoscope of the spontaneous, surprising, electrifying human connections that pump the city's heartbeat. Sexy, funny, haunting and revealing encounters unfold beneath the Manhattan skyline. From Tribeca to Central Park to Brooklyn, the story weaves a tale of love as diverse as the very fabric of New York itself.



姜文 中國最著名的演員,姜文最為人熟知並受到國際好評的演出是與鞏俐合演的張藝謀作品《紅高梁》。他也因為主演電視劇《北京人在紐約》在中國家喻戶曉。演出作品還包括 《宋家王朝》與張藝謀的《有話好好說》。導演處女作《陽光燦爛的日子》獲得威尼斯影展最佳男主角,及最佳導演等六座金馬獎;近期執導的《太陽照常升起》則受邀為2007 年威尼斯影展競賽片。

Often called China's most famous actor, Wen is perhaps best known for his internationally acclaimed leading role opposite Gong Li in Zhang Yimou's Red Sorghum. He first became renown in China for his starring role in the television series A Native of Beijing in New York. He made his directorial debut with In the Heat of the Sun, which won the Best Actor Prize at the Venice Film Festival as well as six Taiwanese Golden Horse Awards, including Best Director



米拉奈兒 她執導的第一部電影《再見孟買》,以前所未見的方式揭露出孟買的脆弱,獲得奧斯卡金像獎最佳外語片提名與其他多項電影獎的肯定。她執導關於印度旁遮普省複雜婚禮細節 她執導的第一部電影《再見孟買》,以前所未見的方式揭露出孟買的脆弱,獲得奧斯卡金像獎最佳外語片提名與其他多項電影獎的肯定。她執導關於印度旁遮普省複雜婚禮細節 的《雨季的婚禮》,榮獲威尼斯影展金獅獎最佳影片大獎,並二度獲得奧斯卡金像獎最佳外語片提名。她執導HBO自製電影《瘋狂的盲目》,讓主演的烏瑪舒嫚榮獲金球獎的肯

Her debut feature Salaam Bombay revealed the underbelly of Mumbai in ways never before seen, garnering a nomination for an Academy Award for Best Foreign Language Film, among many other accolades. Her tale of a complicated Punjabi wedding, Monsoon Wedding, was honored with the Golden Lion at the Venice Film Festival and a second Academy Award nomination for Best Foreign Film. She then directed the HBO film, Hysterical Blindness, which resulted in a Golden Globe for star Uma Thurman.



岩井俊二 日本最受歡迎且最具影響力的導演之一,享有映像詩人美名的岩井俊二,其耽美的視覺風格在日本相當為人熟知,擅於捕捉青春未熟的懵懂與惆悵,而讓他獨特的導演色彩被稱 日本最受歡迎且最具影響力的導演之一,享有映像詩人美名的岩井俊二,其耽美的視覺風格在日本相當為人熟知,擅於捕捉青春未熟的懵懂與惆悵,而讓他獨特的導演色彩被稱 為「岩井美學」。他的電影作品包括《情書》、《燕尾蝶》、《四月物語》、《青春電幻物語》、《花與愛麗絲》與記錄片《市川崑物語》等

One of Japan's most popular and influential directors, contributed this section of the film, which was written with esteemed playwright and screenwriter Israel Horovitz. Iwai's visual style is so well known in Japan it is known as "Iwai Aesthetics." Among his feature films are Love Letter, Swallowtail Butterfly, April Story, All About Lily Chou-Chou, Hana & Alice: and a documentary The Kon Ichikawa Story.



伊凡 艾塔 其電影事業由獲獎連連的演員生涯展開,近作包括史蒂芬史匹柏的《慕尼黑》與布萊特雷納的《尖峰時刻:巴黎打通關》,後來他執導第一部作品《我老婆是大明星》,由艾塔 真實生活中的演員太太夏綠蒂甘斯柏主演。之後他拍攝獲得影評激賞的劇情喜劇《And They Lived Happily Ever After》,由強尼戴普與甘斯柏主演。

He began his career as an award-winning actor, and continues to act, recently starring in Steven Spielberg's Munich and Brett Ratner's Rush Hour 3, he made his directing debut with My Wife is an Actress, starring Attal's real-life wife, Charlotte Gainsbourg. He followed that with the critically praised dramatic comedy And They Lived Happily Ever After, starring Johnny Depp and Gainsbourg.





布萊特雷納 美國一線導演布萊特雷納,他的導演處女作是由成龍與克里斯塔克主演的主流賣座動作片《尖峰時刻》。其他著名的電影作品還包括《X戰警:最後戰役》、《紅龍》 與《鬼鵩神倫》;他也擔任熱門電視影集《越獄風雲》的製作人。

He made his debut with the major action hit Rush Hour, starring Jackie Chan and Chris Tucker, and has since directed two more Rush Hour movies. Other notable films from Ratner include the third movie in the X-Men series, X-Men: The Last Stand; The Red Dragon with Anthony Hopkins, Edward Norton and Ralph Fiennes; and After the Sunset with Pierce Brosnan and Salma Havek. He also produced the hit television series Prison Break



艾倫休斯 艾倫休斯與他的雙胞胎兄弟亞伯特,以他們初試啼聲的作品《Menace II Society》,在電影工業留下不可抹滅的印記,該片在坎城影展首映,並造成深具影響力的文化 現象。他們接下來拍攝由強尼戴普飾演的《開膛手》,以風格化的拍攝手法,呈現出連續殺人狂開膛手傑克的謎樣故事。

Allen Hughes, along with his brother Albert, made an indelible mark on the film industry with their debut feature Menace II Society, which premiered at the Cannes Film Festival and became an influential cultural phenomenon. They followed that with Dead Presidents, the feature-length documentary American Pimp and From Hell, their stylish take on the Jack the Ripper tale starring Johnny Depp.



是 无证 下 下 1 從寶萊塢展開電影事業,夏克哈卡帕以2004年的《強盗皇后》獲得國際盛費。他接著執導榮獲奧斯卡金像獎的時代電影《伊莉莎白》、《關鍵時刻》與《伊莉莎白: 輝煌年代》;他也曾擔任《性福大師》與寶萊塢主題式的安德魯洛伊韋伯音樂劇《孟買之夢》等片的執行製片

He started his career in Bollywood and garnered international acclaim with Bandit Queen in 2004. He went on to direct the Academy Award winning period film Elizabeth with Cate Blanchett and Joseph Fiennes, followed by The Four Feathers starring Wes Bentley and Kate Hudson, and Elizabeth: The Golden Age with Blanchett and Clive Owen. As an executive producer, his projects include The Guru and the Bollywood-themed Andrew Lloyd Webber musical, Bombay Dreams.



娜 塔莉 波曼 十二歲時首次演出盧貝松的《終檀追殺令》而急速竄紅,並以《管到太平洋》獲金球獎提名的女星娜塔莉波曼,這次首度擔任導演與編劇。其他作品包括《星際大戰》 前傳三部曲、《冷山》,接著她主演了賣座獨立製片《情歸紐澤西》,並以《偷情》中的演出獲得金球獎與奧斯卡金像獎提名。她近期的作品包括《V怪客》與《美人

Natalie Portman

Acclaimed actress Natalie Portman begins her directing career with New York I Love You, which she also wrote. Portman made her movie debut as an actress at the age of 12 in Luc Besson's *The Professional*. She received a Golden Globe nomination for her performance in *Anywhere but Here*, other films includes *Star* Wars, Cold Mountain, then starred in the hit indie film Garden State. This was followed by Closer, for which she garnered both Golden Globe and Academy Award nominations.



法提阿金 土耳其出生的德國導演法提阿金,總是在作品裡探討文化融合中的愛與身份認同。他的第一部電影是《鐵拳頭》,獲得盧卡諾影展銅豹獎。之後他憑藉《愛無止盡》在 影壇上開始發光發熱,這則頗受好評的愛情故事以身處德國的土耳其人民作為片中主題,一舉斬獲柏林影展金熊獎。近期則執導《天堂邊緣》,榮獲2007年坎城影展 的最佳劇本獎。

Fatih Akin

Turkish-born German director Fatih Akin, whose films have explored love and identity amidst hybrid cultures, made his feature film debut with Short Sharp Shock, the story of a Turkish-Greek-Albaniain youth gang, which won the Bronze Leopard at the Locarno Film Festival. Akin made a breakthrough with Head On, his acclaimed love story between Turkish immigrants in Germany, which won the Golden Bear at the Berlin Film Festival. He most recently directed The Edge of Heaven, which won Best Screenplay at Cannes.



約夏馬斯頓 紐約導演約夏馬斯頓的第一部作品《萬福瑪麗亞》,說的是一名絕望的年輕哥倫比亞女性,如何成為毒品倫運人的故事,獲得來自全球的佳評與獎項肯定,曾獲得柏林 影展Alfred Bauer Award特別獎、日舞影展的觀眾票選獎、杜維爾影展的評審團特別大獎與獨立精神獎的最佳劇本獎。

First feature film Maria Full of Grace, the story of a yearning young Columbian woman who becomes a drug mule, drew global acclaim and awards. Among the many honors received are the Alfred Bauer Award at the Berlin Film Festival, the Audience Award at Sundance, the Grand Special Prize at the Deauville Film Festival and Best First Screenplay at the Independent Spirit Awards.

藍帝柏斯梅耶 在《紐約我愛你》負責執導銜接各片段的串場情節。片中有一名專為銜接橋段而特別設計的角色,這名無所不在的銜接角色於片中隨時隨地不斷出現,並且永遠都有巧 妙理由來與各片段中的角色產生交流互動,藉此將影片中所有的支線都順理成章地編織在同一塊布匹上。

He utilized one character that was specifically created for the transitions, the Recurrent Character can be found anywhere in the city at any time, and always with a good reason to connect or interact with any of the segments' characters, thereby weaving all the strands of the film into a singular fabric. The transition scenes are designed to move the audience from one world to another, from one location to another, from one point of view to another, enabling each segment to flow into the



詭房客

Nucingen House



Director/Script

Raoul Ruiz

Producer

Francois Margolin

Cinematographer

Inti Briones

Editor

Beatrice Clerico

Sound

Felipe Zabala, Gerard Rousseau

Music

Jorge Arriagada

Art Director

Veronica Astudillo

Elsa Zylberstein, Jean-Marc Barr, Laurent Malet, Audrey Marnay

Print Source

UMEDIA

犯罪小說家在巴黎的一場豪賭中贏得了座落於智利安地斯山脈的奢 華宅第,他興沖沖地帶著體弱多病的嬌妻遠渡重洋抵達此地,迎接 著兩人的卻是一屋子行事詭秘的居民,以及自成一格的奇特家規: 從不睡覺的奇特女傭、粗魯無禮的一家之主、鬼魅般來去無蹤的清 秀少女、不停彈奏著德布西的內向男子。

日復一日,兩人居住在這棟鬼影幢幢的豪宅中,時光之流彷彿就此 停下了腳步,而妻子的病狀則越顯惡化。身處於生與死的幽冥交界 迷走奔竄,他該要如何逃脫這場永不歇止的夢魘?

改編自法國文豪巴爾扎克筆下同名小說,拉烏盧伊茲以其最擅長的 超現實電影語彙,在耽溺華美的視覺饗宴、疏離飄盪的怪誕氛圍 間,挑逗著不安、慾望與死亡的觀影極限,藉由錯綜複雜的非線性 敘事結構, 跳脫現實與意識的疆界, 將藝術片與恐怖片揉合為一, 梳耙出如夢似幻、虛實難辨的異境奇象。

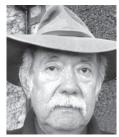
在因政治背景不得不遠走法國三十餘年後,近年來導演又喚起了思 鄉之情,多次在作品中重返思慕已久的母國故土情景,改以故鄉風 土作為創作主體。新作中他以巴爾扎克筆下活靈活現的法國人物群 像作為全片地基,更藉由數位攝影將智利安地斯山脈的日落餘暉與 大地美景盡收眼底,讓地域與文化的衝突成了片中另一隱而不現的 主題。

The story takes place in the 1920s.

William, a young aristocrat, has just won a property in Chili, near Santiago, in a poker game. He takes his wife Anne-Marie there so that she can rest. Right from the moment they arrive, they are welcomed by strange and intrusive characters bound together by an oppressive and poetical figure, the ghost of Léonor, who died accidentally.

The house, with its suffocating presence, becomes the theater of an incredible substitution linked to the anxieties and desires of an unsatisfied man

After thirty years in exile, Raoul Ruiz takes his film back to his native land. Adapted from Balzac's novel, Ruiz vividly brings these French characters to life against the beautiful backdrop of the Chilean Andes. In Nucingen House, the boundaries between dream and reality, art cinema and horror are beautifully blurred.



1941年出生於智利,在阿根廷聖塔菲大學研讀電影,同時也接受繪畫訓練。五零年 代後期便曾在智利的前衛劇場擔任編劇,並於六〇年代正式展開電影生涯,在皮諾切特將軍上台後,因其政治理念不合而在七〇年代遠走海外,從此便以法國巴黎為大本 營,作品中帶有強烈的超現實色彩與實驗性質,至今執導超過一百部劇情長短片與記

Raoul Ruiz

Born on July 25th 1941, in Puerto Montt, Chile. Ruiz studied Cinema at the University of Santa Fe in Argentina and was also trained as a painter. Back in Chile, he started his career as a playwright for avant-garde theater between 1956 and 1962. He became a filmmaker in the early sixties. His political activities have forced him to self-exile in the 1970s. Since 1973, he has lived in Paris where he has directed over 50 films

Filmography

1997《犯罪家譜》Genealogies of a Crime 1998《夢幻女煞》Shattered Image

1999《追憶似水年華》Time Regained

2000《純真曲》Comedy of Innocence 2000《純真曲》Love Torn in a Dream

2002《智利狂想曲》Chilean Rhapsod y 2003《大宅心慌慌》That Day

2006《情慾克林姆》Klimt

2008《諺居客》Nucingen House



蒙特婁校園屠殺事件簿

Polytechnique

Director

Denis Villeneuve

Script

Jacques Davidts

Producer

Maxime Remillard, Don Carmody

Cinematographer

Pierre Gill

Editor

Richard Comeau

Sound

Christian Rivest

Music

Benoit Charest

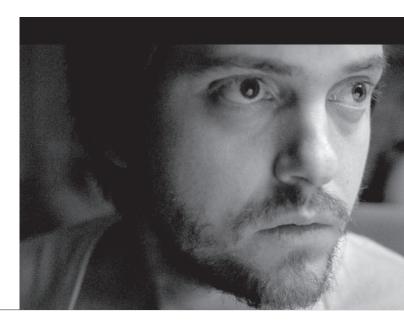
Production Designer

Martin Tessier

Cast

Maxim Gaudette, Sebastien Huberdeau, Karine Vanasse

Print Source Wild Bunch



1989年一個大雪紛飛的冬日午後,突如其來的槍響劃破了魁北克理工學院校區日常的平靜景象,仇視女性主義者的青年持槍闖入了教室,將槍口指向了校園裡的所有女性,就此開啟了加拿大史上最血腥的屠殺慘案,共有十四名女性慘死在兇手的槍下。

片中不帶批判或憤慨,也避談事件背後潛藏的人際關係疏離、受虐童年等社會議題,不作畫蛇添足的臆測或詮釋,只以兇手與被害者交錯來去的多重視點與跳躍敘事逐步逼近這起血案核心,純粹的暴行與恨意直教觀眾卒不忍睹,更能收得震撼人心之效,驚懼不祥的程度不下《大象》。導演之所以刻意選擇用黑白影片來重現當年慘案,也是為了避免直接在銀幕上呈現殷紅血跡的一番用心良苦。

導演的話

以那些曾重重創傷過我們集體靈魂的歷史事件為題材來拍攝電影, 對我來說是不可或缺的。這些事件雖然極為悲痛,卻也曝露出我們 社會中的重要面向。」導演說,「即使歷史不停演進,我們還是得 保留必要的橋樑。我們擁有責任去記得。如果我們選擇遺忘的話, 慘痛歷史總是會不斷重複。而保持沉默便等同是在縱容它一再發 生。

我以及跟我同世代的人們認為,藉由分享受害者家屬的悲痛,或許可以帶來某種程度的慰藉。為了能展開療傷的步驟,人們總得先重新回到創傷的源頭。

Based on the true events that occurred on December 6, 1989, at Montreal's Polytechnique School...

The movie tells us about that specific day through the eyes of two students, Valérie and Jean-François, whose lives were changed forever when a young man entered the school with one idea in mind: to kill himself and take with him as many women as possible.

Director's Statement

The tragedy of *Polytechnique* is more than a simple news item and raises more than one question. One never recovers from such a tragedy but in order to retain hope. I believe we should bring some kind of meaning to it. I know that cinema can play its part in that. This film is a gesture, an attempt to bring some sort of consolation. And this has for me all the meaning in the world.



丹尼維勤納夫

1967年出生於加拿大魁北克,處女作《8月32日》便一鳴驚人,受全球35個影展爭相 邀請,包括坎城影展與多倫多影展,並獲選代表加拿大競爭奧斯卡最佳外語片。第二 部長片《迷情漩渦》更奪下25項國際獎項,並斬獲柏林影展費比西獎,2008年短片 《競技餐桌》則摘下坎城影展國際影評人週最佳短片,如今已儼然躍升加拿大新生代 影人由的依何去。

Denis Villeneuve

A key figure in the new generation of Canadian filmmakers, Denis Villeneuve has established a unique cinematic voice. His first film, Un 32 aout sur terre, played at 35 international film festivals, most notably Cannes, Telluride, and Toronto, and was Canada's submission in the Best Foreign Language Film category at the Academy Awards. His second feature, Maelstrom, won twenty- five international prizes, including the International Critics' Prize (FISPRECI) at the Berlin Film Festival in 2001.

Filmography

1998《8月32日》 August 32nd on Earth 2000《迷情漩渦》 Maelstrom 2009《蒙特婁校園屠殺事件簿》 Polytechnique



甜蜜衝擊

Sweet Rush



Director

Andrzej Wajda

Script

Andrzej Wajda, Jaroslaw Iwaszkiewicz, Krystyna Janda, Sandor Marai

Producer

Michal Kwiecinski

Cinematographer

Pawel Edelman

Editor

Milenia Fiedler

Sound

Jacek Hamela

Music

Pawel Mykietyn

Art Director

Magdalena Dipont

Cast

Krystyna Janda, Pawel Szajda, Jadwiga Jankowska-Cieslak, Jan Englert

戰火中失去膝下二子的婦人,渾然不知醫生丈夫診斷出她罹患了肺 癌,戰後多年依然走不出喪子之痛。她無意間邂逅一名跟亡子年紀 相仿的年輕男子,再度於愛情中覓得盎然生機,兩人間迸發出既似 母子、又如戀人般的微妙情愫,一如初夏河畔搖曳生姿的菖蒲,散 發著甜美又危險的香氣。

本片既是華依達第四度將伊瓦什凱維奇筆下小說搬上大銀幕,女主 角克麗絲娜楊黛的亡夫愛德華克羅辛斯基也如她劇中角色一般罹患 肺癌,而於電影開拍不久前撒手人寰。夫婦兩人一為女主角、一為 攝影師,同是華依達長年合作的御用愛將,也都將畢生第一部電影 獻給了華依達

也是在華依達新片中,楊黛親自提筆寫下悼念亡夫的數段長獨白, 對著鏡頭一吐陪伴亡夫從患病至逝世間的心路歷程,哀痛之情溢於 言表。藉由劇中劇的形式,現實與虛構得以呼應對話,女演員楊黛 與劇中角色瑪塔彷彿也重合為一,在愛情、死亡與孤寂的拉扯間細 細咀嚼生命的重量。

導演的話

我拍攝第一部電影時才二十七歲。那時我以為我們全都是為了電影 而活,現實生活不過只是作品的延伸。

現在我終於明白,即使是一名全心為表演而奉獻的演員亦保有著內 在自我,因為沒有任何幻象可以取代真實。這就是為什麼我十分感 激楊黛在片中的自白。

At first, Sweet Rush, based on a short story by one of Poland's most eminent writers Jaroslaw Iwaszkiewicz, resembles a subtle and touching story of impossible love.

A middle-aged, highly cultured woman, Marta, married to a small town doctor, doesn't know that she is terminally ill. She still mourns the death of her two sons who died during the war.

One day Marta meets a much younger man, a simple worker Bogus, and is fascinated by his youth and innocence. Their dates at the shores of the river overgrown with sweet rush are marked by a mutual fascination of life coming to a premature end and life just entering its maturity.

But the fate plays the cruel trick on them: it's Boguś who dies first, drowning entangled in the roots of sweet rush he carried for Marta.



1926生於波蘭,同時游走於電影與劇場兩界,歷年作品中多以悲劇性命題出發,而如 實捕捉了沒屬[從一戰至共產鐵幕期]物所引作進步,但由于自己的國立地超出沒 前捕捉了沒屬[從一戰至共產鐵幕期]的受戰人推發、歷經動盪不安的資子(社會政力 貌,因而躍升為波蘭電影學派中聲名最為遠播的代表性人物。曾斬獲威尼斯影展金獅 獎、柏林金熊獎、奥斯卡等多項終生成就獎,並於1981年以《鐵人》摘下坎城金棕櫚

Andrzej Wajda

Born on March 6th in 1926 in Suwałki, Poland. He graduated from the Academy of Fine Arts in Cracow and the Film School in Łódź. He was the senator of the Republic of Poland from 1989 to 1991. Wajda has received countless awards at the international film festivals including three Lifetime Achievements from the Venice International Film Festival in 1998, the Academy Awards in 2000 and the Berlinale in 2006

Filmography

1954《世代》Generation

1957《地下水道》Kanal

1957《灰燼與鑽石》Ashes and Diamonds

1962 《Love at Twenty》

1965 《Ashes》

1969《Everything for Sale》 1973《The Wedding》 1975《約束的土地》The Promised Land 1977《大理石人》Man of Marble

1978 《Without Anesthesia》

1979 (The Maids of Wilko) 1981《鐵人》Man of Iron

1987 《The Possessed》 1992 《The Crowned-Eagle Ring》

2002 《The Revenge》

2007《愛在波蘭戰火時》Katvn 2009《甜蜜衝擊》Sweet Rush



四月之淚

Tears of April

Director

Aku Louhimies

Script

Jari Rantala

Producer Aleksi Bardv

Cinematographer

Rauno Ronkainen

Editor

Benjamin Mercer

Music

Pessi Levanto

Cast

Samuli Vauramo, Pihla Viitala, Eero Aho, Eemeli Louhimies

Print Source

WIDE Management



二十世紀初,1918年芬蘭內戰,白軍對一票紅軍女兵先姦後殺,行為殘忍,個性耿直的軍官阿羅抓到一個活口,他對於戰友「格殺勿論」的作法很不認同,堅持要公平審判,於是選擇自己押解她到軍事法庭。他與女戰犯意外漂流到小島,孤男寡女萌生愛意;之後又碰上文質彬彬的詩人法官,他看似對女戰犯充滿遐想,其實別有所思,三人之間的情慾關係漸趨複雜。

《四月之淚》改編自作家莉娜蘭德(Leena Lander)的暢銷原著小說,全片寫實地描寫戰火之下的人性,透過一個軍官、一個戰俘,兩人從敵對、衝突走向妥協,甚至變成愛情的微妙變化。特別是在慾望與權力之間的宰制關係,尤其在戰爭期間更加變得糾纏不清。無論是女戰俘與男軍官之間的關係轉變,或者是詩人法官以權力換取同性慾望的渴求與佔有,都令人感覺到在戰爭之下為求生存的殘酷狀態。

導演阿古羅希米斯,曾以《北緯60度,冷酷異境》獲得國際影壇注目,《四月之淚》展現截然不同的舊時代景觀,全片在影像上除了呈現北歐冷冽的風格,亦有寬容溫情的感性描寫,特別是電影最後的救贖,讓觀眾在絕望傷痛中猶抱有一絲光明的希望。

Tears of April is based on a novel by Finnish author Leena Lander. Screenwriter Jari Olavi Rantala has adapted the novel for the screen. The film is situated in the year 1918, during Finland's civil war. The battle for power in the newly independent Finland became an all-out war at the end of January in 1918 when social-democratic 'Reds' took control of southern Finland and the conservative 'Whites' began stripping Russian garrisons of arms in Ostrobothnia. Almost 40,000 people died in the civil war, most of them outside combat either by execution or in prison camps.

The story delves into the possibility of love, and the thin layer of civility. At the center of the story are the people, not the time period. The red army fighter Miina Malin, an intelligent and strong woman, manages to escape from the whites. One of the white soldiers, Aaro Harjula, however catches her again. He does not want to kill her, but takes her to a fair trial. The meeting of Aaro and Miina binds two strong human stories together and sparks an edgy love story in the midst of the horrors of civil war.



阿古羅希米斯

1968年生於芬蘭赫爾辛基,曾於赫爾辛基大學、赫爾辛基藝術與設計大學就讀。九 ○年代中期,他開始從事短片以及紀錄片的創作拍攝,其所系列電視劇中的其中一集 《Irtiottoja》,則讓他獲得2004年由芬蘭學院所選出的「年度最佳導演」,甚至後來 又進而改拍成電影《北緯60度,冷酷異境》,獲得不少國際影展的肯定。《四月之 淚》是他的最新作品。

Aku Louhimies is known as the director of quality, characteristic films. Films that he has directed include Frozen, Man Exposed, Frozen Land, Lovers & Leavers and The Restless. Tears of April is a film that Louhimies has wanted to make for a long time. The first planning phase for the film took place even before the book it is based upon was published and when the author, Leena Lander, was still developing the story.

Filmography

2000 《Restless》

2002 《Lovers & Leavers》 2005 《Frozen Land》

2006《北緯60度,冷酷異境》Frozen City

2006 《Man Exposed》

2008《四月之淚》Tears of April



韶光在此停駐

The Time that Remains



Director/Script

Elia Suleiman

Producer

Michael Gentile

Cinematographer

Marc-Andre Batigne

Editor

Veronique Lange

Sound

Pierre Mertens, Christian Monheim

Production Designer

Sharif Waked

Cast

Elia Suleiman, Saleh Bakri, Samar Qudha Tanus, Zuhair Abu Hanna

Print Source

Wild Bunch

四段故事、四道歲月軌跡,這部半自傳電影橫跨六十年光陰,從以 色列靠槍桿建國起始,跨越泛阿拉伯主義領袖納瑟之死,走過巴勒 斯坦人為反抗土地徵收而群起暴動的混亂街頭,也見證了高聳入雲 的冰冷隔離牆。冷面笑匠蘇萊曼以賈克大地式的荒謬戲謔口吻,卸 下了過於激情或悲憤的控訴,只一同冷眼旁觀在大街小巷中橫行無 阻的重裝坦克,將巴勒斯坦族人的苦難史,全都凝鍊入平凡巴裔家 庭日常起居的悠悠一笑。

電影既是巴勒斯坦人悲痛命運的血淚寫照,同時也有如在翻閱一本 再私密也不過的家族相冊。蘇萊曼在反抗鬥士出身的父親私人日記 以及母親的家族信件中取汲靈感,再添入年輕時的親眼見聞,從看 似微不足道的家庭故事出發,實則替那些始終堅守故土、不願遠走 他鄉,如今卻淪為以色列境內少數族群的以色列阿拉伯人,述說了 -整個世代共通的失落記憶。

導演的話

我的電影總是被日常生活所啟發。當你居住在像我國一樣的敏感地 帶,政治早就成了日常生活的一部份。

巴勒斯坦議題已在媒體上過度曝光,讓雙方政治學者始終為此爭論 不休。我的最大挑戰便是要跳脫這種過度簡化的手法,讓電影不是 在替觀眾上歷史課,反而聚焦在一個家庭的親暱時刻,只希望能為 影迷帶來觀影的樂趣,並達到一定的銀幕真實。

ES, Fuad's son, reaches adolescence. Nazareth is undergoing a period of extreme political upheaval: the desire to regain and reassert a national identity is growing.

ES's aged mother is tended by a Filipino nurse. A cop is madly in love with the nurse, who has made him her domestic slave. Rather than arresting ES, the cop is the first to welcome him. Everything is absurdity, and ES struggles to make sense of it all, but in vain. This is why he tries to translate this reality into film.

But perhaps he is also searching for another reality, another identity? Is it ES who carries Palestine with him wherever he goes, or is it Palestine which is spreading throughout the rest of the world?



1960年出生於以色列治下阿拉伯大城拿撒勒,十六歲時他離開了家鄉,前往美國一邊 打工一邊自學電影。八〇年代他執導了數部以阿拉伯文化或波斯灣戰爭為主題的短片 作品,1994年返回耶路撒冷後於伯塞特大學執教,並於1996年推出長片處女作《失 蹤紀年》而摘下威尼斯影展新銳導演獎,2002年更以《妙想天開》奪得坎城影展評審

Elia Suleiman

A Palestinian-Israeli film director and actor. Between 1982-1993, Suleiman lived in New York City, where he directed two short films: Introduction to the End of an Argument and Homage by Assassination, that won numerous awards. He is best known for the 2002 film *Divine Intervention*, a modern tragic comedy on living under occupation in the Palestinian territories which won the Jury Prize at the 2002 Cannes Film Festival.

Filmography

1996《失蹤紀年》Chronicle of a Disappearance 2002《妙想天開》Divine Intervention 2009《韶光在此停駐》The Time That Remains



峇里生之舞

Under the Tree

Director

Garin Nugroho

Screenplay

Garin Nugroho

Aramantono

Producer Dinna Jasanti

Garin Nugroho

Hanny Tanumihardja

Cinematographer

Yadi Sugandi

Editor

Andi Pulung Waluyo

Sound

Adityawan Susanto

Music

Kadek Suardana

Wiwiex Sudarno

Production Designer

Budi Rivanto

Cast

Ikranagara, Ayu Laksmi, Nadia Saphira, Dwi Sasono, Marcella Zalianty

Print Source

Oro-Oro Film Arts



本片如啟示般描述三個女人在峇里島這個魔幻場域裡發生的故事。

27歲的瑪瑞妮從雅加達來到峇里島尋找她的親生母親,在過程中她 涉入一宗嬰兒販賣的事件,從巫師的啟示和週遭所見的一連串母女 關係中,她似乎繞了一個生命的圓圈,尋得對自我生命的認同。

40歲的黛薇是峇里島當地的電台DJ,醫生告訴她肚子裡懷的是個 無腦症的胎兒,出生後幾能存活幾分鐘,在漫長的自我掙扎裡,她 依然選擇勇敢地將孩子生下,她說這孩子的誕生如同太陽短暫地升 起,黛薇經歷生命的美妙。

19歲的少女娜有個被監禁的罪犯老爸,為了擺脫父親留下的陰影, 她決心逃離峇里島,當她遇見60歲的達瑪之後,就一直跟著他,希 望他能取代心中父親形象的空缺,達瑪卻是一位峇里傳統文化的祭 師,他穿梭在死亡與生命之間…。

這三位女子如同三顆種子,在峇里島這棵大樹下,誕生、成長然後

本片融合虛構劇情、傳統表演、新聞報導等各種素材在影片當中, 欲描述峇里島這個巨大的母親,生生不息地眷養著其上的一切生 命,人就好比一顆種籽,生活如同一場祭祀。導演將電影表演與傳 統歌舞、大型的祭祀活動結合,在凝滯般的調度上呈現出一種神秘 的氛圍,直逼出觀者靈魂內裡的共鳴。

This is a story about the journeys of three women in the Island of Bali. A story about birth, love and death in the world of Magic Realism.

Maharani, 27 years old, is an adopted child in a search for the true meaning of motherhood. Yet, ironically, she encounters a string of mother-and-daughter related problems along the way. Later, she becomes a suspect in illegal baby trafficking crimes in the village.

Dewi, 40 years old, is a pregnant Balinese woman. The doctor has just told her that her baby has been diagnosed with an illness, which only allows her child to survive a few minutes after birth. Dewi struggles in a dilemma between abortion and birth, and questions the essence of motherhood.

Nian is a 19 years old teenage girl who is coping with the imprisonment of her father for corruption. Facing the loss of the father figure in her life, she decides to escape to Bali. In her trip, she meets the 60-year-old Darma. Nian follows Darma around, hoping to find that father figure replacement in Darma.



1961年出生於印尼日惹。自1986年起開始從事劇情片、電視紀錄片、商業廣告及音 樂銭影帶的生産創作,多部作品受到比城、威尼斯、柏林等國際影展的青睐。本身亦 是作家、影評人與雅加達藝術學院的影視科教師。

Garin Nugroho

Born on the 6th June, 1961 in Yogyakarta, Indonesia. Since 1986, Garin Nugroho has built up an impressive body of work on feature films, television documentaries, commercials and music videos. His feature films had been screened and received awards at various acclaimed international film festivals. Riyanto is also an active writer, film critic and lecturer

Filmography

1991 《Love Is a Slice of Bread》

1994《給天使的書信》Letter to an Angel

1996 《And the Moon Dances》 1998《枕上葉》Leaf on a Pillow

2001 《A Poet》

2003《新人類的故事》Bird-Man Tale 2004《Of Love and Eggs》

2006《爪哇安魂曲》Opera Jawa 2008《峇里牛之舞》Under the Tree

年度熱門電影

World Cinema

愛妻家 A Good Husband 海灘的那一天 About Elly 樂透美國夢 Amreeka 誰怕女明星 Applause 保加利亞天空下 Eastern Plays 火焰與檸檬 Flame & Citron 危機倒數 The Hurt Locker 親親小不點 La Pivellina 該死的艾瑪 Last Day of Emma Blank 2009月球漫遊 Moon 今年不作愛 My Year Without Sex 原味人生 Original 痛過,所以愛過 Phantom Pain 警察,形容詞 Police, Adjective 我在窗外等你 Quiet Chaos 明天的黎明 Tomorrow At Dawn 維榮之妻一櫻花與蒲公英 Villon's Wife



愛妻家

A Good Husband

Director/Script

Yukisada Isao

Script

Yukisada Isao, Chihiro Itou

Producer

Kazuto Amano

Cast

Etsushi Toyokawa, Hiroko Yakushimaru, Asami Mizukawa, Gaku Hamada, Renji Ishibashi

Print Source

Toei Company, Ltd.

蜜蜂工房藝能製作有限公司Bees Factory Entertainment Inc.



失意的攝影師北見俊介和他的妻子櫻已結褵十年,彼此相處卻不和 睦。面對總是食言、自暴自棄、甚至不時有外遇的俊介,櫻卻仍積 極地鼓勵他,並安排兩人一起到沖繩旅遊。某天,櫻終於對俊介感 到失望而獨自離家散心,然而她回來後,俊介仍舊任性地無理取

「所以,你準備好一個人生活了?」櫻像是如釋重負般平靜地回 應,並且道別。櫻要求俊介幫她拍最後一次照片作為「離婚紀 念」,幾天後,俊介在暗房中發現唯一一張櫻的背影的照片,那-瞬間,所有和櫻在沖繩的回憶,宛如海浪般不斷湧向俊介,而他的 視線也開始逐漸模糊……。

導演的話

在現在的電影中,大部分的題材都是描寫年輕人的故事,卻有少有 針對成年人的作品。這次《愛妻家》是我的一種嘗試,去鼓勵更多 電影特寫像我們這樣年紀的人,呈現在四十幾歲時的樣貌。我也很 想拍出一部能讓兩位經驗豐富的演員盡情展現他們精湛演技的電 影,並藉此證明成年人彼此間如何激發出一些樂趣。

Ten years into his marriage, Kitami Shunsuke, who once had a thriving career as a still photographer, now mostly picks up fights with his wife, Sakura. She never stops loving him and drags her reluctant husband on a vacation to Okinawa.

A year later, Shunsuke has mysteriously lost his will to work and is living a self-indulgent life. Fed up with Shunsuke, Sakura goes on a trip by herself. While she's gone, Shusuke invites an actress to his house. When Sakura comes home two weeks later, Shusuke lashes out at her. Sakura responds, "So, you're ready to live alone?"

Several days later, as Sakura asks Shunsuke for a divorce, she asks her bewildered husband to take a picture of her to "commemorate our divorce." Reluctantly Shusuke picks up his camera and starts taking pictures.

After Sakura leaves him, Shunsuke develops the last photographs of his wife. But all they reveal is a blurry background. Sakura is not in any of them. Finally, an image of Sakura's back appears in one of the photos. Suddenly, tears fill Shunsuke's eyes as his memories of their fateful Okinawa vacation return...



日本熊本縣出生。曾長期與岩井俊二合作,是岩井俊二《情書》、《四月物語》等片 的副導演。經過多年鍛鍊,2001年,《GO!大暴走》上映,獲得了第25回日本奧斯 卡最佳導演等多項大獎,行定勳也一舉成名。2004年,根據暢銷小說改編的《在世 界的中心呼喚愛》,成為該年日本電影的票房冠軍。其它知名作品包括《北之零年》 (2004)、《春之雪》(2005)等

Yukisada Isao

Born in 1968. He worked as the assistant director on several Iwai Shunji films. In 2001, his third film, Go, won Best Director at the Japan Academy Awards establishing him as a major filmmaker. In 2004, his screen adaptation of the bestselling novel, Crying Out Love, in the Center of the World, attracted eight million viewers and became that year's top-grossing film. Since then, he has directed Year One in the North and Spring Snow

Filmography

1997《家庭招待會》Open House

2000《向日葵的聲音》Sunflower 2001《GO!大暴走》GO

2004《在世界的中心呼喊愛》Crying out Love, in the Center of the World

2004《北之零年》Year One in the North 2005《春之雪》Spring Snow

2006《消失在遠空中》Into the Faraway Sky 2007《塵封筆記本》Closed Note

2009《愛妻家》A Good Husband



海灘的那一天

About Elly



Director/Script

Asghar Farhadi

Producer

Asghar Farhadi

Cinematographer

Hossein Jafarian

Editor

Hayedeh Safiyari

Sound

Mohammad-Reza Delpak

Art Director

Mohammad Sadegh Azin

Cast

Golshifteh Farahani, Taraneh Alidousti, Mani Haghighi, Merila Zarei, Peyman Moadi, Shahab Hosseini

Print Source

DreamLab Films

離了婚的阿莫回到故鄉,一群老友雞婆地想為他做媒,介紹他跟個性溫柔的女教師艾莉相識。原本善意且開心的旅程,竟在一椿海邊意外發生後,迅速質變。艾莉生死成謎,居然沒人知道她真實的身份究竟是誰,而且她還冒出了個未婚夫,整體氣氛就急轉直下,從滿室喜樂驟變為懸疑驚悚。他們究竟該不該告訴這個未婚夫真話,說他們其實是為她介紹另一個男人?

這是一部伊朗片中少見,以「中產階級」作為故事中心的電影。影片裡的主角們沒有貧窮落後的生活,沒有無家可歸的悲情,反而是一群悠閒地從城市前往郊區度假的男男女女。雖然如此,但《海灘的那一天》藉由故事中的這場意外,仍充份反應出伊朗女性在回教社會裡的壓抑與弱勢,其中包含的批判意味不落言詮,而且鏗鏘有力。

導演的話

電影源起於一個畫面,一個男人站在薄暮之下、空氣冷峻的海邊,等著他妻子的屍體送回岸上。這個畫面一直迴盪在我腦海之中,所以我決定把它寫成劇本,拍成電影。它是個寫實的電影,反應了伊朗當代社會中產階級的生活樣貌;但對我而言,更重要的是它不僅在伊朗成立,它放置在世界上任何一個地方,也都能夠成立。即使再遙遠地方的某一個觀眾,也可以從這部電影裡找到他自己所認同的一個角色。

A white lie turns out to be darker than anyone involved could imagine. Ahmad was born and raised in Iran, but moved to Germany after marrying a woman he met there. The marriage ended in divorce, and when Ahmad returns home for a ten-day vacation, a handful of friends arrange for him to join them on a vacation by the seaside.

Sepideh thinks Ahmad needs to settle down with a nice Iranian woman, and playing matchmaker, she invites along Elly, a pretty girl who teaches in the kindergarten at the school Sepideh's children attend. Hoping to bring them together, Sepideh tells the woman who has rented them a tumbledown beach house that Ahmad and Elly are newlyweds who will share a room. When Elly disappears, no one is sure what to think -- did she go back to Teheran without letting anyone know? Has she drowned? Was she killed? Has she been playing a prank on them? As Ahmad, Sepideh and their friends have to deal with the authorities and Elly's worried family, they realize Sepideh's fib may have had dire consequences.



阿斯哈法哈蒂

1972年生於伊朗,曾於伊朗青年電影社(Iranian Young Cinema Society)學習電影,並嘗試拍攝八釐米與十六釐米的短片。1998年取得Tehran大學的電影碩士學位,就學期間參與不少廣播劇、電視劇的劇本寫作,02年參與撰寫賣座影片《Low Heights》的劇本,03年則拍出他的第一部電影《Dancing in the Dust》。04年的《The Beautiful City》曾在華沙影展獲獎,《海灘的那一天》則在為他在柏林影展拿下最佳導演獎。

Asghar Farhad

Born in Isfahan, Iran, in 1972. He took courses at the Iranian Young Cinema Society and started his career making Super 8 and 16mm films. He earned a master's degree in Film from Tehran University in 1998. During his studies, he wrote plays for national radio and directed television shows. His directing credits include Dancing in the Dust, Beautiful City, named best feature at the Warsaw and India film festivals, and the award-winning Fireworks Wednesday.

Filmography

2003《Dancing in the Dust》 2004《The Beautiful City》 2006《Fireworks Wednesday》 2009《海灘的那一天》About Elly



樂透美國夢

Amreeka

Director/Script

Cherien Dabis

Producer

Christina Piovesan, Paul Barkin

Cinematographer

Tobias Datum

Editor

Keith Reamer

Sound

Brock Capell, Paul Germann

Music

Kareem Roustom

Production Designer

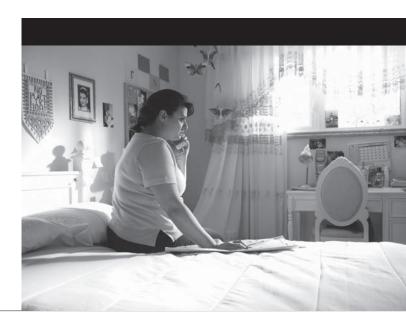
Aidan Leroux

Cast

Nisreen Faour, Melkar Mouallem, Hiam Abbass

Print Source

E1 Entertainment International



伊戰爆發前夕,一對巴勒斯坦母子遠渡重洋至美國投靠姐姐一家人,這段尋夢過程卻遠比預期來得崎嶇不平。好不容易逃出了哨兵荷槍實彈的隔離牆,卻又陷入了另一個輕蔑與歧視環繞的異鄉困境,母子二人只因身上流著阿拉伯血液便被譏為恐怖份子,在職場與校園中處處遭人白眼。

巴裔移民後代的導演在求學時期遇上了波斯灣戰爭爆發,當時凡阿拉伯族人均被視為代罪羔羊,家人天天收到死亡威脅信不說,情報局還曾親自上門調查她們一家人是否曾公開揚言要刺殺總統。親身受到美國社會上的不公待遇,導演決心要洗刷阿拉伯人遭污名化的形象,因而以親身經驗為基礎,以笑靨抹去淚痕、用溫情融化仇恨,在阿拉伯血緣與西方文明激烈撞擊間,迸發出無數外來移民身處異鄉、覓不著歸屬的失根故事。

導演的話

當人們詢問我的出身處時,那總是一個令我困惑不已的問題。對美國人來說我不夠美派,對阿拉伯人來說我又顯得不夠阿拉伯。或至少我是這麼感覺的。所以我從來不覺得任何地方是我的家鄉。我對家園的渴望,渴望一塊能讓我感覺到歸屬的土地,永遠佔了我身份認同中的一大部分。而身為巴勒斯坦人,我也從父親身上繼承了始終無法擁有屬於自己國家的身份危機,更加惡化了我不屬於任何地方的感受。

Ever-optimistic Palestinian single mom Muna Farah merely survives life. But all that changes when she receives a U.S. Green Card in the mail. Aware that leaving home may be the only way to ensure a secure future for her teenage son Fadi, Muna quits her dead-end job and commits to starting anew.

Amid the flag-bearing front porches of rural Illinois, Muna and Fadi settle into their new home with Muna's sister and family. Only then does Muna realize that her money was confiscated with a tin of cookies at customs. Completely broke, yet too ashamed to admit it, she begins her job search. But her heavy accent doesn't get her far. When she finds herself caught in the midst of the family's financial crisis, Muna takes matters into her own hands and gets a job flipping burgers. To avoid disappointing anyone, she passes herself off as a bank employee.

Meanwhile, Fadi is ostracized at his new school. Taking the advice of his rebellious cousin, he soon finds himself in trouble. Worried about her son, Muna marches into the school principal's office in search of answers. Instead, she finds the comfort of an unexpected friend...



雀倫達比斯

1976年出生於美國內布拉斯加州,雙親皆為巴勒斯坦移民的她是全家中第一名在美國呱呱墜地的小孩。2004年以電影藝術碩士學位自哥倫比亞大學中畢業後,她以編劇及共同製片的身份參與了女同志影集《女歡女愛》三季的製作,同時也自編自導了數支短片,並受邀參與日舞影展、柏林影展等無數國際影展。《樂透美國夢》是她首部劇情長片。

Cherien Dabis

Born to Palestinian immigrant parents, Cherien Dabis is a 2004-alumni of Columbia University's Masters of Fine Arts film program. She has made several short films, which have been screened at some of the world's top film festivals. *Amreeka* is her first feature film.

Filmography

2009《樂透美國夢》Amreeka



誰怕女明星

Applaus



Director

Martin Pieter Zandvliet

Script

Anders Frithiof August, Martin Pieter Zandvliet

Producer

Mikael Christian Rieks

Cinematographer

Jesper Tøffner

Editor

Per Sandholt

Sound

Johannes Dam

Music

Sune Martin

Cast

Paprika Steen, Michael Falch, Otto Leonardo Steen Rieks

Print Source

The Danish Film Institute

布幕掀開,掌聲響起,話劇女伶蒂雅在臺上演出另一場人生。在臺前,她是被觀眾及戲評捧在手心的舞台劇演員,私底下的她,卻如同《誰怕吳爾芙》的主人翁一般,因酗酒及婚姻問題而深陷泥沼。試圖改變的蒂雅,正視內心的黑暗面及人生抉擇,蒂雅要面對的,除了擺脫不掉的過往,更要試圖跨越改變過程中的層層困境,雖說戲如人生,但人生卻往往無法如戲劇般順利發展。

飾演提雅的丹麥知名女星芭琵卡史汀,曾參與《白癡》、《那一個晚上》等多部逗瑪95電影,精湛演技贏得眾人喝采,在本片獨挑大樑戲份吃重。本片為導演馬汀皮特贊帝維首部長片,同時也出自他童年時與父親的親身經歷,片中可見逗馬95風格與美國導演約翰卡薩維蒂的影響,寫實頹廢中帶有冷冽北國風情,真誠描述女性內心深處之呢喃。

導演的話

我想呈現故事裡的真實女性角色,其中包括了她所有要面對的問題,她同時也是美麗與勇敢的混合體。我曾因父親的問題備受煎熬,我不想步上他的後塵,但我仍舊尊重那些有膽量選擇自己心所嚮往的人。雖知道他們的孩子得付出不少代價,但活著就是為了追尋意義。

When the critically acclaimed, actress Thea Barfoed ends her rehab, she confronts a difficult choice. During her heavy drinking period she was divorced and lost custody of her two boys. She now wants her children to be part of her life again. Christian, her ex-husband, is quickly persuaded by her tough manipulative but charming personality. She must prove to herself and to him that she is capable. As Thea is up against the rigorous demands of stage life and a past that haunts her, she must face her inner demons while clinging to the goal she has set for herself.

Director's Statement

I wanted to reflect the problems a woman might face in her life. In addition, she is an embodiment of both bravery and beauty. I'd been tormented by the problems of my father. I don't want to become someone like him, but I still have respect for people who live for their dreams. Although their children may have suffered from it, I believe the purpose of life is the search for its meaning.



馬汀皮特贊帝維

1971年生於丹麥的費德利西亞。馬汀皮特贊帝維並非科班出身,他的編導功力皆為自 學而成。他由紀錄片剪輯起家,之後以《布魯克林天使》(2002)獲得丹麥羅伯特 影展最佳紀錄長片殊榮,備受到國際影展青睞。他持續創作短片及劇本,《誰怕女明 星》則為他第一部長片作品。

Mikael Chr. Rieks

Born in Slangerup, Denmark, in 1969. After graduating from the Copenhagen Media and Television school in 1992, Rieks has been a leading TV and Documentary Producer in Denmark for the last 12 years. Working for the two public service broadcasters DR and TV2, he has produced a long line of international TV series. In 2008 he founded the company Koncern Film. With a number of projects in the pipeline, Rieks is heading for the forefront of Danish cinema.

Filmography

2009《誰怕女明星》Applaus



保加利亞天空下

Eastern Plays

Director/Script

Kamen Kalev

Producer

Stefan Piryov, Kamen Kalev, Fredrik Zander

Cinematographer

Julian Atanassov

Sound

Momchil Bozhkov

Music

Jean Paul Wall

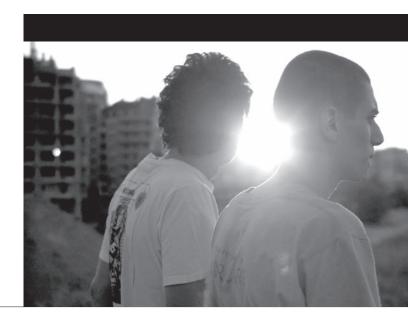
Set Decorator Martin Slavov

Cast

Christo Chrisov, Ovanes Torosian, Saadet Isil Aksoy

Print Source

Memento Films International



飽受煎熬的酗酒藝術家、誤入光頭黨的懵懂少年、隨雙親至保加利亞遊玩的土耳其女子,因一場擦槍走火的不幸事件而彼此牢牢糾纏。三條迷失的靈魂在生活的麻木不仁中掙扎著尋覓些微救贖的光亮,隨著新納粹勢力崛起的熊熊火光,載浮載沉間感受生命烙印下的鮮明痛楚。

男主角克里斯多夫既是導演從小一起長大的擊友,也是片中角色的現實本尊。親見好友看似平靜的外表下卻潛伏著如斯心靈折磨,讓 導演決心拍攝一部獨屬於他的電影,於是在克里斯多夫日常生活起 居的公寓、鄰近街道、工作環境下實地拍攝,並挖掘他生命中的親 身體驗以作為片中情節。然而電影正式殺青前數日,克里斯多夫卻 在意外中撒手人寰,而讓這部介於紀錄片與劇情片間難以界定的私 電影,化為一段短暫生命旅程的最後光影見證。

導演的話

一開始我完全不知道該找誰來飾演片中主角。我希望這部電影能夠感覺起來幾乎就像是一部紀錄片,這才點醒了我,由克里斯多夫親自扮演自己便是最佳解決之道。他的試鏡完美無瑕,始終保持著自己天生的姿態,絲毫不受攝影機在場所影響。如果請職業演員來演出的話,克里斯多夫讓我著迷不已的諸多特質——從他的外表特徵,到他渾然天成的性格與毫不妥協的態度——將在電影中喪失殆盡。

Two brothers who've lost all contact are suddenly brought together when they have opposite roles in a racist beating. While Georgi who's recently joined a neo Nazi group participates in the violence, Itzo witnesses and rescues the Turkish family. Georgi, now being asked to participate in larger events, starts to question his implication in the movement and Itzo wonders if the beautiful Turkish girl he saved could be his ticket out from his sad life in Sofia. Only by reuniting will the two brothers be able to assess what they really want from life.

Director's Statement

In the beginning, I didn't know where to find the cast. The idea that I wanted this film to look like a documentary suddenly made me realize that Chrisov himself was the best choice. His audition was perfect; he was not at least affected by the presence of the camera. I believe that if we had cast a professional actor, all the unique quality of the character would have lost.



卡門卡萊夫

1975年出生於保加利亞,2002年畢業於巴黎FEMIS電影學院。他先前的數部短片作 品如《Orphee》、《Rabbit Troubles》、《Get the Rabbit Back》等曾受邀於柏林影 展、坎城縣展、盧卡諾影展等放映,至今曾經執導遏逾六十支廣告影片及數支音樂錄 影帶,《保加利亞天空下》是他第一部劇情長片作品。

Kamen Kalev

Born in Burgas, Bulgaria in 1975. He graduated from the Femis Film School, Paris in 2002. His short film, *Get the Rabbit Back*, was in competition in Cannes Film Festival in 2005. Two years later, his last short, *Rabbit Troubles*, was again selected at the International Critic's Week at the Cannes. He has directed over 60 commercials and a number of music videos.

Filmography

2009《保加利亞天空下》Eastern Plays



火焰與檸檬

Flame & Citron



Director

Ole Christian Madsen

Script

Lars K. Andersen, Ole Christian Madsen

Cinematographer

Jørgen Johansson

Editor

Søren B. Ebbe

Music

Karsten Fundal

Cast

Thure Lindhardt, Mads Mikkelsen, Stine Stengade, Peter Mygind,

Hanns Zischler, Christian Berkel

Print Source

The Danish Film Institute

1940年4月9日,為保證進攻英法時的側翼安全,德國入侵丹麥、 挪威。由於力量對比懸殊,加上備戰不力,兩國在短時間內全境陷 落,芬蘭因和蘇聯對立而偏向軸心國集團,結果北歐諸國只剩中立 的瑞典未受戰火波及。時值1944年,綽號火焰與檸檬的殺手搭檔 是丹麥地下抵抗組織的主力殺手,也因此成為當地蓋世太保的眼中 釘。隨著情勢日漸緊張,年輕氣盛的火焰與愛妻顧家的檸檬卻發現 他們再也無法回歸各自的生活,他們開始質疑反抗的真正意義,兩 人在理想與現實間痛苦拉鋸,此時火焰意外發現女友凱蒂竟掌握著 -筆關鍵情報……。改編自丹麥二戰史中最可歌可泣的一頁,丹麥 影史上最豪華製作,《藥頭II:血染雙手》、《婚禮之後》丹麥影 帝邁茲米可森不同以往的脆弱英雄詮釋特別令人動容。

導演的話

戰爭總是為諸多困難的抉擇開啟了一道門,無論你做了什麼樣的決 定,你永遠必須為此負責,即便它們充滿毀滅性。在那個道德、尊 嚴與各樣價值觀備受各種利益擺佈、甚至扭曲的非常年代,和納粹 進行交易與否,竟是如此司空見慣,因為一切不過全是為了生存下 來,如此而已。《火焰與檸檬》以真實人物為本,但是其中許多戲 劇情節則是虛構出來的,我希望藉由這樣的詮釋方法,帶領銀幕前 的觀眾回到六十三年前,設身處地重新思索劇中人物所面臨的天人 交戰,進而對於當下生活產生新的體認。

While the Danish population hopes for a swift end to the war, freedom fighters Bent Faurschou-Hviid, a.k.a. Flame and Jørgen Hagen Schmidt, a.k.a. Citron, secretly put their lives at stake fighting for the Holger Danish resistance group.

The fearless and uncompromising Flame is a confirmed antifascist. The more sensitive family man, Citron, used to work primarily as a driver for Flame.

When their immediate superior, Aksel Winther, orders them into action against two German Abwehr officers, events start to get out of hand. Flame engages in conversation with the talented and intelligent Colonel Gilbert and for first time, Flame calls the soundness of the order he is about to execute into question ... Something feels terribly wrong.

Furthermore, when his suspicion turns to his girlfriend, Ketty, Flame begins to spot the outline of a different and mostly hidden agenda. Can Ketty be trusted? Can Winther? Desperate, disillusioned and with a sense of having been betrayed by their superiors, they decide only to trust each other and concentrate their efforts on getting to the much hated and feared chief of the Gestapo, Hoffmann.



歐爾克利斯汀梅森

1966年6月18日出生於丹麥Roskilde, 1993年畢業於丹麥國家電影學院導演組。1999 年時推出首部劇情長片《Pizza King》大獲好評,2000年執導了故事背景設定在後二 戰年代哥本哈根的史詩電視劇集《The Spider》,該劇集被譽為至今最好的丹麥電視 劇之一。電影代表作品包括逗馬第21號作品《狂情難了》、《布拉格愛情變奏》等 片,《火焰與檸檬》是他的第五部劇情長片。

Ole Christian Madsen

He wrote the screenplay of Flame & Citron with writer Lars K. Andersen. The film is inspired by actual events and eyewitness accounts from some of the people who experienced Bent Faurschou-Hviid ('Flame') and Jørgen Haagen Schmith ('Citron') at very close range. After his feature film debut with Pizza King in 1999, Ole Christian Madsen directed the acclaimed historical TV drama series The Spider in 2000. Since then he has made such distinctive and award-winning feature films as Kira's Reason - a Love Story, Nordkfraft and Prague.

Filmography

1993 《Happy Jim》

1996 《Sinan's Wedding》 1999 《Pizza King》

2001《犴情難了》Kira's Reason: A Love Story

2005 《Angels in Fast Motion》

2006《布拉格愛情變奏》Prague 2007《火焰與檸檬》Flame & Citron



危機倒數

The Hurt Locker

Director

Kathrvn Bigelow

Producei

Kathryn Bigelow, Mark Boal, Nicolas Chartier, Greg Shapiro

Script

Mark Boal

Cinematographer

Barry Ackroyd, BSC

Editor

Bob Murawski

Chris Innis

Sound

Paul N.J. Ottosson

Music

Marco Beltrami and Buck Sanders

Cast

Jeremy Renner, Anthony Mackie, Guy Pearce, Ralph Fiennes, Brian Geraghty,

David Morse, Christian Camargo, Evangeline Lilly

Print Source

香港商甲上娛樂有限公司台灣分公司Applause Entertainment



如果戰爭就像是地獄,那人們究竟為何而戰?尤其是這個已經不再 是徵兵制而是募兵制的年代,為什麼依舊有許多人願意投入戰爭行 動?這是因為某種強烈的心理驅使?或甚者是一種某種著迷?《危 機倒數》電影片頭引述紐約時報記者克里斯海格斯的一段話:「戰 鬥的衝擊是一種癮,強效而致命,因為戰爭就是種毒品…」,也點 出本片的探討核心。

《危機倒數》講述一群精英士兵,從事著全世界最危險的任務,專 門在激烈殘酷的戰場上拆除炸彈。詹姆斯是新接管一個除爆小組的 組長,也是經驗老到的中士,然而他的任意妄為,讓兩個隊員陷入 了巴格達死亡的都市叢林之戰。隊員們想要反過來控制詹姆斯,試 圖阻止他威力強大的破壞行為時,整個城市卻早已陷入危機四伏的 炸彈風暴之中,而詹姆斯卻也發現自己的行為,將改變每一個人的 命運…。

導演的話

「恐懼」對人總是有負面印象,但是對我來說:恐懼還是值得你去 體驗那樣可怕的感覺,因為它可以讓你釐清一些事情:什麼是最重 要的?什麼是次要的?但是當《危機倒數》的作者馬克包爾(Mark Boal)為了報導去了一趟伊拉克,他跟我說了一些關於那邊戰場上 為了拆除炸彈所發生的一些故事,這是一個超精細的工作加上超高 額的軍事費用。同時他也提到這個任務非常容易受傷,因為一個鑷 子要拆除一個炸彈,有可能造成方圓百里的人員傷亡,這讓我非常 驚嚇。同時當我知道有人是自願加入這樣的危險工作,而且簡直是 上了癮的喜歡上這樣的工作,而義無反顧要去親身經驗,我就知道 我一定要拍這部電影了。

If war is hell, why do so many men choose to fight? In an age when armies consist not of draftees but of volunteers, and men willingly thrust themselves into military action, sometimes the rush of battle is a potent and alluring attraction, even an addiction.

The Hurt Locker is an intense portrayal of elite soldiers who have one of the most dangerous jobs in the world: disarming bombs in the heat of combat. When a new sergeant, James, takes over a highly trained bomb disposal team amidst violent conflict, he surprises his two subordinates, Sanborn and Eldridge, by recklessly plunging them into a deadly game of urban combat. James behaves as if he's indifferent to death. As the men struggle to control their wild new leader, the city explodes into chaos, and James' true character reveals itself in a way that will change each man forever.



1991年她執導由基努李維、派屈克史威茲主演的《驚爆點》,成為年度最佳話題電 影,也讓她在幾乎都是男性導演的好萊塢動作,成為當中女性導演的佼佼者。《危機 倒數》為其最新的戰爭動作品,盛大動作場景之外的深入人性刻畫,亦更增添影片探 討深度

In the course of her career, Bigelow has distinguished herself as one of Hollywood's most innovative filmmakers. In 1991, Bigelow directed the action thriller *Point Break*, which starred Keanu Reeves and Patrick Swayze. Regarding Bigelow's work on the film The Chicago Tribune commended her astonishing filmmaking sensibilities and described her as "A uniquely talented, uniquely powerful filmmaker. In the summer of 2008 Bigelow completed her most recent and uncompromising film to date, The Hurt

Filmography

1985 《惡夜之吻》Near Dark 1991 《警爆點》Point Break

2000

《末世紀集潮》Strange Days 《魔鬼遊戲》The Weight of Water 《哈里遜福特之K-19》K-19 The Widowmaker 2002

《危機倒數》The Hurt Locker



親親小不點

La Pivellina



Director Tizza Covi, Rainer Frimmel Script/Sound/Editor Tizza Covi

Producer/Cinematographer Rainer Frimmel

Cast

Patrizia Gerardi, Asia Crippa, Tairo Caroli, Walter Saabel

Print Source

Films Distribution

居住在拖車裡、平素以小丑雜耍為生的老夫妻,無意間撿回一名遭 母親遺棄的兩歲女童,只在她口袋裡留下一張照片與字條,母親卻 不知去向。老夫妻與鄰人少年一同張開雙臂迎接這個大家庭裡的新 成員,讓動物與雜耍藝人群居的放逐者天堂成了她舒適自在的新 家。當道別時刻悄悄來臨,他們能承受得住分離的苦澀嗎?

片中演員在現實中全為真正的馬戲團成員,均曾出現在導演搭檔以 馬戲團為主題的紀錄片前作中。導演們在拍攝期間便實際住在拖車 中,夜裡跟他們一同擲骰子或玩撲克牌、一起上披薩屋用餐,過著 跟馬戲團藝者如出一轍的生活。全片也藉由自然光、大量即興演出 與超十六厘米手持攝影,如實捕捉下生活在馬戲團社群中那幅荒涼 卻十足溫熱的動人光景。

導演的話

我們的拍攝方式跟傳統電影編制大異其趣。雷納操作攝影機,而我 則負責收音與打板。對片中的孩童來說,我們毫不顯得可怕。而且 孩子總是需要時間適應。我花了很長時間跟她相處,直到她終於能 夠在我懷中入睡,然後則是能夠跟女主角在拖車中共眠,在那之 後,她自然而然地習慣會去拖車中睡覺。當我們拿起攝影機或收音 設備時,跟平常的我們幾乎沒什麼改變,讓她根本就不會注意到。 我們的拍攝方式也許是最適合用來拍攝孩童的。

Asia, an abandoned two-year-old girl, is found by Patty, a circus woman living with her husband Walter in a trailer park on the outskirts of Rome, in San Basilio. With the help of Tairo, a 13 yearold boy who lives with his grandmother in an adjacent container, Patty starts to search for the girl's mother. La Pivellina is a film about a cosmos of outcasts in present day Italy: A tale of courage and discrimination, of loss and sharing together, a look behind the corrugated iron fence of a gated community.

Director's Statement

I wrote the screenplay. We started by telling a story showing how our protagonists live, though not purely in documentary form. I should also mention that in Italy, a great many children are abandoned at this age, not just newborns. Unfortunately, it's a current problem.

The documentary approach is what interests us the most in terms of filmmaking. What you get from reality just can't be reenacted. Still, with documentary film we had come to a place where not being able to directly influence what's happening bothered us.



蒂莎寇維、黑納弗里梅爾

同為1971年出生,一者在義大利波扎那、一者在奧地利維也納,兩人同樣從維也納 圖像學院修習攝影畢業,其攝影作品在多國均獲得獎學金。兩人合組製片公司自力製 作,並先後合力拍攝出兩部紀錄片《That's All》與《Babooska》,後者更在柏林影 展上奪下青年論壇單元大獎。《La Pivellina》是他們從影以來第一部劇情電影長片。

Tizza Covi & Rainer Frimmel

Tizza Covi was born in Bolzano, Italy, in 1971. She lived in Paris and Berlin before studying to become a photographer at the Graphische Lehranstalt in Vienna. After finishing her studies she went to Rome where she worked as a free-lance photographer. Rainer Frimmel was born in Vienna, Austria, in 1971. He also graduated as a photographer from the Graphische Lehranstalt in Vienna. In 2002 Tizza Covi and Rainer Frimmel founded their film production company, Vento Film, to produce their films independently.

Filmography

2001 《That's All》 2005 《Babooska》 2009《親親小不點》La Pivellina



該死的艾瑪

The Last Days of Emma Blank

Director/Script

Alex van Warmerdam

Producer

Marc van Warmerdam

Cinematographer

Tom Erisman

Editor

Job ter Burg

Sound

Peter Warnier

Art Department

Geert Paredis

Music Alex van Warmerdam

Cast

Alex van Warmerdam, Gene Bervoets, Annet Malherbe, Eva van de Wijdeven, Marlies Heuer, Gijs Naber

Fortissimo Films



偌大華美的鄉村大宅,一個名叫艾瑪的貴婦,坐擁滿屋的富貴, 但卻病得非常嚴重。壞脾氣的她住在鄉間大宅,百般挑剔她可憐 的管家、廚子等傭人們,然而這些看似甘之如飴的下人,其實都 在等她死,好繼承為數可觀的遺產,該死的不死、整死所有人, 利益當前,人性也因貪婪而扭曲到極點,即使扮小狗大便都在所不 惜....。

《迷情洋裝》、《服務生之死》的荷蘭編導演全才亞歷斯馮華麥 丹,再度延續一貫的黑色幽默手法,嘲弄人性的黑暗面,而當片中 角色關係——揭露,更讓人覺得骨冷變態。

導演的話

《該死的艾瑪》是一個可怕的故事,貪婪、無情、缺乏同情心驅使 著劇中所有的角色。其中三個死了,沒有一個人能興高采烈地迎向 未來。《該死的艾瑪》看起來可能是個喜劇,但更精確的說,這應 該是一部帶有恐怖和荒謬元素的悲喜劇。悲劇、喜劇、恐怖片、荒 謬劇,我甚至希望能玩弄更多我自己之前作品中的這四個元素,讓 悲劇滑稽化,讓鬧劇痛苦化,讓恐怖和殘酷具有娛樂性,讓悲傷變 得可笑。

In a large country home, the owner Emma Blank is very ill and is cared for by her household staff: Haneveld the head housekeeper, Bella the cook, Gonnie the maid and Meier the man-servant. Despite her desperate need for loving care, Emma is a steely, avaricious dictator whose demands become ever more absurd, to the extent that her staff are driven to madness. That is, until the day they discover that they stand to inherit nothing whereupon they drop their charade of caring and concern and instead plot their revenge...

Director's Statement

The Last Days of Emma Blank is a horrific story. Greed and a total lack of compassion are what drive all the characters. Three of them die. It may be obvious: The Last Days of Emma Blank is a comedy. More precisely: a tragi-comedy with horror and farce elements, Tragedy, comedy, horror and farce. Even more than in my previous films I want to play around with these four elements: making the tragic comical, the comical painful, the horror cruel but amusing, the farcical sad.



身兼導演、編劇、演員數職。1952生於荷蘭,設計系畢業後,創立Hauser Orkater音 樂劇場,頗富盛名。1980年起執導多齣舞台劇,並集結戲劇作品出版。電影長片《阿寶》及贏得威尼斯影展影評人獎,之後的作品均備受好評,被視為當代荷蘭電影之重 要代表作者

Alex van Warmerdam

Writer, designer, director and actor, Alex van Warmerdam was born on August 14. 1952 in Haarlem, the Netherlands. After attending the School of Graphic Design, he went to study at the Gerrit Rietveld Academy in Amsterdam. He was co-founder of the Music-Theatre Company Hauser Orkater and in 1980 he set up De Mexicaanse Hond Theatre Company. His latest films include Grimm and Waiter, both of which have earned critical acclaims at international film festivals.

Filmography

1986《阿寶》Abe

1992《北方小鎮奇譚》The Northerners 1996《迷情洋裝》The Dress

1998《小東尼》Little Tony

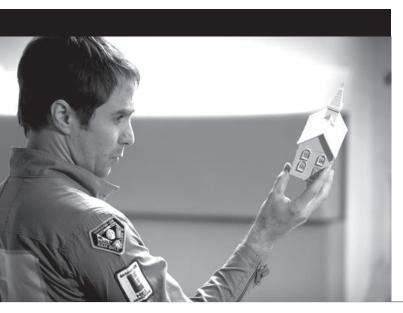
2003 《Grimm》

2006《服務生之死》Waiter 2009《該死的艾瑪》The Last Days of Emma Blank



2009月球漫遊

Moon



Director

Duncan Jones

Script

Duncan Jones, Nathan Parker

Producer

Stuart Fenegan

Cinematography by

Gary Shaw Editor

Nicolas Gaster

Sound

Marc Lawes, Trudie Styler

Art Direction

Hideki Arichi, Josh Fifarek

Music

Clint Mansell

Cast

Sam Rockwell, Kevin Spacey, Matt Berry

博偉電影股份有限公司Walt Disney Studios Motion Pictures Taiwan Division

太空人被派遣至月球,獨力執行為期三年的能源探勘任務,除了寂 寞與荒涼,與他相伴的只有一台名為哥提的電腦。就在任務接近尾 聲之際,謎團與意外接連出現,重返地球之路變得困難重重…。

我是科幻電影的影迷,七〇年代到八〇年代初是我心目中科幻電影 的黃金年代。許多精彩的電影,像是《魂斷天外天》、《異形》 《銀翼殺手》和《九霄雲外》,都假托未來的時空,講述人性的故 事。我總是夢想著哪一天能夠拍一部電影,傳承這個正典脈絡。毫 無疑問地,這類科幻片現在很少人拍了。我們說服自己,科幻片是 給青春期的男孩看的,應該輕鬆一點,總有人認為《魂斷天外天》 和《九霄雲外》這些老電影太悲傷、太沈重了。我覺得這很荒謬, 人們欣賞科幻奇想,想望美好的明日世界,也了解在我們的教育理 念認為,人類應該對未來可能發生最糟的情況,做更深入的研究調 查。這是為什麼《銀翼殺手》被視為傑作的原因,運用未來的場 景,以一個新鮮的觀點,讓觀眾有機會再次審視最基本的人性。

我們如何定義「人性」?如何定義「同理心」?我想在作品中討論 這些問題。《2009月球漫遊》探討疏離、異化,探討科技的擬人 化;討論人們維繫一段遠距離的關係時,心中的偏執如何打擊我 們;討論學習如何接受自己。對一部小成本獨立製片而言,想說的 東西好像多了些,但或許這是最好的嘗試機會,拍一部真正的「本 格派」科幻片。

It is the near future. Astronaut Sam Bell is living on the far side of the moon, completing a three-year contract with Lunar Industries to mine Earth's primary source of energy, Helium-3. It is a lonely job, made harder by a broken satellite that allows no live communications home. Taped messages are all Sam can send and receive.

Thankfully, his time on the moon is nearly over, and Sam will be reunited with his wife, Tess, and their three-year-old daughter, Eve, in only a few short weeks. Finally, he will leave the isolation of "Sarang," the moon base that has been his home for so long, and he will finally have someone to talk to beyond "Gerty," the base's well-intentioned, but rather uncomplicated computer.

Suddenly, Sam's health starts to deteriorate. Painful headaches, hallucinations and a lack of focus lead to an almost fatal accident on a routine drive on the moon in a lunar rover. While recuperating back at the base, Sam meets a younger, angrier version of himself, who claims to be there to fulfill the same three year contract Sam started all those years ago...



父親是搖滾歌手大衛鮑伊,在知名導演東尼史考特旗下展開職業生涯,從最底層的攝 入机上流水动,人间起炉。上水口等水水上,有水水,有水水上,在水水水上, 影機操作真幹起,於競爭激烈的廣告圈一路實力往上爬,終於嶄露铜角,投向等地 求的電影世界。處女作《2009月球漫遊》的成功,踏出新秀導演穩健的第一步,鄧肯 瓊斯現正籌拍《2009月球漫遊》續集,並撰寫新片劇本《Mute》,已獲英國電影協

Duncan Jones

He established a notorious reputation for controversial fare in the advertising arena, started out as a wild-cam operator for Tony Scott. After a period shooting low budget music videos, Jones earned an opportunity to shoot his first big budget commercial with advertising guru Trevor Beattie. In 2005, Jones founded Liberty Films with producer Stuart Fenegan to produce feature films and commercials.

Filmography

2009《2009月球漫遊》



今年不做愛

My Year without Sex

Director/Script

Sarah Watt

Producer

Bridget Ikin

Cinematographer

Graeme Wood

Editor

Haratzis Ase

Production Designer

Simon Mccutcheon

Print Source

The Works International



如果一整年的生活都沒有性,那麼還能幹什麼?讀書、購物、唱 歌、運動、整理家裡、或是炒股票…?對羅斯他們一家而言,不管 是生日、聖誕節或任何生命中的大小事,他們最好多做一些對「精 神」有益的活動,度過這一年十二個月的詭異生活,除了「愛」, 什麼不做。

導演的話

我對於人們究竟何度過每天的生活這件事,非常感興趣。不管在仔 細檢視之後,會是更好或更糟,我們是否能控制自己的感覺,或是 根本缺乏控制,又將贏得好運或壞運,我非常感興趣。

為了探索這個想法。我邀請了片中住在郊區的一家人,希望能將他 們所有的焦慮與喜悅,一如大部分人都會有的歡喜與悲傷,都封裝 進影片裡。

My Year without Sex is a kind of a love story about all the big questions, and even more of the small ones. Over one messy year, Ross and Natalie navigate their children, nits, housework, birthdays, Christmas, faith, football, job insecurity, more nits, and whether they will ever have sex again.

Director's Statement

I was interested in how we get through our days and whether they are any better or worse for having been examined. About whether our perception of control — or lack of it — makes any difference to our actual control. I was interested in whether we earn our good or bad luck, or whether it's random.

To explore these ideas I invented a non-ruling class family in an average suburb who could encapsulate all the anxieties and joys that our mostly muddled society has to offer. I wanted the audience to be able to connect with these people and their sadness and happiness. I love the big-ticket life questions writ upon the small domestic stories.



Writer, director and animator whose first feature film, Look Both Ways, premiered at the Adelaide Film Festival in 2005 and was invited to screen in more than 30 film festivals around the world. Before it, Sarah's short animated films had attracted widespread international attention. In 2009, Lothian Children's Books will publish Clem Always Could, a book for children, which Sarah has written and illustrated

Filmography

2005《死亡,小心穿越》Look Both Ways 2009《今年不做愛》My Year without Sex



原味人生

Original



Director/Script

Antonio Tublén, Alexander Brøndsted

Producer

Carsten Holst

Editor

Bodil Kjærhuage

Sound

Mikkel Sørensen, Kalle Camnert

Music

Antonio Tublén

Cast

Sverrir Gudnason, Tuva Novotny, David Dencik, Dejan Cukic

Print Source

The Danish Film Institute

亨利的父親在他小時候因為一件荒謬的意外事件而喪生,母親受不了打擊因而精神失常,導致亨利必須瞬間提早成長以照顧自己與母親,於是逐漸養成如變色龍般迎合他人的生活態度。某日,亨利偶然地結識了性格隨性不羈的阿楊及身份成謎的美麗女子瑪麗,他的平淡生活竟迅速發生變化,甚至還動起前往西班牙開設一間夢幻餐館的念頭。但是在計畫啟程之際,亨利卻捲入一連串怪異事件中而無法脫身,他這才意識到,重掌自我人生的方法,唯有活出原汁原味、閃閃發亮的自己。

旅程,並非只是擬訂好計畫、準備好護照與盤纏這麼簡單。亨利就像是童話世界中的彼得潘,打從心底抗拒著長大,即便因為家庭因素早已步入社會多年,始終對於成人世界的規律法則倍感格格不入。而阿楊與瑪麗的出現,成為扭轉亨利乏味人生的關鍵契機。他們帶領著亨利從另一個角度觀看他早已習慣的世界,進而思考另一種生活的可能性。這是一部全新型態的心靈旅程小品,全片如同《艾蜜莉的異想世界》般繽紛濃烈的攝影美學,加上童話般的溫暖敘事,大獲當屆上海電影節評審團主席丹尼鮑伊推崇,成功拿下最高榮譽金爵獎。

Henry has been acting the human chameleon all his life - a pale reflection of other people's expectations. One day Henry's best friend, Jon, talks him into opening a restaurant with him in Spain.

Before leaving Henry is caught up in a maelstrom of bizarre events. In order to get control over his life Henry needs to stop being a pale copy and transform himself to the sparkling original he really is.

A journey, which requires both a passport and trip into his own twisted mind. And a journey which lay bare the path to love in the most unexpected places.



西麻山大东倫斯特

1970年出生於丹麥,2003年曾經執導丹麥電視劇集《Krimiaften》其中一部分,2005年起開始與安東尼奧度貝倫合作,兩人共同編導了《哈瓦那》、《穆勒太太的驚人死亡》兩部短片,《原創人生》是他們合作的第一部劇情長片。

Alexander Brøndsted

Born in Sweden in 1970. He had worked as a director, screenwriter and composer on the following short films, *Hollywood*, *Havanna* and *The Amazing Death of Mrs Müller*. The last two were co-directed and scripted with Alexander Brøndsted. his feature film debut, *Original*, is yet another collaboration with Alexander Brøndsted with whom he has founded a creative partnership.

Filmography

2009《原味人生》Original



安東尼奧度貝倫

1970年出生於瑞典,2003年自編自導由丹麥電影協會(Danish Film Institute)出資 拍攝的丹麥首部互動式電影《Switching: An Interactive Movie》。2005年起開始與亞 歷山大布倫斯特合作,兩人共同編導了《哈瓦那》、《穆勒太太的驚人死亡》兩部短 片,《原創人生》是他們合作的第一部劇情長片。安東尼奧度貝倫同時也是一名優秀 的配樂家,《哈瓦那》、《穆勒太太的驚人死亡》與《原創人生》皆由他親自配樂。

Antonio Tubler

Born in Denmark in 1970. He had directed short films, *Havanna* and *The Amazing Death of Mrs Müller* which both co-directed and scripted with Antonio. Original is his feature film debut, and also collaboration with Antonio Tublén with whom he has founded a creative partnership.

Filmography 2009《原味人生》Original



痛過,所以愛過

Phantom Pain

Director/Script

Matthias Emcke

Producer

Henning Ferber, Marcus Welke, Sebastian Zühr

Cinematographer

The Chau Ngo

Editor

Martina Matuschewski

Music

Martin Todsharow

Sound Stefan Soltau, Patrick Veigel

Cast

Til Schweiger, Jana Pallaske

Print Source

威望國際股份有限公司CatchPlay Entertainment Co.



玩世不恭的單車好手馬克過著令人豔羨的生活,他鎮日沉溺於酒精 與極速單車帶給他的狂飆快感,與生俱來的帥氣外貌與迷人魅力, 更使他擁有絕佳的女人緣,在夜夜笙歌的荒唐生活中,他不求穩定 的感情伴侶,也不管所謂的理想實現,但求片刻歡愉就好,而事實 上,隱藏在馬克光鮮外表下的另一面,是幾近破產的窘境與身為單 親爸爸的無奈。

一場車禍改變了馬克的生命。在意外中失去左腿的馬克,仍舊不改 遊戲人間的本色,企圖以過往的風流,掩飾命運帶給他的挫折與打 擊,直到遇上了美麗的她,悄然降臨的愛情將以無限溫柔撫慰他迷 失受傷的心···。《惡棍特工》德國性格男星提爾史威格,深情詮釋 片中型男痞子遭遇生命轉折,進而力圖振作的點滴過程,溫暖真摯 感動人心。

導演的話

我以發生在好友身上的親身經歷為藍本,完成了這部電影,而我想 探究的是生命巨變帶給當事人的衝擊,並寫實地呈現劇中人面對挫 折的態度。電影後段,他在情人與女兒的陪伴下,重新檢視人生的 轉變經過,更證明了改變生命的力量,並不是在於遭遇的事件本 身,而是來自堅定不移、深刻動人的親情與真愛。

A passionate cyclist and urban slacker who avoid work and responsibility sees his life change from one moment to the next when he loses his left leg. He can wallow in self-pity - or tackle the beast called life with the help of love, willpower and his own two

Marc is a lucky beggar. He is good-looking, charming and an educated storyteller that women are fascinated by. If he is not doing any odd jobs to get by, he is on the road with his bike, with which he has traveled the world. Marc's other side is less flattering. He is always broke, a constant heartbreaker, an unreliable drunkard refusing to take responsibility for anything. But one can't really be mad with him. Not even his daughter Sarah, the offspring from a long failed relationship. Then comes the day that changes Marc's life, he loses his left leg in a hit-and-run accident. But barely out of the hospital, Marc rushes back into his old life, joking, flirting and behaving as if nothing had happened. He tries to repress his blow of fate, until he meets Nika and he falls in love.



畢業於紐約帕森設計學院,他成立了製片公司,贊助並參與多部獨立製片的工作 2005年,恩克自編自導一部15分鐘的短片《I Spy with My Little Eye》,這部作品於 休士頓國際影展中,勇奪最佳短片大獎,並受邀至世界各地參加重要國際影展。《痛 過,所以愛過》是恩克第二部自編自導的作品,也是他所執導的首部劇情長片。

Matthias Emcke

BFA in Architecture from Parson's School of Design in New York City. He is the founder of Key Entertainment, which financed and produced a great number of independent films, among them Evan Dunsky's *The Alarmist*, Sebastian Gutierrez' *Judas Kiss* and Michael Petroni's *Till Human Voices Wake Us.* In 2005 Matthias Emcke wrote and directed the 15-minute short film *I Spy with MyLlittle Eye* with Stipe Erceg in the lead. The film received the Best Short Film award at Worldfest Houston and was invited to numerous prestigious festivals.

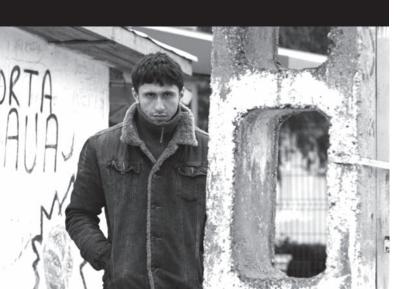
Filmography

2009 《痛過,所以愛過》Phantom Pain



警察,形容詞

Police, Adjective



Director/Script

Corneliu Porumboiu

Producer

Corneliu Porumboiu

Cinematographer

Marius Panduru

Sound

Alex Dragomir, Sebastien Zsemlye

Cast

Dragos Bucur, Vlad Ivanov, Irina Saulescu, Ion Stoica, Marian Ghenea

Print Source

COACH 14

以《1208全民開講》一鳴驚人的羅馬尼亞新銳導演再度威震坎城、 連奪兩項大獎的黑色寫實喜劇。一個警察明知法令條文即將因改朝 換代而修改,所以不願按長官意思立即逮捕一名涉罪不重的學生, 卻陷入兩難處境。幽默譏諷的筆觸,直指人被體制物化還洋洋自得 的悲哀,坎城首映掌聲如雷,證明羅馬尼亞電影奇蹟並非曇花一 現。

導演的話

我想要拍一部探討「語言」的電影,關於「意義」,更精確一點,關於「意義的匱乏」。警察依據字面上的理解執法,但其實他害怕去處理這個小案子,他心裡懼怕可能會耽誤這個年輕人的一生。改朝換代,文字的意義改變了,在文字背後,有字典解釋意義,在過去,文字的背後是上帝,但片中的角色已不再試圖親近那個世界。

犯罪電影總是吸引我,每次看犯罪電影,觀眾參與其中,就像玩拼圖遊戲,企圖預見接下來會發生什麼事,到了片尾,總是所有的事情都分門別類、井然有序,有合理的意義。創作這部電影時,我選擇一個臨床觀察的方式,試圖完全貼近警察的作業程序和反應,我追蹤警察這個角色,就好像警察追蹤可疑的犯罪。因為我相信,攝影機是目擊者,凝視著這個沒有意義的世界。

Cristi is a policeman who refuses to arrest a young man who offers hashish to two of his school mates. "Offering" is punished by the law. Cristi believes that the law will change, he does not want the life of a young man he considers irresponsible to be a burden on his conscience. For his superior conscience has a totally different meaning...

Director's Statement

The crime genre seduced me because, every time around, it involved you, the viewer; it was like a game of puzzle in which you were involved and which provoked you to foresee what was to come. In the end, all things would be clarified and everything made sense. Working on this film, I chose to look in an almost clinical way at a police procedural and the way in which cops react; I followed him around the same way he, in his turn, follows his suspects around, with the strong belief that the cinema is witness to a meaningless world.



柯內流波蘭波宇

1974年生於羅馬尼亞,在國立影劇大學學習電影導演。2003年的作品《城市之旅》於坎城影展短片競賽中獲獎。2006年首部劇情長片《1208全民開講》獲選坎城影展海溝遭週,並贏得金攝影機獎,此片全球獲獎逾20項,並於30多個國家發行上映。《警察,形容詞》是他自編自導並擔任製片的最新力作。

Corneliu Porumboii

Born in 1974 in Romania. He studied Film Directing at the National University of Drama and Film, Bucharest. His first notable short film, A Trip to the City, received the Second Prize at Cinefondation, Cannes. In 2005 he enters a residency program at Cannes. In 2006 he makes his first feature, 12:08 East of Bucharest, which is selected in the Quinzaine des Realisateurs and wins the Camera d'Or for debut. Police, Adjective is Porumboiu's latest production.

Filmography

2006《1208全民開講》12:08 East of Bucharest 2009《警察,形容詞》Police, Adjective



我在窗外等你

Quiet Chaos

Director

Antonello Grimaldi

Script

Nanni Moretti, Laura Paolucci, Francesco Piccolo

Producer

Domenico Procacci

Cinematographer

Alessandro Pesci

Editor

Angelo Nicolini

Music

Paulo Buonvino

Production Designer

Giada Calabria

Cast

Nanni Moretti, Valeria Golino, Isabella Ferrari

Print Source

Fandango Portobello Sales ApS



他原本是個事業有成、家庭圓滿的公司主管,一次海邊的意外,他在海邊救活了溺水客,但卻反而失去愛妻,面臨這場突如其來的悲劇,他的人生徹底崩碎瓦解。面對僅有的小女兒,他發誓:我會一直在教室窗外,守候著你。他坐在自己的車中,在公園中漫步閒逛,於鄰近咖啡館中啜飲咖啡,日復一日地遙望守護。

他的老闆、同事、親戚們全都對他苦苦相勸,試圖開導撫慰這名喪妻後生活驟變的男人,最後反倒是友人們被他超乎尋常的冷靜所折服,反過來打開話匣子對他大吐苦水。南尼莫瑞提生動如實的演技,完美詮釋了這個經歷傷痛、慈愛卻又帶點瘋狂的父親,在面對人生巨浪後的心境。

導演的話

拍攝這部電影的最大挑戰,是大部份時間都得將攝影機對準身處於同一個場所的男主角,卻又不能看起來顯得呆板停滯。我從原著小說中得到啟發:男主角佩特羅待在學校外頭不只是為了盯牢女兒的行動,也是在重新審視自己的人生,並且緊緊抓牢它。因為這些緣故,我不認為電影有必要離開佩特羅,每一個場景都圍繞著他打轉,不管是實際上或象徵性的。整部電影都是以他作為主觀點來敘事。我在片中運用的攝影機運動則允許我去捕捉他的細微情感,他那拒絕表現在外、深深埋藏心中的濃烈哀愁。

Quiet Chaos is what Pietro has felt in his heart ever since his wife's sudden death. Pietro is a successful executive, happily married and father of a 10-year old daughter, Claudia. One day, after having saved the lives of two women who were drowning, he arrives home only to discover his wife has suddenly died.

Pietro takes Claudia to school on her first day back and decides spontaneously to wait for her until classes are over. He sits in his car, wanders in the park and has coffee at a nearby cafe.

He decides to do the same the following day and the days after that. Pietro waits each day for the pain to arrive. His bosses, fellow workers and relatives all come to console him but end up confiding their own pain and difficulties, surrendering to his incomprehensible calm. Gradually, Pietro begins to look at the world through new eyes.



安東尼洛格里瑪迪

1955年出生於義大利薩丁尼亞,於1981年攻讀法律得到第二級學士文憑後,他搬到羅馬,並在名作曲家羅塞尼里創辦的高蒙電影學院就讀。1988年他執導了個人首部長片,進入新世紀後則轉戰電視舞台。在以《我在窗外等你》重返電影圈之前,他便曾在南尼莫瑞提執導的前作《鱷魚白皮書》中演出,這次則換南尼莫瑞提投桃報李。

Antonello Grimald

Born in 1955 in Sassari, Italy. After receiving his post-secondary academic degree in law in 1981, he moved to Rome and attended the Gaumont School of Cinema, founded by composer Renzo Rossellini. He later taught music history at the Accademia di Belle Arti in Sassari and film direction at the Scuola Golden in Turin. Girmaldi has been working extensively in Film and Television since 1980s.

Filmography

1988 《Nulla Ci Puo Fermare》

1996 《Bits and Pieces》

1999 《Asini》 2001 《An Impossible Crime》

2001《An impossible Crime》 2008《我在窗外等你》Quiet Chaos



明天的黎明

Tomorrow At Dawn



Director/Script

Denis Dercourt

Producer

Michel Saint-Jean

Cinematographer

Rémy Chevrin

Editor

Yannick Kergoat

Sound

François Maurel

Music

Jérôme Lemonnier

Cast

Vincent Perez, Jérémie Renier

Print Source

海鵬影業有限公司Swallow Wings Films Co., Ltd.

《明天的黎明》片名取自法國第一詩人雨果一首思念親人的同名小詩。故事則描述一個卓越的鋼琴家,因為過於專注工作而忽略了家人,當婚姻遇上了瓶頸,他決定暫時搬回老家,順道看看久未謀面的母親和弟弟。沒想到,他竟因緣際會參與了弟弟所熱衷的一種歷史聚會,意外捲入三百年前的一場戰役對決,就在他面臨生死存亡之際,才猛然發現「打虎要靠親兄弟」,親情才是人生最重要的。

《明天的黎明》是今年坎城影展「一種注目」單元的觀摩電影,它不但提醒人們在生活忙碌之餘,該重新檢視自己的親情與婚姻;更史無前例地將古典音樂和歷史戰役作了巧妙的結合,使全片展現出一種令人驚豔、又饒富趣味的聲影效果。法國男星文森培瑞茲和比利時男星傑若米何涅,在片中飾演感情濃郁的一對兄弟,兩人精湛的演技為電影增色不少。導演丹尼斯德古在片中,加入了三百年前拿破崙戰勝奧地利的經典之役「瓦格拉姆戰役」中的兄弟軍鬩牆,來對照男主角馬修與弟弟保羅協力挑戰外患的彌堅情感,格外發人深思、動容。他也為本片挹注了多首如「夢幻曲」、「莊園協奏曲」及「大奏鳴曲」等悅耳的鋼琴、提琴名曲,使全片宛如一首結合了音樂、歷史與親情的交響詩,全新絕美。

導演的話

文森培瑞茲和傑若米何涅兩位優異的演員,在《明天的黎明》身體 語言之豐沛、專注及精準,展現了他們極其驚人的才華。 A man dealing with a variety of crises learns his brother may have even more troubles than he does in this drama from director Denis Dercourt.

Mathieu Guibert is a musician who has sunk into a swamp of anxiety and depression, aggravated by a difficult relationship with his booking agent and former wife Jeanne and the news that his mother has been diagnosed with cancer.

When Mathieu's mother warns him that his brother Paul has developed some strange hobbies, Mathieu looks in on him and learns Paul has joined a group that reenacts military campaigns from the era of Napoleon. Mathieu regards Paul's new pastime as eccentric but not dangerous until he meets a self-proclaimed Captain who challenges Mathieu to a duel -- using real weapons. *Tomorrow at Dawn* was an official selection at the 2009 Cannes Film Festival.



丹尼斯德古

出生於巴黎的丹尼斯德古,今年45歲,到目前為止共執導了5部劇情長片,其中4部的劇本還是他自己寫的,除了編導才華,他也是一位小有名氣的音樂家,父親是製片人,母親是鋼琴教師,因此耳濡目染下對藝術產生興趣,曾在巴黎大學攻讀哲學,畢業後又進入巴黎政治學院研究所就讀。《明天的黎明》是他入選今年坎城影展「一種注目」單元的觀摩影片。

Denis Dercourt

After getting degrees in political science and philosophy, he now teaches the viola and chamber music at the Strasbourg Conservatory. While still a student at the Paris Conservatory, he performed in chamber ensembles and as a soloist in places like Salle Pleyel and Carnegie Hall. He has also free-lanced for French and foreign popmusic groups. He won awards of Avignon Film Festival France and Bergamo Film Meeting Italy both in 2001. Tomorrow At Dawn is the fifth feature film of his movies.

Filmography

1998《自由表演者》Les Cachetonneurs 2000《麗絲與安德烈》Lise et Andre

2003 《我的孩子們和別人不一樣》Mes enfants ne sont pas

Comme les autres

2006《琴謎變奏曲》La Tourneuse de pages

2009《明天的黎明》Tomorrow At Dawn



維榮之妻一櫻桃與蒲公英

Villon's Wife

Director

Kichitaro Negishi

Script

Yozo Tanaka

Producer

Chihiro Kamevama, Kumi Kobata

Editor

Akimasa Kawashima

Cinematographer

Takahide Shibanushi

Cast

Shinichi Tsutsumi, Satoshi Tsumabuki, Ryoko Hirosue, Tadanobu Asano,

Takaka Matsu

Print Source

Pony Canyon



二次大戰後百廢待舉的日本東京,放蕩小說家大谷,賴掉了酒錢, 還從酒館裡偷了五千元巨款,酒館老闆夫婦,追著大谷來到了他 家,就在大谷的妻子佐知設法解決紛爭口角的時候,大谷竟然趁機 逃跑,逼得佐知只好到酒館打工,償還丈夫欠下的債款。

佐知的美貌和親切,讓她在酒館的工作非常順利,不但客人因此變 得多了起來,她的魅力也遠近聞名。這段期間裡,大谷仍然不停的 喝酒、賒帳,即使偶爾回家一趟,也無法克制心中莫名的焦躁。他 開始更加放浪形骸,與情婦廝混,用頹廢的生活澆灌小說的創作。 隨著大谷心中自毀念頭日漸加深,妻子佐知則在酒館中成了眾人傾 慕的對象,光與影般的明暗人生對比,更加速了夫妻間急促歪斜崩 壞的天秤。

適逢太宰治百年誕辰,《維榮之妻一櫻桃與蒲公英》改編自他半自 傳同名小說,刻畫男人與女人本質的差別。本片原本為市川準執導 籌拍,但因他的猝死,而改由以《向雪祈禱》的根岸吉太郎接棒, 並將故事重心側重於松隆子飾演的女主角佐知身上,描繪時代變遷 的巨浪中,強韌堅毅且不斷前進的女性面貌。

Tokyo, in the confusion following World War II.

One night the couple who runs a small restaurant, pursues a feckless and drunken novelist, Otani, to his home after he has left their establishment not only without paying his bill, but stealing the large sum of ¥5,000. As Otani's wife, Sachi, intervenes in the argument between him and the couple, he flees.

The next morning Sachi goes to the couple's establishment, to stop them reporting the incident to the police. There she cheerfully blurts out that she will be able to pay back the money. To pay off her husband's long accumulated liquor bill, she undertakes from that day to work at the Tsubakiya. She takes to the work like a fish to water, and her good cheer and her beauty fill the place with customers. Otani, wandering from one bar to the next, is falling deeper into debt.

From working at Tsubakiya, Sachi encounters a serious young machinist, Okada, and an old boyfriend, the lawyer Tsuji. Sachi is torn...knowing this, or perhaps not, Otani resolves to join Akiko, a bar hostess, in a love-suicide.



1974年畢業於稻田大學第一文學系演劇學組,隨即進入日活電影公司,時值日本粉紅電影時期,他擔任多部片之助導及副導,跟隨藤田敏八、曾根中生等前輩學習拍片。 1978年完成個人首部劇情長片《奧利安的殺機:情事的方程式》,2005年以《向雪 許願》備受各界肯定,《維榮之妻一櫻桃與蒲公英》為其最新力作,並贏得蒙特婁影

Kichitaro Negishi

Debuting in 1978 with From Orion's Testimony: Formula for Murder, Kichitaro Negishi won the Blue Ribbon Award as Best Director and the Agency for Cultural Affairs Prize with *Distant Thunder*, establishing himself as one of Japan's foremost avant-garde filmmakers. What the Snow Brings won in four categories including Grand Prix at the Tokyo International Film Festival.

Filmography

1993《乳房》Chibusa 1998《絆》Kizuna

2004《透光的樹》Translucent Tree 2005《向雪許願》What the Snow Brings

2007《摩托車裡的狗》Dog in a Sidecar 2009《維榮之妻—櫻桃與蒲公英》Villon's Wife

來自海上的聲音-東南亞焦點

Voice from the S.E.A.

人間樂士 Agrarian Utopia 瞎豬想要飛 Blind Pig Who Wants to Fly 雙J奇緣 Jay 卡拉OK Karaoke 森靈 Nymph 高潮滿座 Service 男孩看見血地獄 Kinatay 大馬15 15Malaysia





人間樂土

Agrarian Utopia

Director/Script/Cinematographer/Editor

Uruphong Raksasad

Producer

Pimpaka Towira

Sound

Akritchalerm Kalayanamitr

Cast

Prayad Jumma, Sai Jumma, Nikorn Mungmeung, Somnuek Mungmeung

Print Source

Extra Virgin



農家子弟出身的泰國導演巫魯朋拉薩撒德,以熟悉的成長背景為基底,貼近真實的拍攝角度,紀錄泰北兩個務農人家同耕一塊地的故事。無論政黨如何物換星移,經濟背景如何轉變,農家所面對的問題幾乎大同小異,卻不見政府實質幫助。片中不乏務農的喜樂,同時卻也呈現出隱藏其中的問題。在和樂的農家生活裡,他們如何受到經濟怪獸的箝制,更因沈重的債務壓力不得不放棄理想中的平和生活。電影更點出政治人物向來的操弄手法,讓老實的農民燃起希望,卻又發現一切皆是美麗謊言。

「烏托邦」(Utopia)在拉丁文裡有兩種含意,其一為理想國度, 另一為不存在的場域。在追尋理想境界的背後,卻同時充斥著無奈 謊言,務農生活並非逃離世俗的烏托邦,烏托邦的背後包含了希望 與謊言,在美麗田野風景裡的生活並非天堂世界。

導演的話

現代及鄉村為兩種不同世界,這兩種世界得要相互依存。事實上, 現代卻將另一方的自然產物搜括殆盡。人們得重新建立起平衡制度,無法置身事外。身為一位電影工作者,我只想以電影來表達我 的立場。我並不想拍一部政治電影,而是想記錄平和的農村生活。 但又如何無法不提及政治? Facing seizure of their own lands, two families found themselves farming together on the same field, hoping to get through just another rice-farming season like every year. But no matter how much the world is evolving, they still cannot grasp that ideology of happiness. How can we dream of utopia while our stomach is still grumbling?

Director's Statement

Apart from filmmaking, what interests me is agriculture. I feel it is among mankind's most noble professions. I was born a farmer's son. Although my parents didn't expect me to farm for a living, as they see it's hard work and earns little. We can no longer farm for two reasons: the bank has already taken almost all our lands, and farming won't help us paying off all our debts in this lifetime. We are not able to live the idealistic, utopian life. We can only do the best we could to get by, that's all.



巫魯朋拉薩撒德

1977年出生於離泰北清萊不遠的農村家庭裡。巫魯朋於18歲時才首次離家到大城市裡就學。他進入法政大學新聞與傳播學系,並主修電影及攝影。2000年畢業後,他從電影剪接起家,並參與多部泰國電影後製。2004年後,他悄悄離開電影業,回到他的家鄉,開始以泰北的農村作為拍攝主題。2009年的《人間樂土》則為他最新紀錄片作品。

Uruphong Raksasad

Born in 1977 to a farming family in northern Thailand, Uruphong Raksasad went to the capital for the first time when he was 18 for his studies at Thammasat's Faculty of Journalism and Mass Communications where he majored in Film and Photography. After graduating in 2000, he had worked as a film editor and postproduction supervisor on several Thai feature films. In 2004, he left the industry and since then, he has dedicated himself to the grassroots filmmaking through the stories of his home village.

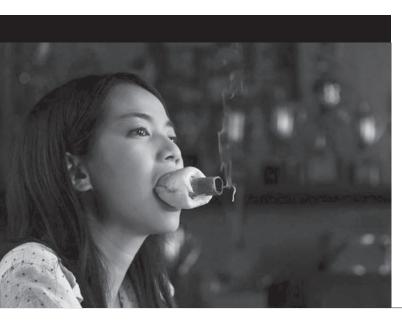
Filmography

2005《北方故事》Stories from the North 2009《人間樂土》Agrarian Utopia



瞎豬想要飛

Blind Pig Who Wants to Fly



Director/Script

Edwin

Producer

Meiske Taurisia, Sidi Saleh, Edwin

Cinematographer

Sidi Saleh

Editor

Herman Kumala Panca

Sound

Wahyu Tri Purnomo

Music Windra Benyamin

Art Director

labal Raya, Eros Eflin

Ladya Cheryl, Pong Harjatmo, Andhara Early, Joko Anwar, Carlo Genta

Print Source

Babibutafilm

一群不被社會接納的人,各自以瘋狂的姿態生存:吃爆竹的女孩琳 達,有一個一心想變成日本人的男友;琳達的牙醫爸爸戳瞎雙眼、 改變信仰,爺爺想中樂透移居美國,媽媽是退休羽球國手,永遠默 默地包著餃子;牙醫診所裡的破嗓門護士,畢生夢想就是參加「星 光大道」,還有一隻不會飛的瞎豬。他們迷失困惑,都在尋找出 П。

導演艾德溫即是印尼華人,他以親身生活經驗出發,以獨特的黑色 幽默,拼貼出一幕幕荒謬而詭異的情境,不僅呈現出印尼華人的社 會處境以及身分認同問題,更大膽提及1998年5月印尼屠殺華人的 歷史傷痛。片中琳達與男友在電視前觀看當年屠殺華人的畫面,一 邊哼唱史蒂夫汪達名曲《I Just Call to Say I Love You》,衝突而 荒誕的情境成為片中最令人難忘的一幕。

導演的話

我們要如何知道怎麼做一個真正的印尼人?事實上,真的有必要做 -個真正的印尼人嗎?《瞎豬想要飛》講述的是一個永遠無法滿足 的願望:不想要當一隻「想飛的瞎豬」的願望,不想要當印尼社會 裡的華人。這些故事的背後,是一連串尋找身分認同的過程。從孩 提時代開始,我們就被教導要以自己的國家為榮,要做一個堂堂正 正的印尼人,即使要抹除我們的根也在所不惜。忘本就表示要忘記 自己是誰,要屏除自己的情感,同時也就是要捨棄人性。

Blind Pig Who Wants to Fly tackles a sensitive racial political issue, namely the denial of the cultural identity of the Chinese minority in Indonesia, but is also filled with humorous and bizarre jokes and situations. The film offers a kaleidoscopic picture across the experiences of Linda, and the people around her, all with obsessive agendas of their own. A fragile but panoramic vision of a community that is not at ease with itself - and hopes that can never be truly fulfilled.

Director's Statement

How should we know how to be true Indonesians? Is it in fact necessary at all to be true Indonesians? This film speaks of hopes that can never be truly fulfilled. A hope not to be the blind pig who wants to fly. A hope not to be a Chinese in Indonesia. Behind these stories is a search for identity.



1978年出生於印尼爪哇泗水,曾於雅加達藝術學院主修電影,風格受侯孝賢、李滄 東、杜可風等人影響。2005年的作品《Kara, Daughter of a Tree》,成為印尼史上首 部入選坎城影展導演雙週的短片,其後的多部短片也在國際影展有所斬獲。他也參與 MV和紀錄片的拍攝工作,《瞎豬想要飛》是他的第一部劇情長片

Born in Surabaya, Indonesia. He majored in Graphic Design at the University of Kristen Petra in Surabaya. He then moved to Jakarta to study Film at Jakarta Institute of Art and began making short films, but dropped out in 2005. He has been invited to participate in both the Berlinale Talent Campus, organized by the Berlin Film Festival, and the Asian Film Academy organized by the Pusan Film Festival. Blind Pig Who Wants to Fly is his debut feature film.

Filmography

2008《瞎豬想要飛》Blind Pig Who Wants to Fly



雙J奇緣

Jay

Director/Script/Producer

Francis Xavier Pasion

Cinematographer

Carlo Mendoza

Editor

Francis Xavier Pasion, Kats Serraon, Chuck Gutierrez

Sound

Mark Locsin, Oey Santos

Music

Gian Gianan

Production Designer

Joy Puntawe

Cast Baron Geisler, Coco Martin, Flor Salanga

Print Source Francis Xavier Pasion

一部比明星緋聞更有看頭的諷刺佳構。片中兩個主人翁都叫Jay, -個是八卦新聞節目製作人,一個是慘遭殺害的前高中教師,前者 來到後者老家尋找報導材料,不只攪亂一池春水,也教媒體與人形 的畸形,全都赤裸裸地曝露在鏡頭前無所遁形。而兩個Jay其實都 是Gay的曖昧對照,不僅讓本片輻射出複雜的情慾光譜,意想不到 的結局更激盪出耐人尋味的解讀空間。

本片編導法蘭西斯薩維派森藉由長年在電視圈工作的親身經驗,得 以用內行人的門道來嘲諷自家老本行,尖銳辛辣地指出電視圈為達 目的不擇手段的諸般荒唐行徑。用放大鏡來看待媒體界的弊病陋習 之餘,同時也對觀眾本身倒打一耙,點破了市井小民們對腥羶報導 的瘋狂渴望,正是電視圈一窩蜂炒新聞的萬惡源頭。

導演的話

身為一名在菲律賓主流電視台工作的電視編劇暨製片,我經歷過太 多假借電視之名行使的事蹟。在電視上,真相永遠不足夠。也許不 至於到修改編篡成全盤變調,但一段故事總是會經過適度美化以符 合媒體的需求。我希望觀眾在看完這部電影之後,能夠用更為謹慎 敏銳、且帶有批判意味的眼光,來審視他們在電視或其他媒體上過 目的任何畫面。生活在這個數位科技統治的時代,影像與情報已氾 濫成災,足以迷惑我們的集體意識:真相是否已經無處可尋呢?

Jay, a gay schoolteacher, is murdered in a sex-crime. Even before his family hears about it, a TV producer also named Jay and his crew are inside their house to document their grief. The TV producer convinces the family to let him shoot the dead man's wake and funeral for a reality show. This will help them to ferret out the truth about the crime, find the killer, and bring him to justice, he says. It soon becomes clear that this concept of truth owes much to the entertainment value of the material, and the expectations of the television audience.

Skillfully orchestrating this reality show is the dead man's namesake-a journalist who knows that the truth is whatever works on camera. The writer-director's insider's knowledge of broadcasting informs his incisive satire, which hits home by making fun of journalistic practices that are too outrageous and shameless not to be true.



法蘭西斯薩維派森

1978年出生於馬尼拉。派森畢業自馬尼拉亞德雷歐大學傳播系,之後在當地主流電視 台擔任肥皂劇編劇,日後則調派去製作、編寫以海外菲律賓勞工為主題的公共節目。 藉由他過往與真實人物打交道的經驗,以及電視台製作人同僚慘遭謀殺的震驚血案, 促使他在2008年拍成這部長片處女作,並於Cinemalaya獨立影展上一舉奪下最佳影 、演員、剪接三項大獎

Francis Xavier Pasion

Born in Manila in 1978. Pasion graduated from Cum Laude majoring in Communication at the Ateneo de Manila. He was a soap opera writer for a major TV network. It was his experience in dealing with real people and the shocking murder of their network's reality TV producer that inspired him to write the screenplay of *Jay* which won Best Film, Actor and Editing awards in the 2008 Cinemalaya Independent Film Festival in the Philippines.

Filmography

2008《雙J奇緣》Jay



卡拉0K

Karaoke



Director

張千輝Chris Chong Chan-Fui

Script

張千輝Chris Chong Chan-Fui, Shanon Shah

張千輝Chris Chong Chan-Fui, Pierre Laburthe

Cinematographer

Jarin Pengpanich

Editor

Lee Chatametikool

Sound Yasuhiro Morinaga, Akritchalerm Kalayanamitr

Art Director

Yee I-Lann

Cast

Zahiril Adzim, Mislina Mustapha, Mohammad Hariry, Nadiya Nissa

Print Source

m-appeal

青年於大學畢業後重返棕櫚樹遍佈的青翠家鄉,在亡父留下、如今 由母親經營的卡拉OK中暫時落腳,一邊打零工替人拍攝伴唱帶, -邊在久別的家園尋求親情與愛情的溫暖慰藉,以及生命的再度出 發。日復一日,鄰近棕櫚油工廠的印度工人與當地穆斯林居民在店 中來來去去,點上一首又一首旋律熟悉的歌曲引吭高歌;伴唱帶裡 的青天白雲美景、眼前人事全非的故土景象,兩種迥異真實來回撞 擊出遊子返鄉的虛無幻貌。

導演在片中利用過度美化雕琢的伴唱帶畫面作為隱喻,暗指主角被 一廂情願的思鄉之情沖昏了頭,無法看清早已物換星移的當前現 實,只一味沉浸在自己編織出的懷舊美夢當中;轟隆作響的棕櫚油 工廠機械、成排棕櫚樹錯綜交列間的無盡盎然綠意,這些人工建造 出的家鄉風土景物才是主角始終選擇視而不見的殘酷真相。

導演的話

現在國際間移民極為頻繁,正挑戰著「家」的定義。我發現「家」 已經化為一種太浪漫的想像,尤其當所有人都還掙扎著要在四道牆 壁之間謀生存活,並試圖衝破身份認同的心魔。這部電影實現了我 自己對返鄉的想法:那些我們記憶中的理想與幻象,還有我們曾以 為永不會改變的人事物。「家」中蘊藏的幻想與現實之所以如此強 大,因為它同時也是一段尋找自我的無止境旅程。

In a rural Malaysian oil palm estate, Betik returns home from Kuala Lumpur. Betik looks to build a future back home with his mother, after the death of his father a few years ago. Betik's absence from the funeral is seen by his mother as a silent betrayal. He takes on a day job shooting karaoke videos; at night, he tries to help his mother at the family's karaoke bar, where the local Indian estate workers, their families, and the Malay Muslim villagers next door gather and sing.

And it is here that Betik meets a girl who seduces him with a future that he has come back for. But nobody is as naive as he seems. In the innocence of a small village in the estate, subtle manipulations and deceptions seep through. The songs continue to be sung, unwavering. The home has changed. The landscape rusts and the nostalgia turns...



出生在馬來西亞,卻是在加拿大展開創作生涯。身為一名電影人、也是多媒體藝術家,他同時在傳統電影媒體與嶄新媒體藝術兩種領域中不停實驗著各種未知可能性 與表現手法。2007與2008連續兩年摘下多倫多電影節的最佳加拿大短片獎後,他搬 回馬來西亞定居,第一次完全以母國故土作為片中舞台,拍出電影長片處女作《卡拉

Chris Chong Chan-Fui

A Borneo-Malaysian-born filmmaker and media artist, focused on unconventional stories and experimentation between traditional cinema and new media arts. His first feature, Karaoke, was invited to Berlin Film Festival's Script Clinic in 2007. The Tour will be his second feature, shot in his hometown of Kota Kinabalu, Borneo-Malaysia. Compound, an audio-visual installation in collaboration with Japanese sound artist Yasuhiro Morinaga, will be presented in Toronto and Kuala Lumpur in 2009.

Filmography

2009《卡拉OK》Karaoke



森靈

Nymph

Director/Script

Pen-Ek Ratanaruang

Producer

Saksiri Chantarangsri, Wouter Barendrecht, Michael J. Werner

Cinematographer

Charnkit Chamnivikaipong

Editor

Patamanadda Yukol

Sound

Koichi Shimizu, Akritchalerm Kalayanamitr

Art Director

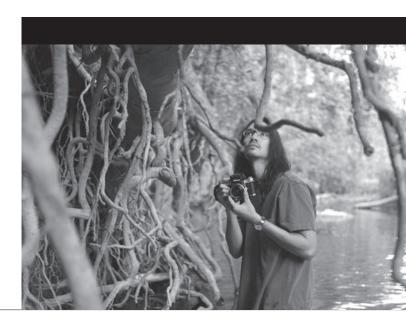
Wittaya Chaimongkol

Cast

Wanida Termthanaporn, Nopachai Jayanama

Print Source

Fortissimo Films



神秘的森林裡,藏著一段無人知曉的秘密,一位女子在森林深處失 蹤,之後從未找到她任何蹤跡。多年後秘密逐漸被淡忘,新到者誤 入禁地而不自知。一對夫妻因工作需要來到這片森林,先生帶著攝 影器材出門拍攝卻遲遲未歸,妻子循線去找僅發現一株神秘大樹。 在無計可施下妻子回家等待消息,隨之而來的卻是另一個更深的謎 團。到底多年前的秘密又如何與現在事件相互連結?

彭力雲旦拿域安勇於嘗試各種不同題材。從溫情的《真情收音機》 到探討人性的《宇宙的最後生命》,他是當今泰國新生代導演中, 最具風格且被國際影壇所認可的新銳導演。彭力在《森靈》裡跨足 靈異鬼故事領域,在神秘氛圍中探索人性與愛情的深刻羈絆。

導演的話

本片環繞著神秘氛圍,同時也是部不同以往的愛情故事,如同將愛 倫坡的短篇故事移至現代場景之中,並試著去探索人性中的精神層 面。在許多影片裡,鬼魂是邪惡的角色,但我並不想朝著這個方向 發展。反倒是人類的內心有著黑暗的一面,許多醜惡的事情往往是 人類所造成的。

A long time ago in an unnamed forest, a beautiful young woman was wandering alone when she fell prey to two men. Shortly thereafter, the lifeless bodies of the two attackers were found floating down the nearby stream. No one knew what happened to

Flash forward to today. May is a city woman who has everything she could ask for. Her career is on the rise, and her photographer husband Nop showers her with love and attention. But fate or desire play tricks on the couple and soon May starts an affair.

One day Nop is assigned to take a trip into the forest to film the wildlife. He decides to bring May along, but the journey slowly reveals the invisible weight of their urban lifestyle. Meanwhile, Nop stumbles onto a sad-looking tree. The tree is calling out to him, and Nop finds himself spellbound and can't resist its attraction.



彭力雲旦拿域安

1962年出生於泰國曼谷,彭力少年時期則長期在美國,1977至1985年間他就讀於普 瑞特學院主修藝術史。彭力早期以插畫家及造型設計師起家,回到泰國之後,他則投 身於廣告圈,擔任美術指導一職達五年時間,直到1996年才藉由處女作《卡拉OK樂 陶吧》正式以導演身份跨足電影界,受邀於柏林影展放映後一鳴驚人,各國影展爭相

Pen-Ek Ratanaruang

He studied in New York at the Pratt Institute from 1977 to 1985 and worked as a freelance illustrator and designer for Designframe Incorporate. In Thailand he had worked for five years as an art director, before making his directorial début with Fun Bar Karaoke which was screened at many international festivals after its premiere at the Berlinale.

Filmography

1997《卡拉OK樂陶吧》Fun Bar Karaoke

1999《69兩頭勾》6IXTYNIN9

2001《真情收音機》Mon-rak Transistor 2003《宇宙的最後生命》Last Life in the Universe 2006《無形海浪》Invisible Waves

2007《愛情保鮮期》Ploy 2009《森靈》Nymph



高潮滿座

Service



Director

Brillante Mendoza

Script

Armando Lao, Boots Agbayani Pastor

Producer

Ferdinand Lapuz

Music

Gian Gianan

Cinematographer

Odyssey Flores

Editor

Claire Villa-Real

Sound

Emmanuel Nolet Clemente

Art Direction

Harley Alcasid, Deans Habal

Cast

Gina Pareño, Jacklyn Jose, Julio Diaz, Coco Martin, Mercedes Cabral

Print Source

Fortissimo Films

和丈夫長年分居的娜芙,經營著一間色情電影院,破舊的小戲院裡 只有男同志流連,戲院裡外慾望高漲、需索直接。看似沒什麼生意 的骯髒小戲院,卻養活一家子人,長女、女婿、養女全都在戲院裡 工作,娜芙的姪子拉努則是充當放映師。門可羅雀的小票口、髒舊 破爛的販賣部、八〇年代的手繪爆乳電影看板,環繞這一家子的, 每天除了吃飯、閒晃和放電影,就是無止無盡的縱慾橫流,與無法 宣洩的欲求不滿。面對著各自不同的生命困境,突如其來的懷孕, 沒有結果的迷戀,這天,娜芙的離婚官司即將宣判,封閉的拉努也 不再壓抑…。

曾以《情慾按摩院》入選坎城影展的菲律賓導演布里蘭特曼多薩, 近年來被視為東南亞新生代創作者中的代表人物。在《高潮滿座》 中,依舊以寫實且強烈的視覺風格,獨立且隨意的低限表現手法, 完整呈現其個人對菲律賓邊緣族群的觀察,片中大量的露骨性愛場 景,在欲望的展示之外,更赤裸裸地呈現了人性底層的原始樣貌, 在令人驚訝之餘,也為他充滿野性的影像魅力而驚嘆。

The Pineda family operates a ramshackle movie house specializing in second-run sex flicks. 58-year-old family matriarch Nanay Flor oversees the operation while trading shifts in the ticket booth with daughter Nayda, son-in-law Lando, and adopted daughter Jewel, and with Nanay's nephews Alan and Ronald painting the billboards and running the projector respectively.

It's been two long years since Nanay accused her estranged husband of bigamy, and today is the day that the judge will finally deliver the verdict. Now, as the usual service boys and gay hustlers start streaming in for the steamy double feature, Nanay attempts to get everything around the theater ready before heading off to the courthouse. It's not an easy task and the money is tight, so when a fleeing purse snatcher dashes into the theater with two policemen in hot pursuit, Nanay knows that this day will be as stressful and unpredictable as any other.



出生於菲律賓聖費南多市,他畢業於馬尼拉聖托湯瑪斯大學,主修藝術與廣告,並以 日本於亦作資金資內的一位中華於為尼亞斯的海州大子,上陸各種與阿爾 製作設計指導的身份投入電影、電視與劇場界。2005年處女作《情慾按摩院》在盧 諾影展一舉摘下金豹獎之後,2008年他再度以《高潮滿座》創下母國影史紀錄,成為 繼1984年後第一部選入坎城影展正式競賽的菲律賓電影,新作則接力奪下坎城最佳導

Brillante Mendoza

Born in San Fernando, Philippines. He studied fine arts and advertising at Manila's University of Santo Tomas. He started his career as a production designer in film, television and theatre. Mendoza's first feature film, The Masseur, won the Golden Leopard at the 2005 Locarno. Mendoza made Filipino cinema history in 2008 when Service became his country's first film in the Cannes Film Festival official competition since 1984. His new film Kinatay won Best Director in Cannes.

Filmography

2005《情慾按摩院》The Masseur 2006 《Summer Heat》

2006 《The Teacher》

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2007 《Slingshot》

2008《高潮滿座》Service

2009《男孩看見血地獄》Kinatav



男孩看見血地獄

Kinatay

Director

Brillante Mendoza

Script

Armando Lao

Producer

Didier Costet

Cinematographer

Odyssey Flores

Editor

Kats Serraon

Music

Teresa Barrozo

Art Director

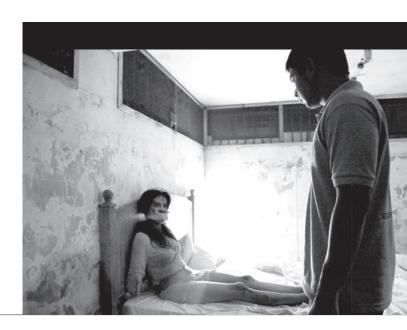
Harley Alcasid, Deans Habal

Cast

Coco Martin, Julio Diaz, Mercedes Cabral

Print Source

The Match Factory



坎城史上最受爭議的得獎作品!有影評大佬批它是頭號劣作,也有評審跳出來聲援辯護。新婚的警校學生為了多賺點外快,答應晚上幫忙學長出任務,誰能料想到就在一夜之間,徹頭徹尾地改變了他對執法的觀念。無論是前後丕變的調性,或是長時間的手持攝影,以及令人瞠目結舌的暴力場面,《男孩看見血地獄》的生猛粗礪,讓你只能非愛即恨。

導演的話

原文片名Kinatay在菲律賓語中指的是「屠殺」之意。整部電影是由真實故事所啟發,當我在籌備前作時正四處訪問街頭上的小混混,無意間遭遇了一名修習犯罪學的學生,他曾遭遇過與片中類似的處境。聽到這名青年的親身經驗後,我認為這會是適合拿來拍電影的絕佳題材。在最意料不到的時間地點,突如其來地與死亡面對面,這個概念十分吸引著我。這部電影的主題在於呈現出死亡的不可預測性。

當電影中時序從白畫過渡到黑夜,我不僅對劇情行進的敘事手法有精細要求,對場景設計與攝影也極為講究。我用明亮樂觀的白天景象去對比夜戲中的黑暗與驚懼;白天時街頭上傳來的嘈雜噪音,以及夜晚裡令人毛骨悚然的奇異聲響及配樂;這些細節都用來建立主角在內心中所經歷的情緒波動。就跟片中主角一樣,馬尼拉這座城市總是充滿謎團,到了夜晚就搖身一變成了另一幅面貌。

Today Peping will happily marry the young mother of their newborn baby. For a poor police academy student, there is no question of turning down an opportunity to make money. Accustomed to side profits from a smalltime drug ring, Peping naively accepts a well-paid job offer from a corrupt friend. Peping soon falls into an intense voyage into darkness as he experiences the kidnapping and torture of a beautiful prostitute.

Director's Statement

Kinatay means 'slaughter' in Filipino. The story was based on actual events. While researching my film Slingshot, I was interviewing smalltime crooks and I stumbled upon the confession of a real-life criminology student who went through a similar situation in Kinatay. I thought that it would make an interesting subject for a film. I was attracted to the idea of confronting death in the most unexpected time and place. It's about realizing the complete randomness of death.



布里蘭特曼多薩

出生於非律實聖費南多市,他畢業於馬尼拉聖托湯瑪斯大學,主修藝術與廣告,並以製作設計指導的身份投入電影、電視與劇場界。2005年處女作《情慾按摩院》在盧卡諾影展—舉摘下金豹獎之後,2008年他再度以《高潮滿座》創下母國影史紀錄,成為繼1984年後第一部選入坎城影展正式競賽的菲律賓電影,新作則接力奪下坎城最佳導演。

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大馬15

15 Malaysia



網羅當代大馬導演十五支心血之作,除展示了大馬新浪潮世代的豐碩成果,更難得搜羅了甫逝世的雅絲敏阿莫,這位馬來西亞影史上最 重要的導演生前最後短片。片中多所針對社會病灶開刀,或爭辯言論自由、或一探種族歧視、或深入社區衝突,舉凡道德倫理、宗教信 仰、文化認同等社會各層面意象都包含在內。《大馬15》這十五支短片各自代表了馬來西亞人民的十五種迥異聲音,如野火般被年輕人 在網路上瘋狂轉貼討論,展示出政治電影在網路時代中蘊藏的巨大力量,並在這個向來視公開談論種族、宗教與政治議題為禁忌的多民 族國家中掀起一波革命浪潮,而在馬來西亞52年的歷史上立下了重大的文化里程碑。

15 Malaysia consists of 15 short films made by 15 Malaysian filmmakers. These films deal with socio-political issues central to Malaysian society, such as corruption, freedom of speech, racism, communal conflict, pedophilia, ethics, religion and cultural identity.

In a multi-racial country where public expressions on race, religion and politics are often regarded as taboo, 15 Malaysia not only represents a cultural landmark in the country's 52-year history, it is also an intriguing example of political cinema in the Internet Age. You may think of them as funky little films made by 15 Malaysian voices for the people of Malaysia.

It also features a tribute to the late Yasmin Ahmad - widely regarded as the most important filmmaker in the history of Malaysian cinema - who passed away shortly after completing her film for 15 Malaysia.



何字恆 生於馬來西亞,畢業於美國愛荷華州立大學工程系。回國後他從事電視製作。2003年由電視台資助,以數位攝錄機拍攝首部長片《Min》,入圍多個國際電影節。其後,兩部影片 《霧》以及《As I Lay Dying》更於鹿特丹影展連奪亞洲評審團獎及最佳短片老虎獎。2006年完成首部35mm劇情長片《太陽雨》,2008年,他入選勞力士贊助的馬丁史柯西斯導

He graduated with a degree in engineering at lowa State University before opting for a career in filmmaking. His first feature length film Min won the Special Jury Prize at the Festival Des 3 Continents in Nantes and earmarked him as one of the most talented young filmmakers to emerge in Asia in recent years. His third and most renowned feature film so far, Rain Dogs, became the first Malaysian film to be nominated in the Venice International Film Festival in 2006.



雅斯敏阿莫 1958年出生於馬來西亞,並以廣告導演的身份持續在廣告界耕耘長達二十五年。她平均每年拍攝一部電影,其作品多以恬淡幽默風采來跨越文化差異,技巧性地運用一般民眾心 理而真實反映出馬來西亞多種族、多語言、多文化的特色,在海內外廣獲好評,且獲得許多國際影展的邀約。2009年夏天因為廳溢血不幸逝世。

Yasmin Ahmad

A graduate in Psychology from a British University, Yasmin Ahmad had been working in advertising for 25 years. During those years, she started writing scripts and directing television commercials, which won her prizes both at home and abroad. Yasmin later used her newfound skills to direct feature films, and had made six feature films and one documentary. She passed away on July 25 2009 after suffering a brain hemorrhage.



李**添興** 1973年出生於馬來西亞恰保,原本是學習美術設計出身,先以演員及導演身份從劇場發跡,日後再無師自通地開始拍起電影。2001年他推出個人首部長片《狙擊手》,並在同年 接力完成一部高度實驗性質的風格之作《阿炳再現》。接連兩部作品《美麗的洗衣機》與《念你如昔》雙雙在2005年及2007年的曼谷電影節摘下最佳亞洲電影大獎。

James Lee
Born in 1973, Ipoh, Malaysia. Trained as a graphic designer. A self taught filmmaker, he began acting & directing theatre plays before venturing into video filmmaking. In 2001 he
directed his first feature film, Snipers, followed by Ah Beng Returns, a highly stylized experimental film, the same year. In 2002 James made Room To Let, a Mandarin drama.
The Beautiful Washing Machine is his fourth DV-feature, which won the Best Asean Feature Award and FIPRESCI Prize in Bangkok International Film Festival.

胡明進 以獎學金申請進入聖地牙哥州立大學就讀,主修電影與電視製作,自1999年返國後,他曾參與了無數電視節目、廣告、短片及電影的製作。他於2005年推出長片處女作 《Monday Morning Glory》,並受邀在舊金山影展、東京影展、柏林影展、盧卡諾影展上放映。第二部作品《大象與海》則在超過三十個國際影展上放映。

woo wing Jin
A scholarship student for film and television production at the San Diego State University, he return to Malaysia in 1999, and worked on a broad range of television shows, TV commercials, short films and feature films. His debut feature film Monday Morning Glory premiered at the San Francisco International Film Festival in 2005. He released his second feature film The Elephant and The Sea in 2007. The film has since been screened in more than 30 film festivals worldwide.





阿米爾莫罕默德 2000年編導了馬來西亞第一部數位電影後,至今已成為馬來西亞最受爭議的獨立電影人。與其他同蜚導演大為迥異,阿米爾擅長拍攝非故事性的電影題材,直接針砭馬來西亞 的社會政治議題。他的兩部電影《村民,你好嗎?》及《最後一個共產黨員》曾在馬來西亞被禁而撤起爭議。阿米爾也是著名專欄作者,他的專欄在馬來郵報等各大媒體上發

He wrote and directed the first digital feature film in Malaysia in 2000 and has gone on to become perhaps the most controversial practitioner of independent filmmaking in the country. Unlike most filmmakers of his generation, his films are frequently non-fiction and directly address social political issues that confront Malaysia as a nation. Two of his films - 'Apa Khabar Orang Kampung' and 'The Last Communist' have been controversially banned in Malaysia.



陳堅梅 1978年出生於馬來西亞,2002年畢業於麻六甲多媒體大學,主修動畫及電影。其短片作品曾獲得多項歐洲電影節獎項,2006年首部長片《愛情征服一切》分別在鹿特丹國際 電影節和孟山國際電影節獲得新秀導演獎。除了擔任導演之外,陳翠梅同時也為其他大馬獨立影人擔任製片。受其小鎮出身背景影響,她的作品往往帶有詩意般的感性。

Tan Chui Mui

Graduated from Multimedia University with a Bachelor Degree of Multimedia in Animation & Film in 2002. Since then, she has emerged as one of the most monitored young filmmakers in the international film festival scene. Her short films have won numerous prizes and awards in European festivals and her first full-length feature film 'Love Conquers All' won multiple new director's awards in the Rotterdam International Film Festival as well as Busan International Film Festival in 2006.



劉城達 在多媒體大學主修3D動畫的他,畢業後成了一名擁有獨特喜劇聲音的年輕導演。他的接連兩部短片《麵包皮與草莓醬》與《選要去醫院嗎?》蟬連了馬來西亞電影錄影節的最 佳短片獎。2007年憑著首部長片《口袋種的花》橫掃多項電影獎項,包括釜山、鹿特丹等影展,讓劉城達被看好成為馬來西亞最有前逢的電影人才之一。



He emerged as a young filmmaker with a unique comedic voice soon after he graduated from the Multimedia University, majoring in 3D Animation. His first live action short film Bread Skin With Strawberry Jam won the top prize at Malaysian Video Awards in 2003. His second short film Not Cool won the same award a year later. His 2007 feature debut Flower In My Pocket swept multiple awards in numerous international film festivals including Busan, Rotterdam.



Johan John 未找身於電影圈前,他是一位穿梭於吉隆坡數間錄音室與酒吧之間謀生的音響工程師。2006年自馬來西亞電影學院畢業後,他首次參與電影製作,成為自由音效師和剪接師, 2006年首部短片《Tajuk Cerita》深獲好評。他擅於處理性愛禁忌課題,對電影有著敏銳感性的觸覺,並執導了數部廣告、電視節目、紀錄片。2007年他首次編導電影長片 《Andai》。

Johan John

Before choosing filmmaking as his vocation, Johan John made ends meet by working as an audio engineer at recording studios and pubs in Kuala Lumpur. He started making films in 2006, after he graduated from Akedemi Filem Malaysia and worked as a freelance sound designer and film editor. Johan's penchant for portraying taboo intimacy and edgy sensuality on film subsequently landed him jobs as director for various commercials, TV programs, and documentaries. He directed his first feature film Andai in 2007.



凱里爾巴哈 曾以一萬馬幣超低預算執導個人首部長片《Ciplak》,意外獲得馬來西亞戲院商的垂青,在旗下全國戲院同步播映,賣得滿堂紅。之後他編導了許多常青電視連續劇,同時也 為眾多獨立樂團拍攝音樂錄影帶。除從事影像編導外,多才多藝的他還忙著做製片或演員,甚至是擔任特技演員或為雜誌供稿,不然就是為搖滾樂團Rollin Sixers彈奏吉他。

He made his first feature film Ciplak for a super low budget of RM10,000. Despite its modest budget, the film was released by Golden Screen Cinemas to great reviews. He has since written and directed many TV episodes, as well as making music videos for independent bands. When not writing or directing, he can be found either producing or acting in films, working as a stunt man, writing for magazines or playing the guitar for his rock band Rollin Sixers.



卡瑪爾沙布蘭 同時身為藝術家、設計師以及研究者,他的工作跨界於藝術、科學及科技三個領域。他的畫作、視覺藝術、電影短片、聲音藝術,不僅在本地藝術空間和展覽頻頻展出,更進 軍至印尼與新加坡。他擅長運用新時代媒體科技,喚起人們對場域與時間的情愫,曾贏得馬來西亞國家藝術展、印尼國家藝術展獎項,並獲邀成為國家太空署駐村藝術家。

An artist, designer and researcher, his work stands at the intersection of art, science and technology. His paintings, video art, short films, sound art have been shown at art spaces and festivals domestically as well as in Indonesia and Singapore. His ability to evoke a poignant sense of place and time by the use of new media technology won him numerous awards from Malaysian and Indonesian's National Art Gallery. He was Artist-In-Residence at the Malaysian National Space Agency in 2005.



黃健藝 1995年畢業於墨爾本大學金融與媒體研究系,並於1998年參與了紐約的電影課程。返國後他加入了廣告界,並在七年內執導超過百部廣告,成為大馬最多產的電視廣告導演之 一。以雅加達與古隆坡作為大本營,黃健藝利用空餘時間執導電影短片,作品曾在新加坡影展與雅加達影展上映,現在黃健藝正著手編導個人首部電影長片。

Desmond Ng
Graduated in Finance and Cinema Studies from Melbourne University in 1995 before attending a filmmaking course in New York in 1998. Upon returning to Kuala Lumpur, he began working in the advertising industry, becoming one of the most accomplished TV commercial directors in Malaysia, with more than 100 spots in just over 7 years.

Based out of Jakarta and Kuala Lumpur, Desmond makes short films when he has time. He is currently writing his first feature movie.



鍵耀輝 身為一名終身電影愛好者,自孩童時期便經常以廉價家用攝影機自製家庭電影,並利用家中錄影機來編輯拍攝好的片段。他以執導電視廣告和企業影片來維持生計及支撐他對 電影的熱愛。他的電影《A Note of Love》曾在當地戲院小型上映,紀錄片《母親》則在寰宇電視上全國播放,動畫短片《Demolition Frog》也受邀參與全球十餘個影展。

Linus Chung
A life-long film buff, he started making home movies as a child by shooting scenes with a cheap consumer video camera, and edited the footage on his family video recorder.
He now makes a living and supports his passion for filmmaking by directing commercials and corporate videos. His feature film A Note of Love enjoyed a limited but successful release in Malaysian cinemas, and the animation short Demolition Frog has screened in over 11 festivals all over the world.



林銘志、巴赫尤瑟夫 兩人是一對剛入行不久的年輕執導兼製片拍檔,兩人自中學時期便已相識,近年來合力完成了兩部電影《5.13》和《The Joshua Tapes》,預期在2010年發行。巴赫尤瑟夫從 大學時期便開始參與電影製作,林銘志則畢業於美國馬里蘭州陶森大學電子媒體電影系,回國後拍攝編導數部電影,包括獲陶森影展提名的紀錄片《Shook!》以及一系列老虎 啤酒廣告。



Benji Lim & Bahir Yeusuff
A young filmmaking team in the beginning of their careers, since co-founding Perantauan Pictures in 2004, they have made various TV programs as well as independent feature films. They have since completed two more feature length films 5.13 and The Joshua Tapes, expecting to release in 2010. Bahir has produced film projects since college, while Benji has directed numerous films since attending the Electronic Media Film program at Towson University in Maryland. They have been friends since secondary school.



南姆榮恩 誕生於玻璃市州,畢業於國家藝術學院。透過與名導演如雅斯敏阿莫等的合作關係,如今已是馬來西亞最多產的演員之一,出色的演戲天賦令他在同輩演員中備受矚目。同時 身為導演的他,至今已執導過數部短片、電視劇及一部獨立數位電影長片《Gadoh》。他擅長採用象徵手法展示豐富的視覺美感,也對社會政治有著深切的關懷和理解。

Born in Perlis and graduated from the National Arts Academy. Having collaborated with directors such as Yasmin Ahmad, he is also one of the most accomplished theatre and film actors in Malaysia today. While his acting talents make him one of the most sought-after actors of his generation, he is also a passionate filmmaker of immense promise. To date, he has made several short films, telemovies and one independently funded feature length digital movie Gadoh.



蘇萊曼兄弟 喬丹與穆沙狄克這對兄弟創作搭檔專精於手繪動畫、3D與2D動態圖像設計、影片合成以及圖像處理。穆沙狄克是一名自修軟體語言的科技怪客,喬丹則無師自通練就了一身 電腦動畫本領。兩兄弟擅長使用電腦特效,加上對象徵符號與語言的深入理解,作品往往呈現豐富視覺想像力,紋理細膩且飽富內涵。目前他們正聯手製作一部動畫長片。

Jordan and Mussadique Suleiman are a creative partnership that specializes in hand drawn animation, 3D and 2D motion graphics, video compositing as well as image processing. While Mussadique is a self-professed science and software coding geek, Jordan is a self-taught computer graphics and animation artist of great imagination and flair. Their fluency in the technical aspects of CGI production, combined with their understanding for symbolism and semiotics, makes for work that is rich both in visual imagination and texture meaning.

青春紀事

Rites of Passage

親愛的奶奶 Bába 湖底的小王子 The Fish Child 囧爸爸 Go Get Some Rosemary 在愛之中 Halfway 聽媽媽的話 I Killed My Mother 墨西哥幾點 Lake Tahoe 遛鳥家族 The Misfortunates 小豬撲滿的願望 Treeless Mountain 由紀與妮娜 Yuki & Nina





親愛的奶奶

Bába

Director/Script

Zuzana Špidlová

Cinematographer

Lukas Hyksa

Editor

Simon Spidla

Sound

Lenka Mikulova, Martin Zenisek

Art Director

Ivana Kanhaserova, Petra Vlachynska

Music

Lenka Mikulova

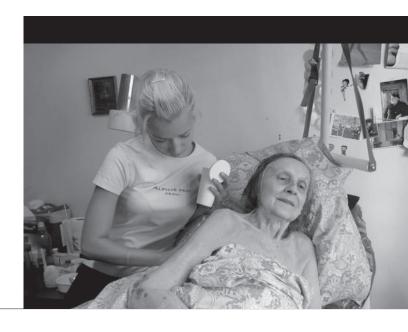
Cast

Marika Soposka, Eva Pokorna, Ondrej Havel, Miluse Splechtova,

Marie Turkova

Print Source

Helene Delmas



總是不在家的媽媽,留給薇若妮卡—個從來不離開家的奶奶,每天 得餵她吃藥、吃飯、還得隨傳隨到。

正值年輕、美麗而有活力的生命,薇若妮卡對身體的探索興味正濃,卻得每天面對這個年輕時和她很像,現在卻垂垂老矣而脆弱的驅體。簡單的片段卻讓所有年輕女孩感受到年華老去所帶來的莫大威脅。

導演蘇珊娜史匹德洛娃以純熟的影像及流暢的敘事,創造此上乘之作。片中主角自然出色的絕佳演出,深刻對比出青春與滄桑、生命與衰老的細膩生命,得到坎城影展電影基金獎肯定。

Mom has never asked me, she just brought granny home. Now she lies in the middle of my room and I have to take care of her. All the time.

"An intensive story, outstanding performances and great camerawork – all the aspects are so well combined that the result is a truly remarkable piece that knows no compromise and comments the relationship between the youngest and the eldest generation." --Irena Hejdová, aktualne.cz



蘇珊娜史匹德洛娃

1978年生於捷克斯洛伐克。2008年畢業於布拉格查爾斯大學法學院,以及布拉格電 影學院主修遵演。

Zuzana Špidlová

Born in1978 in Sokolov, Czech Republic. She obtained a master degree in law from the Charles University Prague in 2008 and a bachelor degree in directing from the Film and TV School of Academy of Performing Arts in Prague (FAMU).

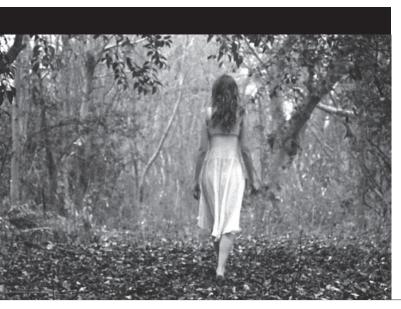
Filmography

2004 Without the end 2004 Find your Partner 2004 At home 2006 Shooting Star 2009《親愛的奶奶》



湖底的小王子

Fish Child



Director/Script

Lucía Puenzo

Producer

Luis Puenzo, José María Morales

Cinematographer

Rodrigo Pulpeiro

Editor

Hugo Primero

Sound

Fernando Soldevila

Music

Andrés Goldstein, Daniel Tarrab, Laura Zisman

Art Director

Paula Zyngierman

Cast

Inés Efron, Mariela Vitale, Pep Munné, Arnaldo André

Print Source

MK2

富家千金拉拉愛上了巴拉圭女僕桂伊,兩個女生陷入激情熱戀,並一心夢想著回到桂伊家鄉湖邊,享受著遺世獨立的二人世界。沒料到桂伊半推半就,竟與拉拉的父親上了床。憤怒的拉拉獨自前往巴拉圭沒找到桂伊,反而碰上她的父親,卻揭開了桂伊不願提起的醜聞秘密;而桂伊也因為拉拉父親的死亡,被認為是嫌疑最大的殺人犯。導演露西雅普恩佐曾以《我是女生,也是男生》聲名大噪,此次她再度成功描寫一段無法以常理推斷的愛慾糾葛,融入了女女之戀、跨國愛情,甚至還有亂倫和弒親的情節,依舊驚世駭俗。本片改編自導演自己的第一本小說,不過反而是她在為處女作《我是女生,也是男生》進行後製時,才開始動念並改編成劇本計畫拍成電影。

導演的話

這部電影描寫著兩個女孩的秘密,包括她們無奈而不願回想的過去,以及他們所期望的未來與愛情。並藉由這兩個來自不同文化背景的女孩,揭開某些屬於阿根廷的禁忌話題,特別是其中所蘊藏的暴力和偏見。在經歷前作《我是女生,也是男生》片的成功之後,這一次更希望在情節之外,能夠找到一種獨特的、個人化的敘事與影像節奏,無論它如何被表現出來,最重要的是能鬆動、甚至挑釁一些一直都還存在著的偏見。

Lala, a teenager from the most exclusive suburban neighborhood in Argentina is in love with the Guayi, the 20-year-old Payaguayan maid working at her place. They dream of living together in Paraguay, at the shores of lake Ypoá. The murder of Lala's father rushes their plans.

This is the starting point that spurs the escape through the highway that connects the North of Buenos Aires with Paraguay. While Lala waits to be reunited with her lover in Ypoá, by reconstructing her past (the mystery surrounding her pregnancy and the legend of a fish child who guides the drowned to the bottom of the lake), the Guayi is detained in a minors institute. She turns out to be hiding a crime from long ago.



露西亞普恩佐

1976年生於阿根廷布宜諾斯艾利斯。在從事電影拍攝工作開始之前,她就已曾出版過多本小說創作。2007年的《我是女生,也是男生》是她的第一部電影長片,即入選當年坎城影展影評人週單元並獲獎。

Lucía Puenzo

Born in Buenos Aires, in 1976. Her first feature film, XXY, won the Critic's Week Award in Cannes 2007 and a Goya for Best Foreign Film, among other awards. She published the novels El Niño Pez, 9 minutos and La maldición de Jacinta Pichimahuida, which have been translated in Italy, Germany, Brazil, France and USA. She is writing the novel La furia de la langosta.

Filmography

2007《我是女生,也是男生》XXY 2009《湖底的小王子》Fish Child



四爸爸

Go Get Some Rosemary

Director/Script

Ben Safdie, Joshua Safdie

Producer

Casey Neistat, Tom Scott

Cinematographer

Brett Jutkiewicz, Joshua Safdie

Editor

Ben Safdie, Joshua Safdie, Ronald Bronstein, Brett Jutkiewicz

Sound

Zachary Treitz, Ben Safdie

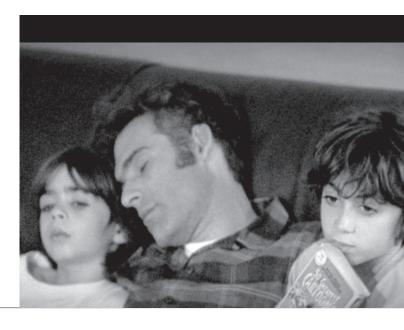
Art Director

Ariel Schulman

Ted Barron, Jake Braff, Ronald Bronstein, Wayne Chin, Boon Tak Park

Print Source

Films Boutique



-個三十四歲的離婚老爸,渴望著每半年一次把兒子們帶回家生活 的兩週幸福時光。但不幸的是,他的生活混亂失序,抱著一份有· 搭、沒一搭的電影放映師工作,兒子的來訪,反而讓他的時間安排 更加混亂。再加上嚴厲而咄咄逼人的前妻、年輕女友的情緒反彈、 忽然造訪且難以掌控的損友跑來插花,以及最後連房子都沒得住的 超級窘境,難道,他只不過想認認真真地做兩星期的「一個好爸 爸」,真有這麼困難?

《囧爸爸》彷彿體現了美國獨立製片的標準範本,簡單、直接,全 片幾乎從頭到尾的手提攝影與跟拍鏡頭,讓整部電影放射出紀錄片 般的寫實和殘酷力道。兩位兄弟檔導演亦曾在訪談中表示,他們很 想把這部電影拍成那種五、六〇年代紀錄片的感覺。整部電影幾乎 全部圍繞著這位父親的困境而生,鏡頭追著父親的倉皇失措而拍, 讓觀眾隨著他的情緒反應,既心痛又同情。

導演的話

就像電影最後一場戲的畫面一樣,父親帶著兩個小孩被迫搬家,連 冰箱都得揹在身上,如同這個角色在片中的遭遇,他只是想和小孩 在一起,卻要扛著沈甸甸的負擔,不斷加重在身上的壓力,然後一 直往向走。

After months of being alone, sad, busy, sidetracked, free, lofty, late and away from his kids, Lenny, 34 with graying frazzled hair, picks his kids up from school. Every year he spends a couple of weeks with his sons Sage, 9, and Frey, 7. Lenny juggles his kids and everything else all within a midtown studio apartment in New York City.

He ultimately faces the choice of being their father or their friend all with the idea that these two weeks must last 6 months. In these two weeks, a trip upstate, visitors from strange lands, a mother, a girlfriend, "magic" blankets, and complete lawlessness seem to take over their lives. The film is a swan song to excuses and responsibilities; to fatherhood and self-created experiences, and to what it's like to be truly torn between being a child and being an adult.



班沙夫戴、喬舒華沙夫戴

生於美國紐約,成長於皇后區,父親從小就拿著攝影機拍他們兄弟倆,因此兩人一直都對影像創作充滿高度興趣,並與朋友一同經營Red Bucket Films電影公司,各自拍 也合作一起創作

Ben Safdie & Joshua Safdie

Born and raised in New York City, under the eye of their father's Video 8 camera. In high school, the Brothers met Alex Kalman and started Red Bucket Films, Their work has been on display at many international festivals including the Director's Fortnight in Cannes, where Benny's short film *The Acquaintances of a Lonely John* premiered and Josh's first feature film, *The Pleasure of Being Robbed* internationally premiered. Go Get Some Rosemary is the first feature film co-written and directed by the two brothers.

Filmography 2009《囧爸爸》Go Get Some Rosemary



在愛之中

Halfway



Director/Script

Kitagawa Eriko

Producer

Iwai Shunji, Kobayashi Takeshi

Cinematographer

Shinichi Tsunoda

Editor

Shunji Iwai, Eriko Kitagawa

Art Director

Machi Tsuge

Music

Takeshi Kobayashi

Cast

Kitano Kie, Okada Masaki, Mizobata Junpei, Naka Riisa, Osawa Takao

Print Source

GAGA Communications, Inc.

「只要靠近他半徑二十五米之內,我就會頭暈目眩,像是生病了…」高中女生小廣跟好友講述自己的暗戀心事,沒想到竟被暗戀的對象篠崎偷聽到,彷彿冥冥之中月老牽起了紅線,兩人開始純愛的交往。然而初萌的愛芽卻立刻受到考驗,篠崎將離鄉前往遙遠的東京念大學,甜蜜期還沒過就得準備分離,小廣知道後大受打擊,究竟該為了篠崎的前途忍受離別,還是呵護這段剛開始的愛情?

本片為「日劇戀愛之神」美譽的名編劇北川悅吏子首執導演筒,岩井俊二與名配樂小林武史跨刀監製,片中的大部分台詞都出自演員們的臨場發揮,這也是出於女主角北乃紀伊的建議,希望能以屬於自己的語氣,自然地展現高中生的日常對話。透過這樣自然的演出,與影像上細膩的捕捉,全片也彷彿漫步在北海道鄉村的自行車小徑、夕陽西下的放學後操場、詩情畫意的河畔斜坡,小情人之間細膩複雜的情緒擺盪,精準捕捉了獨樹一格的純愛魅力,完全跳脫油腔滑調,呈現出自然澄澈的高度質感,青少年特有的率真、青澀與衝動,全都在逆光中的初戀風景中,閃耀著青春的光澤。

Hiro, a high school senior in Hokkaido, falls in love with her classmate, Shu, agonizing whether Shu feels the same way.

"It's like when he's within 25 meters of me, I feel like there's this banging going on inside of me. I'll fall apart at this rate."

Soon they start dating, but their happy days are interrupted by some news: she is planning to apply for a local university, but he is not.

"Why didn't you tell me about this? What will I do without you?" Hiro pleads with him not to go and Shu starts to think over the priority in his life.

"You know, life is longer than you think. You need to think long term."

"But isn't right now equally important?"

Now and forever...

Halfway depicts the pure and fragile, yet so strong love story of a young couple.



北川悅吏子

生於1961年。曾編寫《跟我說愛我》、《長假》、《美麗人生》等多部經典日劇,為日本當今知名之名編之一。《在愛之中》為其首執導演簡的之劇情長片,備受影壇肯定。

Eriko Kitagawa

Born in 1961. After her TV drama debut with Just the Way We Are, she kept creating hit series such as *Long Vacation, Beautiful Life* and *Orange Days* establishing a love story era in the Japanese TV industry. In *Halfway*, not only writing the script, but she also steps into the role of director, creating another "Kitagawa" world.

Filmography

2009《在愛之中》Halfway



聽媽媽的話

I Killed My Mother

Director/Script/Producer/Art Director

Xavier Dolan

Cinematographer

Stephanie Weber-Biron

Editor

Helene Girard

Sound

Sylvain Brassard

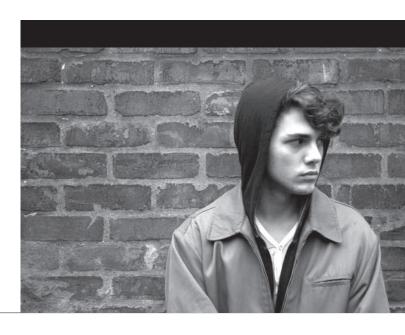
Music

Nicholas S. L'Herbier

Cast

Xavier Dolan, Anne Dorval, Suzanne Clement, Francois Arnaud

Print Sourc



在一個父親缺席的單親家庭中,母親與十七歲兒子用爭吵來代替日常溝通的對話,從餐廳、車內、到眾目睽睽的教室,無處不是他們針鋒相對的戰場,用惡毒言語互相伺候已成了兩人每天的家常便飯。母子彼此的世界格格不入,這段愛恨交雜的親子關係不停磨耗著少年的力氣,面對母親過度的關懷,讓他只能用尖叫與逃亡來武裝自己,逐漸憎恨起眼前這個他曾一度愛過的女人。

本片是甫滿二十歲的加拿大年輕導演自導自演的半自傳處女作,親自將自己十七歲提筆寫下的劇本搬上大銀幕,初試啼聲便立刻技驚四座,一舉囊括坎城影展導演雙周三項大獎。片中如實捕捉了慘綠少年處於青春期時無處可宣洩的巨大憤怒,那股困惑、苦悶且矛盾的強烈愛恨情仇在他鏡頭下無所遁形。

導演的話

整部片的重點在於避免過於平板的角色。我希望觀眾能夠關心片中的每一個人,輪流去愛跟恨他們。我認為自傳性電影的問題在於很容易失去觀點。我不希望人們說我拍了一部攻擊雙親權威的青春期電影,這不是我的重點。我的重點是要捕捉一段親子關係——雙向交流的親子關係。所以我必須寫下一個誠實,而且不帶偏見的劇本。我不敢說我現在有把角色們發展得這麼血肉豐富。我唯一知道的是,我對片中母子兩人的愛毫無區別。

Hubert Minel, a brash 17 year old, dislikes his mother intensely. He gauges her with contempt, only seeing her out-of-date sweaters, her kitschy decor and the vile bread crumbs that lodge in the corners of her noisy mouth.

Below the surface of these irritating traits, lie the ingrained mechanisms that his mother has always cultivated so dearly manipulation and guilt. Hubert, confused and torn by a love-hate relationship that obsesses him more and more each day, wanders in and out of an adolescence that is both marginal and typical, combining artistic discovery, openness to friendship, ostracism, and sex. All the while, he is consumed by his all encompassing contempt for this woman he somehow once loved.



札維耶多藍

1989年出生於加拿大蒙特婁,身為加拿大演員Manuel Tadros之子,他自小便以童星身份在製藥公司的數支廣告中登場亮相,日後轉而在電視影集與電影中演出。本片是他初次擔任導演與製片等多重職位的電影處女作,他在十七歲時便提筆寫下這部半自他性質的劇本,並自掏腰包提供部份拍片資金,經歷四處碰壁後才如願將自己的親身故事搬上大銀幕。

Xavier Dolan

Born in Montreal in 1989. He made his debut when he was very young and appeared in several commercials for a pharmaceutical company, and then went on to work in television and film. I Kill My Mother is his first feature as both director and producer. He wrote it when he was 17.

Filmography

2009《聽媽媽的話》I Killed My Mother



墨西哥幾點

Lake Tahoe



Director

Fernando Eimbcke

Script

Fernando Eimbcke, Paula Markovitch

Producer

Christian Valdelièvre

Cinematographer

Alexis Zabe

Editor

Mariana Rodríguez

Sound

Lena Esquenazi

Art Director

Diana Quiroz

Cast

Diego Cataño, Héctor Herrera, Daniela Valentine, Juan Carloslara, Yemil Sefami

Print Source

Funny Balloons

男孩約翰住在墨西哥荒涼的工業小城,清晨車才剛上路,就撞上路 旁的電線桿,為了把車修好,約翰徒步尋找修車廠,在海伯修車廠 裡他遇見一位孤獨的老人和他養的狗西卡,起先約翰被當成小偷扣 留,弄清楚之後老人決定幫他修車,但是他得自己去買零件,隨 後,約翰在汽車零件行裡遇上愛唱歌的女店員,和熱愛功夫的少 年維修員,功夫少年願意幫忙修車,包括去偷取那個昂貴的汽車零 件。

車修好之後,約翰回到家看見躲在帳篷裡獨自玩耍的弟弟,母親也將自己反鎖在浴室,於是他再度逃離這個家,他決定幫孤獨的老人找回愛狗西卡,當老人看見狗在陌生人家玩得起勁的情景之後,竟決定讓狗留在那裡。約翰赴約和功夫少年看完李小龍的電影,接著前往女店員家幫她照顧小孩,記錯演唱會日期的女店員和約翰一起呼麻,寂寞的兩人相互尋找安慰。隔日清晨,約翰回到沒有父親的家,他想起貼在車尾的太浩湖貼紙,想起父親如何地討厭這張貼紙,約翰和弟弟認為那裡很美,他們一直還沒去過…。

全片彷彿明信片式的電影畫面,導演佛南多表示,在攝影上採用一種靜態照片的風格,為的是表現主角脆弱以及內心想逃離的欲望,他不諱言這同時讓觀者處於一種窺視的角度。全片即便夜景,皆採用自然光源做為拍攝的唯一光源。在表演、音樂、聲音設計方面,極簡化的風格是來自於法國導演布列松的影響。

Teenage Juan crashes his family's car into a telegraph pole on the outskirts of town, and then scours the streets searching for someone to help him fix it. His quest will bring him to Don Heber, an old paranoid mechanic whose only companion is Sica, his almost human boxer dog; to Lucía, a young mother who is convinced that her real place in life is as a lead singer in a punk band, and to "The One who Knows", a teenage mechanic obsessed with martial arts and Kung Fu philosophy.

The absurd and bewildering worlds of these characters drag Juan into a one day journey in which he will come to accept what he was escaping from in the first place--an event both as natural and inexplicable as a loved one's death.



佛南多安博可

1970年出生於墨西哥城。1996年在墨西哥的CUEC電影藝術大學接受電影教育,陸續完成幾支短片以及音樂錄影帶的拍攝工作。2004年完成首部劇情長片《友情電力公司》,冷靜獨特的影像風格備受好評,並入選2004年坎城影展影評人週。《墨西哥幾點》是為其個人新作。

Fernando Eimbok

Born in Mexico City in 1970, Fernando Eimbcke completed his cinematography studies in 1996 at the Centro Universitario de Estudios Cinematográficos of the National University, Mexico. His work includes several short films and music videos. In 2004, he wrote and directed his first feature film *Duck Season*, which was selected in the 43rd Critics' Week in Cannes 2004.

Filmography

2004《友情電力公司》Duck Season 2008《墨西哥幾點》Lake Tahoe



遛鳥家族

The Misfortunates

Director/Script

Felix van Groeningen

Producei

Dirk Impens, Jeroen Beker, Frans van Gestel

Cinematographer

Ruben Impens

Editor

Nico Leunen

Sound

Jan Deca

Music

Jef Neve

Art Director Kurt Rigolle

Cast

Kenneth Vanbaeden, Valentijn Dhaenens, Koen De Graeve

Print Source

MK2



成天聽著鄰床的呻吟聲長大,年僅十三歲的男孩自幼便跟著家中一票長不大的叔叔伯伯幹盡各種荒唐事。冬天他們刮去濃密腿毛、搽上脂粉,男扮女裝上酒館賣弄風騷;夏天他們則一絲不掛在豔陽下賣力踩著自行車。這個家裡永遠少不了煙酒與女人,以及鬧得天翻地覆的拳腳相向。血緣讓一家人緊緊相依,卻也成了男孩心頭的沉重枷鎖,看慣了叔伯們終日無所是事,他不禁懷疑自己是否也逃不出命運的輪迴傳承。

改編自半自傳同名小說,主人翁長大後始終視成家立業為洪水猛獸,正面臨身為人父的人生關卡。在過去與當下的跳躍來去間,他既是當年那名夾處在大男人之間的小男孩,睜大眼睛凝視身旁瘋狂旋轉的混亂世界,同時也是擅離職守的失格父親;父與子、加害者與受害者的雙重身份,在他身上貫連成一條生生不息的血脈,終於在呱呱墜地的嬰兒啼哭中解開心魔。電影在大打出手與醉意矇矓間,藉由最粗俗不堪的辱罵叫囂,繪出了一幅殘缺不全卻又溫暖人心的家族肖像畫。

導演的話

這絕對不是一本容易拍成電影的小說。對讀者來說,書中時序不停 交錯穿插也許不是個問題,但電影則有其應遵守的基本法則。一開 始我大幅脫離了原著情節,但最終還是重回到了原著的懷抱。我想 這是個健康的演化。 Four grown men living at home with their mother makes for rich writing fodder. In this rousing Belgian comedy, filmmaker Felix Van Groeningen charts the chaotic growth of a 13-year-old boy, Gunther Strobbe, who escapes the family chaos and transcends it with a determined writing career.

Cross-cutting between the present and the past, namely from the grown writer's professional evolution back to his days of survival with his alcoholic dad and loutish uncles, The Misforntunates is both ribald and tender.

"No one lays a finger on a Strobbe," is the brothers' battle cry, and they are a pugnacious and combustible lot: Petrol, Koen, Pieter and, most prominently, Marcel, the alcoholic father of the teenager.



菲力克斯凡葛羅尼根

現年31歲,2000年從比利時皇家藝術學院音像藝術學系碩士畢業,以短片《50CC》 贏得製作人Dirk Impens的賞識,兩人自此一拍即合,攜手合作至今。他同時跨足於比 利時的電影圈與劇場界,曾多次為Kung Fu、Victoria等劇團操刀執導劇作,一同巡迴 歐洲各大城市演出,並曾在劇作「Aalst」中出飾主角,但還是難以忘情他生命中的最 愛——電影。《遛鳥家族》是他的第三部長片作品。

Felix van Groeningen

Graduated with a master degree in Audiovisual Arts from the KASK in Ghent in 2000. Van Groeningen made a few short films and wrote and directed various theatre pieces, such as Best of and Discotheque for the theatre group Kung Fu, Victoria. After various detours through the cultural world, Van Groeningen decisively chose to return to his first love: making movies. Together with producer Dirk Impens, he has so far directed three full-length movies.

Filmography

2004《Steve + Sky》 2007《With Friends Like These》 2009《遛鳥家族》The Misfortunates



小豬撲滿的願望

Treeless Mountain



Director/Script

So Yong Kim

Producer

Bradley Rust Gray, So Yong Kim, Ben Howe, Lars Knudsen

Cinematographer

Anne Misawa

Editor

Bradley Rust Gray, So Yong Kim

Sound

Sasha Awn

Music

Asobi Seksu

Art Director

See-hee Kim

Cast

Hee Yeon Kim, Song Hee Kim, Soo Ah Lee, Mi Hyang Kim, Boon Tak Park

Print Source

Memento Films International

媽媽走了,留下兩個小姊妹跟阿姨一起生活。阿姨不太搭理她們,由於媽媽說過把小豬存滿錢就會回來,姊妹倆一直謹記在心,拼命攢錢,希望早日見到媽媽。結果媽媽沒回來,她們還被阿姨送到鄉下外婆家。原以為跟著外婆生活的日子應該會更加無趣,沒想到一切突然有了想像不到的甜美結果…。女孩們似是流浪、又像冒險,本該無憂無慮的童年,卻也得提早幻滅成長。

這是金素英的第二部電影,不過卻延續著她前一部作品的影像風格,以大量特寫跟拍鏡頭的魅力,帶出近似於紀錄片般的寫實魅力,既放大了兩個童星天才般的自然表演,亦能準確地釋放出關懷這兩個姊妹的人道主義觀點。

導演的話

剛開始拍,我的攝影師就與我討論要採取哪些拍攝手法。首先,我們決定鏡頭必須一直維持在兩個女孩子的觀點;其次是拍她們的鏡頭大量使用特寫;再者是我不希望捕捉太多韓國當地的景物,因為這部電影主要不是在呈現韓國社會的現況,而是拍出兩個女孩心中的內在世界。所以最棒的戲都來自於鏡頭自然地拍到她們坐在房間裡玩來玩去的表情,對我來說,這些才是這一部電影的中心。特別是這兩個小童星實在太棒了!她們還維持著屬於孩童應有的純真特質。

The films tells the story of six-year-old Jin and her younger sister, Bin. They live on the edge of disaster, but they are not aware of it. In the small apartment where they reside with their single mother, the menacing sounds of the outer world disturb their precarious cocoon. One day their mother packs all their belongings. For Jin, the days of going to school are over. Mommy is gone, leaving her and Bin in a hostile home with their alcoholic Big Aunt and a piggy bank to slowly fill with tinkling coins and shining hopes. Once the bank is full, their mother will be back...

Evoked by early childhood memories, the story of a precocious journey to maturity comes into focus with exquisite simplicity in So Yong Kim's gentle masterpiece, *Treeless Mountain*. An observational portrait of a young girl coming to terms with loss and abandonment, *Treeless Mountain* is made of the same substance as cinema-vérité, but it is woven in a dreamlike quality, making it seem like a horrific fairy tale that is at the same time painfully realistic.



金麦金

1971年上於韓國釜山,12歲就從韓國移居美國洛杉磯,活躍於美國獨立製片圈。 2006年執導第一部長片《In Between Days》,即於柏林影展、日舞影展分別獲獎, 這部作品與她的第二部片《小豬撲滿的願望》都是根據自己自傳式的經驗改編而成。 她的鏡頭多半以客觀、冷靜的距離去觀察角色,避免太過於公式化的拍攝手法。

So Yong Kim

Born in Pusan, South Korea and immigrated to the US when she was twelve. She studied painting, performance, and video art at the School of the Art Institute of Chicago where she earned her MFA. She has made several experimental short films including A Bunny Rabbit, shot by renowned cinematographer Christopher Doyle. Kim also produced Bradley Rust Gray's award-winning Icelandic feature, Salt, in 2003. In 2006, Kim was featured as one of the "25 Filmmakers to Watch" in Filmmaker Magazine.

Filmography

2006《In Between Days》 1994《小豬撲滿的願望》Treeless Mountain



由紀與妮娜

Yuki & Nina

Director/Script

Hippolyte Girardot, Suwa Nobuhiro

Producer

Kristina Larsen, Masa Sawada

Cinematographer

Josée Deshaies

Editor

Laurence Briaud, Hisako Suwa

Sound

Raphael Girardot

Cast

Noe Sampy, Arielle Moutel, Marilyne Canto, Hippolyte Girardot, Tsuyu Shimizu

Print Source

Films Distribution



由紀,一個九歲的日法混血女孩,乖巧甜美的她,因為父母親即將 分居,她將隨母親返回日本而陷入深深的苦惱中。為了不想最好的 朋友妮娜分開,她們嘗試了各種不同的方法,但眼看大人的事情恐 怕不是小孩的她們可以改變,兩個小女孩也決定放手一搏,展開最 後的冒險計畫,讓大人能聽見她們的心聲。

本片為《廣島別戀》導演諏訪敦彥與法國知名演員西波里特吉拉多特聯合執導,以細膩的長拍手法,捕捉人際之間各種的情感面貌與難題,透過小女孩純真的觀點,探討現代人際關係的複雜難解。為了真的從小女孩的角度看世界,捕捉自然的表演,導演特地將攝影機架於一定距離之外,以長鏡頭涵括一切,也讓影片在文化種族、時代與記憶的交錯對話中,展現了最美麗動人的真摯情感。

導演的話

我們的想法是,從外面,以「孩子的高度」來呈現他們所認識的世界。我們並不想將這部片變成父母分居的故事,主要因為這是諏訪敦彥上一部片《完美佳偶》的主題,另一個原因則是,我們認為關於這個小女孩的主題才是我們之間的交集,比起父母的問題,擁有一個小孩的經驗才是我們兩個導演彼此的共同性。

Yuki, nine years old, learns that her parents are separating. Her father is French, and her mother is Japanese. She is going to have to follow her mother to Japan, leaving everything behind in Paris, starting with her best friend Nina. Together, Yuki and Nina devise schemes in order to get her parents back together. Running away seems like the only solution in the end - the forest will be their new destination.

Director's Statement

Our idea was, from the outset, to be "at the height of the child" in reference to his or her understanding of the world. We didn't want to draw the film towards the story of a separating couple. One of the reasons was because it was something that Suwa had just done in *A Perfect Couple*; the other reason, I now believe, is that the one area where we had something in common was this little girl. This subject area, more than the parents, was common ground for us. Having been a child was what we had most in common.



諏訪敦彥

1960年生於日本廣島。1999年以他的第二部劇情長片《二分之一母親》入選坎城影展導演雙週,並贏得費比西獎。作品多以現代男女之間曖昧感情變化為主題,近年作品更加入多國文化的認同議題,被視為日本新一代作者代表。

Suwa Nobuhire

Born in Hiroshima , Japan in 1960. His second feature M/Other was presented in Cannes at Directors' Fortnight in 1999 (FIPRESCI award). Currently, he's the superintendent of the University of Tokyo Zokei.

西波里特吉拉多特

1955年生於法國巴黎。曾參與高達、布里葉、侯麥等名導之作品演出,為法國知名演 員。《由紀與妮娜》為初次執導之劇情長片,片中他也親自演出由紀的父親一角。

Hippolyte Girardot

Bom in Boulogne- Billancourt in 1955. He started as an actor with Le destin de Juliette by Aline Issermann. Then, he played with Jean-Luc Godard, Claude Berri, Eric Rochant. In the last few years, he played in the films by Arnaud Desplechin, Pascale Ferran and Amos Gitai. Yuki & Nina is his first feature as a director. superintendent of the University of Tokyo Zokei.

Filmography

1997《愛情二重奏》Dyuo 1999《二分之一母親》M/Other 2001《廣島別戀》H Story

2002 《After War》

2005《完美佳偶》A Perfect Couple 2009《由紀與妮娜》Yuki & Nina

Filmography 2009《由紀與妮娜》Yuki & Nina

流浪到世界盡頭

Exile to the End of the World

汽車墳場 Carcasses 無語之冬 Echo of Silence 利物浦 Liverpool





汽車墳場

Carcasses

Director/Script

Denis Cote

Producer

Sylvain Corbeil

Cinematographer

Ilio Kotorencev

Editor

Maxime-Claude L'Ecuyer

Sound

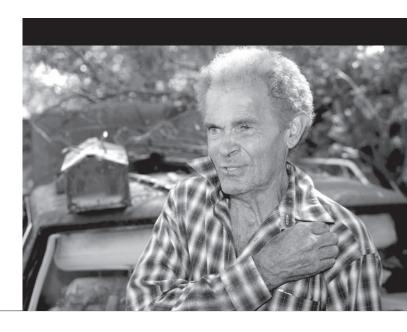
Frederic Cloutier

Cast

Jean-Paul Colmor

Print Source

Visit Films



七十四歲的獨居老人在樹林環繞的後院裡擺放了數百輛汽車殘骸, 過去四十年來,除了偶爾會有顧客上門跟他購買中古汽車零件之 外,每日他不是開著車四處撿拾被他人所棄置的破舊雜物傢俱,便 是拿著榔頭與起子在廢鐵間敲敲打打,在蟲鳴鳥叫間過著與世隔絕 的生活,忙碌得沒有時間品嚐何謂孤寂。直到四名不速之客無意間 闖入他的遺世天堂,這才打亂了老人原本平靜無波的生活。

片中交錯揉合了紀錄片體裁與虛構劇情元素,導演以荷索式的詩意鏡頭亦步亦趨地逼近觀察這名拾荒老人遺塵棄世的日常生活,並藉此回歸了六〇年代與起於加拿大魁北克的直接電影運動。老人時而對著攝影機侃侃而談自己的生活哲學,時而聚精會神地專注在手中敲敲打打的解體作業,攝影機則宛如旁觀者般不發一語地靜靜窺視,躡足潛入了老人私密的情感空間。

導演的話

這世上有些人像片中的尚保羅一樣,他自己決定要步出社會體制之外,走出正常體系的規範。但另一方面來說,世上也有像片中罹患唐氏症的年輕人一樣,是被我們自己給驅離出正常社會之外。所以片中的廢鐵場便成了一個遺世者的避風港,一個讓他們可以在社會規範之外聚集的場所。理論上,我想要拍出一部獻給所有邊緣人的童話,一部關於友情的扭曲童話。

Jean-Paul Colmor is 74 years old. After an accident, he took an early retreat and has been collecting cars, wrecks and junk for the last 40 years. Living among tons and tons of debris, he quietly works all day on his unimaginable property, furnishing and dealing car parts to mechanics and other iron afficionados. One day, four intruders visit Colmor in search of a corner of twisted paradise. *Carcasses* uses documentary and fictitious elements to try getting at the soul of an unthinkable place.

Director's Statement

Some people, like Jean-Paul, he decided by himself to get out of society, outside the rules of normal society. But on the other hand, we have people like the young adults with Down syndrome and we put them outside of society by ourselves. So that place was like a haven for all the outcasts of the world, a place where they could meet outside the rules of society.



丹尼斯柯特

1973年出生於加拿大紐伯倫瑞克省,在蒙特婁Ahuntsic大學攻讀藝術與電影的他於 1992年畢業後,至今共執導過近十五部/成本短片。他既是電台主持人,也在當地文 化周刊上撰寫影評。並曾在魁北克影評協會繼任副會長。2005年首都長片《漂流大 陸》及2008年《她渴望混亂》雙雙在盧卡諾影展摘下金豹獎及最佳導演銀豹獎。

Denis Cote

Born in New-Brunswick, Canada in 1973. Cote completed his studies in Arts and Cinema at Montreal's Ahuntsic College in 1992. Since then, he had produced and directed around 15 low budget short films. His first feature film, *Drifting States*, won the Golden Leopardo at the prestigious Locarno Film Festival. *All That She Wants* won Silver Leopard at Locarno Film Festival in 2008. He is the founder of nihilproductions and currently lives in Montreal.

Filmography

2005《漂流大陸》Drifting States 2007《我們的私人生活》Our Private Lives 2008《她渴望混亂》All That She Wants 2009《汽車填場》Carcasses



無語之冬

Echo of Silence



Director

Atsuro Watabe

Script

Yoshikazu Okada

Producer

Motoki Ishida

Cinematographer

Hisashi Shimizu, Mitsuyuki Shibata, Natsuyo Nakamura

Editor

Ikuko Tamaki

Sound

Mitsugu Shiratori

Music

Gota Yashiki

Production Designer

Yohei Ishiskawa

Cast

Saki Takaoka, Atsuro Watabe, Leona Hirota

Print Source

Laetitia, Inc.

在農場上班的冬沙子與父親同住在北海道小鎮,兩人相依為命過著 幽靜的封閉生活,本以為生活就該這樣平靜的她,與一位諳啞男子 相遇後,開啟她對愛情的渴望,慢慢加溫的情感世界,逐漸填滿她 平靜生活的空白。在農場工作的冬沙子,有天不慎摔下馬,被醫生 診斷出失去片段記憶,帶著一段空白記憶活著的冬沙子,在茫茫白 雪中不知何去何從。

渡部篤郎曾參與許多日劇演出,包括《美麗人生》、《百年物語》及《危險情人》等戲劇。他深沈又具魅力的演出,塑造出成熟男性的性感魅力。演而優則導的渡部篤郎,從小螢幕轉戰電影,推出他第一部導演作品《無語之冬》,找來同為日劇知名女優高岡早紀擔當演出,在本片中可見渡部篤郎及高岡早紀內斂精湛的表演。簡潔的敘事情節,細緻的場景安排,恰到好處的表演方式,渡部篤郎平易近人且深具魅力的影像魅力表露無遺。

導演的話

我一直想拍一部以人的情感為主題的電影,也因此造就本片。在片中並不打算傳達任何訊息及含意,我只希望讓觀眾在看完電影後,也能自己細細去玩味。

In a small town of Hokkaido, Yunni, Fusako Kurokawa lives a quiet life with her Father. Life here is very simple. Days go on as usual. On coincidence, she meets Wataru Kadokura, a man who cannot speak, and this strong emotion suddenly takes place in her quiet life. One day, Fusako falls from a horse at the stable that she worked at. Luckily she suffered no severe injuries and goes back to her daily life.

Nothing had changed. And she goes on with her simple quiet life again. But one day, driving on the same road as usual, she feels an existence of something like an echo in the corner of her heart. She does not know what that could be. Doctor has told her on the day of the accident that she has lost just a little piece of her memory. In this snow-covered little town, she wanders without destination.



渡部篤郎

1886年出生於日本東京新宿。渡部篤郎1995以電影《安靜的生活》的出色詮釋,榮 獲當年日本電影金像獎最佳新人演員獎,並曾於許多人氣日劇中參與演出,其中包括 《美麗人生》、《百年物語》及《危險情人》等劇。並參與《燕尾蝶》、《三更2》 等電影演出。近年來,渡部篤郎嘗試舞台劇的演出。《無語之冬》則為他首度執導長 片

Atsuro Watabe

Born in Tokyo in 1968. After his success in leading roles in TV dramas, he had shifted towards cinema. He has become known as an actor who is not merely a performer, but as an artist who understands the vision of the directors and conveys it vividly through his roles. Recently, his talent as a director has also been proven, his expression for image and ideas has left unforgettable marks within the frame of camera

Filmography

2008《無語之冬》Echo of Silence



利物浦

Liverpool

Director

Lisandro Alonso

Script

Lisandro Alonso, Salvador Roselli

Producer

Lisandro Alonso, Ilse Hughan, Luis Minarro, Marianne Slot

Cinematographer

Lucio Bonelli

Editor

Lisandro Alonso, Fernando Epstein, Martin Mainoli, Sergi Dies

Sound

Catriel Vildosola

Music

Flor Maleva

Art Director

Gonzalo Delgado

Cast

Nieves Cabrera, Giselle Irrazabal, Juan Fernandez

Print Source

The Match Factory



海上漂泊二十年後,他孑然一身,成了個孤獨的酒鬼水手,只有用錢換來的短暫慾望滿足。在一次開往世界盡頭的航行中,他決定向船長請假,返鄉探望母親,和自己塵封的過去…。阿根廷新一代電影大師阿隆索又一次抒情自省之旅,從孤獨港口、到冰封雪地,一路展開的旅程在凝視風景的同時,也望進主人翁哀傷的流離過往,詩意飽滿的影像令人屏息。

導演的話

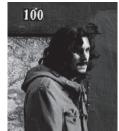
對我來說,劇本就像是一份指引。每當我們開始拍攝之前,可以幫助我如何去架構這個場景,又或者是我在拍攝當地臨時找到的新發現,或是我與人們初次相遇時在腦海中留下來的第一眼印象。在我眼中看來,我從別人身上挖掘出來的事物,永遠比從我腦袋裡蹦出來的玩意兒來得有趣多了。

我不確定《利物浦》是否為自己打開了另一扇門,但我在片中的確有嘗試新的東西,遇見新的人。我的前三部作品都是跟同一群非職業演員合作,也建立起某種關係。在拍完前作之後,我決定找新的人、新的地方和環境。片中有了不一樣的景色,更多室內景,也更寒冷。《利物浦》的場景是冰封的,幾乎無聲,與我之前的作品裡生氣勃勃的大自然是不同的。這部片一開始時,音樂製造出一種活力,但到了結尾就消失,最後一場聲音侵入場景,在主角腦中迴盪,也成為他無法說出口的思緒。

In the middle of the Atlantic Ocean, Farrel asks the captain for permission to go ashore once they reach the Ushuaia Farrel wants to return to his birthplace and see if his mother is still alive. For the past twenty years he has worked as a seaman. He drinks to oblivion, pays the women he sleeps with, has no friends. Arrived at where he grew up, Farrel discovers his mother is indeed still living but someone else has become part of the family.

Director's Statement

For me a script or a treatment is a sort of guide. A guide that helps me to structure a scene before we start shooting a scene, or what I find in a natural location and what I remember of the people and their gestures when I first met them. What I manage to see in others is always more intriguing to me than what came out of my own head.



李桑德羅阿隆索

1975年生於阿根廷布宜諾斯艾利斯。畢業於阿根廷de Cin電影大學,之後陸續擔任 多部影片之錄音助理、助導等工作。2001年完成首部劇情長片《世界盡頭,荒涼異境》,也被視為他的「遊子三部曲」序章,2003年成立自己的製片公司,被視為阿根 廷當代最受推崇的電影作者。

Lisandro Alons

Born in Buenos Aires in 1975, Lisandro Alonso studied at the Universidad del Cine (FUC). After working as assistant sound engineer in many short films and a few features and as assistant director of Nicolas Sarquis for his film *Sobre La Tierra*, Lisandro Alonso returned to directing, making his first feature Freedom, and was chosen in Cannes Un Certain Regard. His Los Muertos and Fantasma were also invited to Cannes, premiering in the Director's Fortnight.

Filmography

2001《世界盡頭,荒涼異境》Freedom 2004《再見伊甸園》Los Muertos 2006《奇幻世界》Fantasma 2008《利物浦》Liverpool



全球華人視野 GLOBAL CHINESE VISION

華人獨立影像 Indie Chinese

台灣短打 Made in Taiwan

華人獨立影像

Indie Chinese

潮爆北京 Beijing Is Coming 黑夜行路 Call If You Need Me 好貓 Good Cats 麥兜响噹噹 McDull Kung Fu Kindergarten 天水圍的夜與霧 Night and Fog 夜 · 店 One Night in Supermarket 牛皮2 Oxhide II 姣妹日記 The People I've Slept With 尋找智美更登 The Search 我的糖 Seasons in the Sun 車逝 Twilight Dancing 紡織姑娘 Weaving Girl 每一天,每一天 Everyday, Everyday 告別 Goodbye 美玲 Mei Ling 荒城 Strangers in a Pyrotechnical City





潮爆北京

Beijing Is Coming



Director/Script/Producer

李照興Bono Lee

Cinematographer

盧燕珊Lo Yan Shan, 王繼濤Klen Wang

Editor

張帆Zhang Fan

Music

李霖Loudpal, 陰三兒In3

Art Director

李同Li Tong

Cast

王碩Wang Shuo, 李婧Li Jing, 劉君Liu Jun, 健崔Jian Cui

Print Source

InD Blue 藍空間

一個闊別北京四十年的老人,在北京重尋記憶。一個北京長大、八 〇年代出生的小夥子,嚷著要離開北京。老人迷失於超現代化的奧 運之城;年輕人要在北京開拍一部不可能的紀錄片,尋訪傳奇人物 后海黃帝。兩人在時尚派對、畫廊、書店、胡同、四合、巨蛋、鳥 巢相遇,拼合當下新北京眾生相。

轟轟鬧鬧的奧運來了又去,老人找不到印象中的北京,北京人離不開自己的城市。胡同的磚頭一塊塊地拆去,中央電視台新廈正要落成。穿越那新大樓的巨型黑洞,城市與記憶往哪里去?電影是假紀錄,也是真虛構。

導演的話

之前數年,我一直住在中環,眼見中環SOHO區由於加租影響,老商戶紛紛關門搬出。那時我斷續展開了紀錄片計劃,採訪記錄了該區不同的舊店東主,如理髮店、香燭店等。2004年始,由於人在北京,又記錄了拆建中的北京胡同生態。結果,發現,所有城市都是一個城市。

改造之城無處不在,在過程中消失了許多,啟發了更多不能言狀之感覺。一種城市人的鄉愁。不同的城市在發展過程中,走著相似的命運。這在奧運前的北京尤為明顯。追溯城市自身的歷史與記憶可能是尋找城市性格及其未來的一個方法。於是,後來有了這個香港傳奇移植到在北京的故事,也是一個北京人在北京虛擬過去的故事。兩者都迷失於北京的故事。

An old man having left Beijing for 40 years comes back in search of memories. A young girl born in the 1980s yearns to leave Beijing. The old man gets lost in the ultra-modern Olympic city. A young, hop man decides to make an unattainable documentary in Beijing—in search of the King of Houhai. The new Beijing generation crosses each other's path at parties, art galleries, old alley, the Egg, the Bird's Nest and put together a montage of the people of the new Beijing.

Seen through the arched doorways of the Forbidden City is the heart of the old imperial city. The bustle of the Olympics comes and goes, but the old man still cannot find the Beijing in his memory, and the Beijingers are still unable to leave. Where are the city and the memories heading for after the gigantic black hole of the new building?



李昭興

美國威斯康辛大學傳播藝術系畢業,香港文化評論人、影評人(筆名廳奴)、作家、 出版人,擅寫電影評論、城市空間、文化現象等各種流行文化觀察,現居北京從事雜 誌出版,經常往返北京、上海及香港各城。游走城市為實驗,探索理想文明城市生活 之出路。曾任香港國際電影節編輯、南方都市報華語電影傳媒大獎評審及釜山電影節 評審。

Bono Lee

Studied Communication Arts in the University of Wisconsin-Madison, U.S.A., with special interests on film and urban culture. He is a member of the Hong Kong Film Critic Society and served as jury member of the FIPRESCI Prize in the Pusan Film Festival in 1999. Lee has been writing extensively on cultural criticism, investigating reports, interviews and other lifestyle issues. Now based in Beijing, he is the creative director of Modern Media Group.

Filmography

2009《潮爆北京》Beijing Is Coming



黑夜行路

Call If You Need Me

Director/Script/Editor

李添興James Lee

Producer

陳翠梅Tan Chui Mui

Cinematographer

J. Ishmael

Sound

Nick Lee

Music

Ronnie Khoo

Cast

張子夫Pete Teo, 馮推守Sunny Pang, 蔡恬詩Chua Thien See

Print Source

大荒電影Da Huang Pictures



憨厚的黑仔來到城裡,與同鄉大哥阿順和一幫兄弟一起撈偏門,討 債收爛帳賺錢。隨著黑仔在黑道地位的扶搖直上,阿順卻開始面臨 種種生命困境,兄弟情義、愛情糾葛,命運似乎開了他們一個大玩 笑。馬來西亞獨立健將李添興最新代表作,巧妙的把黑幫類型片的 元素、對故土的情感以及對人性的理性分析揉合在一起,堪稱近年 大馬寫實新浪潮最佳傑作。

導演的話

我經常在我的電影甚至舞台劇觸及兩性關係之間的主題。有一次 我改編哈洛品特(Harold Pinter)劇作《啞巴侍應》The Dumb Waiter,是發生在兩個暗殺者之間的故事。當時我以這部戲劇來詮 釋在男人、朋友和兄弟之間的忠誠與榮譽所發生的種種問題。在 《黑夜行路》這部作品,我再次探討兄弟情誼之間的忠誠問題。

黑仔一心只想賺錢返鄉,照顧年老的母親,他不知道即使要求這樣的單純而被動,還是會面對種種艱難的抉擇。事業漸見有起色的黑仔開始受到命運艱巨的考驗,他必須在對順的忠誠與個人名利之間做出抉擇。也是在這種時刻,我們才會看見人性真正的一面。忠誠與名利是生活的基本需求與平衡,也是一個人在為了不斷前進而得追尋以及拿捏的。要在這兩者之間作抉擇絕不是一件簡單的事情,特別是事情牽涉到我們身邊人的性命之時。

Two cousin brothers Ah Soon and Or Kia grew up together in a small village. When they're adults, Ah Soon got into debt collection business in the city and invites Or Kia to join him. Or Kia met Ping who's Ah Soon new girlfriend and somehow she becomes the only person that will connect the two men. As time passes we see the relationship of these two men become stronger and maybe they finally will understand each other more clearly.

Director's Statement

I've always dealt with the subject of relationship between lovers in my movies and even theatre plays. Once I did a play "The Dumb Waiter" by Harold Pinter, and it was about the relationship of two assassins. And it was this play that I could use to interpret the questions of loyalty and honor among men, friends and brothers. And in this latest work I'll return to the realm of loyalty between brothers.



李添暉

3000年 1973年出生於馬來西亞怡保,原本是學習美術設計出身,先以演員及導演身份從劇場 發跡,日後再無師自通地開始拍起電影。2001年他推出個人首部長片《狙擊手》,並 在同年接力完成一部高度實驗性質的風格之作《阿炳再現》。接連兩部作品《美麗的 洗衣機》與《念你如昔》雙雙在2005年及2007年的曼谷電影節摘下最佳亞洲電影大 勝。

James Lee

Born in 1973, Ipoh, Malaysia. Trained as a graphic designer. A self taught filmmaker, he began acting & directing theatre plays before venturing into video filmmaking. In 2001 he directed his first feature film, *Snipers*, followed by Ah Beng Returns, a highly stylized experimental film, the same year. In 2002 James made *Room To Let*, a Mandarin drama. *The Beautiful Washing Machine* is his fourth DV-feature, which won the Best Asean Feature Award and FIPRESCI Prize in Bangkok International Film Festival.

Filmography

2001《狙擊手》Snipers

2001《阿炳再現》Ah Beng Returns 2002《有房出租》Room to Let

2004《美麗的洗衣機》The Beautiful Washing Machine

2006《念你如昔》Before We Fall in Love Again

2007《當我們同在一起》Things We Do When We Fall in Love

2007《等愛》Waiting For Love

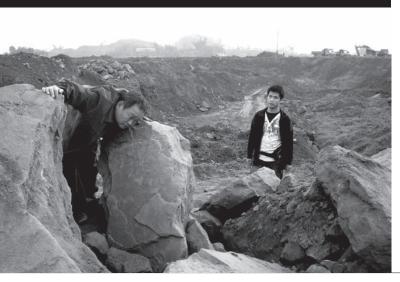
2008《校園鬼降瘋》Histeria

2009《黑夜行路》Call if You Need Me



好貓

Good Cats



Director

應亮Ying Liang

Script

應亮Ying Liang, 彭姍Peng Shan

Producer

彭姍Peng Shan

Cinematographer

李榮聖Li Rongsheng,應亮Ying Liang

Editor

應亮Ying Liang

Sound

應亮Ying Liang,王龍Wang Long

Music

羔羊的葬禮Lamb's Funeral

Artistic Producer

杜慶春Du Qingchun

Cast

羅亮Luo Liang, 彭德明Peng Deming, 劉曉培Liu Xiaopei, 汪倩Wang Qiang

Print Scoure

InD Blue藍空間

自貢,中國西南省份四川的一座內陸城市,因房地產業的徹底崛起而命運陡轉。羅亮,一個替房地產老闆開車和跑腿的男子,都快三十歲了,還騎著破摩托車、住著老房子,滿足於做別人的附庸,不斷地被知識份子家庭出身的老婆恥笑,然而他心底仍舊潛藏著衣錦還鄉的夢想。導演應亮以自身在四川生活七年下來的親眼見聞為地基,在社會急遽變遷的無情浪潮中鑿出一齣鮮明的時代悲劇。

導演的話

片名來自鄧小平的一句話:「不管黑貓白貓,只要抓住老鼠的就是 474.。

在這樣一個價值判斷之下,一幕幕時代與眾人的悲劇正不斷地上演。人與貓一樣,是附屬的、卑微的、被擺弄的,工具而已,無論老闆、「狗腿子」、農民,還是釘子戶。貓,也很貼合當前的時代精神,它一種非常「和諧」的動物。因為我們的政府一直在說:中國人正在建造一個「和諧社會」。

我一邊在剪輯一邊在看、在——想生活真的就如我所描繪的這樣嗎?是不是有點失度?有點超現實?但很遺憾,生活基本上就是我所描繪的這樣,甚至也許我還觀察、思考、表達得不夠敏銳、徹底和坦率!電影裏很多場景與對話是我親身經歷或者親耳聽聞的,拍出來用以紀念我在四川地區這七年以來的生活。

Luo Liang, almost thirty, is a chauffeur who runs errands for a real estate boss. He rides a broken motorcycle and lives in a shabby house. Although he is sneered at by a wife who came from a family of intellectuals, he is content with being somebody's vassal. Still, he dreams of returning home with fame and money.

Director's Statement

When I was editing the film, I could not help thinking, "Is life really the way I describe? Is the film exaggerated or surreal?" Unfortunately, life is just what I described in the film. It is even possible that I have not observed, reflected or expressed myself thoroughly or genuinely enough. Many of the scenes and conversations in the film were experienced or overheard by me when I lived in Zigong. I took notes and made those notes into this film in memory of the seven years I spent in this town.



應亮

1977年生於中國上海,在北京師範大學藝術系學習電影,後畢業於重慶大學電影學院 導演系,獲得《東方早報》評選的「文化中國2007年度人物:新錢導演獎」。他曾拍 攝過12部短片,2005年長片處女作《背鴨子的男孩》獲得了東京FILMeX影展評審團 大獎等五座國際影展重要獎項,並被紐約現代藝術博物館等放映及收藏。

Ying Liang

Born in 1977 in Shanghai, China. Ying Liang graduated from the Department of Directing at Chongqing Film Academy and Beijing Normal University. After the success of his short films, he directed his first feature film Taking Father Home in 2005, which has won numerous awards around the world, and also been selected to more than 30 international film festivals. In 2006, he made The Other Half, and won Special Jury Prize at Tokyo FILMeX Film Festival.

Filmography

2005《背鴨子的男孩》Taking Father Home 2006《另一半》The Other Half 2008《好貓》Good Cats



麥兜响噹噹

McDull Kung Fu Kindergarten

Directorr/Scriptr/Producer

謝立文Brian Tse

Editor

李俊民Alfred Li

Music

何崇志Steve Ho, 伍卓賢Yin Ng, The Pancakes

Art Director

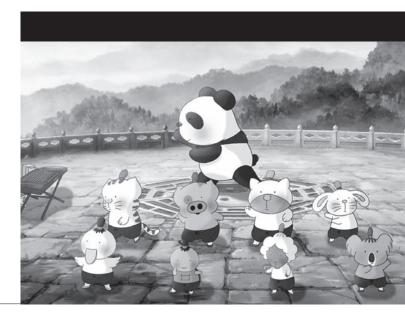
麥家碧Alice Mak

Cast

郭君彥Kwok Kwan Yin, 吳君如Sandra Ng, 黃秋生Anthony Wong

Print Source

Golden Network Asia Limited



長江三峽,考古學家掘出麥子——中國一位吃飽撐著的思想家、發明家——手工低劣的巨物。正當大家不知如何處置這廢物,一位懷疑是麥子十八代後人的小朋友麥兜正與媽媽麥太一起在香港發呆。麥兜很乖、很鈍,被評定為多元低智能;麥太整日亂衝亂撲,卻都撲空。麥太決定帶麥兜回國闖天下,她先把麥兜送到武漢山上一間武術學校太乙春花門寄宿。

山上生活清苦,掌門道長滯口滯面,麥兜無心習武,最大樂趣是偷 入煉丹房煮泡麵。國際幼兒園武術大賽即將舉行,太乙春花門小朋 友個個軟手軟腳,看來上場後只有挨揍的份兒。當小同學四散落 跑,麥兜也偷偷下山找媽媽。來到山下,麥兜無意間得知道長一段 往事,麥兜知道後大為感動,決心回到山上跟道長重新學習推手。

隨著國際幼兒園武術大賽終於開打,麥兜一路迎戰各地好打小朋友,這時,麥兜祖宗麥子的巨物突然噹、噹、噹的響起。原來這是個一年等於一秒,每三千六百年才報一次時的大鐘,麥兜忽然領悟出太極拳,以及自己生命的道理。《麥兜响噹噹》不但是「麥兜之父」原作者謝立文初次親執導演筒,更在《麥兜》系列電影中初次走出故鄉香港,一路橫衝直撞北上大陸、走訪三峽武漢,充分表現中國源遠流長的文化精髓,更在憊懶搞笑間默默思索中港關係。

Hong Kong's most beloved animated characters return to the big screen forthis 4th installment.

As the 18th of an extremely insignificant philosopher and inventor from ancient China, McDull is fortunate that he does not have a lot to live up to. However, his mother has higher aspirations for him and decides to send him to a martial arts school in China.

Instead of mastering Kung Fu, McDull gets into more trouble at school when he cooks instant noodles for his classmates in the headmaster's sacred medicine stove. Overweight and slow on his feet, McDull is the last of his classmates to run away when the headmaster needs to choose someone to represent the school in an international children's martial arts competition.



謝立文

1990年開始寫作《麥嘜麥兜》漫畫,先後出版三十多本漫畫,除深受香港本地讀者愛戴,在大陸、台灣也極受歡迎,身兼作家、兒童雜誌出版人、編劇、動畫監製、《麥嘜麥兜》精品及電視廣告創作總監等不同角色。1997年起,謝立文開始製作《麥兜》電視動畫,更在2001年、2004年接連製作了兩集動畫電影。《麥兜响噹噹》是他的導演廣處女作。

Brian Tse

The original author, producer and creative director of the famous local character McDull. Since 1990, Tse started his multi media creative journey by the successful launching of McDull stories in Hong Kong. In early 90's, Tse has written over 30 book titles on McDull and other characters. All publications by Tse were best-selling book titles in Hong Kong. Since 1997, Tse has produced the McDull animation TV and film series

Filmography

2009《麥兜响噹噹》McDull Kung Fu Kindergarten



天水圍的夜與霧

Night and Fog



Director/Producer

許鞍華Ann Hui

Script

張經緯Cheung King Wai

Cinematographer

林志堅Charlie Lam

Editor

鄺志良Kong Chi Leung

Sound

杜篤之Tu Duu-Chih

Music

陳思樂Charlotte Chan Art Director

潘燚森Albert Poon

Cast

張靜初Zhang Jing Chu, 任達華Simon Yam, 陳曉葇Audrey Chan

Print Source

Mega-Vision Pictures Limited 影王朝有限公司

從四川嫁到香港的年輕少婦王曉玲和她的丈夫李森,跟其他中港婚 姻的家庭沒有兩樣,一家靠社會補助過活。年邁的無業丈夫留在家 中照顧小孩,同時又因兩人之間過大的年齡差距,而不斷懷疑年輕 的老婆對自己不忠。每天森騎著腳踏車送兩名女兒上學後,便假裝 成客人到玲上班的茶餐廳就近監視她的一舉一動,永無止境的猜疑 讓妻子終日飽受精神虐待。

一次玲因小故被森趕走,鄰居歐太帶玲去找社工求助,最後安排玲 入住庇護中心。玲的院友小莉苦苦勸玲離開丈夫,但身處異鄉的玲 因無法獨自養活兩名幼女,無奈之下只好再次重回到森身邊。可是 當晚,森再度因芝麻小事向玲大發雷霆,讓玲受傷送醫後再次回到 中心。但擔心女兒安全的玲欲回家接走她們,卻發現家中大門深 鎖。她倉皇無措地到處找尋家人,終找到森。森帶著玲一起去快餐 店接女兒回家。希望能平靜分手的玲唯有再一次跟森踏入家門,準 備收拾細軟行李帶兩名幼女離家出走。

改編自轟動一時的滅門慘案,許鞍華繼拍出正面樂觀的《天水圍的 日與夜》後,此番則改為捕捉天水圍一地的陰暗面,在香港經濟逐 漸頹靡、中港通婚日趨頻繁的當代社會變遷浪潮中,藉大量插敘、 倒敘而逐步逼近一齣不忍卒睹的倫常悲劇之問題核心,以影像提出 最深切的社會控訴。

Ling and her husband Sum, are no different from other Tin Shui Wai couples - the husbands are old and unemployed, and the young wives are always suspected of being unfaithful. The family is supported by social welfare. One day Sum throws Ling and the children out of their apartment. Outraged, their neighbour, Mrs. Au takes Ling and her twin daughters to a women's shelter. But as Ling is unable to support herself and her young daughters in Hong Kong, she returns to Tin Shui Wai.

That night, Sum abuses her again. Ling is so badly hurt that she returns to the women's shelter. Worrying about her daughters, Ling decides to go home against the protests of her friends. She finds that the door is locked and no sight of her daughters. By the embankment, Ling finally finds Sum. They then go home; with the doors closed there is an ominous silence.



1947年於中國遼寧鞍山出生,五歲時移居香港。1972年香港大學畢 業,主修英文及比較文學,之後往英國進修電影兩年。曾為武俠名導胡 金銓的助手,之後在香港電台電視部及香港無線電視推任導演,拍攝了 不少紀錄片及劇集。1979年她拍攝首部電影《瘋劫》,即掀起香港電影 新浪潮。至今,她導演了逾二十部電影,贏取過的獎項多不勝數。

Ann Hui

Born in China in 1947, Ann Hui moved to Hong Kong in her youth. After graduating in English and Comparative Literature from Hong Kong University, she spent two years at London Film School. Returning to Hong Kong, she worked as an assistant to director King Hu before joining TVB to direct drama series and short documentaries. In 1977, she produced and directed six films for the ICAC. She made her debut feature film, The Secret, in 1979.

Selected Filmography

1979《瘋劫》The Secret 1982《投奔怒海》Boat People

1984《傾城之戀》Love in a Fallen City 1987《書劍恩仇錄》 The Romance of

Book and Sword

1990《客途秋恨》Song of the Exile 1995《女人,四十》Summer Snow

1996《阿金》Ah Kam

1997《去日苦多》As Time Goes By

1997《半生緣》Eighteen Springs

1999《千言萬語》Ordinary Heroes 2001《幽靈人間》Visible Secret

2001《男人四十》July Rhapsody 2003《玉觀音》Goddess of Mercy

2007《姨媽的後現代生活》

Postmodern Life of My Aunt

2008《天水圍的日與夜》 The Way We Are

2009《天水圍的夜與霧》

Night and Fog



夜•店

One Night in Supermarket

Director/Script

楊慶Yang Qing

Producer

楊燁Yang Yei, 趙海城Chao Haicheng, 陳冰Chen Bing

Cinematographer

佟志堅Tong Zhiiian

Editor

Tang Xiaoxi

Sound

Gu Kejian

Music

居文沛Ju Wenpei

Art Director

郭江Guo Jiang

Cast

徐崢Xu Zheng, 李小璐Li Xiaolu, 喬任梁 Kimi

Print Source

Beijing Orange Sky Zhihong TV & Film Production Co., Ltd. 北京橙天智鴻影視製作有限公司



李俊偉是超市的一名夜班營業員,外表沈默寡言的他偷偷喜歡同事 唐曉蓮,兩人今天一起值夜班。然而兩個月前,何三水在超市里買 了一張彩票,中了9500元獎金,可是由於超市老闆娘打錯了一個數 字導致獎金泡湯。於是他今晚帶著傻侄子輪胎一起回到超市,一定 要拿回自己的獎金。李俊偉和唐曉蓮不能解決此事,無奈的何三水 做出一個奇怪的決定——他要光明正大的留在超市裡,把貨物賣出 去來湊夠屬於自己的錢!

曉蓮和俊偉的朋友朱遼都被關進了辦公室。超市裡陸續進來了一些 性格各異的顧客,由於何三水的固執脾氣和對超市業務不熟悉,在 購物過程中發生了不少有趣插曲,而被關在辦公室裏的朱遼和曉蓮 想盡辦法逃跑。就在超市裡稍微平靜下來,眼看一場鬧劇終將圓滿 落幕時,誰知又殺出了一名不速之客,搞得超市裡天下大亂。

受寧浩《瘋狂的石頭》在2006年所捲起的一股瘋狂熱潮所影響,自 此之前始終在電影圈最底層打轉的無名新人楊慶決心起而效尤,動 筆完成了已蘊釀五年的劇本《夜・店》。楊慶靈機一動,將全片場 景都設定成發生在超市店內,事先就估算要以不超過兩百五十萬人 民幣的小成本來完成自己的出道電影,僅以八個人、一間超市、-個奇妙的夜晚,便交相構成這部異想天開的喜劇,而在中國影壇一 鳴驚人。

Li Junwei is works as a sales assistant in a supermarket. He is secretly in love with his colleague Tang Xaolian. Tonight, they are on duty together.

He Sanshui has a gift in mathematics. He is obsessed with lottery. He bought a lottery ticket at the supermarket three month ago. Later on, he won 9,500 dollars. However, the boss of supermarket made a mistake which made He Sanshui lose the chance to get his cash back. One night, He Sanshui and his nephew determine to get their money. Tang Xiaolian and the boss are held as hostage. In order to get his money back, with the help of Li Junwei, He Sanshui starts selling everything in the supermarket. whtn they almost earn 9500 dollars, a robber shows up at supermarket late at night. At this supermarket, is true love going to be fulfilled and will the good beat the evil in the end?



1980年出生於中國重慶,於2001年畢業於四川音樂學院電影電視藝術系專科班, 2003年畢業於中央戲劇學院導演系專科班。身為八〇年代出生的新銳導演,楊慶在以 處女作《夜·店》而於今年在中國影壇急遽竄出頭之前,專門在北京電影圈中當不署 名、低收入的幕後槍手編劇,並在各路劇組中四處打雜、當助理,才終於以本片媳婦

Yang Qing

Born in Chongqing, China in 1980, Yang Qing graduated from the Central Academy of Drama. One Night in Supermarket is his feature film debut.

Filmography

2009《夜·店》One Night in Supermarket



牛皮 II

Oxhide II



Director
劉伽茵Liu Jia-Yin
Script
劉伽茵Liu Jia-Yin
Cinematographer
劉伽茵Liu Jia-Yin
Editor
劉伽茵Liu Jia-Yin
Sound
劉伽茵Liu Jia-Yin
Cast

Print Source 劉伽茵Liu Jia-Yin

賈惠芬Jia Huifen, 劉伽茵Liu Jiayin, 劉在平Liu Zaiping

一家人賴以生存的皮具店面臨關閉的危險,以至讓看似平靜的包餃子的過程,瀰漫著不詳的陰雲。面對如此遭遇,每個家庭成員有著自己不同的態度。即使大難臨頭,父母仍然為雇員能否找到下一份工作而擔憂。事實上,無論這個店關閉與否,他們都是死路一條。

一張桌子,一頓餃子,一個三口之家,九個緊緊圍繞著桌子、相隔45度的固定鏡頭,132分鐘的真實時間。這就是《牛皮II》的全部。和《牛皮》一樣,導演和她的父母在自己家中再次扮演了這一家人,依然沒有第四個人在拍攝現場,只除了三隻貓。挑戰真實時間的影像敘事,全片以極簡的拍攝手法,延續《牛皮》的獨特紀實風格,綿密的生活細節堆累成這部私密且動人的影像日記。

導演的話

在《牛皮 II》裏,時間和空間都趨向於「小」。大和小是相對的,關鍵在於看待的方式。如果微觀的去觀察,細微的變化也會劇烈。一根頭髮可以遮住陽光,一個小的動作,一個細微的眼神,也是一次高潮。沒有自然風光,沒有流血,沒有性,一家人的一頓飯也可以一樣迷人。房間雖然很小,但我可以用拍攝外景的姿態來拍攝內景,反之亦然。我熱衷於體會人的每一個動作,每一次猶豫,這些細微瑣碎的小東西不該被忽略。別人將它們丟掉,我要撿回來。

A leather shop by which the whole family relies on for survival is being threatened to be closed. So that even a scene which looks calm and quiet on the surface, is actually under the shadow of doom. Even if the disaster is coming, the parents still worry about the employees whether they would be able to find another job. Actually, no matter whether the shop is going to be closed or not, there is still no way out.

A table, a dinner of dumplings, a family of three members, nine steady scenes which were shot around the table, between every scene there is 45 degree; 132 minutes of real time. That was everything about *Oxhide || .* Just like *Oxhide*, the director and her parents played the three members of the family again. There was no fourth person in the shooting scene, except the cats.



劉伽茵

1981年生於北京。前後於2003年及2006年在北京電影學院修得學士及碩士學位,爾 後留校任教文學系。2005年處女作《牛皮》受邀參加柏林影展青年論壇單元,光用23 個鏡頭便完成了全長110分鐘的長片,以其極簡主義風采征服了世界影壇,並摘下費 比西獎及卡里加里電影特別獎。新作《牛皮॥》延續前集風格,依舊將鏡頭對準了家 胺生活。

Liu Jia-Yin

Born in Beijing China, in 1981. Liu studied from 1999 to 2006 for the Bachelor's degree and the Master's degree, and went on teaching at Beijing Film Academy. Her first film Oxhide won FIPRESCI Prize and Caligari Award at Berlin International Film Festival in 2005. The sequel Oxhide was selected for Directors' Fortnight at the 2009 Cannes.

Filmography

2005《牛皮》Oxhide 2009《牛皮II》Oxhide II



姣妹日記

The People I've Slept With

Director

李孟熙Quentin Lee

Script

Koji Steven Sakai

Producer

李孟熙Quentin Lee, Koji Steven Sakai, Stanley Yung

Cinematographer

Quyen Tran

Editor

Aldo Velasco

Music

Steven Pranoto

Art Director

Christian Kistner

Cast

張嘉琳Karin Anna Cheung, Wilson Cruz, Archie Kao, James Shigeta

Print Source

Quentin Lee



宛如《慾望城市》裡的莎曼珊,姣妹彷彿收藏戰利品般地用一張張 拍立得搜集著性伴侶,開放自由的愛情觀讓她得以恣意享受情慾的 滋潤,直到有一天她發現自己竟然懷孕了,她原本自由自在的生活 頓時天翻地覆,一切也開始變得複雜起來。美籍華裔青年導演李孟 熙繼《志同盜合》探討同志情慾之後,再以現代性喜劇《姣妹日 記》展現個人狂野不羈的創作本色,充份展現情慾的流轉與文化的 認同。

導演的話

《姣妹日記》很幸運地誕生在一位友人的陽台上,當時我正與後來 飾演片中女主角的張嘉琳一起廝混。聽著彼此時而瘋狂、時而滑稽 的親身約會經驗,我們簡直無法停住笑聲。我們都同意,如果能找 來一位超殺的亞裔美籍女星作為片中女主角,專門針對亞裔觀眾來 拍出一部性感浪漫的約會電影,不但會是個絕妙主意,而且這樣的 電影在影壇上也是前所未見的。

身邊擁有許多同志好友,張嘉琳也認為有必要拍出一部電影來替同 志角色平反,展現出同志積極複雜的那一面,而非悲劇或負面的傳 統刻板印象。既然我們分別是身處在北美環境下的同志亞裔男性與 亞裔女性,我們之間擁有著相似的價值觀,也自然而然地讓我們成 為絕佳的合作拍檔

A sex comedy about a promiscuous woman who finds herself with an unplanned pregnancy and needs to figure out who the baby's daddy is.. NOW. Angela Yang loves sex. She loves it so much she needs to make baseball cards of her lovers to help her remember whom she slept with. She doesn't think twice about her lifestyle until she finds out that she's pregnant.

Her gay best friend, Gabriel Lugo, tells her to "take care of it," but her conservative sister Juliet persuades Angela to get married to the and lead a "normal" life like her. Angela listens to her sister, chooses to keep the baby, and goes on a quest to find the identity of the father. She revisits her recent sexual conquests most likely to have impregnated her. She finds ways to obtain each of their DNA samples, hoping of identifying the dad and ultimately marrying him.



自小在香港長大,十幾歲移民到蒙特婁,在UC柏克萊大學拿到英文碩士學位。當他 拿著短片《Flow》在電影節巡展上尋找伯樂的同時,還在攻讀那會大學的英文文學碩士以及加州大學洛杉磯分校的導演藝術碩士學位。他與林詣彬共同執導的首部電影長 《人海奇花》在1997年多倫多電影節首映,雙雙為兩位身處北美的華裔導演打開了 亮麗的電影生涯

Quentin Lee

Born in Hong Kong, Quentin Lee immigrated to Montreal, Canada. He later studied Literature at Berkeley and Yale, and film production/directing at UCLA. He began filmmaking as an experimental video maker and his early shorts have been screened over 20 film festivals both domestically and internationally. The People I've Slept With is his fourth feature. He is currently working on a graphic novel with artist John Hahn, Campus Ghost Story, and a horror thriller, Rigor Mortis, to be shot in Hong Kong

Filmography

1997《人海奇花》Shopping for Fangs 2000《漂流三部曲》Drift

2004《志同盜合》Ethan Mao 2007《無浪城市》0506HK

2009《姣妹日記》The People I've Slept With



尋找智美更登

The Search



Director/Script 萬瑪才旦Pema Tseden

Producer

桑杰尖措Sangye Gyamtso

Cinematographer/Art Director

松太加Sonthar Gyal

Editor

Chen Hai Ling, Benjamin Illos, Zhou Xing

Sound

德格才讓Dukar Tserang

Cast

曼拉杰甫Manla Kyab, 李毛措Lumo Tso, 宗智Tsondrey

Print Source

L'EST FILMS GROUP 一江春水向東流電影集團

導演和攝影師由一位老闆做嚮導前往藏區,為即將拍攝的電影尋找 扮演王子智美更登的演員,走訪了無數跟藏戲有關的村莊寺院。在 一個藏戲村莊裡,導演相中一位扮演妃子的女孩,但女孩一直蒙著 臉不讓別人看見,並提出要同行去找她前男友。在這一趟尋找智美 更登的旅途上,數段愛情故事穿插來去,然而直到最後,女孩依舊 未曾展露她的真面目。生活還在繼續,尋找智美更登的旅程也還在 繼續。

《智美更登》是藏民族傳統八大藏戲之一,戲中描述忠厚善良的柏岱國王子智美更登為了營救屬國君主的生命,冒著殺頭風險以鎮國之寶相贈。結果王子不但受騙上當,還被國王放逐到遙遠的哈相惡魔山受苦。王子帶著家人歷盡千辛萬苦,一路做盡善事,更先後獻出自己的眼睛、妻子、三個女兒,終於功德圓滿感動上蒼,老國王也深受感動、禪讓王位,讓柏岱國走上幸福之路。

導演萬瑪才旦繼處女作《靜靜的嘛呢石》首創中國百年影史上第一部由藏族導演獨立編導的藏語對白電影後,新作《尋找智美更登》再度全以藏語拍攝,並採傳統八大藏戲中的「智美更登」戲碼為源頭,擷取了他當年為籌拍處女作《靜靜的嘛呢石》一路上的親眼見聞,將愛情奇譚、故土風光、藏戲傳承與佛教文化結合成一幅迷人的藏族風情畫。

A film director is accompanied by his friend and a guide, to find an actor and actress to play the roles of *Prince Drime Kunden* and *Princess Mande Zangmo*. In a village known for its Tibetan opera performance, the director finds a girl, an ideal candidate for the role of princess. However, she decides to take the role only on the condition that the director and his friend find her ex-boyfriend, who had previously acted as the prince along with her.

Along the journey, the business owner narrates his touching love story as a young man. Throughout their search, the story gradually draws in both the director and the girl with the covered face. The initial simple search for an acting cast eventually becomes a complex inner and outer search for existential and spiritual meaning. Finally, although they find the girl's ex-boyfriend, her face is still not revealed.



萬瑪才日

1969年生於青海海南藏族自治州,先後就讀於西北民族大學、北京電影學院。萬瑪才 旦至今已用中、藏文發表過逾四十部長短篇小說以及逾二十部譯文,斬獲青海省第四 屆文藝創作評獎優秀作品獎等多項文學獎,並在2002年轉而向電影領域發展。2005 年首部長片《靜靜的嘛呢石》摘下了金雞獎最佳導演處女作獎、上海電影節亞洲新人 獎最佳導演獎等。

Pema Tseden

Born in 1969 in Amdo, Tseden graduated from the Beijing Film Academy and the Northwest University for Nationalities. He has published more than forty novels and short fiction works in both Tibetan and Chinese languages. In 2002, he began his film career as a film playwright and director. His feature film debut The Silent Holy Stones in 2005 has won The Award for the Best Debut Director at the China Golden Rooster Festival.

Filmography

2005《靜靜的嘛呢石》The Silent Holy Stones 2009《尋找智美更登》The Search



我的糖

Seasons in the Sun

Director

張暉林Zhang Huilin

Script

張暉林Zhang Huilin, 王競Wang Jing

Producer

蔡軍Cai Jun, 邰淩軼Tai Lingyi, 邢飛Xing Fei

Cinematographer

劉洋Liu Yang

Editor

李蒙Li Meng

Sound

劉洋Liu Yang

Music

王瀾Wang Lan, 李珊Li Shan

Art Director

王競Wang Jing

Cast

李媛Li Yuan, 趙磊Zhao Lei, 劉曉峰Liu Xiaofeng

Print Source

張暉林Zhang Huilin



每個男孩的成長路上,都曾有個如糖般的女孩。那年夏天,海與王鏡兩個哥兒們只有十七歲,在北京的畫室進修,相信眼睛看到的地方就是天空的全部,青春茂盛的生命正在展開。他們開始以為自己是個男人了,第一次愛上一個姑娘,也是同一個姑娘。畫室裡明媚而妖嬈的夏天就是他們全部的世界,生命的怯懦與脆弱讓他們長大,也讓他們失去,並親眼見證生命的夭折。中國新銳導演張暉林的青春紀事,年少狂放的氛圍令人驚豔。

導演的話

故事發生的年代其實在十幾年前,地點也不在北京,是在我的家鄉,中國北方的一個省會城市。那時候我十七歲,生命正緩緩展開:第一次對女孩的暗戀,第一次看見生命的夭折,第一次瞭解朋友未必可以永遠。第一次看到自己的怯懦,第一次對未來產生不確定的懷疑和挫敗感。

也許這就是成長,十七歲的時候,眼睛看到的地方就以為是天空的 全部。十幾年後,回頭再看,那時的美好更加美好,那時的挫折感 和痛感卻不知消失在哪裡了。留下的,更像一個座標一樣的東西, 一個長大的起點。

想把故事拍成電影的想法有好久了,只是遲遲難以動手,有經驗上的缺乏,也有對自己的不自信。等到2006年拍攝完自己的第一部電影《傳冰》以後,拍《我的糖》的可能性才真正出現在腦袋裡。

Summer prep art school session in Beijing. Two young men, Ocean and Wang Jing are buddies. They think of music and girls a lot. Ocean works in his mother's tailor shop; his brother is serving a jail term for an unspecified offense. In the life drawing class, they meet a girl, Sugar. She seems more sophisticated and worldly than them. Her father is a famous artist; a young man drives her to school on a motorbike.

As the trio hangs out in the heat of the summer, Ocean and Wang Jing both fall for Sugar. The playful, goofy innocence of their interaction gradually evolves into more complex feelings. How can you love your best friend and be in love with his girl at the same time? To craft this subtle, incisive, moving film, Zhang Huilin used non-professional actors whose body gestures and language draw an accurate, non-conventional portrait of contemporary Chinese youth.



張暉林

出生於山東省濟南市,畢業於山東省工藝美術學院,並曾就讀於北京電影學院攝影系。2006年,他的第一部獨立製作電影《傳水》先後在維也納影展、英國佈雷福德影展及中國獨立電影節公映。《我的糖》《標本的第二部獨立製作電影,和《傳冰》一樣,本片全部演員均為非職業演員。

Zhang Huilir

Born in Jinan, Shandong Province, Zhang studied at Shandong University of Art & Design, and Beijing Film Academy. His first independent feature, Ice Games was screened at The Viennale, UK's Bradford Boasts Worldly Fare and China Independent Film Festival. He came up with the story of Seasons in the Sun about three years ago, and managed to direct it as his second independent feature.

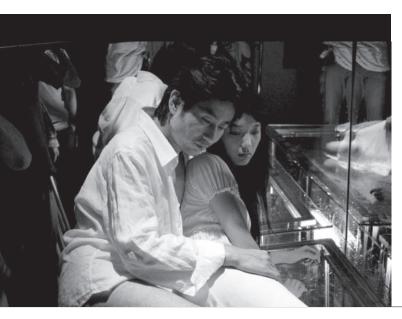
Filmography

2006《傳冰》Ice Games 2009《我的糖》Seasons in the Sun



車逝

Twilight Dancing



Director

書亞Joshua Tong,

Script/Editor

書亞Joshua Tong

Producer

曹欣Cao Xin, 書亞Joshua Tong

Cinematographer

李天衛Patrick Lee, Michal Tywoniuk

Music

陳底裏Dili Chen

Art Director

郭少強Raymond Kwok

Cast

王珞丹Wang Luodan, 成泰燊Cheng Taishen, 劉兆銘Liu Zhaoming, 蔣中偉Jiang Zhongwei

Print Source

L'EST FILMS GROUP 一江春水向東流電影集團

將自己囚禁在紅色房車裡的男人,八年來始終等待失蹤妻子的回歸,每天開車行駛於一條車禍頻傳的公路,因此遇上了天生罹患疼痛症的女孩。女孩生來需要每天忍受各種肉體巨痛,紅車對她的疼痛雖有神奇的緩解作用,卻始終無法幫助滿足她與心愛的男人靈肉合一的渴望,女孩於是與車子做愛。

多年來與女孩相依為命的修車廠老伯,背後隱藏著一個大秘密。唯一知道這個秘密的人,是他八年前在車禍中變成植物人的兒子,而這個秘密似乎與男人又有著千絲萬縷的聯繫。全片毫無半句對白,只以死亡、情慾、傷痛與記憶作為通關密語,端上一場奇詭淒絕的影像盛宴。

導演的話

《車逝》搭景兩個半月,修了一座橋,一條路,一個島,三輛房車,砸毀十輛車。耗時拍攝兩個月,花費膠片兩百五十盒。拍攝時修改劇本,完全推翻故事,臨時決定無敘事拍攝。《車逝》後期一年,再次推翻拍攝的影像序列,因為沒有對白,剪輯了十三個版本,嘗試了幾十種敘事邏輯,從有旁白,再到沒旁白,先後一年時間。

《車逝》是一次個人的電影體驗,它告訴我文學語言、哲學語言與電影語言的不同,一個很好的劇本,一個很好的哲學內核不代表能形成一種很好的電影語言,我相信,我會花我畢生的精力去發現一種語言方式,它將適合我的電影。

For eight years the man's wife could not be found. He imprisoned himself in a big red van; for ever he waited for her return. He made it his responsibility to pick up people who get stuck in the highway in his red van and it's how he met a weird girl named Meimei and fell in love with her.

Meimei was a special girl who was born with severe physical pains all over her body everyday. When little, Meimei was adopted by an old man and she helped him to run a car-mending factory She hadn't been able to stop feeling painful until she discovered one day that Hao's red van had a magic power in soothing her pains. Somehow this power wasn't magical enough to help her through having sex with this man who she loved. Meimei startd to make love to the van instead.



書亞

Joshua Tong

After graduating from Communication University of China, Joshua Tong has been making films in Hong Kong and mainland China. He currently works for Golden Palm Lion Showbiz Culture Co. Ltd and Beijng OVOV Film Co. Ltd. Twilight Dancing is his first feature.

Filmography

2009《車逝》Twilight Dancing



紡織姑娘

Weaving Girl

Director/Script

王全安Wang Quan-An

Producer

趙安Zhao An, 李坷Li Ke, 王安雲Wang An Yun

Cinematographer

Lutz Reitemeier

Editor

王全安Wang Quan An, 吳藝翔Wu Yixiang

Sound

武啦啦Wu Lala

Production Designer

曹安俊Cao Anjun

Cast

余男Yu Nan, 程正武Cheng Zhengwu, 趙魯寒Zhao Luhan

Print Source

Xi`an Movie And Television Production Co.Ltd

西安影視製片公司



紡織廠的合唱團一直有唱原蘇聯革命歌曲的美好傳統,歌唱美麗紡織女工的歌曲《紡織姑娘》是合唱團的經典曲目。性格倔強潑辣的青年女工李麗是合唱團的成員,被查出身患絕症,面對突然的打擊和有限的生命,她在經歷悲觀痛苦之後,選擇了一趟出門旅行,以了卻自己的一個心結。

李麗到北京找到一個叫趙魯寒的男子,趙魯寒是李麗過去的工友, 也是合唱隊的手風琴伴奏員,十年前他倆正熱戀的時候從西安調到 了北京。李麗質問他為何十年前從西安調到北京後就突然沒有了音 訊,她一直給他寫了兩年信,他卻一封都不回,苦等了兩年才不得 不另外嫁人結婚,趙魯寒聞言十分震驚,因為他從來沒有收到李麗 的信,也是苦苦等了兩年,在知道李麗已經結婚後才和別人結婚。

李麗從北京回來後,她丈夫胡小光鼓勵李麗積極治病,四處奔走籌借治療款,甚至將自己的房子賣掉,來治李麗已經沒有治癒希望的病,這一切都讓李麗感動,她突然發現自己的一生,一直都被深厚的愛情包裹著。曾以《圖雅的婚事》摘下柏林影展金熊獎的導演王全安再度出擊,與長年搭檔的御用女主角余男再度攜手合作,社會現實與情感掙扎的交互拉扯間,細膩刻劃出一名女工面臨絕症的人生波瀾。

The chorus of textile factory has the good tradition of singing the former Soviet revolutionary song all the times, and the song of Weaving Girl sung for the beautiful textile workwomen is the classical performance of the chorus.

The young textile workwoman Li Li is diagnosed with an incurable disease. Facing the sudden shock and the limited time left, Li Li chooses to travel and settle her own problem after the suffering.

In Beijing, Li Li meets a man named Zhao Luhan, her ex-coworker and the accordion performer in the chorus. Zhao Luhan was dispatched to Beijing from Xi'an when he and Li Li were in love 10 years ago. Li Li teus him her unfortunate family life and asks him why Zhao Luhan never wrote her back after he was dispatched to Beijing. Zhao Luhan is shocked because he never heard from Li Li



干全安

1965年出生,1991年北京電影學院畢業,後分配至西安電影製片廠任導演,期間從 事大量劇本寫作。2000年首部電影長片《月蝕》在國際影壇上遠近馳名,2006年更 以蒙古族婦女帶著殘障前夫一同微婚的《圖雅的婚事》一舉摘下柏林金熊獎。其作品 多採寫實質地,細緻捕捉婦女的堅忍性格,至今四部電影全以女演員余男作為片中女 主角。

Wang Quan-An

Born in 1965, Wang graduated from the acclaimed Beijing Film Academy. He was sent to Xi'an Film Studio to work as a filmmaker. He wrote lots of scripts and in 2000, he wrote and directed his debut feature Lunar Eclipse, which attracted international attention. His films pay much attention to the social reality of the changing China, with his very strong content, scrip writing and dramatic way of mis-en-scence which exquisitely depicts modern China in his striking, fresh and unique films.

Filmography

1999《月蝕》Lunar Eclipse 2004《驚蟄》The Story of Ermei 2006《圖雅的婚事》Tuya's Marriage 2009《紡織姑娘》Weaving Girl



她辭去了工作,決心離開熟悉家鄉,前往世界上離馬來西亞最遙遠的地方——位處南美的秘 魯。她的他想破了腦袋,始終無法理解她此行背後的意義。事實上,他從來不曾了解過她究竟 真正想要些什麼。馬來西亞新銳女導演陳翠梅在2008年立志每一個月拍一部短片,最終一共完 成七支短片,集結而成短片集《我的失敗作》,本片即為其中之一。

Sook Chen quit her job. She decids to go to Peru. Ma can understand why. In fact, he could never understand what Sook Chen wanted.

陳翠梅

1978年出生於馬來西亞,2002年畢業於龐六甲多媒體大學,主修動畫及電影。其短片作品曾獲得多項歐洲電影節獎項,2006年首部長片《愛情征服一切》分別在鹿特丹國際電影節和釜山國際電影節獲得新秀導演獎



Born in1978 is a Malaysian filmmaker based in Malaysia. In 2007, she received the Tiger Award from the Rotterdam with her debut feature film, Love Conquers All. In 2008 she had a project of making a short film every month. She had made 7 short films, and she called them All My Failed Attempts.



中China | 2009 | DigiBeta | Colour | 30min



告別 Goodbye 在北京求學的李欣為收集畢業論文的資料,而來到昔日亡友林西的故鄉南京。一起意外交通事故中,李欣陷入短暫昏迷,員警在她的記事本中找到了唯一的南京當地電話,最後出現在她病床前的兩張陌生面孔赫然就是亡友的雙親。林西父母將受傷後行動不便的李欣接回家中悉心照料,正當三人終於開始彼此漸漸熟悉,分別時刻又悄悄來到。

Li Xin's closed friend in college, Lin Xi, passed away three years ago. She comes to Lin's hometown Nanjing to look up materials for her graduate dissertation. She is injured in a traffic accident, and is taken home by Lin's parents who she has never met before. In the next couple of days, Lin's parents take good care of Li Xin and they start to know each other. But just now it is time to leave

宋方

留學過巴黎,曾在侯孝賢導演的《紅氣球》中飾演一名大陸 女學生,與女星茱麗葉畢諾許在片中一同演出。《告別》是 她就讀於北京電影學院碩士班時期的畢業作品,並在坎城影 展中摘下電影基金銀獎。

Song Fang

Born in China in 1978. Between 2002 and 2003, she studied Film Directing in INSAS, Belguim. She then moved on to a post-graduate programme on Directing at Beijing Film Academy in 2005 from where she graduated in 2008.





美麗嬌柔的美玲,總是獨自守著一室寂寥,等待著愛人的歸來。那天,廚房水槽忽然出現了小小的可愛章魚,她決定豢養它,然而越長越大的章魚,卻也像極了她的寂寞,逐漸佔據一切。宛如動畫版《花樣年華》,細膩的音效、優雅古典的畫風與層次豐富的空間處理,幽微復古的 氛圍,營造蕩漾出別具風味的現代女子寂寞心事

Mei Ling, an idle young Chinese woman, lives alone in her flat, waiting for her lover. One day, she finds a little octopus in the kitchen sink. She decides to adopt it to avoid boredom. However, as the octopus grows up, it starts to occupy her world.







史蒂芬尼蘭薩克、方斯瓦雷華

史帝分尼爾隆兄、力斯瓜雷華 1978年出生於馬來西亞,2002年畢業於麻六甲多媒體大學, 主修動畫及電影。其短片作品曾獲得多項歐洲電影節獎項, 2006年首部長片《愛情征服一切》分別在鹿特丹國際電影節 和釜山國際電影節獲得新秀導演獎

Stephanie Lansaque, Francois Leroy

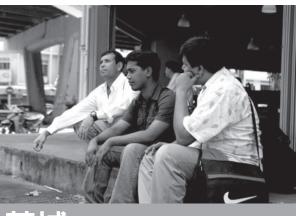
After studying textile and graphic design in Paris, Stephanie Lansaque worked for magazines as an art director.

After studying industrial design in Paris, Francois Leroy passed a cartoon diploma at Gobelins. Mei Ling is their second short movie together.

馬Malaysia | 2009 | Betacam | Colour | 24min

三名非法孟加拉外勞被代理人帶到馬來西亞吉隆坡,準備明天被帶到工廠幹活。但隔天代理人 卻消失了,他們唯有親自上路找尋工廠。就在這一天的國慶前夕,他們都迷失在這個璀璨的都 市裡頭。片中既觀察了外籍勞工身處異鄉的諸般困境,同時也由導演本身的在地人觀點出發, 審視今日外籍勞工大量湧入的馬來西亞當代社會怪誕亂象。

Three illegal Bangladesh workers are brought by their agents to Kuala Lumpur, Malaysia to work as workers in a factory. But on the following day after their arrival, the agent does not contact them anymore. They have to find the factory by themselves. On the eve of the National Day, they are lost in this pyrotechnical city.



荒城

Strangers in a Pyrotechnical City



1978年生於馬來西亞吉隆坡,畢業於國立臺灣藝術大學電影學系,現在是一名馬來西亞獨立電影人。學成歸國發展剛滿一年之期,便交出了短片作品《荒城》,並入圍波赫聯邦 Kratkofil短片電影節。

Born in 1978 in Kuala Lumpur, Malaysia, Sim Seow Khee graduated from the Department of Motion Pictures at the National Taiwan University of Arts. He currently works as an independent filmmaker in Malaysia.

台灣短打

Made in Taiwan

我愛耳邊風 A Mind of My Own 生日願望 Birthday 大雨 Christmas Rain 你是否聽見花開 Do You Hear the Flowers Bloom Happy Ending 馬嘎巴海 Magabahai 狙擊手 Real Sniper 片刻暖和 Sleeping with her 時代照相館 Time Lapse





我愛耳邊風

A Mind of My Own

Director

鄭皓詮Cheng Hao-Chuan

Script

鄭皓詮Cheng Hao-Chuan, 王承洋 Wang Cheng-Yang

Producer

鄭海伯Cheng Hai-Po

Cinematographer

李漢文Li Han-Wen

Sound

張亨如Chang Hen-Ru, 郭豐書 Guo Fong-Shu

Music

陳子澄Chen Zih-Cheng

Art Director

王思筠Wang Sih-Yun, 吳尚恩WU, Shang-En, 郭馥瑞Gro Fu-Ruei

Cast

張家慧Chang Jia-Huei, 郭彥甫Gro Yan-Fu, 嚴藝文Yan Yi-Wen, 陳曉潔Chen Siao-Jie, 陳泰中ChenTai-Chung

Print Source

財團法人公共電視文化事業基金會 Public Television Service Foundation



冰冰是一位純樸天真的傻大姐,有一位交往多年的男友芋頭,兩人 的感情穩定而甜蜜。

冰冰一心懷著明星夢,這天,她終於如願的得到試鏡的女主角,卻因為她的粗心出了車禍。然而,愛幻想的她,在昏迷的情境裡,建構出一個想像世界;而在現實中,躺臥病床上的她,卻在僅存一絲可以甦醒的意識中,選擇繼續昏迷…

導演的話

本片是以喜劇佐以奇幻的形式包裝,希望觀眾能輕鬆的去閱讀並領 受其中的寓意。 A lovely young girl found out that she has super power.

If she close her eyes and think about something really hard, she can make it come true.

Instead of frustrated real life, she rather closes eyes forever; keep staying in dreams, or dreamlike life...

Director's Statement

A Mind of My Own is told in a surreal and comic narrative. I hope the audiences can enjoy the light-hearted tone of the film but also grasp the metaphor within it.



郼皓詮

7980年出生於台北。畢業於朝陽科技大學傳播藝術系。現就讀於國立台灣藝術大學應用媒體藝術研究所。作品《看看我》榮獲2007年台北電影節最佳實驗片。《我愛耳邊風》為其首部劇情片。

Cheng, Hao-Chuan

Bom in Taipei City, Taiwan in 8/5/1980. Cheng is currently a student of the Graduate School of Applied Media Arts, National Taiwan University of Arts. His short film Follow me, pleasel Won Best Experimental Film at 2007 Taipei Film Festival. A Mind of My Own is his first feature film.



生日願望

Brithday



Director/Script

王承洋 Wang Cheng-Yang

Producer

陳怡分 Chen Yi-Fen

Cinematographer

廖敬堯 Liao Jing-Yao

Editor

鄭皓詮 Cheng Hao-Chuan

Sound

杜均堂 Du Jyun-Tang

Art Director

Chen Hsiang-Yun

Cast

王湘涵 Wang Xian-Han,王柏傑 Wang Po-Chieh, 蔡旻諼 Tsai Min-Shiuan, 劉雨凱 Liu Yu-Kai

Print Source

財團法人公共電視文化事業基金會

Public Television Service Foundation

快結束卡奴的身份的柏傑,這次爸媽可以出國二度蜜月,他可是一個大功臣:因為小妹諼諼生日,身為哥哥的他仍刷卡提早買了手機送視障的諼諼,也因為這次的消費而抽中了國外來回機票兩張,在 大姐湘涵的堅持下,把機票送給從未出國的爸媽去旅行。

爸媽出發當天,同時也是諼諼的生日。諼諼早已跟哥哥、姊姊和姊姊的男友說好了,晚上要一起慶祝,並且諼諼跟爸媽約定好:在慶生時,爸爸會打電話到她的新手機,陪她隔空許願,就像哥哥說的「SNG連線」。

但姊姊一回到家,好像很不開心,還莫名其妙的跟哥哥大吵一架。 一旁的諼諼好希望趕快許願,她天真的以為:只要許完願望,一切 不開心的情況一定會好轉。但她的新手機卻還沒有響起……

導演的話

「生日願望」是一個關於「當下」的故事。而當下的反應,其實是 反應更多的過去。 Despite still being in the credit card debut, Po-Chieh bought his visually impaired little sister, Hsuan-Hsuan, a mobile phone for her birthday. As a result, he won two flight tickers from the prize draw. At Hsiang-Han's (his elder sister) insistence, they gave the tickets to their parents who had never left Taiwan to go on their second honeymoon abroad.

They set out today and it happens to be Hsuan-Hsuan's birthday as well. Hsuan-Hsuan is promised a birthday celebration with Pochieh, Hsiang-han and Yu-Kai (Hsiang-Han's boyfriend) in the evening. Most important of all, her daddy will call her on her new mobile to make the birthday wishes with her. It'll be just like a live broadcast!

However, when Hsiang-Han gets home from work, she seems very upset. She has a fight with Po-Chieh over some trivial matters. Caught in their fight, all Hsuan-hsuan wants is make her birthday wishes. She naively believes that as long as she gets to make the wishes, everything will be fine again. Nonetheless, the call she has been waiting from her daddy has not come through yet...



王承洋

台灣屏東縣人。2009畢業於國立台北藝術大學電影創作研究所導演組。2001畢業於 朝陽科技大學傳播藝術系。2001年大學畢業作品《如果你愛我比較深》入圍第38屆金 馬蟲佳創作短片,研究所期間以《光之夏》入圍第44屆金馬最佳創作短片,《生日願 望》則是他今年研究所的畢業作品。

Wang Cheng-Yan

Wang Obtained a BA from the Department of Communications Arts at Choayang University of Technology in 2001 and an MA in Directing from the Graduate Institute of Filmmaking at the Taipei National University of the Arts in 2009. His previous short film, *Summer of Magic*, was nominated in the short film category at the 2007 Taipei Golden Horse Awards.



大雨

Christmas Rain

Director

柯孟融Kevin Ko

Script

柯孟融Kevin Ko, 李優Li Yu

Producer

劉彥甫 Jerry Liu

Cinematographer

汪大勇Max Wang Editor

張喆崴Chang Zhe-Wei

Sound

黃僩哲Bonas Huang

Music

陳俊賓Benn Chen

Art Director

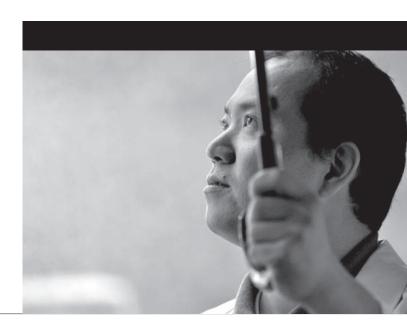
李瑋訓 Hogan Lee

Cast

賈孝國Jia Xaio-Guo, 王琄Wang Juan, 高宇蓁Gao Yu-Zhen, 左邦齊Zuo Bang-Gi

Print Source

柯孟融 Kevin Ko



如果有第二次機會,你要怎麼選擇? 喪妻的張醫師,對生命美好的憧憬和所有,都在當時消失無蹤,曾經相信自己可以從死神身上救回妻子,於是他掙扎,失去理智,甚至連自己都不相信自己了,到最後,他被矛盾打敗,他根本沒有辦法親手治療它的妻子,他崩潰,他背棄了承諾,他只看見死亡,沒有聽見生命的聲音。

四個月後,他遇見了一個昏迷不醒的癌症孩子,還有一個懷孕的媽媽,李太太,李太太見人就問:「我的孩子會醒過來嗎?」所有人都知道他的小孩不會再醒過來了,張醫師知道,他也不再相信奇蹟,對於李太太的無知,他只想讓他了解生活都會變成回憶,熱情變成痛楚,一切都在沉淪,無法倖免…。

直到聖誕節的那天,發生了一個奇蹟,張醫師有了第二次的機會,並不是讓自己的老婆起死回生,這個機會屬於自己,小孩子居然在病床上醒了過來,他看著孩子,看著聖誕樹,有一股什麼衝了上來,他知道,此時只有努力才有救贖。突然他見到了他老婆,那時下著大雨,張醫師撐著傘,時間流動著,但是除了大雨以外的一切,都靜止了下來。

導演的話

早就想要拍一個醫生的故事,把順序忘記,感受才是時間線,接受死亡和生命的價值才是唯一結局。瞭解了或是沒有瞭解,至少感受到了什麼,就是這部片子希望帶來的觸覺。

A doctor who failed to bring his wife back to life leads a depressive life, until he meets a pregnant mother with her child in coma.

The doctor does not want to give her any unrealistic hope. However, on Christmas a miracle happens...

Director's Statement

I'd always wanted to make a film about doctors. I wanted to forget about time and order but to 'feel'. Only the acceptance of life and death is the true ending. It doesn't matter whether the audiences understand it or not, I hope at least they can 'feel' something in the film



柯孟融

現年27歲。2004年執導矩片《鬼印》,在網路上造成極大轟動,點閱率創下數十萬人次,受邀參加第四屆純16獨立影展,並入圍東京短片影展及漢城MGFF亞洲影展奇幻 單元。之後導演製作多部廣告、MV,2008年完成個人首部劇情長片《絕命派對》, 入彈動國富川奇幻影展。

Kevin K

He studied filmmaking in Fu Jen University. He finished his first short film in 2004, which had been selected in Tokyo short film festival. He completed his first feature *Invitation Only* in 2008. Now he is currently shooting MV, movie trailer and comparising.

Filmography

2008《絕命派對》Invitation Only



你是否聽見花開

Do You Hear the Flowers Bloom



Director/Script

Lien Yi-Chi Producer

Mei Chang

Cinematographer

Ming Lee

Editor

Milk Su

Sound

3H Sound Studio Ltd

Music

Mimic Chen

Art Director

Joy Huang

Cast

Chang Chia-Hui, John. C. Ting, Tsai Hsin-Hung, Yeh Hui-Chih, Sofa Chiu, Odin Tsai, Lin Ping-Yi, Xiao Min

Print Source

Gift Pictures 天予電影有限公司

「亡靈管理員D9,也就是你們人間界所說的死神。還有一分鐘你 在人間的生命就會結束,你有權保持緘默,你所說的一切將會成為 在亡靈法庭審判時的證詞。」

死神D9以優異的績效自豪,特別是現在她只要再帶一個亡靈歸 案,就服役完成,準備申請上天堂。但這最後一個亡靈卻在她面前 憑空消失 ……。

遵油的話

常常被問到的一個問題是:為什麼要拍這部片?我想到最理所當然 的答案是因為申請短片輔導金的期限到了,就趕快想一個東西投。 結果沒中選。隔年,申請短片輔導金的期限又到了,重新整理故 事,再投。這次中選了。有了錢,就可以拍了。所以,我始終沒辦 法很覺察出自己為什麼要拍這樣的故事,也許過一陣子或過幾年我 才能漸漸明白。

不過我找出當初企劃案上掰的創作動機:

- 『你相信有天堂嗎?』
- 『不相信。』
- 『那你一定沒聽過。』
- 『聽過什麼?』
- 『花開的聲音。』

因為我相信有天堂,即便我沒聽過,我也相信有花開的聲音。 我也相信有死神,有冥界,但是不是像好萊塢那種一長得很恐怖, 到處在燃燒的形象一而是跟你我一樣,就是忙著工作,忙著要過更 幸福的生活。這是一個關於追尋幸福的故事。

"Soul Agent D9. I'm what you call "Death". You've got just one more minute to live. You have the right to remain silent. Anything you say can and will be used against you in the "court of Soul" ." Soul Agent D9 is very proud of her brilliant performance. She needs to finish just one more case to complete her mission and be admitted to Heaven. However, the last soul she is supposed to bring back vanishes into thin air right in front of her eyes...

Director's Statement

"Do you believe in Heaven?"

"No

"Then I bet you've never heard it."

"Heard what?"

"The sound of flowers blooming."

Director's Statement

I believe in Heaven therefore despite I've never heard of the sound of flowers blooming, I believe that it exists. I also believe in Death and the Netherworld. But I think that Death doesn't look like what is depicted in Hollywood films; not as someone who looks terrifying and causes disasters as he goes along. The Death I picture in my mind is someone who, just like us, works hard and tries to be happy. This is a story about searching for a happy life.

This is a story about searching for happiness.



生於1977年。中國文化大學戲劇系畢業後,從事紀錄片企劃編劇、電視劇編劇與製 工於、○海风人的大山縣(水平) (2) 在北京 (北京) (2) 在 (2) 在 (2) 在 (2) 在 (2) 在 (3) 在 (3) 在 (4) 在 劇情長片《命運化妝師》

Born in 1977, Lien Yi-Chi graduated from the Department of Theatre Arts at Chinese Culture University and has participated in scriptwriting and productions of many documentaries, TV series, and films. His wide experiences include working on Silk, whose budget is the biggest to date of all Taiwanese films, as well as on Cape No. 7, the bestselling Chinese-language film in Taiwan of all time. Now he is preparing his first feature film *Make Up*.



Happy Ending

Director/Script 張瑋真 Chang Wei-Chen Producer

曾翰賢 Tseng Han-Hsien Cinematographer

Jack Lam

Editor

張瑋真Chang Wei-Chen

Sound

Tsai Han-Sheng

Music

Weisan Hsu

Art Director

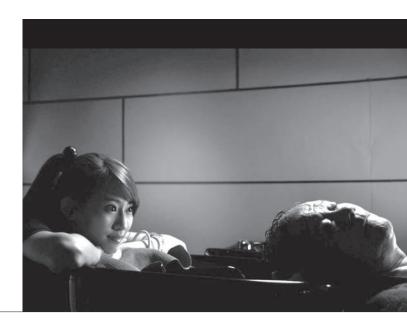
Weng Jui-Hsiung

Cast

Cheng Yu-Chieh, Chang Kuo-Tung, Angel Ho, Yan Chia-Le, Gwen Yao

Print Source

張瑋真 Chang Wei-chen



洗頭是很危險的!年近古稀的孤單老人朱老頭似乎迷上了十九歲的 洗頭妹 Cyndi,不但天天來找她洗頭,還幫她買產品。老頭的兒子 瑞生發覺事情有異,展開調查,開始發現老頭晚年的秘密。只是這 最後的結果,對朱老頭或瑞生來講,會是Happy Ending 嗎?

當高齡八十八歲的阿公在阿媽過世後不到兩個禮拜,提出他想把大陸長年守寡的嬸婆接來台灣一起住時,在子女間引起一陣軒然大波以及不解的怒斥、訕笑。當時阿公囁嚅的表示,他一個人睡不習慣,想找個女人陪他睡覺。「原來老年人也有性慾啊!」這是家庭會議的結論。結果當然是不了了之,但阿公這個卑微的要求,卻引發了我對處理老人性慾問題的興趣。

在阿公臨終的病床外,一群叔叔姑姑爭執著要用哪種宗教儀式替阿公送終,我心裡不由得覺得好笑又可悲,到底阿公要什麼,沒有人真正關心,而只是一味的在個人宗教信仰上堅持己見。我不禁想要探究,阿公的最後時光究竟是什麼樣的光景?在人生的尾聲,他有得到他想要的東西嘛?以上兩點遂成為我的創作動機。

Hair-Washing could be fatal!

Especially when old man Chu bumps into the young hair-washing qirl Cyndi.

Chu gets obsessed with the warmth and the touches from Cyndi's service, and then his obsession goes to Cyndi.

Rick, Chu's son, finds something fishy about Chu's last days and starts the investigation.

However, will the result be a happy ending?



張瑋直

台灣台北人,紐約大學電影製作研究所碩士。畢業之後進入電視界發展擔任節目製作,並尋求拍攝電影之機會。

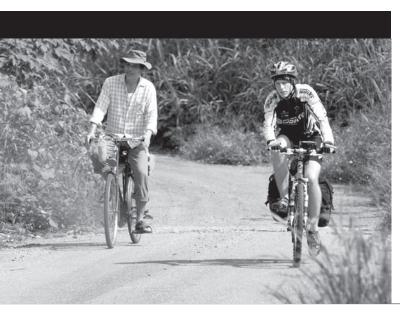
Chang Wei-Che

Originally from Taipei, Taiwan, Chang Wei-Chen received her MFA degree in film production at New York University. Switching from different majors of finance, history, art history and architecture, Chang chooses film as her way for expression.



馬嘎巴海

Magabahai



Director/Script 杜均堂 Patrick Tu Cinematography

莊智凱Chuang Chih-Kai

杜均堂Patrick Tu, 高顥中Kao Hao-Chung

Sound

郭禮杞Kuo Li-Chi

Art Director

姚建誠Yao Chien-Cheng, 蔡政頎Tsai Cheng-Chi

Music

杜均堂Patrick Tu, 楊克雄Reggie Yang

Cast

李昌義 Li Chang-Yi, 紀博善 Dale Leonard Albanese

Print Source

杜均堂 Patrick Tu

一個金髮白皮膚的美國人騎著專業時髦的腳踏車,在公路上狂飆, 一路很得意的一直超過其他騎腳踏車的人,但是卻碰到了一個騎著 老舊鐵馬的阿美族老人,不斷的在他前方出現,美國人充滿疑惑的 跟著老人到山中,卻沒想到在山裡迷路了,只好跟著這個語言不通 的阿美族老人在山裡繞了一天,但卻是他了旅程中最美好的一天。

「馬嘎巴海」是台灣阿美族語言「好」的意思,可以當作讚美的一 句話。而這部短片是講兩個不同文化偶然交會的一個小故事,藉由 騎腳踏車這個活動,以及原始自然的環境,反應出台東阿美族輕鬆 純真的生活態度以及價值觀,在短短一天的時間裡,兩個不同文化 背景的陌生人,變成了好朋友。

導演的話

當每個人都在追求腳踏車流行風潮的時候,有沒有人想過在這流行 的包裝之下,是什麼可以讓我們得到真正的樂趣與滿足。我希望我 能分享一下我個人所感受的,一些美好的感覺讓大家知道,不單單 是腳踏車的樂趣,更有自然環境以及朋友的友情所帶來的樂趣。

A blond-haired, pale-skinned American riding a fashionable, professional bike whizzes down the highway, smugly passing one biker after another. However he soon runs into old man of the Amis Tribe on an old-fashioned clunker, who repeatedly pops up in front of him. Uncertainly, the American follows the old man into the mountains, never expecting to get lost. Without the aid of a common language and forced to follow the old man through the mountains for an entire day, he unexpectedly finds the happiest day of his journey yet.

Director's Statement

As everyone follows the cycling craze, who has thought about what true pleasure and satisfaction we can get from this trend? I hope to share my experiences to let everyone know some of the glorious feelings I've felt, not only of the pleasures of biking, but also the joys of nature and friendship.



生於1983年,於2004年開始在台灣電影錄音公司聲色盒子(3H Sound Studio)任職錄 五次 音助理,拍攝台灣電影及廣告;2009年畢業於世新大學廣播電視電影研究所,在學期 間嘗試自己編導短片,本片即為其畢業作品。

Born in 1983, Patrick Tu began making Taiwanese films and commercials as an audio assistant for 3H Sound Studio in 2004. He received his MFA in Film in 2009 from the Department of Radio, TV & Film at Shih Hsin University. In order to write and direct a short film, Tu utilized his specialized knowledge of sound effects to make *Magabahai* as a final project. He continues to devote himself to Taiwan film



狙擊手

Real Sniper

Director/Script

Vic Cheng Wei-Hao

Producer

Ken Lin

Cinematographer

Ming Lee

Editor

Vic Cheng Wei-Hao

Sound

Jay Chang

Music

Mike Lin

Art Director

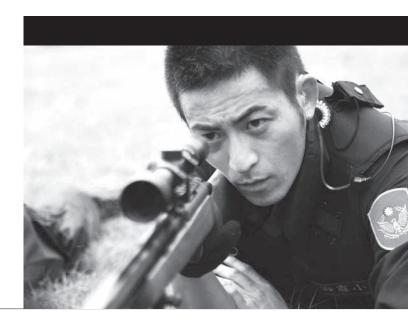
A-Lin Wu

Cast

Hu Huan-Wei, Jau Jiun-Ya, Fu Meng-Bo, Lee Yi-Fei

Print Source

程偉豪 Vic Cheng Wei-Hao



「狙撃:埋伏於遠距離,暗地伺機突擊」——國語辭典

正男,霹靂小組的狙擊手。

阿宅,隱身在社區中的狙擊手。

因為一起人質挾持事件,讓所有線路捲入其中。

你是狙擊手?還是目標?

導演的話

這是一部帶著警匪、犯罪元素的黑色電影;一部專屬台灣的「台北 黑色電影」。 SNIPER – to shoot at someone from a position where you cannot be seen.

Cambridge Dictionary

Zheng-nan is a sniper who belongs to SWAT.

A nerd who is a real sniper is hidden in a residential community.

Finally, two story lines come across each other as a result of a hostage incident.

Are you a sniper or target?

Director's Statement

This is black movie with criminals and the police. This is a real Taiwanese black movie set in the capital, Taipei.



程偉豪

1984年5月16出生。畢業於輔仁大學廣告傳播學系及臺灣藝術大學電影學系碩士班。 2008年以短片《搞什麼鬼》贏得北京電影學院ISFVF國際影展之亞洲優秀電影獎,台 灣南方影展最佳新人導演獎及金穗獎部落格達人特別推薦獎。

Vic Cheng Wei-Hao

Born in 1984, Vic Cheng Wei-Hao graduated from the Advertising Communication Department of Fu-Jen University and NTUA Graduate School of Motion Picture. Cheng is specialized in film-noir and black comedy. In 2008, his previous film, You are not alone, was awarded as Outstanding Asian Student Film at Beijing International Student Film Festival and Best New Director at South Taiwan Film Festival.



片刻暖和

Sleeping with Her



Director/Script

溫知儀 Wen Chih-Yi

Producer

曾瀚賢 Tseng Han-Hsien

Cinematography

錢翔 CHIENN Hsiang

Editor

溫知儀 Wen Chih-Yi, 陳曉東 Chen Hsiao-Dong

Sound

曹源峰 Tsao Yuan-Feng

曹源峰 Music

Tsai Yen-Jen

Art Director

吳若昀 Wu Rou-Yun

Cast

Adinia Wirasti, 劉引商 Liou Yiin-Shang, 曾珮瑜 Peggy Tseng, 林立洋 Lam Lee, 姚坤君 Gwen Yao

Print Source

溫知儀 Wen Chih-Yi

過剩的食物,可以直接丟棄,可以擺著腐爛,也可以硬是囫圇吞掉。過剩的愛該怎麼處理?緹緹絲與婆婆都不知道。緹緹絲是照顧台籍婆婆的印尼外傭,她們雖然日夜親密相處,卻同床異夢,甚至拉扯摩擦。婆婆沈溺於過去,他用自己以為對的方式,對待女兒蕙蕙以及外傭緹緹絲;緹緹絲嚮往著未來,一廂情願地以為每天倒垃圾遇見的男人,會讓她的愛情開花結果。

愛情腐敗的速度不亞於婆婆的蒼老。當病痛讓婆婆失去神智,當失 戀讓緹緹絲也失去自己,他們都是宿命的魁儡。最終緹緹絲才了 解,那個她怨懟的、忽冷忽熱的婆婆,才是能陪她度過凜冽冬天, 給她片刻暖和的人。 When you have more food than you need, you can throw it away, leave it to rot or force yourself to eat it. However when you have more love than you can bear, what should you do with it? Neither Titisi nor Grandma has any idea.

Titisi closely together that they even share the same bed, they have different dreams and fight against each other from time to time. Grandma is trapped in the past; she treats Titisi in the same way as she did to her daughter, thinking she has her best interest in mind. Titisi longs for a brighter future and is convinced that the guy she has met recently is her Mr Right.

However, Titisi gets disillusioned with love as quickly as Grandma's health deteriorates. Grandma's mind gets muddled by her illness while Titisi's broken heart makes her lose her sense of herself. Both of them are at the mercy of fate. In the end, Titisi comes to realise that despite their quarrels, Grandma is the only person who accompanies her through the difficult times.



溫知儀

1979年生於台灣。於政大廣電就讀大三時,進入陳博文電影剪接室擔任剪接助理。她的第一支電視劇情片《娘惹滋味》,並贏得當年電視金鐘獎八項入圍,及迷你劇集最佳影片、最佳女主角、最佳導演獎。《片刻暖和》是她第一部電影短片作品。

Wen Chih-

was born in 1979 in Taiwan. Wen graduated from the Department of Radio & Television & Graduate Program of the National Chengchi University. Her first television feature film, Nyonya's Taste of Life, was nominated in eight categories and won Best Film, Best Actress and Best Director at the prestigious Golden Bell Awards in Taiwan. Sleeping with Her is her first film shot on 35mm.



時代照相館

Time Lapse

Director/Script 林冠慧 Zoe Lin

Producer

Happy Hsu

Cinematographer

馬華 Ma Hua

Editor

林冠慧 Zoe Lin

Sound

Mark Ford

Music

Sz Yin Ho

Art Director

A-Bur

Cast

John C. Ting, Wang Hung-Chih, Joe Black, Seven Kuo, Dash Kuo

Print Source

財團法人公共電視文化事業基金會 Public Television Service Foundation



一個用鏡頭捕捉過無數充滿力道的生命體、見證過無數悲歡離合的故事、靜靜生活、等待死亡的老攝影師;四個面對未來不知所措、 徬徨在人生道路上的少年,他們的命運在一間破敗、面臨淘汰、幾 近消失在現代都市中的老相館裡交錯。在這家老相館裡,他們逐漸 清楚看見,原先釐不清的生命軸線。

導演的話

生命的輪廓,從誕生、生活、死亡,是一條線性的時間軸。在這條軸線上,充滿了無法預料的契機與轉折,所以生命如此精彩絢爛、擁有無限的希望。在片中,我替人物設定了期限——「十年」,如此誕生了兩類看似衝突但實為互相影響、延續的人物,一方是面臨人生最後一個十年、已至盡頭的老人;另一方則是擁有好多十年,正可展翅高飛,卻駐足不前、不知如何或懼於張開翅膀的少年。

片中,老人與少年講述過去的事件,事件的來龍去脈是不可變、既 定的歷史,但隨著年紀增長與歷練的累增,如何去看待、解讀、內 化過去的歷史,轉而成為面對未來的力量與方向,才是最重要的。

電影隨著《時代照相館》的關門就結束了嗎?對於影片中的人物, 他們還擁有太多未來得去期盼、開展,也許順利,也許跌宕起伏。 故事外的我們不也如此?影片時間有限,我要講的故事卻無限蔓 延。藉一個小故事,承載著對自我及他人的誠懇提醒與賦予希望。 The old man says, 'I've told the story of my whole life.' But nevertheless, he is determined to live a full life until the very end.

A group of young men say, 'Our stories have just begun'. However, they feel lost and insecure. They have no idea where their lives are heading towards.

Their paths come across one another in a crumbling old photography studio in a big city where it's losing its place. In there, they gradually come to grasp the meaning of life....

What we witness in this studio convinces us that before a life come to an end, everything remains uncertain and possible. It doesn't matter whether we have made mistakes and got lost from time to time. As long as we keep up the courage and hold on to our beliefs, life does allow us as many opportunities as possible to start afresh.



林冠慧

生於1977年8月20日。私立世新大學廣播電視電影學系電影組畢業,現就讀國立台北 藝術大學電影創作研究所導演組。

Zoe Li

Born in Taipei City in 1977, Zoe Lin graduated from the Department of Radio, Television and Film at Shih Hsin University, Taiwan. She is currently studying Directing in the Graduate School of Filmmaking at the Taipei National University of Art



酷電影 FILM CULT(URE)

性別越界 L.G.B.T. 我是傳奇 I Am Legend 搖滾啟示錄 Rock n' Roll Apocalypse 經典重現 The Classics Restored

性別越界

L.G.B.T.

性福農莊 Ander 大開色戒 Eyes Wide Open 母獅的牢籠 Lion's Den 派翠克,一歲半 Patrick, Age 1.5





性福農莊

Ander



Director/Script

Roberto Caston

Producer

Jose Maria Gonzalo

Cinematographer

Kike Lopez

Editor

Ivan Minambres

Sound

Takizawa Osamu

Music

Kobayashi Takeshi

Art Director

Ishida Noboru

Cast

Eriz Alberdi, Joxean Bengoetxea, Christian Esquivel, Jose Kruz Gurrutxaga

Print Source

佳映娛樂國際股份有限公司Joint Entertainment International Inc.

安德是一個不會愛的人,他一面在自行車工廠上班,一面照顧家裡的一塊山坡地,每天照表操課,包括解決自己性的需要。直到他有天摔斷腿,家人雇了從祕魯來的外勞荷西代他工作。荷西的出現讓安德的生活開始出軌,兩人意外擦出曖昧的斷背情。但在保守的山野裡,男男戀豈能宣揚?隨著妹妹出嫁和母親驟逝,一棟在傳統壓力環伺下的房子,逐漸變為情愛殘兵的避風港。安德真能驅逐心魔讓荷西入住?他的眼神,說出了他的心…

導演的話

《性福農莊》的誕生是必然的。西班牙很晚才開始有人拍攝LGBT(同性戀、雙性戀與跨性別社群)題材的電影,但幾乎沒有一部具有明確、包容的視野,也沒有一部發生在市區以外的範圍。當我有機會寫個關於LGBT的劇本時,我毫不猶豫便將故事集中在一位農村男子安德的身上。電影的核心在於所描繪的人物上,主要角色深受安德的影響,安德的生活也因他們而豐富,最後故事的主線和支線匯集一起,這樣的發展令人驚喜,也令人感動,但我想傳達的感覺不過簡單自然而已。另外我想強調安德一家在餐桌位置上的象徵性意義,人物之間的位階一目了然、壁壘分明,充分顯示出農村社會的角色分配。因此演員在電影的建構上至關重要,敘事元素只是輔助,角色本身便是電影。

Ander is an intimate story which portrays a Basque countryman well into his forties at the turn of the twentieth century. He lives a monotonous life that takes place between his work in a bicycle factory and his peasant duties shared with his sister and their elder mother. His life starts to change when due to an accident he needs to hire a Peruvian helper, José.

The newcomer's presence alters unintentionally the relationships between Ander, his relatives and acquaintances. When Ander acknowledges that he is developing deep feelings towards José, he has to decide whether he will transform his life to include him or not



羅伯托・卡斯頓

1973年生於西班牙海港城市阿科魯尼亞,畢業於聖地牙哥貢波斯特拉大學,以短片在國際影壇嶄露頭角。《性福農莊》是他的首部編導長片,在今年的柏林影展「電影大觀」單元榮獲CICAE國際藝術電影聯盟獎項。

Roberto Caston

Born in A Coruna, 1973. He has directed several short films, the most noteworthy are: *Ilusion Optica*, La pasion segun un ateo, Maricon and Los requisitos de la Nati. He has been the director of the Bilbao International GLT Film Festival, Zinegoak, since its first edition in 2004. Ander is his first feature as a director and screenwriter. It was presented in the Panorama section at Berlin 2009 and landed the CICAE (International Confederation of Art Cinemas) Award.

Filmography

2009《性福農莊》Ander



大開色戒

Eyes Wide Open

Director

Haim Tabakman

Script

Merav Doster

Producer

Rafael Katz

Cinematographer

Axel Schneppat

Editor

Dov Steuer

Sound

Gil Toren

Music

Nathaniel Mechaly

Art Director

Avi Fahima

Cast

Zohar Strauss, Ran Danker, Tinkerbel

Print Source

Films Distribution



在耶路撒冷的極端正統猶太教社區中,一名信仰虔誠、擁有幸福家 庭的肉店老闆收留了無家可歸的異鄉青年作為店中學徒,朝夕相處 之下情不自禁地為青年的俊美外貌所吸引。他們一同上猶太教堂讀 經、吟誦聖歌,夜晚裡則在陋室裡耳鬢廝磨,夾處在戒律與情慾之 間,兩名罪人激烈貪食著禁忌的果實,然而這段不見容於世的戀情 逐漸在眾人猜疑眼光下無所遁形。

透過浸禮、經學院等宗教儀式,導演揭過了猶太教世界的神秘面 紗,深入一探猶太社區中不輕易示人的諸般習俗成規,以及左鄰右 舍均視神聖不可侵犯的猶太律法甚過於自由意志,一舉一動都在眾 人監視之下、不可輕易越雷池一步的嚴苛社會風氣。片中以天人交 戰的同志議題出發,大膽撩撥信仰、罪衍與私情各自對立的禁忌界 線,並拋出了個人自由與宗教責任之間不停拉扯的兩難抉擇。

導演的話

英文片名Eyes Wide Open中指的是整個社區的眼睛,也是上帝的 眼睛,但不僅止於此。對我來說,片名更在談論如何接受信仰,同 時也接受自己的存在。我認為片中主角在一頭栽進這段戀情的同 時,他們早已深知不會有結果。這就跟接受信仰一樣。這部電影就 像是一部急速駛向你的汽車,但你仍不停朝同一個方向行走,而不 是站上路肩閃避。你早已對一切了然於胸,卻無法踩下煞車。

Aaron, a respectable butcher in Jerusalem's ultra-orthodox Jewish community, is married to Rivka and is a dedicated father of four children. One day, he meets Ezri, a handsome twenty-two year old student, and soon falls in love with him. He then starts to neglect his family and community life, swept away by his love and lust for Ezri. But guilt, torment and pressure from the community will catch up with him, leading him to make a radical decision.

Director Statement

I really want to help break the silence, to break the taboo in ultraorthodox society. The film can be part of the evolution of the orthodox world. The way religious people live now is not the way Jerusalem has always been. It is a reaction to the fear of losing part of their traditions. In the end, we are dealing with human beings, not with sins.



1975年出生,並於以色列特拉維夫大學攻讀電影與電視。2003年首支短片《Free Loaders)與2004年短片《The Poet's Home》分別人選該年度的坎城影展電影基金 獎單元,讓他在國際影壇嶄露頭角。除拍攝短片之外,他亦在多部電影中擔任剪接師 -職,剪接過的作品包括以色列電影《吾父吾主》等。《大開色戒》是他首部劇情長

Haim Tabakman

Born in 1975, Haim Tabakman studied Cinema and Television at the University of Tel Aviv. His first short film, Free Loaders, was selected in 2003 by the Cannes Film Festival (Cinefondation), as well as by the Karlovi Vary and Montpellier Film Festivals. In 2004, another of his short films, The Poet's Home, was amongst the Cinefondation's film selection at the Cannes Film Festival. Eyes Wide Open is his first full-length feature film.

Filmography

2009《大開色戒》Eyes Wide Open



母獅的牢籠

Lion's Den



Director

Pablo Trapero

Script

Alejandro Fadel, Martin Mauregui, Santigao Mitre, Pablo Trapero

Producer

Pablo Trapero, Young-Joo Suh

Cinematographer

Guillermo Nieto

Editor

Ezequiel Borovinsky

Sound Federico Esquerro

Art Director

Coca Oderigo

Cast

Martina Gusman, Elli Medeiros, Rodrigo Santoro

Print Source

FineCut co., Itd.

女大學生被控謀殺男友,卻帶著身孕入獄,按規定產後可以照顧孩 子到四歲,母子同監的奇觀,成了本片震撼又溫暖的另類刻畫。但 她不僅要面對男友同性情人的抹黑而難以減刑,又遭母親帶走孩子 不肯歸還,獄友間的同志情誼反而成為黑暗裡的一抹希望。本片不 只在揭露監獄內幕或謀殺真相,女主角動人的演技更對母性做出澎 湃的詮釋。

導演的話

「爸爸你看,它們是粉紅色的。」四歲兒子跟我說。我從高速公路 往下看,發現一大片水泥建築。是監獄,其中一棟的確被漆上了顏 色。我兒子的這句話,就是拍攝這部片的緣起。那些是母子同監的 牢房。孩子們為了和媽媽生活在一起,失去了他們的自由;媽媽們 為了捍衛小孩們的福利,有可能做出任何事情,即使反抗監獄政策 也在所不惜。每件事情都變得難以理解,也很難為這些荒謬的問題 找出直接的答案。進一步探究,我們才發現,這些現況其實存在於 許多國家的監獄制度,大家都知道有問題,卻束手無策。

各國對於小朋友能在監獄裡待到幾歲有不同規定。有的規定在看護 照顧下只能待到一歲半,也有國家規定最大可以待到六歲,在阿根 廷則是四歲。可以肯定的是,各國社會都在阻止母子同監的情況。 看小朋友待在監獄裡,令人心疼;要立法保障這些無辜的孩子,更 是讓人不忍。

In Buenos Aires, the independent college student Julia Zárate awakes in her apartment with gore everywhere, her lover Nahuel stabbed, and his lover Ramiro covered with blood but still alive. Julia is pregnant and is sent to a special prison wing with mothers and pregnant prisoners to wait for trial. Julia befriends Marta, who has two children and helps her to understand motherhood and life in prison. Julia delivers Tomás and her mother tries to kidnap her grandson, causing a rebellion in Julia's wing. When Ramiro, who was also Julia's lover, accuses her of murdering Nahuel, her expectation of raising Tomás is hampered.

Director's Statement

For all this, Lion's Den, intends to build, not only a cinematographic tale but room for debate and reflection. Motherhood, solitude, love, confinement and hope are the axes on this film.



1971年生於阿根廷布宜諾斯艾利斯,集導演、製片、剪輯於一身的電影工作者。作品 多描繪中下階層小人物的生活,對現代社會提出批判。他曾在影片中刻劃境外移民短 工的生活,也曾在廣受好評的《布宜諾斯艾利斯的囚徒》一片中,控訴警官貪污。最 新力作《母獅的牢籠》獲選為2008年坎城影展競賽片

Born in Buenos Aires, Argentina in 1971. Trapero began his international career in 1999 when he released his first feature, Mundo Grua. In 2002, his second feature, El Bonaerense, premiered at Un Certain Regard in Cannes. That same year, he opened his own production company in Buenos Aires, from which he has produced not only his own features but other Argentine directors' films. Lion's Den is his fifth feature film.

Filmography

1999《半天吊》Crane World

2001 《Naikor》

2002《布宜諾斯艾利斯的囚徒》El Bonaerense

2004《旋轉家族》Rolling Family 2006《原始本性》Born and Bred

2008《母獅的牢籠》Lion's Den



派翠克,一歲半

Patrick, Age 1.5

Director

Ella Lemhagen

Script

Ella Lemhagen, Michael Druker

Producer

Tomas Michaelsson

Cinematographer

Marek Wieser

Editor

Thomas Lagerman

Sound

Per Sundstrom Music

Fredrik Emilson

Production Design

Lene Willumsen

Cast

Gustaf Skarsgard, Torkel Petersson, Thomas Ljungman

Print Source

Swedish Film Institute



一對結為連理的男同志在斯德哥爾摩郊區的新居落成時,決定領養 個小孩讓家庭更完整。不料一顆該死的逗號進來攪局,讓申請表上 白紙黑字填好的一歲半男嬰派翠克,變成站在家門口前一名叛逆不 羈、嫉「同志」如仇的十五歲青少年派翠克,打亂了兩人計畫好的 美好婚姻生活。在政府有關單位解決錯誤的等待期間,互看不順眼 的兩廂人馬只能硬著頭皮同住在一個屋簷下。更糟的是,這名陰錯 陽差送上門的少年不僅流過一個又一個寄宿家庭,「被領養史」極 為豐富,兩人赫發現他身上居然還帶有犯罪前科…。

從可以想見的代溝到敏感的性向差異,以及難以預料的感情漩渦, 讓這部溫馨逗趣又深具勇氣的同志喜劇宛如《喜宴》進化版,一連 斬獲舊金山同志影展觀眾票選最佳影片、德國Verzaubert同志影展 最佳影片。

電影改編自一齣只有三名主要角色的舞台劇,片中則採取了情境喜 劇式的設定,將其發展成一部以寬容與理解為主題,既發人深省、 詼諧逗趣又大膽刺激的家庭反思物語。片中這群傑出的演員組合聯 手獻上動人且幽默的豐沛演出,也精確描繪出一幅溫馨感人的同志 家族肖像畫。

Goran and Sven have been cleared for adoption and they have a possibility to adopt a Swedish orphan, Patrik 1,5.

But when Patrik arrives he turns out to be someone else, not the little boy they were expecting. A comma has been misplaced, and in comes a 15-year-old homophobic boy with a criminal past.

Adapted from a three-person stage play, this film takes a "sitcom"-like premise and develops it into a thoughtful, funny and provocative rumination on tolerance and understanding. The excellent cast deliver moving yet humorous performance, and the accurate portrayal of a gay family makes for a heart-warming story.



ス11 田794日1X 生於1965年,斯德哥爾摩大學攻讀電影史後,又於國立瑞典電影學院學習導演, 1996年自編自導處女作《The Prince of Dreams》即佳評如潮,之後的幾部劇情長片 作品《仔仔的願望》、《假如我是你》,以及新作《派翠克,一歲半》,在國內外都 獲得票房和評論的成功,是當今瑞典最受矚目的女導演。

Born in 1965, she studied film history at The University of Stockholm, and then majoring directing at the Swedish National Film School from 1989-92. She made her debut as a feature film director in 1996 with the highly praised *The Prince of Dreams* for which she also wrote the original screenplay. Lemhagen has had great national and international success with her films.

Filmography

1996 《The Prince of Dreams》 1997 《Valkommen till festen》

1999《仔仔的願望》Tsatsiki, Mum and the Policeman

2001 (If Not)

2003《假如我是你》Immediate Boarding

2008《派翠克·一歲半》Patrick, Age 1.5

搖滾啟示錄

ROCK N' ROLL APOCALYPSE

明日狂歡派對 All Tomorrow's Parties

金屬大叔要成名 Anvil! The Story of Anvil

燃燒吧!龐克 Burning Down the House: The Story of CBGB

聽時代在唱歌之唱自己的歌 The Golden Era of Taiwanese Pop Music: Sing Our Own Songs

歡樂分隊 Joy Division

搖滾預言 Rock Prophecies

誰在那邊唱 Who's Singing There?





明日狂歡派對

All Tomorrow's Parties

Director

Jonathan Caouette, All Tomorrow's People

Producer

Luke Morris

Cinematographer

Vincent Moon, Jason Banker, Marc Swadel

Editor

Nick Fenton

Sound

Dan Johnson

Print Source Warp Films Ltd



「明日狂歡派對」是一首地下絲絨樂團收錄在1967年出道專輯中的經典曲目,歌曲靈感來自於當時擔任樂團經紀人的藝術家安迪沃荷,以及當時他所一手主導、人文薈萃的Factory工作室;「明日狂歡派對」同時也是一個以英國倫敦為大本營、成立於1999年的音樂祭主辦單位——ATP音樂祭。

打從成軍之初,ATP音樂祭就舉起了與其他大型音樂祭如Glastonbury大相徑庭的鮮明旗幟。ATP音樂祭上不僅向來不見企業贊助商的身影,選團風格也偏向獨立小眾,多延攬後搖滾等地下獨立樂團前來參與演出;舞台上下沒有明顯的距離界線,無論是來表演的樂團、或前往參與盛會的觀眾都不分彼此地待在同樣的住宿設施;表演場地也非世間常見的大型體育館或佔地遼闊的草原牧場,而多選擇較易營造出親暱私密氛圍、容易促進樂團與觀眾互動的小型假日露營地。

更有甚者,ATP音樂祭每年都會特地邀請樂團擔任該屆策展人,從而展現出該樂團本身的獨特音樂口味之餘,也讓每屆音樂祭盛事都會因策展人取向不同而呈現出新鮮風貌。片中除拼貼了超凡的現場影像,另類與實驗樂派的酷團全數到位,曾來台的Mogwai、Battles與Dirty Three自然也不能缺席,電影更深入一探ATP專為樂迷而貼心打造出的獨到音樂祭文化,全片宛如一場瘋狂又迷人的搖滾派對。

In an out-of-season holiday camp on the coast of England, cult music festival All Tomorrow's Parties serves up a heady combination of alternative music, crazy golf and chalet-living; all curated by a single band or artist. This post-punk DIY bricolage uses material generated by the fans and musicians themselves, on a multitude of formats including Super8, camcorder and mobile phone material, over the history of the festival, to capture the uncompromising spirit of a parallel music universe.

All Tomorrow's Parties has originated from the found or contributed footage of over two hundred filmmakers, fans and musicians who have attended recent All Tomorrow's Parties festivals, with key contributions from co-director Jonathan Caouette and cinematographer Vincent Moon. 'All Tomorrow's People' is the name that represents the collective and celebrates the collaborative authorship and spirit that made the film possible.



強納森高威特

1973年出生於美國休士頓,早從八歲開始便自己動手拍出無數電影。2004年他一人兼任導演、攝影、剪接、收音等多職,在自家iMac電腦中獨力完成了半自傳性質、半家庭電影、半劇情片的私密日記電影處女作《生命的詛咒》,片中橫跨近二十年光陰,描述他與罹患精神分裂症的母親之間的親子相處,獲邀參加坎城導演雙周而就此一鳴擎人。

Jonathan Caouette

He has been making films since he was 8 years old. In 2004 Caouette directed, starred and pieced together *Tarnation* on his iMac computer, using Apple's iMovie. Produced by Gus van Sant and John Cameron Mitchell, the film was shown at Sundance and Cannes and won the Sutherland Trophy at the London Film Festival. Caouette is currently working on a project with Xan Cassavettes and was the recipient of a Rockerfeller Fellowship for his upcoming documentary *Mountain Park*.

Filmography

2004《生命的詛咒》Tarnation 2009《明日狂歡派對》All Tomorrow's Parties



金屬大叔要成名

Anvil! The Story of Anvil



Director/Script

Sacha Gervasi

Producer

Rebecca Yeldham

Cinematographer

Christopher Soos

Editor

Andrew Dickler, Jeff Renfroe

Sound

Mat Dennis

Music

David Torn

Cast

Anvil

Print Source

The Works International

十四歲時,兩名多倫多小夥子,吉他手兼主唱史帝夫與鼓手羅伯互許了一個誓言:他們要一輩子攜手玩搖滾樂!兩人在八○年代之初夥同其他幾名成員,組成重金屬樂團Anvil,並於1982年推出了影響後世的大作《Metal On Metal》,無論金屬製品、超級殺手或炭疽熱這些金屬界的熠熠紅星,都深受Anvil啟發。可惜一連串歹運,短短幾年讓Anvil從雲端跌到谷底,曾是樂壇前程似錦的超新星,九○年代以後卻被媒體和樂迷徹底遺忘。

他們沒有被擊敗,沒有自怨自艾或意志消沈,為了堅守年少時彼此的約定,雖已年過半百仍不放棄心中的搖滾夢。兩人以雜役維生,只為了繼續表演;在歐洲巡迴碰上糟糕的經紀人,卻堅持完成旅程。他們在家人的接濟下集資錄音,好不容易結束艱辛的錄音過程,卻找不到廠牌發行,Anvil乾脆自己鋪貨,不讓心血付諸東流。《金屬大叔要成名》紀錄了樂團的掙扎與奮鬥,團員間真擊的兄弟情與夢想的可貴,那是人性光輝的動人展現。

導演沙查杰瓦西十五歲時在一場Anvil的倫敦演出與樂團結識,隨後成為Anvil的巡迴工作人員,一同闖蕩天涯。八○年代中期之後,雙方失聯了二十年,直到2005年,沙查杰瓦西成為一名優秀的影像工作者,決定回頭尋找青春期的摯愛。他與Anvil再度搭上了線,著手拍攝這齣感人至極的樂團紀錄片。

At 14, Toronto school friends Steve "Lips" Kudlow and Robb Reiner made a pact to rock together forever. They meant it. Their band, Anvil, went on to become the "demigods of Canadian metal," releasing one of the heaviest albums in metal history, 1982's *Metal on Metal*. The album influenced a musical generation, including Metallica, Slayer, and Anthrax. But Anvil's career took a different path - straight to obscurity.

Director Sacha Gervasi has concocted a wonderful and often hilarious account of Anvil's last-ditch quest for elusive fame and fortune. Gervasi joined the legendary heavy-metal band as a roadie for a tour of Canadian hockey arenas, so he has intimate insight into the members' eccentricities. It's fascinating to see the reality of their day-to-day lives as they struggle to make ends meet, take a misguided European tour, and engage in antics on the road - which is not always lined with fans.



沙杳杰瓦西

1966年出生於倫敦,高中時是班上唯一的金屬樂迷。他結識了Anvil,不但成為樂團 工作人員,甚至向Anvil鼓手學習鼓技。他在國王學院拿到現代史學位,短暫加入暢 銷樂團Bush的前身。1995年,他前往UCLA電影學院攻讀劇本寫作,史蒂芬史匹柏 2004年的《航站情緣》,劇本就出自他的手筆。《金屬大叔要成名》是他生涯首度執 遵濟節。

Sacha Gervasi

After meeting the legendary heavy metal band Anvil at London's Marquee club, Sacha Gervasi joined the band as a roadie for a tour of Canadian hockey arenas in1983. He toured with Anvil twice more during the 80s. In 2004, Sacha wrote *The Terminal*, starring Tom Hanks and directed by Steven Spielberg. He has since written projects for Nicole Kidman, Jim Carrey and Keanu Reeves. Next year he will write and direct the true story of Villechaize's final week alive.

Filmography

2008《金屬大叔要成名》Anvil! The Story Of Anvil



燃燒吧!龐克

Burning Down the House: The Story of CBGB

Director Mandy Stein

Producer

Mandy Stein, Ernie Fritz

Cinematographer

Beniamen Logan

Editor

Melody London

Sound

Bob Bryan, Teferra McKenzie, Mark Maloof

Cast

Hilly Kristal, Jonathan Demme, Deborah Harry, Jim Jarmusch, Steve Van Zandt

Cactus Three

1973年,希利克里斯托相中紐約下城包威利大道315號,開設一間 旨在提倡鄉村Country、草根藍調Blue Grass與藍調Blues的音樂酒 館、CBGB名稱正由此而來。開張了幾個月、生意不見起色、此刻 -群年輕人央求克里斯托提供他們演出機會,克里斯托抱著姑且-試的心態讓他們擔任駐場團,這群年輕人後來成為紐約龐克的經典 樂團Television。

克里斯托從此訂下新規矩:樂團想登台,不一定要表演鄉村、草根 藍調或藍調,只要原創歌曲都行。CBGB於是成了龐克與新浪潮的 原鄉,孕育出雷蒙斯樂團、臉部特寫樂團與金髮美女樂團等先鋒團 體,三十年來幾乎數得出名號的紐約樂團,都曾登上CBGB的低矮 舞台。髒亂的廁所、狹窄陰暗的內裝與住滿毒蟲、酒鬼與流浪漢的 包厘街,更是龐克世代的集體回憶,CBGB公認是搖滾史上最傳奇 的場館。

雖是紐約市的重要文化資產,2005年卻因租約問題差點被房東逐出 現址,幸好各路音樂人通力搶救,讓CBGB延續了一年生命,可惜 最終仍逃不過大環境的變遷,在2006年十月拉下鐵門。最後一晚的 演出嘉賓不是別人,正是與CBGB擁有革命情感的龐克教母派蒂史 密斯。《燃燒吧!龐克》紀錄了CBGB的精彩故事,從七○年代的 草創階段、八〇年代的全盛時期至新世紀敵不過城市開發腳步的歷 史宿命。形體灰飛煙滅,所體現的搖滾精神卻永遠不滅。

Burning Down the House is a feature documentary that details the history of the legendary and infamous rock club CBGB and its founder Hilly Kristal. Hilly opened CBGB in December of 1973 at 315 Bowery. Hilly intended the club to serve as a venue for original country, bluegrass and blues music. But by 1974 he had exhausted the city's supply of original country and blues acts and decided to expand the club's repertoire to include rock n' roll.

The film combines archival footage and photographs with contemporary interviews to re-construct the rich history of the club and its evolution as one of the premiere venues in the world of rock. CBGB has hosted such luminary acts as The Police, Guns n' Roses, Green Day, The Beastie Boys, PJ Harvey, and Jon Spencer, too name a few.



大學拿到藝術史與視覺藝術雙學位,1999年擔任紀錄片《Devil's Playground》的 攝影師與製作人,也製作紀錄片《Crossover》。她執導的首齣長片《You See Me Laughin"》主題是密西西比州藍調樂手,接續作品《Too Tough To Die: A Tribute To Johnny Ramone》則以雷蒙斯樂團吉他手為主角。目前正籌拍硬蕊樂團Bad Brains的 紀錄片,至今每一齣作品都與音樂相關

Mandy Stein

Graduated from Occidental College with a degree in Art History and Visual Arts. In 1999 Mandy helped shoot and was an associate producer on the HBO/Channel 4 Films documentary *Devil's Playground*. She also helped produce the IFC Films documentary Crossover. Her directorial debut, You See Me Laughin', also aired on IFC. In 2004 she produced and music supervised director John Landis' Slasher.

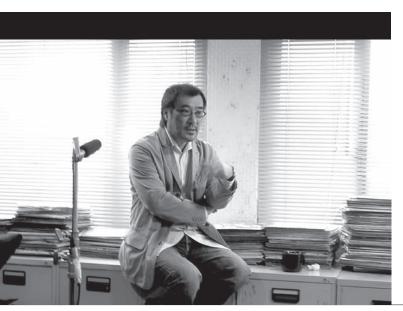
Filmography

2002 《You See Me Laughin'》 2006 《Too Tough To Die: A Tribute To Johnny Ramone》 2009《燃燒吧!龐克》Burning Down The House: The Story of CBGB



聽時代在唱歌之唱自己的歌

The Golden Era of Taiwanese Pop Music: Sing Our Own Songs



Director

侯季然 Hou Chi-Jan

Producer

陳端端 Chen Tuan-Tuan

Cinematographer

馮信華 Feng Shin-Hua,陳玉壽 Chen Yu-Shou, 曾鼎元 Tzeng Ding-Yuan, 高遠承 Gau Yuan-Cheng, 曾憲忠 Tzeng Shian-Jung

Sound

楊言禮 Yang Yan-Lii

Editor

陳小菁 Chen Xiao-Jing

Film Right

財團法人公共電視文化事業基金會Public Television Service Foundation

Print Source

滾石文化股份有限公司Rock Publications Co,.LTD

「我們為什麼不唱自己的歌?」1976年的淡大禮堂,李雙澤拿著一個可樂瓶上台,對著台下想來聽西洋歌的聽眾拋出了這個問句。然後,在滿場噓聲中他唱了「國父紀念歌」、臺灣民謠「思想起」和鮑布迪倫的「Blowing in the Wind」。這個深富時代意義的舉動,喚醒了當時無數年輕心靈。往後幾年間,青草地上自彈自唱的風氣越來越盛,造就了影響深遠的民歌風潮。

《聽時代在唱歌》為一系列紀錄片計劃,本片中聚焦的年代為1970到1980之間,除了描寫了廣被稱頌的民歌手陳達、李雙澤、楊弦、胡德夫以及中國現代詩歌、民歌熱潮外,經過三十年時光的沈澱,更進一步地試圖以新的觀點,重新為「自己的歌」定義。於是,從詞曲作者、歌手到唱片產業經營者、傳媒工作者,都被還原為流行音樂歷史的共同創造者,而所有在這塊土地上被創作、傳唱、珍愛的歌曲,從三四〇年代的台語創作曲,五〇年代的群星會,乃至於六〇年代的姚蘇容、鄧麗君,七〇年代的鳳飛飛、劉文正、八〇年代的羅大佑、李宗盛,其實不都是台灣「自己的歌」?

片中引用大量珍貴史料與經典歌曲,遍尋歷史中每個轉折的關鍵人物,並對照同時代的政治、經濟、科技、文化變遷,彷彿時間倒轉,帶領觀眾一起回到那個勇敢唱自己的歌的年代。

"Why aren't we singing our own songs?" Li Shuang-Ze, using a Coke bottle as microphone, threw the question at the audience who were there for Western songs. It was 1976 at Tamkang University Auditorium. The audience loudly booed. Lee began to sing "Sun Yat-sen Memorial Song", a Taiwanese ballad "Thinking of Which", and Bob Dylan's "Blowin' in the Wind". The historic act was a wake-up call to many young minds at the time. In years that followed, growing popularity of playing guitar and singing alone on green grass created far-reaching Taiwan pop waves.

The Golden Era of Taiwan Pop Music is a documentary series on the development of Taiwan's pop music industry from 1930s to the present. As part of the series, this documentary focused on the 1970s and 1980s, featuring prominent pop singers, as well as modern Chinese poetry lyrics and the pop music fever.



侯季然

政治大學廣播電視研究所畢業。從大學時期便在台灣電影資料庫擔任研究助理,並持續發表影評。現為自由編導,創作範圍包括文字、攝影與電影。作品常與時代記憶相 關於像風格強烈而詩意。2003年首部個人影像作品《星塵15749001》拿下台北電 影節百萬首獎。

Hou Chi-Jan

He has worked for the Database of Taiwan Cinema since collage days. Hou started making short films in 2002. His works tend to be lyrical and stylish, and are often characterized with the theme of time and memory. His experimental short *Stardust* 15749001 won the Grand Prix of Taipei International Film Festival in 2003. His documentary *Taiwan Black Movies*, presenting the cult films in repressive age of Taiwan 1970s, was nominated at the Golden Horse Awards.

Filmography

2005《石灣黑電影》Taiwan Black Movies 2009《聽時代在唱歌之唱自己的歌》The Golden Era of Taiwanese Pop Music: Sing Our Own Songs



歡樂分隊

Joy Division

Director/Cinematographer

Grant Gee

Script

Jon Savage

Producer

Tom Atencio, Tom Astor, Jacqui Edenbrow

Editor/Sound

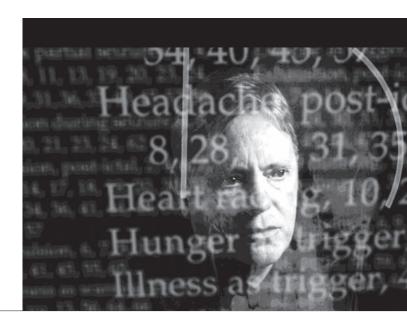
Jerry Chater

Cast

Peter Hook, Stephen Morris, Bernard Sumner

Print Source

Coproduction Office



1976年,四名來自曼徹斯特的年輕人結夥去看一場性手槍的表演。 演唱會過後,他們合組了一個後龐克樂團,稱作歡樂分隊。三年過 後,這個樂團成了藝術、生與死糾纏繚繞的錯綜合體。也打從主唱 伊恩柯提斯上吊自殺的那一刻起,歡樂分隊便注定成為史上最短 命、卻影響後世最深的經典樂團。

由電台司令紀錄片《Meeting People Is Easy》名導葛蘭吉掌鏡,本片訪遍了所有關鍵人物與歷史地點,藉由他們親自現身說法,來揭開這個傳奇樂團的神秘面紗。本片還搜羅了許多先前從未曝光的現場實況演出畫面,猶如一齣真人版的《控制》,絕對是英倫搖滾迷的必看之作。

導演的話

在1980年,當時15歲的我買下一張歡樂分隊的專輯《未知的喜悅》。那是我有生以來擁有過最美麗的事物,也是我聽過的第一張不僅僅是在製造聲響、更似乎創造出全新視野的專輯。數個月後,正躺在床上聆聽約翰皮爾的電台節目,我聽到了歡樂分隊主唱伊恩柯提斯自殺身亡的消息,讓我經歷了一次全新且詭譎的青春期失落感。

除去拍攝電影之外,唯一能讓我樂在其中的工作便是研究城市地理學,感受當地的氣味。於是當2006年製作人找上我為他們拍攝一部關於歡樂分隊的記錄片時,我自然而然地便將這部電影化為美、失去與城市的三方對話。

In 1976 four young men from ruined, post-industrial Manchester, England went to see the Sex Pistols. They formed a band, Joy Division. Three years later it was a matter of art, life and death. Now thirty years later, they are enjoying a larger audience and more influence than ever before with a profound legacy that resonates fiercely in today's over-mediated pop culture.

The film examines the band's story as depicted through neverbefore-seen live performance footage, personal photos, period films and newly discovered audiotapes. With poignant narratives from surviving members of the band, as well as accounts from various people involved the film is a fresh visual account of a time and place. *Joy Division* chronicles a time of great social and political change in England and tells the untold story of four men who transcended economic and cultural barriers to produce an enduring musical legacy.



芸蘭吉

出生於英國普里茅茲,他在牛津大學攻讓地理,並於伊利諾大學香權分校碩士畢業。 本來他極有可能會成為穿著燈芯絨外套的地理學教師,但他卻在英倫音樂圈中以攝 影師及導演身份逐漸嶄露頭角,九○年代曾替電台司令、布勒等樂團拍出許多經典 MV。他至今最為知名的代表作便屬為電台司令跟街頭霸王拍攝的兩部紀錄片,雙雙 入圍墓萊美獎。

Grant Gee

Born in Plymouth, the UK. Gee studied Geography at Oxford University, followed by graduate studies at the University of Illinois, Champaign-Urbana. He is perhaps best known for his work as filmmaker and cameraman on his Grammy-nominated feature documentary about the rock group Radiohead, Meeting People is Easy. Most recently he was the director of photography and editor for the feature documentary, Scott Walker: 30 Century Man which was premiered at the London Film Festival in 2006

Filmography

1998《Meeting People Is Easy》 2005《Demon Days Live》 2007《歡樂分隊》Joy Division



搖滾預言

Rock Prophecies



Director/Cinematographer

John Chester Producer

Tim Kaiser

F-114--

Amy Wilson Overbeck, John Chester

Sound

Steve Avila

Cast

Robert Knight, Jeff Beck, Slash

Print Source

Rock Doc, LLC

是誰能有這份樂幸在滾石樂團或齊柏林飛船威震天下之前,就搶先全世界一步捕捉住他們最青澀未熟、張牙舞爪的搖滾姿態?搖滾界中或許只有一個人敢這麼信誓旦旦地拍胸脯保證,而且他手頭上還留著照片足可充當證據,證實他的確就站在那些樂迷夢寐以求的傳奇舞台上——他的名字叫勞伯耐特。

早從1968年拿起相機一頭投入搖滾圈後,四十年的攝影師生涯下來,勞伯耐特將手上鏡頭瞄準每一個成名樂團,他是率先看出吉他之神吉米罕醉克斯以及硬搖滾宗師齊柏林飛船身上散發出的明星光環,而為他們拍下第一批照片的攝影師先驅之一。

他同時也是最後一位替藍調吉他傳奇史提維雷范拍照的攝影師。 1990年,當正值35歲壯齡的史提夫雷范為趕赴下一個演唱會地點,搭乘的直昇機卻因濃霧而撞毀在山區裡,星光從此殞落的那一個夜晚,不過僅僅數小時前,勞伯耐特才替他按下最後的快門。

勞伯耐特不僅為搖滾史記錄下無數稍縱即逝的璀璨歷史時刻,同時 也是主動挖掘未來傳奇的搖滾名伯樂。眾多原先默默無名的地下樂 團便是在他慧眼獨具之下,或主動引薦、或從旁穿針引線,才讓他 們殺出重圍而站上全球舞台。穿梭於音樂與時間之間,電影帶觀眾 深入後台,看他如何在膠捲、光圈與快門的轉換間,捕捉下瞬間的 永恆。 Imagine seeing bands like Led Zeppelin or the Rolling Stones long before they became famous. Legendary Rock photographer Robert Knight did just that, and has the photos to prove it. He was one of the first photographers to shoot Jimi Hendrix, and the last to photograph Stevie Ray Vaughan. *Rock Prophecies* explores Robert's amazing career and follows him on his quest to help the bands of today become the Rock legends of tomorrow, whether promoting Panic at the Disco before anybody has heard of them, or convincing Aussie band Sick Puppies to sell everything and move to the United States.

When Robert stumbles upon Tyler Dow Bryant, a 16-year-old guitar phenom from Texas, he's convinced he have found the next Stevie Ray Vaughan. Robert risks his reputation and takes a chance on Tyler. The two then set off on an unbelievable journey to take their own shot at making history.



約翰切斯特

出生於美國馬里蘭州,身為紀錄片導演的他慣於四海為家。在他的鏡頭下拍攝的對象,時而是生活在極地的愛斯基摩人,時而是羅德島上無家可歸的酒鬼,時而則是美國公路上的搖滾明星。2005年他合導了首部長片《Euphoria》,並於同年因執導並主持真人實境節目《Random 1》,四處幫助旅途上邂逅的陌生人、從此改變他們的人生,而一舉成名。

John Chester

Director John Chester is at home just about anywhere. Whether filming Eskimos in the arctic, homeless alcoholics in Rhode Island, or rock stars on the American highway, Chester brings a satisfying mix of excitement and tenderness to his subjects. In 2005 he executive-produced and co-directed **Euphoria**, a film about the pursuit of happiness. Chester first reached a wide audience with his ground-breaking primetime series on A&E, Random 1, which he directed and starred in from 2005-2006.

Filmography

2005《Euphoria》 2007《Lost in Woonsocket》 2009《搖滾預言》Rock Prophecies



誰在那邊唱

Who Is Singing There?

Director/Script/Producer/Editor

龍男・以撒克・凡亞思Lungnan Isak Fangas

Cinematographer

龍男・以撒克・凡亞思Lungnan Isak Fangas, 張榮吉Chang Rong-Ji, 黃允中Huang Yun-Zhong, 李昶憲Lee Chang-Shian, 黃懿齡Huang Yi-Ling, 王嬿妮Wang Yan-Ni, 許文烽Col Boom-Fong, 郭笑芸Guo Shiao-Yun Sound

溫子捷Wen Tzu-Chiem, 李姿鈴Lee Zi-Ling, 蔣震道Jiang Zhen-Dao

Music

圖騰樂團TOTEM

Cast

舒米恩·魯碧Suming Rupi, 胡祝凱Zamake, 田明新A-Shin, 陳錦勝A-Sheng, 黃 俊薳A-Wei, 陳世川Chen, Shi-Chuan

Print Source

龍男・以撒克・凡亞思Lungnan Isak Fangas



成軍七年的搖滾樂團「圖騰」在發行第二張專輯前,主唱Suming 和鼓手阿勝卻分別因為理念不合及現實生活壓力堅決要離團。團員 們開會想找出解決之道時,不知不覺回憶起從2003年開始連續三年 參加海洋音樂祭比賽的過程。

此時曾和Suming另組艾可菊斯(Echo G.S.)樂團的世川剛好來找 Suming,於是也參與回憶。但世川的出現卻勾起阿勝對Suming另 組他團的不滿,阿勝認為要是Suming當年能專心也許圖騰早就紅 了,今天他就不必為了賺錢養小孩而離開圖騰,其他人都同意阿 勝的想法而指責Suming,認為他的作為都只是為了成就自己,雖 然Suming不斷辯解,但沒有人領情。回憶過去讓每個人想起一起 努力的共同夢想,然而只有熱血青春卻不能解決眼前現實的種種困

「圖騰」會繼續維持下去嗎?沒有人有肯定的答案。

電影中DV的素材部分早在2003至2005年就拍攝完成,如果只安排 拍攝團員們的訪談並穿插這些影像,一部熱血的紀錄片不難完成, 但我一直在思考除了用傳統式紀錄片訪談方式之外,還有沒有其他 的方式來處理呢?這幾年在美國學習電影製作的我,因開始接觸導 戲,於是就衍伸出以戲劇演出的方式來取代每個人訪談的構想。製 作完成之後,我驚訝地發現,這個方式竟逼出大家心中不曾說出的 話,效果比紀錄片還要真實。

Rock band "Totem" was formed seven years ago and right before it was to release its second album, lead singer Suming and drummer A-Sheng were determined to leave the group. Band members held a meeting to work out a solution, but they found themselves reminiscing about the time they took part in a music competition in 2003. Will "Totem" stay together? No one knows.

Director's Statement

Some DV footage was filmed between 2003 and 2005. It would be much easier to make a "passionate" documentary composed of only interviews and old footage, but I kept asking myself, "Is there an alternative way to make a documentary using strategies other than traditional interviews?" Studying film production in America in recent years, I believe that asking interviewers to act would be better than just having them talk. I was surprised to learn that acting serves as an impetus to help people speak their thoughts.



龍男・以撒克・凡亞思

阿美族人,1999年台大社會系社學組畢業後專職紀錄片的拍攝工作,現於德州大學奧 斯汀分校攻讀電影製作碩士。雖是台灣少數的原住民導流之一,但創作題材類型並不 侷限於原住民議題。2004年的作品《海洋熱》曾得到台北電影節評審團大獎和觀眾票 選最佳影片,《誰在那邊唱》為其今年最新作品。

One of the few aboriginal film directors in Taiwan. He began to make documentaries after receiving a BA in Sociology from National Taiwan University in 1999. He now studies in the Film Production Program at the University of Texas at Austin. His past works have focused on a variety of topics and speak for aboriginal people. In 2004, his Ocean Fever won both the Judge and Audience Awards in the Taipei Film Festival. In 2009, He presents his latest work Who Is Singing There.

Filmography

1999《回來就好》Angoo 1999《尋找鹽巴》Finding Salt 2002《我的莒光作文簿》The Lost Two Years

2003《美麗的遠行》A Beautiful Trip 2004《站崗的女人》GF on Guard

2004《海洋熱》Ocean Fever 2005《海洋熱2》Ocean Fever 2 2009《誰在那邊唱》Who Is Singing There

我是傳奇

I Am Legend

雙面希區考克 Double Take

杭特湯普森的叛逆速記 Gonzo: The Life and Work of Dr. Hunter S. Thompson

草間彌生之我是女王 I Adore Myself

羅美雪妮黛未完成 Inferno

派蒂史密斯 搖滾 夢 Patti Smith: Dream of Life 米歇爾龔特利小時候 The Thorn in the Heart 席德與南西的真實故事 Who Killed Nancy?





雙面希區考克

Double Take

Director/Script

Johan Grimonprez

Producer

Emmy Oost, Johan Grimonprez

Editor

Dieter Diependaele, Tyler Hubby

Sound

Ranko Paukovic

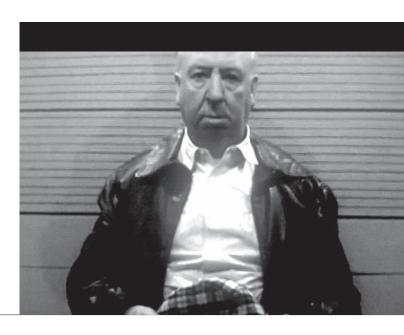
Music

Christian Halten

Cast

Ron Burrage, Mark Perry, Delfine Bafort

Print Source



比利時視覺藝術家尤漢格林蒙普雷茲喜好以影像拼貼手法,來探討 真實與虛擬間的微妙關係。於《雙面希區考克》一片中,尤漢格林 蒙普雷茲使用名導演希區考克為「真實」元素,創造出分身與本尊 之間虛構的嘲諷情節,呈現媒體對歷史的操作手法。希區考克成為 -種可仿製的「商品」,他的電影形象被小螢幕綁架,再被安置於 六〇年代冷戰時期裡,成為導演鏡頭下另一個被仿製的分身。

在本片中的政治背景,更凸顯出政客為求效果,在真實中不斷加油 添醋,不惜製造「恐懼」的卑劣手段。希區考克成為歷史的一面鏡 子,而分身隨著導演命令試圖取代真正的本尊,「真/假」融合於 「虛/實」當中。尤漢格林蒙普雷茲曾於2005年推出短片《尋找阿 佛列》,也同樣是以希區考克為主題創作。《雙面希區考克》則是 導演對於文本「希區考克」更透徹的剖析,既是導演對視覺媒體的 批判,也是他對希區考克的不斷追尋。

導演的話

我身處於兩種世界:電影及博物館之間。當你踏足於兩種世界,便 能以不同角度來質問其中一個世界,再用不同觀點來看待另一個世 界。「雙重」身份早已存在於比利時人的國家認同裡,北邊的荷蘭 語區與南邊的法語瓦龍區,這兩者之間總是互相牽絆。

Director Johan Grimonprez casts Alfred Hitchcock as a paranoid history professor, unwittingly caught up in a double take on the cold war period. The master says all the wrong things at all the wrong times while politicians on both sides desperately stammer to say the right things, live on TV.

Double Take targets the global political rise of 'fear as a commodity', in a tale of odd couples and double deals. As television hijacks cinema, and the Krushchev and Nixon debate rattles on, sexual politics quietly take off and Alfred himself emerges in a dandy new role on TV, blackmailing housewives with brands they can't refuse. Subverting a meticulous array of TV footage and using The Birds as an essential metaphor, Grimonprez traces catastrophe culture's relentless assault on the home, from the inception of movie to the present day.



1962年出生於比利時,求學時專攻視覺藝術,並曾至紐約惠特尼美術館修習獨立學程。尤漢格林蒙普雷茲以他的影像創作《撥打歷史》揚名國際,並於1997年在龐畢度中心首映。2005年他以短片《尋找阿佛列》解構雙重身份之意義,並於2006年贏得 歐洲影像獎。2009年的《雙面希區考克》再度以希區考克為文本,繼續探求替身與本 尊之間的媒體含義

Johan Grimonprez

Born in 1962 in Roeselare, Belgium. Grimonprez's film career began with Dial H-I-S-T-O-R-Y in 1997. His previous film, Looking for Alfred, was premiered at the Rotterdam in 2005. Grimonprez is a visiting professor at the School of Visual Arts, New York. He spends his time between New York and Brussels. He has also published a number of books including, *Looking for Alfred: the Hitchcock castings*.

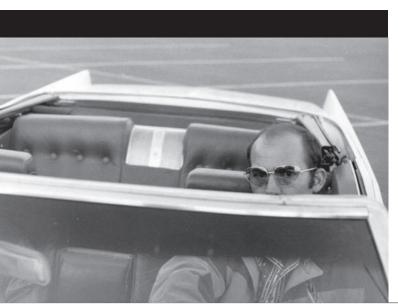
Filmography

1997《撥打歷史》Dial H-I-S-T-O-R-Y 2009《雙面希區考克》Double Take



杭特湯普森的叛逆速記

Gonzo: The Life and Work of Dr. Hunter S. Thompson



Director/Script

Alex Gibney

Producer

Alex Gibney, Jason Kliot, Eva Orner, Joana Vicente, Graydon Carter, Alison

Ellwood

Cinematographer

Marvse Alberti Editor

Alison Ellwood

Sound

Margaret Crimmins, Greg Smith

Music

David Schwartz

Hunter S. Thompson, Johnny Depp, Joe Cairo, David Carlo, Victor Ortiz

Print Source

Magnolia Pictures

他堅信寫作能改變世界,一枝筆足以撐起地球,卻不光躲在打字機 後面,他勇於投入社會,進行政治實踐,因此於1970年投入科羅拉 多州郡長的選戰。雖鎩羽而歸,卻讓他重新思考個人與國家機器的 關係。最受人稱道的是1972年經典小說《賭城風情畫》,描述他與 朋友在賭城經歷的一連串迷幻離奇的故事。此書日後成為另翼文學 的鉅作,1998年被翻拍成電影,由好萊塢巨星強尼戴普飾演杭特湯 普森本人,兩人因此結為好友。

杭特湯普森於2005年飲彈自盡,長期撰稿的滾石雜誌以他為封面做 了一期紀念特刊,竟成了雜誌創社以來最暢銷的一期,由此可見杭 特湯普森巨大的影響力。《杭特湯普森的叛逆速記》請來強尼戴普 全程旁白,交疊歷史影像、老友訪談與杭特湯普森生前的自白,讓 我們重新認識這名頑童如何挑戰主流價值、顛覆傳統觀點,用他不 妥協的硬頸精神持續追尋著心中的美國夢。

"Gonzo" is the definitive film biography of a mythic American figure, a man that Tom Wolfe called our "greatest comic writer." whose suicide, by gunshot, led Rolling Stone Magazine, where Thompson began his career, to devote an entire issue (its bestselling ever) to the man that launched a thousand sips of bourbon, endless snorts of cocaine and a brash, irreverent, fearless style of journalism - named "gonzo" after an anarchic blues riff by James Booker.

A die-hard member of the NRA, he was also a coke-snorting, whiskey-swilling, acid-eating fiend. While his pen dripped with venom for crooked politicians, he surprised nervous visitors with the courtly manners and soft-spoken delivery of a Southern gentleman. Careening out of control in his personal life, Thompson also maintained a steel-eyed conviction about righting wrongs. Today, Thompson remains an iconic crusader for truth, justice and a fiercely idealistic American way.



畢業於耶魯大學,艾利克斯吉柏尼是坎城與日舞影展的常客。他以2005年的紀錄片 《安隆風暴》獲得獨立精神獎最佳紀錄片大獎,該片也獲得奧斯卡最佳紀錄片的提 名。2007年的作品《計程車司機之死》更上一層樓,替他贏回一座奧斯卡最佳紀錄片 大獎。他曾於2001年拍攝吉他之神吉米罕醉克斯的紀錄片,目前正籌拍抗癌單車手蘭 斯阿姆斯壯的電影

Alex Gibney

Graduated from Yale University and UCLA Film School, Gibney is the son of American journalist and writer Frank Gibney. He wrote and directed the Oscar-nominated film *Enron: The Smartest Guys in the Room.* His most recent film, *Taxi to* the Dark Side, a documentary murder mystery examining the death of an Afghan taxi driver at Bagram Air Base, won the Academy Award for Best Documentary in 2008.

Filmography

1980 《The Ruling Classroom》 2001 《Jimi Hendrix and The Blues》

2005 (Behind Those Eyes)

2005《安隆風暴》Enron: The Smartest Guvs In The Room 2005 《3 Doors Down: Away From The Sun, Live From Houston, Texas》

2006 (The Human Behavior Experiments)

2007《計程車司機之死》Taxi To The Dark Side 2008《杭特湯普森的叛逆速記》Gonzo: The Life and Work



草間彌生之我是女王

I Adore Myself

Director

Takako Matsumoto

Producer

Seiji Itaki

Cinematographer

Hiroko Baba

Editor

Yasuyuki Fujii

Music

Kenji Kondo, Masami Kurihara

Cast

Yayoi Kusama

Print Source

Eleven Arts, Inc.



日本國寶級前衛藝術家草間彌生自幼患有神經性視聽障礙,唯有投身藝術創作才能抑制從十五歲起就隨時想要自殺的念頭。她只要站在畫布之前,即便腦子總是一片空白,她的手總能自行開始移動,將視域所及的種種圓點轉化為畫布上那些不斷反覆、帶著繁殖風格的原創性圖像。這樣的自我繪畫治療法不但能令她放鬆,也成就了獨一無二的「草間美學」。

本片記錄草間彌生以F100號畫布(160×130cm)創作「Love Forever, 2004-2007」系列五十幅黑白簽字筆畫後半階段的完成經過,詳實呈現無限鏡像、斑點狀的網紋、尖端觸角等招牌母題破繭而出的珍貴時刻。

本片製作公司B.B.B.成立於1981年,除了企劃、圖像設計、影像軟體及數位軟體製作等業務項目外,最為人所知的就是2001年開始的一系列「共同概念Near Equal」藝術家紀錄片系列,所記錄過的代表性藝術家包括攝影師森山大道、美術創作者會田誠、雕刻家舟越桂、畫家天明屋尚等人。

據悉製作單位在與草間彌生接洽紀錄拍攝事宜時曾遭到拒絕,恰好 Near Equal企劃小組成員其中一人透過朋友介紹而與松本貴子導演 接上線;而松本貴子自從十年前幫日本公共電視NHK拍攝草間彌生 時,早有為她拍攝紀錄片的念頭,卻苦於籌資困難,一拍即合之下 遂促成這部珍貴紀錄片的誕生。 I Adore Myself is a documentary that took a tremendous effort over a year and a half's shooting. The camera followed Kusama, the artist who continued to advance through the international art world, creating works of art conflicted between the forces of life, death and love. The film promises to speak directly to the viewers' heart.

The production company had once been turned down by Kusama when they first proposed this project to the artist. It was fortunate that they later got in touch with Director Matsumoto. Matsumoto made a program on Kusama for the NHK about ten years ago and ever since then Matsumoto had always wanted to make a full-length documentary on the artist. This collaboration has finally made Matsumoto's dream come true.



松本貴子

大學時代曾有作品入選第六屆日本獨立電影PIA大賞,之後擔任日本電視台紀錄性節 目導播,例如每集皆邀請一位藝人前往世界各地體驗當地風俗民情的《情熱大陸》 等。松本貴子早在1999年就曾因為NHK特別企劃的節目而拍攝過草間獨生,後來也 曾擔任草間彌生展覽會上所展出影像作品的拍攝製作工作。松本貴子現為自由接案導 達。

Takako Matsumoto

Born in Kanagawa Prefecture, Takako Matsumoto became a freelance director after she left INFAS.COM, a visual production company. She has mainly been producing documentary programs since then. This work is her first theatrical film. When Matsumoto was a university student, she produced an independent movie, *Chako's Apa-toru Story*, which was accepted at the Sixth Pia Film Festival. Then she aimed at becoming a film director who can sing and dance as well.

Filmography

2008《草間彌生之我是女王》I Adore Myself



羅美雪妮黛未完成

Inferno



Director

Serge Bromberg

Script

Serge Bromberg

Producer

Marianne Lere

Cinematographer

Irina Lubtchansky, Jerome Krumenacker

Editor

Janice Jones

Sound

Cyril Moisson, Jean Brault, Julien Ripert

Music

Bruno Alexiu

Production Designer

Nicolas Faure

Cast

Berenice Bejo, Jacques Gamblin

Print Source

MK2

1964年,法國驚悚電影大師亨利喬治克魯索(Henry-Georges Clouzot)準備籌電影《地獄》(L'Enfer)。這部以「嫉妒」為主題,號稱沒有預算的巨作,集結當時影壇最傑出的電影工作者,女主角由永遠的「茜茜公主」——羅美雪妮黛主演。就在電影準備就緒開拍之後,一切突然嗄然而止,影片從此無疾而終,直至導演與世長辭,成為影迷們傳說中的神秘傳奇。

四十三年後,本片導演塞吉布隆柏格偶然在巴黎十七區公寓的電梯裡,巧遇導演遺孀,這個影史上被塵封四十餘年的內幕,才得以揭露於世,宛如出土文物般珍貴的影像片段於焉重見天日、一一顯影。本片訪問了當年曾參與影片拍攝的工作人員與當事人,並穿插大量珍貴劇本、手稿、分鏡圖以及拍攝片段,紀錄追訪中,細密還原了這部傳奇影片的真實樣貌。

原片中瑰麗鬼魅的影像畫面,即使在現在看來,依舊前衛大膽,一代巨星羅美雪妮黛青春稚嫩的迷人丰姿,更是令人屏息。透過影像的實驗處理,導演試圖解構、重組原始影像畫面,透過充滿費里尼式的聲音囈語與風格化影像,呈現出電影作者面對創作時的孤獨、奇想與掙扎。

In 1964, Henri-Georges Clouzot chose Romy Schneider, age 26, and Serge Reggiani, 42, to be the stars of Inferno. It was an enigmatic and original project with an unlimited budget that was to be a cinematic "event" upon its release. But after three weeks of shooting, things took a turn for the worse. The project was stopped, and the images, which were said to be "incredible", would remain unseen.

These images, forgotten for over half a century, were recently found and ever more breathtaking than legend had predicted. They tell us of a unique film about madness and jealousy, filmed in the first-person, the story of an ill-fated film shoot, and of Henri-Georges Clouzot, who had given free reign to his filmmaking genius. Never has Romy been so beautiful and hypnotic. Never will an auteur be as close and as passionately linked to a hero he has created.



寒吉布隆柏格

1984年起擔任巴黎羅柏斯特電影公司總裁,從事於經典影片之保存與修復工作,至今 已蒐集超過四萬部罕見之經典影片,也使該公司成為重要的影片修復機構。1992年 起,更與獨特之電影樂團合作,將影片以搭配鋼琴演奏的方式放映。1999年起,他同 時也是安錫動畫影展之藝術指導、GAN電影機構的核心成員,多年來致力於電影文化 之發展工作。

Serge Bromberg

He has been the CEO of Lobster Films since 1984 and has established a collection of vintage cinema with over 40,000 rare titles, thus making Lobster Films a major global player in film restoration today. Bromberg has also been the Artistic Director of the International Animation Film Festivalin Annecy, and member of the Board of Directors of the GAN Foundation for Cinema, the French Muscular Dystrophy Association and the CEO of Steamboat Films.

Filmography

2009《羅美雪妮黛未完成》Inferno



派蒂史密斯・搖滾・夢

Patti Smith: Dream of Life

Director/Script

Steven Sebrina

Producei

Steven Sebring, Margaret Smilow, Scott Vogel

Cinematographer

Phillip Hunt, Steven Sebring

Editor

Angelo Corrao, Lin Polito

Sound

Margaret Crimmins, Greg Smith, Dog Bark Sound

Music

Patti Smith

Cast

Patti Smith, Lenny Kaye, Oliver Ray, Tony Shanahan, Jay Dee Daugherty

Print Source

Celluloid Dreams



派蒂史密斯在七〇年代於紐約下城發跡,原先是詩人,後來將自 己詩作融入搖滾樂的急促樂句與奔騰能量裡,1975年由地下絲絨 (Velvet Underground)成員約翰凱爾(John Cale)製作的出道 專輯《Horses》成為永恆的時代經典,那張由攝影師羅柏梅普索普 (Robert Mapplethorpe)所攝的封面照,更是史上最知名的專輯 封面之一。

派蒂史密斯被樂壇尊稱為龐克教母,也是詩人與畫家,前年進入搖 滾名人堂,魅力與風采征服了好幾個世代。導演史蒂芬塞布林原 先是時尚攝影師,與搖滾圈毫無淵源,在R.E.M.主唱麥可史戴普 (Michael Stipe)的推薦下,於1995年獲得替Spin雜誌拍攝派蒂史 密斯的寶貴機會,於是認識了這名奇女子結為莫逆之交。他被派蒂 史密斯的不凡氣質給吸引,決定跟她一起上路,在獲得完全信任下 自由進出後台休息室與舞台,甚至隨派蒂史密斯返回老家與家人團 聚,捕捉每一個珍貴時刻。這一拍就是十一年,用上史蒂芬塞布林 四分之一的人生。

全片由派蒂史密斯親自口述,鏡頭下的她不僅是那名目光炯炯有 神、唱起歌來連舞台都要燃燒的搖滾怒女,也是孝順的女兒、追憶 亡夫的妻子與稱職的母親。《派蒂史密斯・搖滾・夢》透過私密訪 談、懾人現場實況及派蒂史密斯的詩歌與畫作,一同潛入這位不凡 藝術家的心靈深處,意識流的影像風格猶如一首長詩。

Dream of Life is a plunge into the philosophy and artistry of cult rocker Patti Smith. This portrait of the legendary singer, artist and poet explores themes of spirituality, history and self expression. Known as the godmother of punk, she emerged in the 1970s, galvanizing the music scene with her unique style of poetic rage, music and trademark swagger.

We follow this multitalented and private artist over 11 years of international travel, through her spoken words, performances, lyrics, interviews, paintings, and photographs. Dream of Life reveals a complicated, charismatic personality. Patti Smith who narrates the film, wrestles with life's many paradoxes. She defines the human experience as an overwhelming contradiction. She pulls the strings of her guitar and simply makes music.



文市分を1917 出生於南達科他州,史蒂芬塞布林青年時自學攝影,並移居歐洲擴展視界。日後成 為專業時尚攝影師,替Coach、Ralph Lauren等品牌製作形象廣告,也替DKNY拍攝 兩齣以紐約為主題的短片。他也是暢銷攝影書《Bygone Days》的編輯與美術設計。 《派蒂史密斯・搖滾・夢》。是他第一部長片,多年來與派蒂史密斯建立的深厚情誼, 讓他的黑白攝影作品被選為派蒂史密斯多張專輯的封面

Steven Sebring

Dream of Life is a full-length feature directorial debut for artist and photographer Steven Sebring. Born in South Dakota and raised in Arizona, the focus of his early years were athletics, farming, carpentry and customizing cars. Self taught in photography as a teenager, he later established himself as a photographer renown for a definitive style of merging raw realism with the fantasy of fashion. Before this feature-length documentary, he directed two short films for the DKNY line by Donna Karan.

2008《派蒂史密斯・搖滾・夢》Patti Smith: Dream Of Life



米歇爾龔特利小時候

The Thorn in the Heart



Director/Script Michel Gondry Producer Georges Bermann Cinematographer Jean-Louis Bompoint Editor Marie-Charlotte Moreau

Sound Guillaume Le Bras

Cast Suzette Gondry, Jean-Yves Gondry

Print Source Partizan Films

天馬行空的鬼才導演米歇爾聾特利將鏡頭從幻想轉向真實,從周遭 親人尋找題材,選擇在新作《米歇爾聾特利小時候》中記錄他姑姑 蘇榭龔特利的故事。米歇爾龔特利的姑姑自二次世界大戰之後即投 身教育界,三十多年來都在南法鄉下小學服務。隨著鏡頭深入發掘 蘇榭的私人回憶,龔特利家族中的私密記憶一幕幕被挖掘出來。

做為一位虔誠的天主教徒,蘇榭一生中所經歷的事情,總是在兩個 極端中取得平衡,她與同性戀兒子的互動關係時而緊繃、時而溫 馨,另一位在家族中少被提到的丈夫角色,更是蘇榭心中的痛。現 已退休的蘇榭龔特利,樂天勇敢的人生觀,在片中表露無遺。本片 不僅呈現出一位女性於大時代下的奮鬥故事,更展現出歷經歲月考 驗的智慧痕跡。

《米歇爾聾特利小時候》並非導演第一部自傳紀錄片,2003年的 記錄片《我永遠十二歲》便將焦點放在米歇爾龔特利的創作啟發與 心路歷程,而《米歇爾龔特利小時候》則聚焦於米歇爾龔特利更私 密的家族故事。在本片中能看見米歇爾龔特利如何透過另類寫實語 彙,誠懇呈現出一位樂觀女性的速寫肖像,同時在米歇爾龔特利記 錄親人故事的過程中,也能從中窺探這位影像頑童與眾不同的成長 動跡。

Suzette, Michel Gondry's aunt, was a school teacher from 1952 to 1986 and she tells Michel how it was to be a teacher by then in a rural and isolated part of France. But little by little, Michel discovers some family stories he was totally unaware of and uses his camera to explore it in a subtle but very emotionnal way.

The Thorn in the Heart is not Gondry's first biographical documentary, but in this film, it reveals the more intimate stories of Gondry's family. Through this film, we see how Gondry portrayed an optimistic woman in a documentary-like realist approach and Gondry's unique experiences of his childhood.



素有影像鬼才之稱的米歇爾龔特利,曾與許多樂壇天團合作,執導多部音樂錄影帶 其中包括液石樂團、貝克、傻瓜廳克及冰島數手碧玉等。他於2001年朝導納第一部長 片《人性本色》與編劇查理考夫曼合作,之後再度於2004年與考夫曼合作完成《王牌 ,2006年的《戀愛夢遊中》依舊大受好評。《米歇爾龔特利小時候》為其最新 紀錄片作品

Michel Gondry

He began his filmmaking career directing music videos for artists as The White Stripes, The Rolling Stones, Beck, and Daft Punk. In 2001, Gondry made his directorial debut *Human Nature*. After working with Kaufman again on the Academy Award-winning Eternal Sunshine of the Spotless Mind, Gondry went on to write and direct the films The Science of Sleep and Be Kind Rewind, and direct the documentary concert film Block Party.

Filmography

2001《人性本色》Human Nature 2004《王牌冤家》Eternal Sunshine of the Spotless Mind

2005《街區舞會》Block Party

2006《戀愛夢遊中》The Science of Sleep 2008《王牌自拍秀》Be Kind Rewind

2009《米歇爾龔特利小時候》The Thorn in the Heart



席德與南西的真實故事

Who Killed Nancy?

Director/Script

Alan G. Parker

Producer

Christine Alderson, Ben Timlett

Cinematographer

Nick Ray Rutter

Editor

Bill Jones

Sound

Peter Gaudino, Saul Gillingham

Cast

Nigel Marshall, Sophie Boyes, George Ancock, Dave Twigg, Will Cummock

Print Source

Moviehouse Entertainment



1978年十月十二日,美國金髮妞南西被人發現陳屍於紐約卻爾西旅店100號房的浴室。她年僅二十歲,是重度的海洛因成癮者,也是退役的脫衣舞孃與妓女,更是性手槍樂團貝斯手席德的現任女友。 事發時席德不在別的地方,恰好與她關在同一個房間。

紐約警察並未詳加調查,想當然爾地將同處一室的席德冠上謀殺罪名,然而隨著席德於隔年二月嗑藥猝死,到底誰真正殺害了南西成為一椿千古懸案。許多人認為以席德當時的身體狀況,根本沒力氣拿起匕首刺殺南西,下手的人極可能是覬覦兩人錢財的毒品販子,而席德只是代罪羔羊。無論真相如何,席德與南西終究成為樂史上最惡名昭彰的搖滾情侶,1986年一齣由蓋瑞歐德曼主演的同名電影《席德與南西》描述的就是他們的故事。

身為資深搖滾作家、也是公認的英倫龐克專家,導演亞倫帕克以豐富的背景知識鉅細靡遺訪問了近兩百名相關人士,包括仍在世的性手槍團員、席德的舊識及當晚就身處在卻爾西旅館的朋友,試圖抽絲剝繭還原出真相。究竟是愛你愛到殺死你,或者兇手另有其人,《席德與南西的真實故事》以鍥而不捨的精神一步步逼近核心,讓答案呼之欲出。觀眾就是評審團,誰殺了南西,看完電影便有定論。

On October 12th 1978, Nancy Spungen, an ex-prostitute, sometimes stripper and heroin addict, was found dead in a bathroom at the Chelsea Hotel in New York. She also happened to be the girlfriend of the Sex Pistols' bassist Sid Vicious, who was quickly accused of her murder. Less than 6 months later, he died of a heroin overdose and the case was closed.

The death of Sid and Nancy has passed into rock legend and has only added to the controversial and notorious image of the Sex Pistols and punk music. At the request of Sid's mother, who committed suicide in 1996, rock author and punk expert, Alan Parker, has devoted himself to discovering Who Killed Nancy? By interviewing 182 people and re-examining NYPD evidence, he investigates what really happened that night in room 100.



亞倫帕克

至MP474 交國著名的搖滾作家,曾出版十七本書,包括以席德短暫的一生作為書中主題的暢銷 作《Vicious: Too Fast To Live》,他的最新著作《Sid Vicious: No One Is Innocent》 也再度以席德為書中主角。寫作之外,亞倫帕克也是EMI唱片的發行顧問,在他的建 讓下,EMI重發了整套書劇團體養地蟒蛇的經典作品。他還拍攝過性手槍、果醬樂團 與衝擊樂團等英倫龐克樂團的紀錄片。

Alan G. Parker

With 17 published books to his name, Alan G. Parker has worked on a number of TV and DVD documentaries including Love Kills, The Clash: From Westway to The World and Final 24. He has worked extensively with Grammy award winning director Don Letts. Since 1999 Alan has been a consultant regarding Punk/New Wave and Comedy at EMI Records. His most recent book, Sid Vicious: No One Is Innocent, is published by Orion.

Filmography

2007《Never Mind The Sex Pistols, An Alternative History》 2007《Rebel Truce, The History Of The Clash》 2009《席德與南西的真實故事》Who Killed Nancy?

經典重現THE CLASSICS RESTORED

紅菱艷 The Red Shoes 受害者 Victim 狂人皮埃洛 Pierrot Le Fou 逍遙騎士 Easy Rider 此情可問天 Ask My Love From God 悲情城市 A City of Sadness





紅菱豔

The Red Shoes

Director/Producer

Michael Powell, Emeric Pressburger

Script

Hans Christian Andersen, Emeric Pressburger

Cinematographer

Jack Cardiff

Editor

Reginald Mills

Sound

Charles Poulton

Music

Brian Easdale

Art Director

Arthur Lawson

Cast

Moira Shearer, Anton Walbrook, Marius Goring

Print Source Park Circus



一旦穿上紅舞鞋,就永遠無法停止舞步,直到累死為止;《紅菱 豔》是極少數能將舞蹈語彙天衣無縫融入電影的作品,也是芭蕾舞 愛好者的最愛,片中長達16分鐘的紅鞋芭蕾舞蹈更是影史上永難磨 滅的經典畫面。故事講述一名女芭蕾舞者的痛苦抉擇,她必須掙扎 在一個具有強烈佔有欲的音樂天才和一個排斥愛情的製作人之間, 她的舞蹈不是才華的炫耀,而是情感的體現和昇華。

片中大段落的舞台表演畫面,由於導演手法高明,就連芭蕾門外漢 也會覺得興味盎然,女主角曼妙的舞姿,以及攝影、美術的豐富想 像力亦深獲好評。電影表面上是以芭蕾舞世界作為舞台,描述天才 芭蕾舞演員夾處在個人生活和她鍾愛的舞蹈之間左右為難。然而本 片骨子裡實是在講述電影導演自己的故事:如何為藝術犧牲妥協?

這部優美又殘忍的電影從安徒生童話為源頭出發,衍生成芭蕾紅星 徘徊在藝術與愛情的掙扎,影響了無數後世藝術家。

Struggling composer Julian Craster attends a performance of the Lermontov Ballet Company and recognizes his own score in the production. Julian protests to ballet company director Boris Lermontov about the unauthorized use of his music. Impressed by Julian's talent, Boris hires him to compose the score for his next ballet, The Red Shoes. Boris also hires an attractive young dancer, Victoria Page, in the starring role.

When The Red Shoes ballet is premiered, it becomes a raging success and it makes Victoria a star. But when Boris learns that Julian and Victoria have fallen in love, Boris, who is secretly in love with Victoria, in a fit of rage forces Julian to leave the ballet company; Victoria leaves with him. One day, Victoria meets Boris by accident, who implores her to do one performance of The Red Shoes in Monaco. Victoria agrees and goes on with the performance, with tragic results.



1905年出生於英國肯特郡,曾就讀於達利奇學院。1922年他 開始在銀行上班,但很快便察覺自己不是那塊料,因而在三年後轉而投入法國電影圈,從掃地煮咖啡的雜工開始幹起。 回英國後他擔任過導演希區考克的攝影助理,日後曾以《魔 影襲人來》和《紅菱豔》獲得奧斯卡最佳影片提名,其作品 《偷窺狂》是影史上最有名的偷窺電影之

One of the most influential British film directors of all time, Michael Powell was born in England in 1905. Powell learnt his craft by working at various jobs in the English studios of Denham & Pinemood and worked his way to producer on a series of "quota quickies". He later teamed up with Emeric Pressburger, and together they had made a series of films which have become British classics such as The Red Shoes, Black Narcissus.

Selected Filmography
1937 (世界邊緣) The Edge of the World
1940 (月宮寶金) The Thief of Bagdad
1941 (魔影襲人來) 49th Parallel
1942 (戰比泰發) Che Our Aircraft Is Missing
1943 (批土春夢) The Life and Death of Colonel Blimp
1944 (夜夜春宵) A Canterbury Tale
1946 (太虚幻境) A Matter of Life and Death
1947 (黑大地) Black Narcissus
1948 (紅安藍) The Red Shoes
1950 (女狐) Gne to Earls
1951 (霍夫曼故事) The Tales of Hoffmann
1951 (霍夫曼故事) The Battle of the River Plate
1952 (黄桃碱水) Nighl Ambush
1953 (黄桃碱水) Nighl Ambush
1959 (沙葉上的夏蛙) Agge of Consent
1978 (重返世界邊緣) Return to the Edge of the World

Selected Filmography



艾默瑞克普萊斯柏格

入(302年出生於匈牙利,早期以記者身份起家,並於二○年 代末轉為電影編劇。納粹掌權後他逃亡至巴黎、再輾轉至英 國倫敦,並與麥克鮑威爾相遇。兩人在性格與背景上雖然截然不同,卻對電影抱持著相同的價值觀,一共合拍了十九部 電影,並同時掛名作品的導演、編劇、製片角色。這對英國 影史上最知名的導演組合取其製片公司之名而被稱為「射箭 手」搭檔。

Emeric Pressburger

The team of Michael Powell and Emeric Pressburger was regarded the foremost film partnerships of British Cinema, as respected as Hitchcock, Reed or Lean, they influenced directors such as Martin Scorsese and Francis Ford Coppola. Powell was the director and Pressburger, a Hungarian immigrant, was the writer, but they always took a double credit as co-producers, writers and directors, and were known as The Archers.

Filmography

1942 (對地蒸發) One of Our Aircraft Is Missing 1943 (计土 奇夢) The Life and Death of Colonel Blimp 1944 (後定春雪) A Canterbury Tale 1946 (太虚幻境》A Matter of Life and Death 1947 (東水仙》Black Narcissus 1948 (敦重動) The Red Shoes 1950 (女孤》Gone to Earth 1951 (秦天金勋事》The Tales of Hoffmann 1955 (秦興的羅沙林臺》Oh... Rosalindal! 1956 (對應即何號》The Battle of the River Plate 1957 《月光照鐵衣》Night Ambush



Victim



Director Basil Dearden

Script

Janet Green, John McCormick

Producer

Michael Relph

Cinematographer

Otto Heller Editor

John D. Guthridge

Sound

Leslie Wiggins

Music

Philip Green

Art Director Alex Vetchinsky

Cast

Dirk Bogarde, Dennis Price, Sylvia Syms

Print Source

Park Circus

同志電影史最重要的作品之一,它不只是第一部直接道出「同性 戀」字眼的英語片,更勇於碰觸性取向成為被抹黑、勒索和恐懼的 社會現實。在同志電影多如過江之鯽的今日,它的直陳無礙更顯難 得。英國紅星狄鮑嘉也在突破形象後,日後毫無忌憚地演出維斯康 堤、法斯賓達的電影。當年囿於英國電檢而消失的十分鐘,也將以 全新數位修復拷貝,忠實重現。

一位不敢出櫃、被勒索的同性戀已婚律師,為了不讓勒索者繼續加 害其他同性戀者,勇敢坦白自己的性取向,然而卻犧牲了自己,婚 姻和事業也毀於一旦。狄鮑嘉完美地演繹了這位為了公理正義,甘 願放棄一切的大律師。他要揪出勒索者,沒有絲毫掙扎猶疑,他很 清楚知道自己將會在法庭上受辱,沒有逃避與畏懼。

1957年由英國國會指派的約翰沃芬頓公爵所組的委員會,在歷經三 年埋首研究英國涉及道德層面的相關律法條文後,發表了影響後世 甚鉅的「沃芬頓報告」,認為兩個成年男子之間的愛情「不應是犯 罪」。這份報告引發社會討論,然而當時英國政府對此反應緩慢。 本片將當時同性戀者承受的壓力與不公展現在銀幕上而引起廣泛關 注,讓英國終於在1967年通過性犯罪法,將滿21歲男子在私人住 所的同性戀行為除罪化,而《受害者》這部電影也成為法案推行成 功的幕後功臣。

Jack Barrett is found hanging dead in his jail cell. He was being held for allegedly embezzling money from his company, which he admitted to the police to doing. But he committed suicide rather than admit the truth of why he took the money, which was because he was being blackmailed for being a homosexual, this at a time in England where anti-sodomy laws were in place.

The other half of this past indiscretion is married barrister Melville Farr, who thought Barrett was trying to blackmail him. Once Farr finds out that Barrett killed himself, Farr understands that Barrett was instead trying to warn him of the blackmail attempt. Farr decides to risk his own high standing in the community by flushing out the blackmailer. Since he himself is not being blackmailed, Farr, with the help of Barrett's gay friend Eddy Stone, tries to find someone else who is also being blackmailed.



失國導演,擅於觀察社會變遷。《藍寶石》和《All Night Long》是最 先探討黑人文化影響英國年輕人的電影,《受害者》則是影史上最早 最重要的同性戀電影,他的作品往往搶先世人一步,捕捉到未來社會 將要產生的變貌浪潮。曾於六○年代拍攝多部大場面動作片,《沙漠 等本会》目表去物份達代 龍虎會》是其中的代表作

Basil Dearden

A former stage director, Basil Dearden entered films as an assistant director. He became associated with writer/producer Michael Relph, and together the two made films on themes not often tackled in British films, such as homosexuality and race relations. In the 1960s Dearden embarked on a new phase of his career by directing largescale action pictures such as Khartoum, which was a critical and financial success. after completing The Man Who Haunted Himself, Dearden was killed in an automobile accident

Filmography

1946《被俘虜的心》The Captive Heart

1947 《Frieda》 1950 (The Blue Lamp)

1952 《The Gentle Gunman》

1954 (The Rainbow Jacket)

1955 《Out of the Clouds》

1956 《Who Done It?》 1958 《Violent Playground》

1959《藍寶石》Sapphire

1960 《Man in the Moon》

1961 «The Secret Partner» 1961《母宝老》Victim

《All Night Long》 1963 《The Mind Benders》 1964《美人局》Woman of Straw

1965 《Masquerade》

1966《沙漠龍虎會》Khartoum

1968 《Only When I Larf》 1969《刺客》The Assassination

Bureau 1970 (The Man Who Haunted

"Himself" 1974 «Mission: Monte Carlo



狂人皮埃洛

Pierrot Le Fou

Director/Script

Jean-Luc Godard

Producei

Georges de Beauregard

Cinematographer

Raoul Coutard

Editor

Francoise Collin

Sound

Antoine Bonfanti, Rene Levert

Music

Antoine Duhamel

Production Design

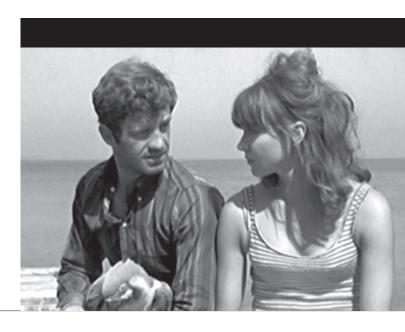
Pierre Guffroy

Cast

Jean-Paul Belmondo, Anna Karina

Print Source

Tamasa Distribution



《斷了氣》的楊波貝蒙和高達的明星太太安娜卡莉娜,飾演一對久 別重逢、決心私奔的情侶,以為逃離惱人的現實,卻終究擺脫不了 愛情與自由的衝突。有人把《狂人皮埃洛》當作窺視高達當時與妻 子漸行漸遠的八卦佐證,然而人事已非,經典魅力絲毫未減,這不 僅是高達透視情感生活最深刻的作品,修復後全新拷貝的色彩更讓 人驚呼前衛。

《狂人皮埃洛》乍看像是一部美國搶匪片,但幾乎沒有所謂的情 節,只是漂流著。楊波貝蒙飾演的主角離開了妻子,和安娜卡莉娜 飾演的前女友一起遠走高飛。她剛殺了人,兩人偷了一輛車,一路 跌跌撞撞離開城市,希望到一個荒僻的地方,慢慢過著日子···。

《狂人皮埃洛》在高達的導演生涯中具有重要的指標性,代表自 《斷了氣》以來那個浪漫高達的終結。在《狂人皮埃洛》一片中, 高達企圖以自己與卡莉娜浪漫情史的句點隱喻電影的死亡:沒有了 浪漫,傳統的電影還剩下些什麼?從此進入一個後電影時代,他日 後充滿左派激進意識型態的創作見證了這個轉折。

導演的話

一部跟戰場一樣的電影。愛、恨、動作、暴力、死亡……,一言以 蔽之,飽滿的情感。

Pierrot le fou is Jean-Luc Godard's sixth film staring Anna Karina, his first wife. Ferdinand and Marianne meet when his wife hires her as a baby-sitter. As he drives Marianne home, Ferdinand decides to run away with her. The couple gets caught up in a mysterious gun-running scheme involving Marianne's brother.

With Pierrot le fou Godard returns to the story of A bout de souffle - the tale of a couple on the run. But in the six years between the two films Godard developed a more complex and often difficult style. Pierrot le fou incorporates musical numbers, references to the history of cinema and painting, and quotations from literature. The film features Godard's most extended use of color to that point, as the shots are filled with blocks of bright primary colors. Pierrot le fou is a catalogue of cinematic inventions and of gestures made by couples in love.



法國新浪潮電影的奠基者之一。他的作品通常被視為對好 萊塢電影拍攝手法和敘事風格的抗衡與挑戰,也把自己的 政治思想以及對電影發展史的豐富知識注入電影中,在他 的作品裡經常可以發現馬克思哲學和存在主義的理念。富 實驗精神,年逾70仍試圖實踐電影的新方向

Jean-Luc Godard

Born in Paris in 1930. He attended the Lycee Rohmer, and the University of Paris. During his time at the Sorbonne, he became involved with the young group of filmmakers and film theorists that gave birth to the French New Wave. Many of Godard's films challenge the conventions of traditional Hollywood cinema as well as the French equivalent. His films express his political ideologies as well as his knowledge of film history

Selected Filmography

1960 (閩行歌) A bout de souffle 1961 《女人就是女人》Une femme est une femme 1962 《頻活》Vivre sa vie: Film en douze tableaux 1963 (小兵)、Le Petit soldat 1964 《輕蔑》Les Mepris

1964《法外之徒》Bande a part 1964 《Reportage sur Orly》

1965《阿爾伐城》Alphaville, une etrange aventure de

1965 《FI)爾伐城》Alphaville, une etrange aventure de Lemmy Caution 1965 《狂人皮埃洛》Pierrot le fou 1966 《男人女人》Masculin, feminin: 15 faits precis 1966 《美國党》Made in U.S.A. 1967 《我略知她一二》2 ou 3 choses que je sais

1967《中國女人》La Chinoise

1967《週末》Week End 1969《혜悅的知識》Le gai savoir 1972《One P.M.》 1976《此處和彼處》Ici et ailleurs

1977《六乘二 (傳播面面觀)》 Six fois deux/Sur et sous la com

1977《法國/旅程/迴程/兩個/小孩》France/tour/detour/

1979《人人為己(生活)的錄影紀事》Scenario de 'Sauve qui peut la vie' 1980《人人為己(生活)》Sauve qui peut (la vie) 1981《致弗瑞迪・比阿許的信》 Lettre a Freddy

Buache 1982《激情》Passion

1982 《激情》Passion
1982 《激情》Passion
1983 《芳名卡門》Prenom Carmen
1985 (自瑪麗致敬》Je vous salue, Marie
1985 (自瑪麗致敬》Je vous salue, Marie
1986 《教梗兼能》Soft and Hard
1988 《无刑犯的告自》On s'est tous defile
1989 《電影史(1A:所有的歷史:1B:唯一的歷史)》Histoire(s) du cinema: 1A: Une histoire
seule; 1B: Toutes les histories
1990 《新浪潮》Nouvelle vague
1990 《德麗歌》Nouvelle vague
1991 《德國零年》Germany Year 90 Nine Zero
2001 《愛情研究院》Eloge de l'amour
2004 《我們的音樂》Notre musique

2008《災難》Une catastrophe

4 9



逍遙騎士

Easy Rider



Director

Dennis Hopper

Script

Peter Fonda, Dennis Hopper, Terry Southern

Producer

Peter Fonda

Cinematographer

Laszlo Kovacs

Editor

Donn Cambern

Sound

Le Roy Robbins

Music

Roger McGuinn

Art Director

Jerry Kay

Cast

Peter Fonda, Dennis Hopper, Jack Nicholson

Print Source

Park Circus

丹尼斯霍柏、彼得方達,兩個喝好萊塢奶水長大的演員,四十年前 聯手編導了這部超低成本、卻成為當年最成功的美國電影,更榮獲 1969坎城影展最佳首部電影獎、1970奧斯卡最佳原創劇本與男配 角提名等殊榮。兩名年輕人騎著機車橫越美國大陸,中途遇見傑克 尼克遜飾演的律師,結夥同行的迷幻旅程卻成了拆解美國神話的叛 逆冒險。全新修復拷貝放映,與其從《胡士托風波》去緬懷,不如 直接來領教《逍遙騎士》的石破天驚。

自由是不著邊際的,公路是沒有盡頭的。丹尼斯霍柏與彼得方達用 40萬美元拍成《逍遙騎士》,一部低成本B級片竟成為一個傳奇。 這部描寫美國六○年代反文化的電影,充滿藥物、嬉皮公社、自我 心靈與大地探索,在影像上驚動了美國與全世界,讓人意識到一股 反對主流價值與生活方式的次文化群體開始形成。

導演的話

我們在尋找什麼?我記得有個廣告是這麼說的,我們在尋找美國, 可是我們找不到它,但這只是人們對這部電影貼的標籤,最初的故 事構想只是希望幹一票大的,然後在佛羅里達安享退休生活。哈佛 大學李瑞教授說:「開啟你的大腦,聆聽這個世界,脫離主流體 制,尋找自己獨有的生活方式。」許多人開始接觸道家思想與印第 安信仰,探尋更多生活的可能性,形塑了本片旅途中的部分風景。

After a major cocaine sale to an L.A. connection, free-wheeling potheads Billy and Wyatt, motor eastward to party at Mardi Gras before "retiring" to Florida with the riches concealed in Wyatt's stars-and-stripes gas tank. As they ride through the Southwest, they take a hitchhiker to a struggling hippie commune before they get thrown in a small-town jail for "parading without a permit."

Their cellmate, drunken ACLU lawyer George Hanson, does them a "groovy" favor by getting them out of jail and then decides to join them. Babbling about Venusians, George discovers the joys of smoking grass, but an encounter with Southern rednecks soon proves how right he is about the danger posed by Billy's and Wyatt's unfettered life in a country that has lost its ideals. With the straight world closing in, Wyatt and Billy try to revel in New Orleans with some LSD and hookers, but the acid trip is shot through with morbidity.



美國傳奇演員、導演,縱橫影壇將近55年,曾與詹姆斯狄恩合演《養子不教誰之過》 和《巨人》,1979年參與演出柯波拉導演的《現代啟示錄》,2008年演出溫德斯導 演的《帕勒摩獵影》。他所執導的《逍遙騎士》,問世40週年,對全球社會文化產生 重大影響,是影史最重要的作品之

Born in 1936. Hopper made his first television appearance in 1955. Over the next ten years, Hopper appeared frequently on television in guest roles, and by the end of the 1960s had played supporting roles in several films. He directed and starred in Easy Rider, winning an award at the Cannes Film Festival and was nominated for an Academy Award for Best Original Screenplay as co-writer of the film's script.

Filmography

1969《逍遙騎士》Easy Rider

1971《最後一場雷影》The Last Movie 1980《天降豔福》Out of the Blue

1988《彩色響尾蛇》Colors 1990《赤面煞星》Catchfire

1990《激情沸點》The Hot Spot 1994《瘋狂大追擊》Chasers

2000《流浪者》Homeless



此情可問天

Ask My Love from God

Director

宋存壽Sung Chuen-Sau

Script

郁正春Yu Cheng-Chun

Producer

林鴻穎Lin Hung-Yin

Cinematographer

陳鐘源Chen Zhong-Yuan

Editor

郭廷鴻Kwok Ting-Hung

Music

左宏元Tso Hung-Yuan、黄茂山Huang Mou-Shan

Cast

林鳳嬌Lin Fung-Giu、秦漢Chin Han、江明Chiang Ming

Print Source

財團法人國家電影資料館Chinese Taipei Film Archive



本片改編自郭良蕙小說《春盡》,女主角沈白芙表面上與公司同事 陳雲程交往,雲程也把白芙當作未來的終身伴侶,可是白芙若即若 離,捉摸不定。原來她心中真正愛慕的是姐夫萬光宇。在姊姊離去 後,白芙就與姐夫相依為命,她用盡心力籌錢讓罹患肝病的姊夫進 療養院養病,完全疏忽雲程,以至於不歡而散。沒想到進療養院此 舉,卻促使姊夫認識鄰床病童的寡母。當姊夫告知她將再娶的消息 時,白芙的世界也為之毀滅。

台灣電影史上恐怕再難找出比本片更誨暗的愛情電影了,全片沒有 -個壞人,卻在無形中殺死彼此。一向在銀幕上予人賢淑恭良形象 的林鳳嬌,依然扮演著任性堅強的傳統舊女性,固執沉默地用奉獻 代替追求。然而宋存濤的鏡頭卻挖掘出這份掙扎於理念與慾念的剛 烈內向,如何被現實的「美事」(姊夫的新家庭)所擊潰,而自行 撚熄生存的火焰。

愛與善意是可以很恐怖的,當最後姊夫拳打腳踢趕走無辜的雲程, 雲程落寞禺行的身影和「負心人」的罪名,《此情可問天》的結局 讓人看了不禁毛骨悚然。《此情可問天》應是宋存壽後期作品成就 最高的一部,儘管有批評指出本片很可惜地抹去了時代背景,但是 宋存濤在當時文藝愛情的類型潮流中,突破風花雪月,直指愛情複 雜性的深幽境界,卻顯得非凡難得。

In the history of Taiwanese Cinema, there has never been a more despondent romantic film than Ask My Love from God. Despite the absence of a villain, the characters are engaged in an unconscious attempt to destroy and kill each other. The actress Lin Fung-Giu, whose on-screen persona always embody extreme feminine virtue, plays the part of a courageous woman of tradition. The act of pursuit is replaced by a solemn devotion manifesting as a silent determination.

Director Sung Chuen-Sau's camera work exposes the inner turmoil of a woman tormented by her own divided inclination toward reason and desire. Eventually, she finds herself being defeated by reality, and consequently snuffs out her own passion for life. At the time when the romatic genre is dominated by a superficial idealism, this particular film by Sung Chuen-Sau would break the tradition and point out a deeper, sophisticated, and more mysterious realm of love.



717時 1930年生於江蘇省江都縣。1956年進入邵氏電影公司,擔任編劇與副導演等職。 1963年來台,與李翰祥合組國聯電影公司,1966年首次執導第一部劇情長片《天之 驕女》,之後陸續以作品《破曉時分》、《母親三十歲》、《窗外》受到極大好評, 獲得文人導演的美譽。2001年獲得第38屆金馬獎終身成就特別獎。2008年5月病逝於

Sung Chuen-Sau

Born in 1930 in Jiangsu, he graduated from the Zhendan College of Yangzhou, and moved to Hong Kong in 1949. He joined Shaw Brothers in 1956, and then switched to Hsin Hwa Motion Picture Company in 1959. His directorial debut *A Perturbed Girl* was made in 1966, followed by the critically acclaimed At Dawn. He won the Lifetime Achievement Award at the Golden Horse Awards in 2001. In 2008, he passed away in Taipei at the age of 78.

Filmography

1966《天之驕女》A Perturbed Girl 1968《破曉時分》The Dawn 1969《鐵娘子》Iron Mistress

1971《庭院深深》 You Can't Tell Him 1972《母親三十歲》 Story of Mother

1972《輕烟》Love Is Smoke 1973《窗外》Outside the Window

1974《早熟》Thirteen

1974《女記者》News Hen 1974《古鏡幽魂》Ghost of the Mirror

1976《秋霞》Chelsia My Love

1978《此情可問天》Ask My Love from God

1980《瀟瀟秋水寒》The Song of Love 1980《我歌我泣》I Sing I Cry

1980《候鳥之愛》To You with Love 1982《老師・斯卡也答》A Lily in the Valley



悲情城市

A City of Sadness



Director

侯孝賢Hou Hsiao-Hsien

Script

吳念真Wu Nien-Jen, 朱天文Chu Tien-wen

Producer

邱復生Chiu Fu-Sheng

Cinematographer

陳懷恩Chen Huai-en

Editor

廖慶松Liao Ching-Song

Sound 朴篤之Tu Du-Che

Music

Tachikawa Naoki, 張弘毅Chang Hung-Yi

Cast

梁朝偉Tony Leung Chiu Wai, 陳松勇Sung Young Chen, 李天祿Li Tian-lu

Film Right

年代國際(香港)有限公司

Print Source

國立中央大學電影文化研究室

影片從1945年日本投降、台灣重為中國領土揭開序幕。基隆林氏 家族經營小上海酒家,在戰後重新開門營業。林家老父阿祿年事已 高,由兄弟四人中的老大文雄當家,林家老二原為當地開業醫師, 戰時受徵召結果生死未卜;老三文良戰後被國民政府以漢奸罪名逮 捕,精神受創,返台後住院療養;自小失聰的老四文清經營相館維 生,與友人寬榮之妹寬美漸漸發展出感情。

病癒出院的文良開始接觸偽鈔和走私毒品的勾當,捲入黑道的爭鬥 之中,再度被捕入獄。這時,二二八事件爆發,寬榮及文清也受到 波及,寬榮離家避難,進入山區加入左翼運動,歷經了此番際遇, 文清對人生也有了不同的想法。某日,文雄前往一賭場聚賭,與當 地黑道一時口角,遭開槍打死。從此,林家只剩下聾啞的文清能撐 起整個家族。葬禮後,文清與寬美在家中舉行婚禮並生一子,但因 為寬榮的左派活動而受牽連,來不及逃走的他遭到憲警逮捕,下落 生死不明。昔日的大家族,只剩婦孺老人在時代中凋零。

《悲情城市》不僅是台灣第一部拿下威尼斯影展最佳影片的開路先 鋒,也是首度把二二八事件攤開來講的電影,更是侯孝賢與台灣新 電影的雙重里程碑,經典地位早已無庸置疑。本片拷貝由國立中央 大學電影文化研究室全新沖印提供。

A City of Sadness, winner of the Golden Lion at the Venice in 1989, opens with the reedy voice of Emperor Hirohito announcing Japan's surrender as the eldest of the Lin clan's four sons awaits the birth of his child. Soon afterwards, he changes the name of his Japanese decorated bar to "Little Shanghai" and begins trading in the post-war black market.

The second son has died in Philippines during the war. The third son, who had a nervous breakdown in Shanghai, starts to consort with Shanghaiese drug dealers upon his return to Taiwan. The youngest son, Lin Wen-Ching is a mute who wants to flee to the mountains with his friends to fight in the anti-KMT resistance movement. Seen through the prism of the Lin family, this complex drama tells a family's experience during the most turbulent years in the Taiwanese history.



1947年出生於中國廣東省梅縣,1948年舉家遷移來台。身為台灣新電影的掌旗手 同時也是台灣自八〇年代後最重要的導演,他以招牌風格的固定鏡位與長鏡頭的蓮用 著稱。於國立藝專電影科畢業後旋即投入電影世界,從李行導演旗下的場記、助導一 路作到編劇,並於1980年處女作《就是溜溜的她》中初執導演筒,《悲情城市》是他 畢生代表作

Hou Hsiao-Hsien

Born in Mei County, Guangdong Province of China in 1947, Hou Hsiao-Hsien and his family fled the Chinese Civil War to Taiwan in the following year. After graduating from the National Taiwan Academy of the Arts, Hou started his career in the commercial Taiwanese film industry and later became a leading figure in the Taiwanese New Wave Movement in the 1980s. Internationally renowned for his unique film aesthetics, Hou is a regular guest at the major international film festivals

Filmography

1980《就是溜溜的她》Lovable You

1981《風兒踢踏踩》 Cheerful Wind

1983《在那河畔吉草吉》The Green, Green Grass of Home 1983《風櫃來的人》The Boys From Fengkue

1983 《兒子的大玩偶》 The Sandwich Man 1984《冬冬的假期》A Summer At Grandpa'

1985《章年往事》A Time To Live, A Time To Die

1986《戀戀風塵》Dust In The Wind

1987《尼羅河女兒》Daughter of the Nile

1989《悲情城市》A City of Sadness 1993《戲夢人生》The Puppetmaster

1995《好男好女》Good Men, Good Women 1996《南國再見,南國》Goodbye South, Goodbye

1998《海上花》Flowers of Shanghai 2001《千蘊尋波》Millennium Mambo

2003《珈琲時光》Cafe Lumiere

2005《最好的時光》 Three Times 2007《紅氣球》The Flight of the Red Balloon



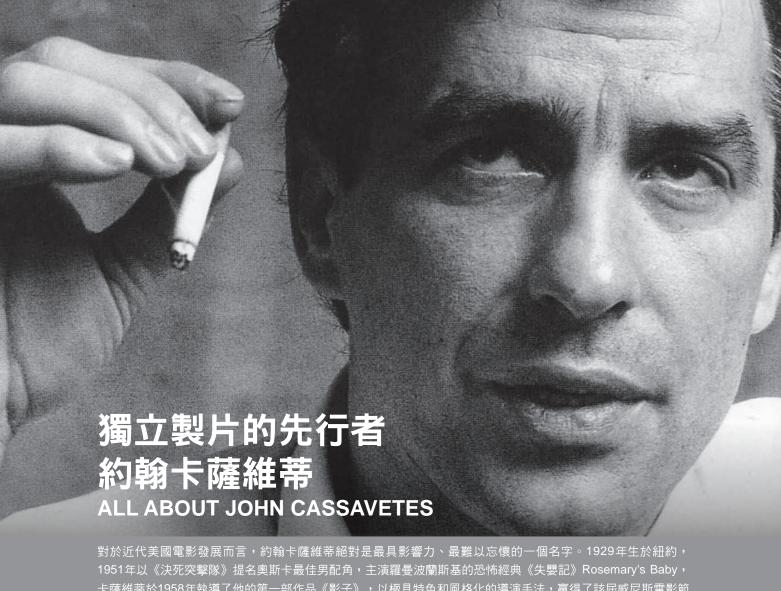
焦點影人 FILMMAKERS IN FOCUS

獨立製片的先行者:約翰卡薩維蒂 All About John Cassavetes 轉眼人生:市川準

In Memory of Ichikawa Jun 光影詩人:李屏賓

A Tribute to Mark Lee Ping-Bing

寶萊塢的莫札特:A. R.拉曼 寶萊塢的莫札特:A. R.拉曼 A Tribute to A. R. Rahman 冷靜與熱情之間:伊莎貝雨蓓 A Tribute to Isabelle Huppert 永遠的文英阿姨 In Memory of Wen Yin



對於近代美國電影發展而言,約翰卡薩維蒂絕對是最具影響力、最難以忘懷的一個名字。1929年生於紐約,1951年以《決死突擊隊》提名奧斯卡最佳男配角,主演羅曼波蘭斯基的恐怖經典《失嬰記》Rosemary's Baby,卡薩維蒂於1958年執導了他的第一部作品《影子》,以極具特色和風格化的導演手法,贏得了該屆威尼斯電影節的評審團大獎,並開始他個人導演創生涯,接連獲得奧斯卡金像獎提名及國際影展肯定,被視為當代最重要的美國電影作者。除了在創作才華方面的驚人成績,卡薩維蒂與演員妻子吉娜羅蘭(Gena Rowlands)於公於私合作無間的默契,也成為影壇傳奇佳話,

自由奔放的影像風格、不受成規限制的即興手法,卡薩維蒂的電影像爵士樂一樣恣意隨性,表現出最原始根本的 美國精神,不斷地帶領觀眾感受美國特有的自由精神、以及多元豐富的文化態度,也讓他被譽為美國獨立電影之 父。

John Nicholas Cassavetes was born in New York in 1929. He had worked extensively as an actor, scriptwriter and director in the American film industry. He is most notable as an influential pioneer of American independent films. Cassavetes was known for his use of handheld cameras and cinéma-vérité techniques in his films based on fictions.

Filmography

1958《影子》Shadows

1962《慢奏藍調》Too Late Blues

1962 《My Daddy Can Lick Your Daddy》

1962 《A Pair of Boots》

1963《天下父母心》A Child Is Waiting

1968《面孔》Faces

1970《大丈夫》Husbands

1971《米妮與莫斯寇維茲》Minnie and Moskowitz

1974《受影響的女人》A Woman Under the Influence

1976《暗殺中國賭徒事件》The Killing of a Chinese Bookie

1977《首演之夜》Opening Night

1980《女煞葛洛莉》Gloria

1984《暗湧》Love Streams

1986 《Big Trouble》



暗湧

Love Streams

Director

John Cassavetes

Script

John Cassavetes, Ted Allan

Producer

Yoram Globus, Menahem Golan

Cinematographer

Al Ruban

Editor

George C. Villasenor

Sound

Dessie Markovsky

Music

Bo Harwood

Cast

Gena Rowlands, John Cassavetes, Diahnne Abbott, Seymour Cassel, Margaret Abbot

Film Right

Hollywood Classics

Print Source

Park Circus Limited



本片由卡薩維蒂自導自演,飾演一位在好萊塢寫通俗愛情小說的作家哈蒙,他雖然功成名就,但卻過著極其頹廢的生活,靠菸、酒,以及一段又一段的短暫露水情緣來證明自己的存在;他同時也是一位失敗的父親,曾有過將年僅八歲的兒子丟在飯店的紀錄,甚至還教他飲酒作樂。種種空洞的生活方式傳達出,哈蒙對於任何一種親密關係,都感到無能為力。

在此同時,在另一個城市裡,哈蒙的妹妹莎拉,正在進行一場離婚訴訟。因為她的瘋狂言行,她的女兒傾向和父親共同生活,這點讓莎拉的精神狀態更接近崩潰邊緣。莎拉決定去投靠哥哥,試圖藉此尋找人生新的起點。莎拉的出現,讓哈蒙的人生起了變化;兩個年過中年的兄妹,開始一段從陌生、疏離、怨恨,終至互相依賴的過程。

《暗湧》是一場關於愛、情感需求、孤獨與渴望的考試,而這考試 正是以一種挑釁並殘酷的面貌,來測驗人們是否誠實面對自我。約 翰卡薩維蒂創造了一種貧乏、無言,卻又如實存在的角色,並對這 種漫無目的之空虛生活投以潛在的同情。儘管電影帶有消極色彩, 但這也是導演對於現實人生投以批判及關懷的方式,紙醉金迷只是 包裝,兩位主角哈蒙和莎拉在面對逆境的處理方式,以及綑綁在個 人身上沈重的負擔,才是這部電影真正的弦外之音。 Love Streams describes a few days in the life of the writer Robert Harmon and his sister Sarah. The decadent life of Robert is made of alcohol, cigarettes, and short-time relationships with women; women he interviews for a book, he spends a weekend with at a casino or falls in love with for the fun of an evening. Having no constraints, he is unable to be responsible for anything including the care of his son, leaving him alone in a hotel room and teaching the 12-year-old boy how to drink. His life is made of his own phantasms as an artist.

His sister is divorcing from her husband because of her exuberant and insane behavior. She scares her daughter Debbie who prefers to stay with her father, a decision that hurts Sarah very deeply and reinforces her nervous breakdown. Most of the movie takes place in the house of Robert, the audiences watch Robert and Sarah struggling with their own lives. As the movie progresses, the house gets empty little by little.



女煞葛洛莉

Gloria



Director/Script

John Cassavetes

Producer

Sam Shaw

Cinematographer

Fred Schuler

Editor

George C. Villaseñor

Sound

Stan Gordon

Music

Tommy Tedesco

Cast

Gena Rowlands, Julie Carmen, John Adames, Tony Knesich, Gregory Cleqhome

Film Right

Park Circus Limited

Print Source

BFI Distribution

影片從高空俯瞰下的紐約市摩天大樓開始,身為黑道集團會計的傑克因為向聯邦調查局揭發了集團的計畫而遭到追殺。傑克的鄰居葛洛莉在一次不知情去借咖啡的機緣下,被傑克之妻央求帶他們年僅六歲的幼子菲爾逃走,也隨之帶走了一本記載著集團非法活動紀錄的日記。

葛洛莉曾經是該黑道集團老大的情婦,如今卻為了一個毫無血緣關係的小男孩再度與集團搭上線,面臨與集團翻臉的危險情境之中,甚至有可能要付出一輩子都過著逃亡人生的代價。剛開始相處時,菲爾對葛洛莉充滿了懷疑,葛洛莉也從不避諱她對小孩的冷漠與不耐。然而在逃亡的過程中,兩人逐漸發展出互相信賴的情感,葛洛莉全力保護菲爾的決心,在她勇敢與黑道對抗時展現出來。

《女煞葛洛莉》原本只是卡薩維蒂為賺錢還債而寫的劇本,沒想到卻成為他最接近好萊塢市場、也是在商業上最成功的作品。在警匪、槍戰片類型的框架下,卡薩維蒂卻創造出另一種風格,著重於葛洛莉與菲爾之間動人的情感,藉由葛洛莉這個角色,探討母性中自我犧牲的天性。卡薩維蒂的妻子吉娜羅蘭飾演葛洛莉,成功塑造出一個在槍林彈雨之下,仍然一心一意保護小孩的「母親」形象。本片獲得1980年威尼斯影展最佳影片金獅獎以及最佳女主角獎。

The film tracks the adventures of Gloria Swenson with six-yearold Phil Dawn, after the boy's family is murdered by the mafia. Phil retains his father's ledger of the mob's illegal activities, which might earn him FBI protection. But, because Gloria has a criminal past, she cannot go to the authorities, and instead attempts to make a deal with the mob to hand over the ledger in exchange for Phil's life.

As familiar as this set up may sound, Gloria doesn't represent the relationship between Gloria and Phil in cliché terms. Her ambivalent feelings towards this boy, so suddenly imposed on her life emerge when they're in a tight spot. She tells him to go on by himself. Phil's feelings for Gloria are similarly messy; he sees her as a substitute and a potential sexual interests. Sometimes, the struggle is lost: even as Gloria and Phil develop a mutual and complex fondness for one another, the narrative eventually pushes Gloria to play the standard role of mother.



首演之夜

Opening Night

Director

John Cassavetes

Script

John Cassavetes

Producer

Al Ruban

Cinematographer

Al Ruban

Editor

Tom Cornwell

Sound

Joe G. Woo

Music

Bo Harwood

Cast

Gena Rowlands, John Cassavetes, Ben Gazzara, Joan Blondell, Paul Stewart

Film Right

Faces Distribution

Print Source

BFI Distribution



吉娜羅蘭在片中所飾的知名百老匯演員梅特,正要開始排演一齣由 老友莎拉所撰寫的最新舞台劇「另一個女人」,她卻震驚地發現劇 中所描寫的情節,竟然與自己有非常密切的相似之處。劇中的那個 女人,同樣也是年華即將老去、生命欠缺未來與希望。在此之前, 她從未正視這個嚴峻的現實,而是借助酒精和男人,讓自己放縱地 活著。

在排練的過程中,一連串的挫折和災難不斷地威脅著梅特,不僅破壞了即將到來的演出,也摧毀了梅特的理智。尤其是在她親眼目睹一位忠實戲迷於一場車禍事故中死亡之後,梅特面臨到前所未有的人生風暴,她的生活陷入混亂,情緒潰堤,甚至在首演夜之前喝得爛醉,語無倫次地與同台演員演出對手戲。

卡薩維蒂在片中飾演梅特的前男友,在「另一個女人」中則扮演梅特的現任丈夫。現實生活裡是小牌演員配不上大咖明星,但在他們共同演出的舞台劇裡,安排的卻是出身上流社會的丈夫對妻子多所挑剔的劇情。戲裡戲外均上演著愛恨糾纏的戲碼,梅特愈是分不清現實與虛幻,觀眾看得愈是投入,首演竟出乎意料得到好評。

本片藉著演員追尋自我的歷程,刻劃出「人生如戲、戲如人生」的 荒謬與真實,而吉娜羅蘭看似即興卻又精準的演出,為她贏得1978 年柏林影展的影后。 Witnessing the accidental death of a young fan accentuates the inner turmoil of a beautiful actress. Whilst trying out a new play, she is shocked to find very close parallels between the plot and her own persona. Previously she has never faced up to reality and has escaped aided by alcohol, men and professional indulgence.

This time however she is forced to question the validity of her personal and professional relationships, and finally resolves the dilemmas which lie not only at the core of the play in which she is performing, but in the basic realities of her own existence.





暗殺中國賭徒事件

The Killing of a Chinese Bookie



Director/Script

John Cassavetes

Producer

Al Ruban

Cinematographer

Fred Elmes, Mike Ferris

Editor

Tom Cornwell

Sound

Bo Harwood

Music

Bo Harwood

Cast

Ben Gazzara, Timothy Carey, Seymour Cassel, Robert Phillips, Morgan Woodward

Film Right

Faces Distribution

Print Source

BFI Distribution

約翰卡薩維蒂的演員班底班加薩拉,飾演一個脫衣舞酒吧老闆柯斯莫,每個月要靠高利貸才得以維持酒吧營運。他同時也是位好賭之徒,幾乎每天流連在賭場裡不肯離去。當柯斯摩好不容易付清了積欠已久的債務,準備好好慶祝久違的自由,受賭場之邀在當地私人俱樂部開賭,他便帶著一身宛如企業家般的行頭赴約:轎車、香檳、蘭花,以及三名酒吧裡的舞孃隨行。殊不知,黑幫勢力的魔掌已悄悄伸向他,真實人生中的賭局這才開始。

在這場賭局裡,柯斯摩欠下高達兩萬多元的賭債,賭場的人建議他暗殺一名中國賭徒以償賭債;他屈服於龐大的賭債壓力,只好被迫答應。這名中國賭徒實際上是賭場老大二十四小時的貼身保鑣,第一次暗殺行動宣告失敗,柯斯摩不但沒有因此償還債務,反而還讓自己陷入更危險的境地,除了中國賭徒,如今,柯斯摩也成了亡命之往。

本片在上映時儘管票房失利,但卻是卡薩維蒂開拓當代黑色電影的代表作之一,夜生活、女色、黑道、騙局、飛車追擊等黑色電影中的外在元素無一不缺。然而進一步深究電影的內在靈魂,仍可以看到卡薩維蒂擅於描寫的人生困境;各式人生百態在酒吧中上演,在這個烏煙瘴氣的小小空間裡,每個人都毫不掩飾、赤裸裸地將自己最內在的一面呈現在眾人面前。

The Killing of a Chinese Bookie is the story of Cosmo Vitelli, a man who proclaims that he wants to live in style and comfort, but comfort means living on the edgy.

He runs a strip club, but his reign is a sham, sustained only by monthly meetings with a loan shark. The day after he has made the final payment on the Crazy House West he loses heavily on the extended credit at a local gambling club, and the gangsters start closing in.

They want a pay-off; he kills an underworld Chinese bookie, they will erase his gambling debt. Cosmo yields under the pressure but blunders the killing, and subsequently becomes the target. The gangsters pursue him but he escapes with a bullet in his side, intents only on returning to the Crazy House West for one final introduction for the last act of the night.



受影響的女人

A Woman Under the Influence

Director/ Script

John Cassavetes

Producer

Sam Shaw

Cinematographer

Mike ferris, David Nowell

Editor

Elizabeth Bergeron, David Armstrong, Sheila Viseltear

Sound

Bo Harwood

Music

Bo Harwood

Cast

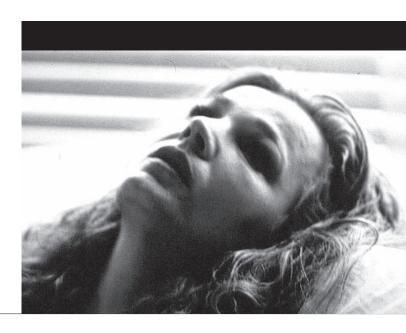
Peter Falk, Gena Rowlands, Mathew Cassel, Mathew Laborteaux, Christina Grisanti

Film Right

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吉娜羅蘭飾演一名平凡的家庭主婦梅寶,丈夫尼克和三個小孩就是她的生活重心。大多數時候,梅寶是屬於丈夫、家人和朋友的,而不是她自己的。這一天,梅寶將小孩送到外婆家,準備和尼克重溫甜蜜的兩人世界,沒想到尼克卻突然有緊急工作徹夜未歸,讓她大失所望。空盪盪的房子成為感情監獄,梅寶於是上街遊蕩,在酒吧裡與陌生男子喝酒、唱歌、聊天,試圖在陌生人的懷裡得到溫暖和愛。在這個特別的晚上,她帶陌生男子回到空盪的家中睡覺,最後伴隨著糟糕透頂的遺憾和內疚驚醒。開始精神錯亂的梅寶於是塑造了屬於自己的「真實」,在她的認知裡,陌生男子就是尼克,她所鍾愛的丈夫。

翌日清晨,尼克和一群同事來到家中,梅寶忙裡忙外地準備大家的餐點。等到大家坐定享用時,梅寶逐漸精神失常、終至發狂暴走。尼克束手無策,只好將妻子送到精神病院療養。梅寶在醫院的這段時間,尼克才發現,他無法在沒有梅寶的日子裡仍能繼續做為一個父親,或是一個男人。六個月後,尼克接梅寶回家,然而,一切早已不一樣了。

約翰卡薩維蒂向來擅長坦白直視人類情感的醜陋面,並將此化為其電影作品中的真理。精彩絕倫的表演與場面調度,將家庭生活與人際關係壓力的恐怖描寫得淋离盡致。

A Woman Under the Influence centers on Mabel Longhetti, a woman very much in love with her workaholic husband, and who's a housewife in charge of her three children, After having put her children to school, she found herself lonely and desperate.

The empty house becomes an emotional prison, so when her husband fails to return from work one night while she prepares a special celebration, she finds herself wandering in the night streets until she finds a man in a bar.

She drinks too much and too fast and tries to find some comfort from the stranger, she takes home. When she awakes, she racks with guilt and regrets as she truly loves her husband. The lack of understanding between husband and wife intensifies and Mabel finally commits to an institution for six months. It is only then her husband realizes he is lost without her. Once she returns, they must strive to understand their previous mistakes.



大丈夫

Husbands



Director/ Script

John Cassavetes

Producer

Al Ruban

Cinematographer

Victor J. Kemper

Editor

Peter Tanner

Sound

Barry Copland, Dennis Maitland, James Perdue

Music

Jack Ackerman, Ray Brown, Stanley Wilson

Cast

Ben Gazzara, Peter Falk, John Cassavetes, Stuart Jackson, Jenny Runacre, Jenny lee Wright

Film Right

Park Circus Limited

Print Source

Stadtkino Filmverleih und Kinobetriebsgesellschaft m.b.H.

三名陷入中年危機的男子哈利、亞奇和葛斯,因為共同的好友去世而在葬禮上重聚一堂。面對好友的逝去,這三人開始對未知的未來感到壓力,尤其是哈利,他的婚姻有著嚴重的問題,他卻始終不願正視。在不眠不休的葬禮結束之後,這三個男人決定,他們需要暫時擺脫人生束縛,三人一起渡過一個完全沒有負擔的假期。緊接著的這兩天裡,他們喝酒、投籃、玩牌、睡地鐵,假裝他們又重回了恣意狂放的青少年時期。

經過四十八個小時不負責任的狂歡之後,儘管這種糜爛的假期再有趣、自由,亞奇和葛斯都認為該是時候回家了,唯獨哈利一想到他的妻子,想到回家後兩人會因此次假期而產生巨大爭吵時,哈利返家的慾望便大大減低。他決定不顧一切飛往英國,並說服了亞奇和葛斯與他同行。於是,三個男人再度踏上忘我的旅途。他們盛裝參觀賭場,放肆地遊走在菸、酒和女人之間;一面沈迷享樂,一面在漫無邊際的閒聊中緬懷過去的美好。青春已逝,然而未來的責任還在前方。

本片是卡薩維蒂的第一部彩色片,也是他確立個人攝製風格的早期 經典。他自編自導自演,與兩位好友共同演出這三個不想長大的已 婚男人。電影裡揮灑自如的對話,彷彿也是電影外,卡薩維蒂與好 友們對自我人生的陳述。 Three friends, Harry, Archie and Gus, embark on a cleansing weekend of the soul after the sudden death of their friend and contemporary, Stuart. On a whim these middle-aged New Yorkers decide to flee to London to gamble, party and test the boundaries of life.

It is a beautifully observed and outrageously unsentimental study of sentiment. *Husbands* explores the desires, loves and losses of a generation that constantly running away from their lives through three men.

Husband is Cassavete's first film in color and became one of his early classics which established his unique cinematography style. He not only directed but starred against his fellow actors in the film. His performance seems to be the statement of his career as well as his life.



面孔

Faces

Director/ Script

John Cassavetes

Producer

Maurice McEndree, Al Ruban

Cinematographer

George Sims

Editor

Al Ruban, Maurice McEndree

Sound

Don Pike

Music

Jack Ackerman

Cast

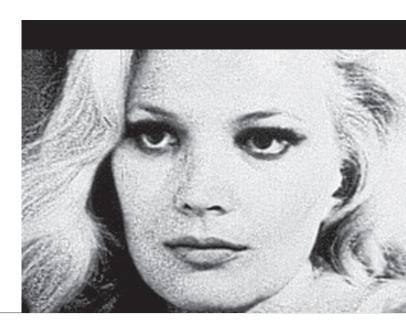
John Marley, Gena Rowlands, Lynn Carlin, Fred Draper, Seymour Cassel

Film Right

Faces Distribution

Print Source

BFI Distribution



一對結褵十四年的中產階級夫妻理查和瑪麗亞,結婚多年始終膝下無子,兩人的婚姻在看似親密恩愛的外表假象下,卻是慾望、尊嚴、道德與責任之間永無止盡的痛苦拉扯。在互相隱瞞、虛偽以對的日常生活中,兩人的婚姻逐漸走到十字路口,呈現貌合神離的狀態。

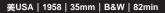
理查與瑪麗亞各自尋求屬於自己的快樂。瑪麗亞加入她朋友的行列,在夜總會中尋找自以為是的浪漫,和一名老嬉皮發生一夜情;理查則是到酒吧裡尋求專業妓女的服務。無論是一夜情的歡愉,還是妓女的慰藉,都無法挽救兩人已經走進死胡同的垂危婚姻。理查與瑪麗亞彼此之間的拉鋸和掙扎,在鏡頭無情的逼視下,活生生、血淋淋地呈現在觀眾面前,直至無所遁形。

卡薩維蒂花費四年的時間,到處借貸後好不容易湊出五萬美金才拍成《面孔》這部電影。他和友人們利用假期的閒暇時間拍攝,低成本、獨立製作的拍攝方式,卻成就了一部非常具代表性的作品。本片充滿令人神經緊繃、不舒服的大特寫鏡頭,佐以毫不修飾的即興表演風格,完美地體現卡薩維蒂即興的電影美學,以及尋找真理、探索現代關係的人文風格。本片在1968年的威尼斯影展中大放異彩,獲得最佳男主角獎。

Faces is a love story that deals with two people who have been married for fourteen years; totally and faithfully committed to each other. The story views their separation and their new concepts of friendship, business, religion and the lost and found emotions of this 36 hour adventure.

The characters of *Faces* belong to America's middleclass. The housewife and the husband split personalities; On the one hand, honest and hard working, on the other caught with the attraction of 20th century perversion. The picture investigates what people want, what they should want, what they do and the results of their actions.

Cassavetes spent four year raising finance for this film. He took out as many loans as possible and shot the film with his friends in their spare time. *Faces* is a film which truly represent the spirit of the independent film-making. It was very well received and won Best Actor at the 1968 Venice Film Festival.





影子

Shadows



Director/ Script John Cassavetes Producer Maurice McEndree Cinematographer Erich kollmar Editor Maurice McEndree

Sound Jay Crecco

Music

Charles Mingus

Hugh Herd, Lelia Goldoni, Ben Carruthers, Anthony Ray, Dennis Sallas

Film Right Faces Distribution

Print Source

BFI Distribution

本片是卡薩維蒂的處女作,也被譽為是美國獨立製片中的經典代表 作。一對非裔美籍的黑人兄弟專心致力於音樂道路上,夢想成為紐 約市的頂尖爵士樂手;然而他們年僅二十歲、膚色較淡的同父異母 妹妹,卻一心只希望能打入白人社交圈。她在一次聚會中遇到了年 輕英俊的白人青年,青年在聚會中展現出知識份子的情懷,讓荳蔻 年華的妹妹心生情愫,兩人打得火熱;但當青年發現妹妹並非是純 種白人時,厭惡感油然而生,妹妹的夢想也隨之破碎。

影片呈現出美國這個看似自由的社會大熔爐裡,卻暗藏著種族歧視 與女性刻板印象。面對工作、友情與愛情裡隱而未現卻真實存在的 種族界線,黑人三兄妹體會到如「影子」般永遠跟隨自己的烙印, 便是身上皮膚的顏色。

《影子》是卡薩維蒂在電台節目中向聽眾呼籲小額捐款、集資拍攝 而成的電影,演出者大多都是卡薩維蒂的親朋好友,就連片中角色 名字也是這些朋友們的真實姓名。卡薩維蒂以極度自由的手持攝 影,塑造出一種獨特的粗糙影像質感,即興的表演也使本片顯露出 一股彷彿如爵士樂音般的隨性與自由。爵士樂手查爾斯明格斯特地 為本片創作一首名為「時代廣場的鄉愁」的曲子,時代廣場既是紐 約市著名的地標,卻也瀰漫著一股髒亂且原始的氣息。

Benny's a hipster, moving in and out of Manhattan's beat scene, aimless, maybe close to trouble. His sister Lelia, who looks less African-American than White, is vulnerable and about to fall in love. Hugh, their older brother, is a struggling singer whose agent, Rupert, might be the only person who has faith in his talent.

The story moves back and forth, like jazz, among the three of them. Lelia meets Tony, and lets herself hope this is true love. Then he meets Hugh and prejudice gives Tony an excuse to cut and run. Can family and friendship bring solace for her, purpose for Benny, and belief in Hugh? Is life more than a shadows?

Cassavetes raised the funding for Shadows through radio programs in which he asked the audiences to donate small amount of money for the production. Most of the characters in the film were played by Cassavetes' friends with their real names.



1987年首次執導電影《醜女》,即入選當年日本電影旬報十大日片,1991年以改編自吉本芭娜娜的《鶇》贏得日本每日電影獎導演獎,1995年以《東京兄妹》贏得柏林影展國際評論家聯盟獎,1997年以《東京夜曲》贏得蒙特婁電影節最佳導演獎,2004年以改編自村上春樹小說的《東尼瀧谷》贏得盧卡諾影展評審特別獎、國際影評人費比西獎、青年評審獎等多項大獎。他詩意、疏離又直指人性深處的影像風格,被視為日本中生代重要導演代表之一。

2008年9月19日市川準因腦出血猝死,享年59歲,留下影迷無限唏嘘。

Born in 1948 in Tokyo. Ichikawa Jun started his career as a CF director in 1975. He made his debut as a director for *Bu Su* in 1987. His later works, including , have received critical acclaim both in and out of Japan. *Tony Takitani*, released in 2005, won 3 awards at the Locarno International Film Festival, including the Special Jury Prize. He died of a brain haemorrhage at the age of 59 in 2008, shortly before the premiere of his final work, *Buy a Suit*.

Filmography

- 1987《醜女》Bu Su
- 1988《會社物語》Kaisha monogatari: Memories of You
- 1989《失去童年的時代》No Life King
- 1990《鶇》Tugumi
- 1993《人生的最後一站》Dying at a Hospital
- 1993《可麗餅》Crepe
- 1995《東京兄妹》The Tokyo Siblings
- 1996《青春漫畫部屋》Tokiwa: The Manga Apartment
- 1997《東京夜曲》Tokvo Lullaby
- 1998《炭團與竹輪》Tadon to Chikuwa

- 1999《大阪物語》Osaka Story
- 2000《嘈雜的下北澤》Zawa-zawa Shimokita-sawa
- 2001《東京金盞花》Tokyo Marigold
- 2002《坂本龍馬,他的妻子和她的情人》Ryoma's Wife, Her Husband and Her Lover
- 2004《東尼瀧谷》Tony Takitani
- 2005《畢業驪歌》Aogeba Totoshi
- 2007《未來之我製作法》How to Become Myself
- 2008《我不買西裝》Buy a Suit





我不買西裝

Buy a Suit



Director/Script

Jun Ichikawa

Producter

Takayoshi Shishido

Sound

Yasuo Hashimoto

Music

Ryunosuke Matsumoto

Cast

Yukiko Sunahara, Hisashi Sabakichi, Takaaki Yamazaki, Momoko Mieda, Shinichi Sato

Print Source

Slow-Learner Inc.

因為收到失蹤已久哥哥的明信片,雪子來到東京開始了她的尋人之 旅。她先拜訪了哥哥之前的好友山口,雖然山口與哥哥也已經很久 沒有聯絡,但雪子從他那兒拿到了一個奇怪的地址。循著地址,雪 子發現哥哥原來已經成為都市邊緣的遊民,住在橋下的破爛窩。

曾經滿懷理想的哥哥,如今依然滿口左派與反叛,與他身上的骯髒 邋遢,形成強烈的對比。雪子問起哥哥昔日的女友,也積極地促成 兩人在當晚敘舊聚餐。

就在路旁的平價小酒攤上,該放下的怨懟、該憶起的甜蜜,當年的 種種再次在他們之間翻攪。究竟該不該買套新的西裝、重返社會? 命運終究開了他們一個大玩笑。

本片為市川準第一部採用DV數位媒材拍攝完成的作品,卻也是驟 逝前最後遺作,他再將目光聚焦於都市邊緣的失意心靈,看似隨意 流轉的鏡頭,卻呈現出東京特有的城市焦躁與空虛感。隨著女主角 的一日漫遊,塵封的往事逐漸一一浮現,她也開始走進城市最孤獨 的深處,探觸都市底層的焦躁、空虛與失落。在看盡城市風景的同 時,也刻畫出現代人如何在理想與妥協之間,無盡漂流。

Yuki meets up with Yamaguchi, her brother's friend, tells him that she has recently received a postcard from her long-lost brother Hisashi. Yamaguchi suddenly starts writing a letter to Hisashi, which he hands over to Yuki. She follows the address and comes to the foot of the Bridge. The landscape along the Sumida River is peppered with cardboard homes. From the corner of that cardboard village, her brother, Hisashi, scrambles out.

Ichikawa Jun has now started to run his HDV camera like he is tracing the average moments in life. His aspiration to create a film-like production from the ordinary flow of life crystallized into his film Buy a Suit. Captures the fresh expressions of a non-actor cast, synchronizing with the cityscapes of Tokyo. The emotional ties and turns of people quietly connecting with each other, while sometimes getting lost in the restlessness and hollowness of the metropolis is portrayed heartbreakingly and sensitively.



未來之我製作法

How to Become Myself

Director

Ichikawa Jun

Script

Madoka Hosotani

Producer

Yutaka Kakuta, Tatsuo Kawakami, Madoka Hosotani

Cinematographer

Kazuhiro Suzuki

Editor

Tomoh Sanjo

Music

Yuri Sasaki

Sound

Yasuo Hashimoto, Kazunori Fujimaru

Art Direction

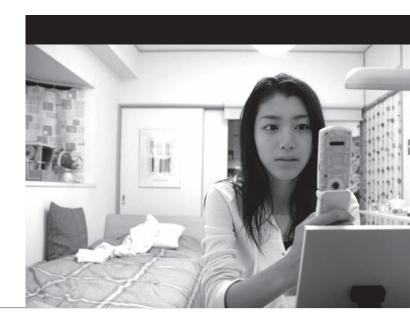
Osamu Yamaguchi

Cast

Riko Narumi, Atsuko Maeda, Sosuke Takaoka

Print Source

Nikkatsu Corporation



壽梨是個平凡的女孩,在學校裡,她總是柔順合群、配合朋友們一起行動,在家裡,她則努力扮演乖巧女兒,希望總是吵架雙親能早日和好。從不特立獨行的壽梨,非常羨慕班上的風雲人物日南子,活潑大方性格正是她所羨慕的,豈知一夕之間,日南子竟成了被全班同學孤立的對象。

偶然的機會裡,壽梨碰巧與日南子單獨被留在教室裡,日南子告訴她,如今被大家欺負的自己是「偽我」,而過去意氣風發的自己才是「真我」,日南子的堅強也促使壽梨吐露了自己的感受。畢業後,兩人從此分隔兩地,壽梨獨自承受雙親離異的悲痛,日南子依舊被欺負,一通深夜簡訊開啟了兩人的心靈交流,打開了深鎖的內心世界,也讓她們迎向人生的重大轉變

影片根據日本新生代女作家真戶香的同名小說改編而成。市川準在《未來之我製作法》中,再以青春少女為主題,以清新純美的氣氛,呈現對年輕生命的觀察,同時也帶出他一貫對自我成長的思索。在理想與現實之間,一條條生命的岔路其實一再向對人生提出質問,一切究竟是真實,亦或是虛妄假象?或許只有自己能提出解答。

Juri, an ordinary girl, feels out of place in her life because she finds herself keeping adjusting her words and actions to those of her friends. She secretly admires Kanako, who is popular in their class. Meanwhile, Kanako finds her position in class suddenly plummeting from that of the popular girl to the one everybody ignores.

By chance, Juri finds herself alone with Kanakon the library. Kanako tells Juri that the girl who is being bullied in class is her "Fake Self," and that her "Real Self" is the girl who had been popular before. Empathizing with Kanako, Juri confesses that she, too, has not been able to live true to herself.

After her parents' divorce, Juri starts a new life with her mother. One day, Juri overhears her classmates talking about Kanako who has moved far away. She starts writing a story and emails it to Kanako.





東京夜曲

Tokyo Lullaby



Director

Ichikawa Jun

Script

Shinsuke Sato

Producer

Tetsuo Satonaka

--

Cinematographer Tatsuhiko Kobayashi

Editor

Kimio Tatsutomi, Kanae Ishii

Art Direction

Shigeo Mano

Music

Kazuto Shimizu, Reichi

Sound

Yasuo Hashimoto

Cast

Kyozo Nagatsuka, Kaori Momoi, Mitsuko Baisho

Print Source

Shochiku Co., Ltd.

(C)1997 EISEI GEIJO, Co., Ltd.

離家多年的康一突然返家,原本平靜的商店街也開始閒話不斷。雖然妻子久子不在乎這些年的分離,自然地接受了他,但街坊鄰居之間仍舊一直傳著閒言閒語。康一想找工作安定下來,但卻四處碰壁,在知道父親經營的商店其實負債累累之後,索性接下經營的棒子,改成了電玩遊戲專賣店,生意日漸興隆。

暗戀著久子的青年朝倉,對康一非常反感,於是開始打聽久子和康一的過去,這才發現,原來當年康一和現在經營茶店的多美才是一對戀人,但最後卻娶了久子,而多美也和康一的好友大澤結婚。從久子口中,朝倉終於知道了當年四人糾纏難解的感情真相,複雜的多角習題,或許也正是康一當年離家的主因。時光流逝,夏天到來,立志要成為作家的朝倉也離開了商店街。

市川準以平實恬淡的手法,將一則原本通俗的愛情故事,轉化為一種對生命軌跡的探索。當年複雜的多角戀愛,如今沈重的家庭責任,面對這麼多年的空白,康一絕望地摸索著生命的出路。沒有高潮迭起的戲劇橋段,也沒有華麗奇詭的視覺炫技,《東京夜曲》以最貼近生活本質的溫柔姿態,將所有生命中難以言喻的、暗潮洶湧的心痛片刻——收攏,在影像的餘韻中,兀自嘆息。

Koichi Hamanaka suddenly returns to the tightly knit community, a shopping district, in a corner of Tokyo that he once called home. His whereabouts and his activities over the past few years are a mystery to everyone, including his parents, and the wife and child he left behind. His wife Hisako is torn between her love for him and her attempt to overcome the pain she suffered when he deserted them. Tami Osawa, Hamanaka's former lover, runs the shop in the neighbourhood.

Meanwhile, Asakura, a writer who has taken a liking to Hisako, starts to look into the past to try and find out why Hisako could have married a man like Hamanaka. In doing so, he comes across details from Tami's life. As the past resurfaces and unravels, Koichi, Hisako and Tami's lives are irrevocably affected.



青春漫畫部屋

Tokiwa: The Manga Apartment

Director

Ichikawa Jun

Producer

Toshio Tsukamoto, Tetsuo Satonaka

Ichikawa Jun, Koji Morikawa, Hideyuki Suzuki

Cinematographer

Tatsuhiko Kobayashi

Editor

Yukio Watanabe

Art Director

Shigeo Mano Music

Kazuto Shimizu, Reichi

Sound

Yasuo Hashimoto

Cast

Masahiro Motoki, Sadao Abe, Koji Sato

Print Source

CCC Co., Ltd



五〇年代,正值日本漫畫界的蓬勃發展期,東京豐島區一棟破爛的 木造公寓裡,住著數名以漫畫為志業的年輕人。如今已被奉為漫畫 泰斗的手塚治虫,當年的房間對面,則住著剛剛開始職業漫畫家生 涯的寺田廣夫。

一天,安孫子素雄與藤本弘(也就是日後以「藤子不二雄」為共同 筆名合作創作出「哆拉A夢」經典漫畫人物的作者),兩人一同前 來拜訪前輩手塚,卻正值手塚外出,寺田熱情地招待了初來東京的 他們,並告訴他們東京生活的種種經驗。

不久後,手塚搬了家,安孫子和藤本便租下他原來的房間住了下 來。接著,向「漫畫少年」投稿的石森章太郎、赤塚不二夫、森安 直哉、鈴木伸一等一批立志成為漫畫家的青年,也都陸續住進了長 盤莊,再加上經常來這裡玩的角田次郎,八個人組成了所謂的「新 漫畫黨」。

他們白天埋首創作努力畫畫,夜裡則在酒酣耳熱之間,各自暢談著 對漫畫的熱情。有時為了稿件被錄取而開心地慶祝,有時為了躲避 房東收租而佯裝不在家,努力奮鬥的過程中,漸漸有了不同的成 績,也讓這破舊的小公寓,成了溢滿青春、理想與漫畫的發源地。

The story began forty years ago. A young man Hiroo Terada, aspiring to be a comic book writer, came to Tokyo and took up residence in the Tokiwa apartment, where a popular comic writer name Osamu Tezuka lived. Tezuka was always surrounded by people from various publishers who came there to pick up his works, which inspired Terada to continue writing comic books and to bring his works to top publishers.

Following Terada, many comic storywriters moved into the Tokiwa. Most of those writers subsided on a meager income by doing cut works or substituting for other comic writers. For them making monthly rent payment is often a struggle. Suddenly, a publishing company called Gakudo Sha went bankrupt. That company was the publisher of the comic magazine, The Manga Shonen, which was the main source of their income. This incident makes them to rethink about their future and comic books.





人生最後一站

Dying at a Hospital



Director/Script

Ichikawa Jun

Producer

Tetsuo Satonaka

Cinematographer

Tatsuhiko Kobayashi

Editor

Yukio Watanabe

Sound

Yasuo Hashimoto

Art Direction

Shigeo Mano

Music

Bun Itakura

Cast

Ittoku Kishibe, Masayuki Shionoya, Akira Yamanouchi, Reiko Nanao

Print Source

Kindai Eiga Kyokai Co., Ltd

本片可說是市川準最沈靜內斂、大巧不工的傑作。根據山崎醫生的 紀實文學改編而成,藉由癌症病人最後心路歷程的鋪敘,探討生命 的意義與真諦。影片從醫生的旁白娓娓展開,如醫療日誌般的流水 帳中,也細密道出了病人們的生命點滴。

六十二歲的老人川村健二,因腸癌住進了醫院,感情甚篤的老伴秀子經常到醫院探望他,也讓他非常高興,但沒有想到的是,不久以後秀子竟然也因為肺癌住院,甚至還住到了同一個病房,臨終病房裡依舊相伴偕老,真摯的感情令人羨慕;四十歲的野口正值壯年,因病住院之後一直焦躁不安,對於身體和未來的不確定,讓他經常莫名地向妻子和周遭的人發脾氣,心情的不安連帶影響了身體的穩定,直到與醫生懇談,野口才逐漸冷靜,為了妻子和年幼的孩子,他決心面對病痛,只求能多一天與他們相聚;六十歲的老太太春代,入院時還樂觀開朗,但隨著兩次手術之後,病情遲遲未見好轉,她也漸漸失去了信心…。生老病死、生離死別,隨著醫院裡來去的人們,我們也看到了生命最令人感傷的本質。

市川準以如呼吸般自然永恆的長鏡頭,寬慰豁達卻又道盡人生無奈的溫柔觀點,讓影片在凝視生之喜悅的同時,也照見死的哀容,生命盡頭的不捨與放手,全都濃縮在片中一段段死生契闊、一幕幕悲歡離合、一格格膠卷顯影之中。

Dying at a Hospital is a mixture of fictional narrative short stories, interspersed with non-fictional documentary styled shots of various random scenes depicting the whizzing by of everyday life, outside of the hospital. It's as if you're the witness to the struggles that the sick and the dying face within the four walls, while time waits for nobody.

The short stories too were different from one another, involving an elderly couple who wished to stay together in sickness and in health, a vagrant who was picked up on the street, whose story was quite cold and sad in that there's obviously no instances where there are visitors made up on friends and family. All the short stories are self-contained, but when strung together in a movie like this, provides a kaleidoscope issues you'd come to expect from a typical day at the hospital, especially when the narration comes from different perspectives.



Tugumi

Director/Script

Ichikawa Jun

Producer

Wataru Gotou, Hisao Nabeshima, Kazuyoshi Okuyama

Cinematographer

Koichi Kawakami

Editor

Shizuo Arakawa

Sound

Hisayuki Miyamoto

Music

Bun Itakura

Art Direction

Shunichiro Shoda

Cast

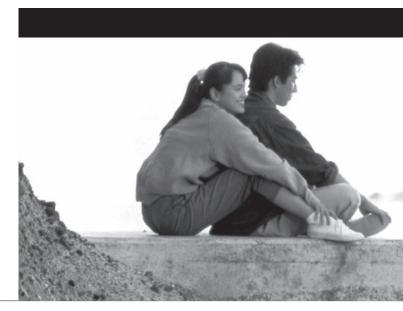
Riho Makise, Tomoko Nakajima, Yasuyo Shirashima, Hiroyuki Sanada

Film Right

Shochiku Co.,Ltd.

Print Source

財團法人國家電影資料館Chinese Taipei Film Archive



(C)1996 Shochiku Co., Ltd.

鶇是一個天生體弱多病的十八歲少女。從小就被寵壞了的她,一直 生活在死亡的恐懼中,因而養成了她任性而剛烈的脾氣,動輒無故 給家人找麻煩,令父母和姊姊陽子頭痛萬分。鶇的表姐瑪利亞曾與 母親在鶇家中借住多年,瑪利亞與她一起長大,也成為鶇唯一的好 朋友。

這個夏天,在鶇和陽子的邀請之下,一同回到西伊豆渡假,三個女 孩聊著少女之間的心事,開心地談天憶往。一日,她們在海邊邂逅 了青年恭一,鶇喜歡上恭一,卻引起一群私下愛慕鶇的不良少年嫉 恨,群聚圍毆恭一,並且還殺死了鶇的愛犬。

鶇決心為恭一報仇,用她孱弱的身體、費盡所有力氣挖了陷阱大坑 洞,卻也因此病倒,幸好被趕來的瑪利亞所救,但仍性命垂危。就 這樣,夏天過去了,恭一逐漸康復,返回東京唸書的瑪利亞,收到 了鶇寄來的遺書,信中的激烈文字讓她非常擔心。某日,正當瑪利 亞在咖啡廳打工,忽然有一通電話來自鄉下的電話,當瑪利亞不安 地接過話筒,電話那端傳來了熟悉的聲音…。

本片改編自吉本芭娜娜的同名暢銷小說,市川準以纖細敏感的直覺 影像,細密捕捉原著中微妙的情感不安與心靈騷動,也以本片奠定 個人作者地位。八〇年代青春偶像牧瀨里穗在片中善變、彆扭卻又 令人憐惜的自然演出,堪稱可愛教派的始祖。

Tugumi is an eighteen-year-old girl who is born in poor health and also spoiled by excessive indulgence. Her constant fear of death forms her willful and fiery temper. Maria, Tugumi's cousin, watched Tugumi grow up and is deeply concerned about her.

One summer, Maria returns to West Izu to spend the vacation. They meet a young man named Koichi. Tugumi falls in love with him but this arouses the jealousy of a gang of juvenile delinquents who adore Tugumi. They lay violent hands on Koichi and also kill Tugumi's beloved dog.

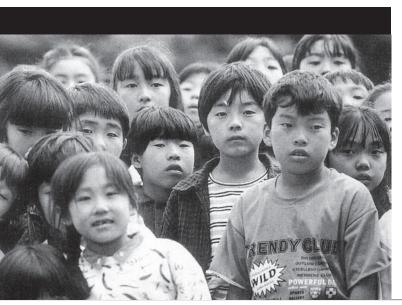
Tugumi determines on revenge. She digs a large pit as a trap but falls ill. As summer passes, Koichi gradually recovers, and Maria goes back to Tokyo. Later, Maria receives a will from Tugumi, and a phone call is made to the coffee shop in which Maria is working part-time. Anxiously and ill at ease, Maria answers the phone...





失去童年的時代

No Life King



Director

Ichikawa Jun

Producer

Takehito Aratsu, Susumu Matsui, Takuo Murase

Script

Hiroaki Jinno

--

Cinematographer Osame Maruike

Editor

Shigeru Okuhara

Art Director

Iwao Saito

Music

Hayashi Koba, Saeko Suzuki

Cast

Ryo Takayama, Neko Saito, Nobuo Nakamura, Issei Ogata, Saeko Suzuki

Film Right

Argo Pictures

Print Source

財團法人國家電影資料館Chinese Taipei Film Archive

本片改編自伊藤正幸的原著小說,導演市川準以其獨特的電影語法,透過小孩子的眼睛,來反映這個社會的問題,以及今日小學生的生活面貌。隨著攝影機的緩緩移動,影片以近乎紀錄片的方式揭開序幕,帶領觀眾來到了一群小學生當中。電玩遊戲「第四代屠龍戰紀」剛上市,孩子們蹺了課就急著去買,而且一玩就是好幾個鐘頭,從電玩店外大排長龍,等著購買最新電視程式的人潮,到大家全都專注地拼戰打關,即使有謠傳一旦破關就會遭到不幸…。

鏡頭刻意設定在孩子的視線水平上,使觀眾宛若置身其間,一面觀察,一面聆聽。我們可以聽到孩子們剛買了那些新遊戲,還可聽到他們對它的詛咒,甚至破解不了,就情願去死的說法。他們那種猶如夢噫般的談話,似乎與現實完全脫節。影片一路看下來,我們逐漸能夠瞭解市川準真正的企圖所在。片中的鬼靈精阿誠,不但是全片的敘事重心,他的一舉手一投足,也帶動了影片的進行節奏。

宛如八〇年代版的《囧男孩》,市川準在這部早期作品中,以透徹的觀察、低調極簡的敘事,結合廣告影像式的蒙太奇風格,細膩入微的社會關懷與精確的場面調度,低調的敘事,廣告影片常見的剪輯風格,使全片充滿了精確的計算,悠遊於虛實之間的表現手法,也奠定了他個人風格的獨特標記。

Based on a novel by Seiko Ito, Ichikawa's film captures the situation with his unique approach. *No Life King* begins almost like a documentary, moving the camera through a crowd of elementary school children. With the camera set at the children's eye-level, it gives the effect that the viewers are spying on them and listening to their gossips. We hear the children whispering about the latest game they bought, that this game is cursed and those who are unable to solve the riddles and finish the game may die.

Their conversation, delivered in a dream-like murmur, is seemingly deprived of the reality we expect. But as the drama unfolds, we gradually become aware of Ichikawa's objective. More so when the camera begins to focus on one boy, Makoto the wiz kid, who is the vehicle of the drama. This well-calculated presentation, with low-key dramatic sequences and the editing style used in advertising, is Ichikawa's trademark.



醜女

Bu Su

Director

Ichikawa Jun

Script

Makiko Uchidate

Cinematographer Tatsuhiko Kobayashi

Editor

Yoshiyuki Okuhara

Art Director

Katsumi Kaneda

Music

Bun Itakura

Cast

Yasuko Tomita, Michiyo Ookusu, Kazue Ito, Masahiro Takashima, Issei Ogata, Yasuyo Shirashima, Shiqeru Muroi, Mitsuko Oka, Nobuo Nakamura, Kei Suma

Film Right

Toho Co., Ltd.

Print Source

National Film Center



鈴女從小在鄉下長大,安靜的她總是看起來有些陰鬱,在學校跟同 學們格格不入,也被大家譏笑她是醜女。鈴女住在東京開設藝妓屋 的阿姨家居住,也以藝妓見習生的身份,在店中幫忙和學習。

雖然學校生活並不順利,但她默默地喜歡上同班同學邦彥,練拳擊的邦彥不但是學校裡的風雲人物,身邊也總是圍繞著漂亮女孩,鈴女自知自己和邦彥或許永遠不可能有結果,但這份暗戀的心情還是無法遏抑。隨著文化祭的到來,鈴女被要求要表演一齣經典的傳統舞蹈,一開始非常抗拒的她,也漸漸的瞭解到,這或許將是她改變自己人生的最佳契機…。

本片為市川準初執導演簡的首部劇情長片。經過了多年的廣告影像製作,在這部個人處女座中,市川準即已展現了他對於人與環境、生命成長歷程的高度關注。《醣女》乍看之下是日本電影中常見的青春故事典型,高中女生的自我認同與追尋,透過市川準的巧手琢磨,綿密細膩地撲滿了真實的生活細節。當年日劇紅星富田靖子活靈活現的演出,不但加深了角色性格層次的豐富性,也賦予了「醣女」一詞全新的定義。

Busu means "ugly". Born and bred in a small town, Mugiko, an eighteen-year old girl is ugly at heart. Having problems at school, she quits and goes to Tokyo to live with her aunt who runs a geisha house. She attends high school during the day and works as a geisha trainee at night. She has a crush her classmate, Kunihiko, a boy who practices boxing. The boy's beyond Mugiko's reach, or so she thinks.

Mugiko's school plans to hod a centennial celebration, and she is asked to dance a classic number, "Oshichi". She first refuses but then agrees. She dances well at the festival, but at the climax, the stage set falls apart destroying the dance. She's left alone, but all of sudden, Kunihiko grabs her hands and runs with her to the playground where a campfire is burning. It's is awkward expression of love. Mugiko feels the invisible walls that surround her crumbling, releasing her from her hatred of society.



1954年生於台灣,畢業於省立基隆海專,其後進入中影技術訓練班,並於八〇年代台灣新電影時期,與侯孝賢導演展開長期合作關係,完成《戀戀風塵》、《海上花》等經典,並與兩岸三地導演許鞍華、田壯壯、張艾嘉、姜文等人合作,以細膩寫實的光影捕捉、詩意優美的攝影風格,贏得金馬獎最佳攝影等國內外影展眾多獎項,2001年並以《花樣年華》贏得坎城獲最佳攝影獎,奠定其當代華人攝影大師之地位。

Critically acclaimed Taiwanese cinematographer with over 40 films and 9 international awards to his credit. He has been the cinematographer for the majority of Hou Hsiao-Hsien's films. He also did the cinematography for *Vertical Ray of the Sun* and *In the Mood for Love* in 2000. Both films receiving considerable acclaim for the visual style, and won the Technical Grand Prize at the Cannes Film Festival.

Filmography

1984《策馬入林》Run Away

1984《單車與我》The Bike and I

1985《陽春老爸》Spring Daddy

1985《童年往事》The Time To Live and The Time To Die

1986《戀戀風塵》Dust in The Wind

1987《黑皮與白牙》Untold Story

1987《稻草人》Straw Man

1988《飆城》Runaway

1988《老師,有問題》Teacher, Got Problems

1988《江湖接班人》Hero Of Tomorrow

1989《悲情城市》City of Sadness

1989《魯冰花》The Dull-Ice Flower

1989《壯志豪情》Whampoa Blues

1991《上海假期》My American Grandson

1992《阿呆》Joe-Goody

1993《戲夢人生》The Puppet Master

1993《詠春》Wing Chun

1993《方世玉續集》Fong Sai Yuk II

1994《女人四十》Woman, Forty

1994《天與地》Heaven And Earth

1995《摩登共和國》Modern Republic

1995《仙樂飄飄》Whatever Will Be, Will Be

1995《飛天》Accidential Legend

1995《海根》Sea Root

1997《半生緣》Eighteen Springs

1997《義膽忠魂》Loyal Fighters

1998《海上花》Flowers of Shanghai

1999《心動》Tempting Heart

2000《夏天的滋味》At the Height of Summer

2001《花樣年華》In the Mood for Love

2001《千禧曼波》Millennium Mambo

2001《天長地久》Forever and Ever

2002《小城之春》Springtime in a Small Town

2002 《想飛》Princess-D

2003《白色謀殺案》A Sight for Sore Eyes

2004《一個陌生女子的來信》Letter from an Unknown Woman

2004《珈琲時光》Café Lumière

2005《春之雪》Spring Snow

2005《最好的時光》The Best of Our Times

2005《愛麗絲的鏡子》Reflections

2006《幻遊傳》Tripping

2006《父子》After This Our Exile

2007《太陽照常升起》The Sun Also Rises

2007《紅氣球》Flight of the Red Balloon

2007《不能說的秘密》Secret

2007《心中有鬼》The Matrimony

2008《今生,緣未了》Afterwards

2008《親密》Claustrophobia

2008《岐路天堂》Detours to Paradise

2009《空氣人形》Air Doll

2009《軌道》Rail Truck

2009《罪與罰》Murderer

2009《挪威的森林》Norwegian Wood



今生,緣未了

Afterwards



Director

Gilles Bourdos

Script

Michel Spinosa, Gilles Bourdos

Producer

Olivier Delbosc, Christian Gagne, Christian Larouche, Marc Missonnier

Cinematographer

李屏賓Mark Lee Ping-Bing

Editor

Valerie Deseine

Sound

Valerie Deloof, Pierre Mertens

Music

Alexandre Desplat

Art Director

Jory Adam, Colombe Raby

Cast

Roman Duris, Evangelin Lilly, John Malkovich

Print Source

威望國際股份有限公司CatchPlay Entertainment Co.

八歲那年,納森經歷了一次畢生難忘的瀕死體驗。為了拯救一個小女孩,納森在鬼門關前徘徊,卻又奇蹟似地重返人間。20多年後,納森成了事業如日中天的紐約律師,自認生活不虞匱乏,直到他遇見了神秘的醫師凱,告知其將不久人世的預言,原本對此嗤之以鼻的納森漸漸被之後所發生的異象給震懾,而他又將如何把握這最後的人生片段,挽救他與前妻間破碎的摯情?而他也終將理解上帝讓他當年從鬼門關帶回人間的原因。

《我心遺忘的節奏》羅曼杜里斯與影集《LOST檔案》女主角依凡潔琳莉莉共同詮釋一段在奇幻氛圍下的悱惻戀曲。改編自法國作家紀優穆索的暢銷小說處女作《然後呢···》,本片既是法國男星羅曼杜里斯從影十五年來所詮釋的第一個英語角色,也是依凡潔琳莉莉第一次獨挑大樑出任女主角的電影,紐約在大師李屏賓的鏡頭下更是首度展現莫測的溫柔。

導演的話

這個故事一開始最吸引我的部分是納森面對人生驟變的過程,他要如何接受生命的稍縱即逝和必然的終點。但深入故事核心後,這部電影竟解開了我腦中縈繞已久的陰影,我了解到人對死亡的畏懼與不解是必然的,但如何抓住生命中最重要的元素,才能擁抱自我,甚至坦然面對世界和命運的無常。

Nathan, a brilliant New York lawyer who leads a life of professional success, but his private life is pretty dismal since he divorced Claire, his only love. Until he meets Doctor Kay, a mysterious doctor who introduces himself as a "Messenger." He claims that he can sense when certain people are about to die, and that he is sent to help them put their life in order before it's too late. Nathan doesn't believe a word of this, but soon afterwards he witnesses some disconcerting scenes which seem to confirm the doctor's claims.

Director's Statement

What attracted me most in the beginning is how Nathan copes with the sudden changes in his life and how he accepts death. However, after I got to the core of the story, I realized that our fear and confusion about death is just natural. How we should grasp the most important thing in our lives and how to embrace ourselves, the world and the fate is crucial to our lives.



吉爾布都

1963年出生於法國尼斯,以佈滿詭異氣氛與不安影像的心理驚悚片享譽影壇,1998年處女作《巴黎遺事》入選坎城影展,2003年改編自著名小說的驚悚片《白色謀殺案》是他的代表作,攝人影像出自台灣攝影大師李屏賓之手。《今生,緣未了》改編暢銷多國小說,是他首部全英語發音的神秘浪漫電影,再度與李屏賓合作打造飄渺氛團。

Gilles Bourdo

Born in 1963 in Nice, France. He is best known for his atmospheric thrillers, which use troubling themes in contrast with powerful aesthetic imagery. He made his feature film debut at the 1998 Cannes with Disparus, a political thriller and love triangle during the Surrealist movement in Paris in 1938. His second critically acclaimed feature is based on the Ruth Rendell novel A Sight for Sore Eyes. His first Endlish language film Afterwards is based on the French bestseller Et Apres.

Filmography

1998《巴黎遺事》Disparus 2003《白色謀殺案》A Sight for Sore Eyes 2008《今生,緣未了》Afterwards



空氣人形

Air Doll

Director/Script/Editor

Koreeda Hirokazu

Producer

Uratani Toshiro, Koreeda Hirokazu

Cinematographer

李屏賓Mark Lee Ping-Bing

Sound

Tsurumaki Yutaka

Music

World's End Girlfriend

Art Directon

Kaneko Hiroki

Production Designer

Taneda Yohei

Cast

Bae Doona, ARATA, Itao Itsuji

Print Source

Fortissimo Films



夜晚裡中年男子排遣寂寞與解決性慾的空氣人形,一日突然擁有了心而活將過來,白天偷溜出門在DVD出租店打工。空心的她宛如初生嬰兒一般,無法理解何謂生命、又何謂死去,用好奇眼光觀察著周遭的繽紛世界。在這無數發冷靈魂棲息的寂寞城市裡,她張開雙臂擁抱著生存與愛情的喜悅,同時也在邂逅中承受了生命必經的苦澀。

電影改編自《自虐之詩》原作業田良家筆下漫畫,紀錄片導演出身的是枝裕和不僅是第一次挑戰奇幻題材,更藉由無生命的空氣人形來比擬雖然活生生、心中卻缺了一角的現代人,向生活在疏離社會中面無表情的芸芸眾生拋出了生命的大哉問。時而魔幻奇想、時而心痛酸楚,恬淡與殘酷間交相譜出了這部令人心頭一熱的成人童話。

導演的話

這次電影的主題是呼吸,換句話說也就是以風為主題,窗外沒有吹著風可不行。攝影時的房間裡頭原本沒有窗戶,還得請劇組特別另外改建出一個窗戶來。漫畫原作到了中盤有一場高潮戲,藉由呼吸為隱喻,出色地表現出官能式的性愛畫面,我認為這會是很大的挑戰,因此很想把它給搬上銀幕。

我的原則是只執導自己原創的電影,但為了這個故事我願意破例,在2000年原著漫畫出版後立刻就著手進行籌備。2001年冬天,故事大綱出爐;八年過後,我等待已久的電影終於活了過來。

A life-size Air Doll lives in a shabby apartment in Tokyo. She is the only companion her middle-aged master has. He talks to her, puts her in a bath and makes love with her every day after he returns from work. When fantasy turns into reality, the Air Doll suddenly comes to life, filled with a soul. The Air Doll is fascinated by everything she sees, and though she meets many people in all walks of life, they can't seem to provide her with an answer to what being alive means.

When the Air Doll wanders into a video store, she meets Junichi the clerk, and immediately falls in love with him. Air Doll begins working in the store and everyday she and Junichi become closer: they go to the movie and explore the city together...like a couple. Everything is going perfectly for the Air Doll, until one day an accident happens.



是枝裕和

1962年生於日本東京,早稻田大學文學系畢業後投身電視團,拍攝出多支電視紀錄片,並於1995年交出了首部電影《幻之光》,並在威尼斯影展摘下最佳新人導演獎, 2004年《無人知曉的夏日清晨》更助柳樂優彌以史上最年少之姿奪下坎城影帝。作品 以細膩綿密著稱,多聚焦在生命中經歷的失去與缺憾,是當今最受國際注目的日本導 濟之一。

Koreeda Hirokazu

Born in Tokyo, Japan, in 1962, Koreeda graduated from Waseda University in 1987. He soon joined TV Man Union, directing several prize-winning documentaries. Since his first feature film, *Maborosi*, Koreeda has directed a number of films which have made him a popular regular guest at the international film festival circuit. In 2004, *Nobody Knows* won the Best Actor Award at the Cannes Film Festival for young actor Yagira Yuuya.

Filmography

1995《幻之光》Maboroshi 1999《下一站天國》Wonderful Life

2001《Distance》

2004《無人知曉的夏日清晨》Nobody Knows

2004《無人知曉的复日洞 2006《花之武者》Hana

2008《橫山家之味》Still Walking 2009《空氣人形》Air Doll



春之雪

Spring Snow



Director

Isao Yukisada

Script

Chihiro Itou, Shinsuke Sato

Producer

Shogo Tomiyama

Cinematographer

李屏客Mark Lee Ping-Bing

Editor

Takeshi Imai

Sound

Masatoshi Saito

Music

Taro Iwashiro

Art Director

Osamu Yamaquchi

Cast

Satoshi Tsumabuki, Yuko Takeuchi, Sosuke Takaoka, Mitsuhiro Oikawa

學者國際多媒體股份有限公司Scholarship Global Multimedia Co., Ltd.

Print Source

Toho Co., Ltd.

大正時代,松枝侯爵家獨子松枝清顯與綾倉伯爵家的掌上明珠聰 子,兩人自幼青梅竹馬一起長大。清顯雖對聰子情有獨鍾,但一直 無法鼓起勇氣向她表白,最後透過友人本多的想方設法,歷經幾番 乖隔、藕斷絲連後,才讓兩人如願私訂終身。但一段良緣卻因為聰 子和治典殿下的婚約,牽扯到了三方貴族的權勢角力,讓彼此都陷 入痛苦且無解的三角習題中,這對嚐盡悲戀坎坷滋味的有情人也硬 生生地被拆散。故事終結時,卻又帶出一股夢與輪迴的感喟。

電影根據三島由紀夫集作家生涯之大成的生前最後遺作《豐饒之 海》所改編,全作一共分為四卷,暗自蘊含春夏秋冬之四季風情, 探索輪迴轉世與生死之謎,同時結合了佛教、日本神道之中心思想 與傳統能劇元素,將日本古典文化盡皆融冶一爐,歷時五年才完 筆。最後一卷「天人五衰」寫就當日,三島由紀夫便帶著武士刀、 率領旗下民間防衛團體「楯之會」四名成員攻入自衛隊東部方面總 部,進行簡短演說後切腹自殺身亡。

片中只取《豐饒之海》第一卷「春雪」書中情節加以改編,同時也 是李屏賓第一次拍日本片,與《在世界中心呼喊愛情》導演行定勳 攜手合作。李屏賓的攝影獲得一致好評,脫俗唯美之餘,雪融春 至、蝶舞翩然的鏡頭寓意亦令人難忘。

Born to the families of aristocrats, Kiyoaki and Satoko, have known each other since they were children. As they grow up, Satoko gradually realizes that her adoration for Kiyoaki has turned to love. One snowy winter morning, Kiyoaki and Satoko go out in a carriage, they gaze into each other's eyes for the first time, and, as nature guides them, they go into each other's embrace, his lips meeting hers.

In the meantime, Satoko is proposed by a prince. Since her father is in financial difficulties, he earnestly urges her to accept his proposal. Satoko desperately tries to meet Kiyoaki to make sure of his love, but he simply turns his back on her because of a misunderstanding. In despair, she agrees to marry the prince. It is only then that Kiyoaki finds himself deeply in love with Satoko. But their love is forbidden now.



1968年出生於日本熊本縣,就讀於東放學園專門學校期間便投身加入製片公司,自岩 1906年中王东口李陈华游、 Maley K TAN A 導演生涯顛峰

Isao Yukisada

Born in 1968 in Kumamoto, Japan. Before becoming a film director, he worked as an assistant director on Shunji Iwai's Love Letter, April Story, and Swallowtail Butterfly. He made his directorial debut Open House in 1997, and Go marked the highlight of his director career, winning eight awards in Japan Academy Award. *Crying Out Love, in the Center of the World* was a big hit in 2004, achieving 8.5 billion yen and became the box office champion in Japan cinema

Filmography

1997《Open House》 2000《閉日》閉じる日A Closing Day 2000《向日葵》Sunflower 2001《Go!大暴走》GO

2001 《Luxurious Bone》 2002 《Rock 'n' Roll Mishin》

2003《日出前向青春告別》A Day on the Planet

2003《第七次紀念》Seventh Anniversary 2004《北之零年》Year One in the North

2004《在世界中心呼喊愛情》Crying Out Love, in the Center

of the World 2005《春之雪》Spring Snow

2006《看見巧克力的世界》The World According to Chocolate

2006《從指尖到世界》Yubisaki

2007《囧男孩的異想世界》Into the Faraway Sky

2007《塵封筆記本》Closed Note

2009《愛妻家》A Good Husband



夏天的滋味

At the Height of Summer

Director/Script

Tran Anh-Hung

Producer

Christophe Rossignon

Cinematographer

李屏賓Mark Lee Ping-Bing

Editor

Mario Battistel

Sound

Dominique Dalmasso, Francois Waledisch

Music

Tiet Ton-That

Art Director

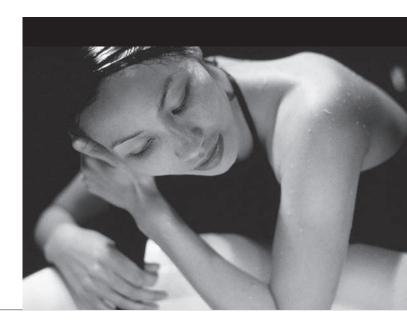
Benoit Barouh

Cast

Tran Nu Yen-Khe, Nguyen Nhu Quynh, Le Khanh

Print Source

Tamasa Distribution



在母親周年祭祀之日,三姊妹為招待宴客而齊聚一堂,忙碌得不可 開交。大姊趁著攝影師丈夫到外地工作,偷溜出門與情人幽會,沉 浸在肉慾的快感喜樂之中,豈知丈夫早背著她在外頭建立了另一個 家庭;二姊暫時隱瞞著懷孕的秘密沒有告訴其他家人,作家丈夫卻 在出外尋找靈感時與美女搭上線;三妹則周旋在眾多追求者之間, 同時仍與哥哥保持著若有似無的曖昧情愫。看似幸福的家庭與婚姻 背後,實則暗藏著背德貪歡的洶湧情慾。

越南裔導演陳英雄因為喜歡侯孝賢的電影,而找上李屏賓合作第三 部電影《夏天的滋味》。透過光影變化,電影娓娓道來三姊妹對於 情感、婚姻的疑惑和體會,以及在身處體制中的無奈。李屏賓的攝 影充分表現了季節、地理的特色,而那股細膩之餘的神秘與慵懶, 也和本片的女人心事,達成美妙的共鳴。

A tale of three sisters who live in close proximity in present-day Hanoi. Lien, the youngest sister, shares an apartment with her brother Hai and works at a cafe run by their oldest sister Suong. Suong is the wife of Quoc, a photographer with whom she has a son. The middle sibling Khan is married to Kien, a writer in the midst of finishing his first novel.

Over the course of one month, the family is convened for the anniversary of the death of the sisters' mother. Suong reveals that she has been involved with another man. Lien is sharing sleeping quarters with her brother Hai while keeping track of her flighty boyfriend, and fantasizes about being pregnant. During their husbands' absences, Khan and Suong have a deep conversation about fidelity and reveal secrets they have kept inside; when their husbands return, they begin to question their faithfulness and dedication.



1962年出生於越南峴港,隨著1975年越南戰爭劃下向點而移民至法國。1993年推出 首部長片《青木瓜的滋味》便轟動一時,不僅連奪坎城影展金攝影機獎、法國凱撒獎 最佳處女作,更代表越南一舉榮獲奧斯卡最佳外語片提名;續作《三輪車伕》則趁勝 追擊而摘下威尼斯影展金獅獎。妻子陳安姬是越南女星,在他至今所有電影中皆有演

Tran Anh-Hung

Born in Da Nang, Central Vietnam, and immigrated to France when he was twelve following the fall of Saigon at the end of the Vietnam War in 1975. Hung has long been considered as having been in the forefront of the wave of acclaimed overseas Vietnamese cinema in the past two decades. His films have received international notoriety and acclaim, and until recently had all been varied meditations on life in

Filmography

1993《青木瓜的滋味》The Scent of Green Papaya 1995《三輪車伕》Cyclo

2000《夏天的滋味》At the Height of Summer 2008《幻雨追緝》I Come With The Rain



花樣年華

In the Mood for Love



Director/Script/Producer 王家衛Wong Kar-Wai

Cinematographer

Christopher Doyle, 李屏賓Mark Lee Ping-Bing

Editor/Production Designer

張叔平William Chang

Music

Mike Galasso, Shigeru Umebayashi

張曼玉Maggie Cheung, 梁朝偉Tony Leung Chiu-Wai

Print Source

澤東電影有限公司Jet Tone Films Ltd.

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身處遙遠的異國,周慕雲仍然無法忘記過去與蘇麗珍之間的種種。 如果當天她真的答應跟他走,他們現在會不會還在一起?抑或註定 分離,各分東西?也許有人會說,自從他們在同一天搬進同一層樓 房,成為門戶比鄰的鄰居,命運已將他們放在一起了。而當他們發 現彼此的配偶間竟發生了不可告人的關係的時候,在他們之間更像 是牽連著無形的線,要割也割不斷。

至今他還能看見那一群漂盪的身影,剎那的相聚。房東夫婦們、自 己的妻子周太太、陳先生、陳太太--蘇麗珍。樓梯間,走廊上, 與她擦肩而過,或微笑寒暄,又何曾想過她那素靜的面容,明媚的 體態,竟會成為他日深刻的思念。他們在配偶背叛的陰影下,各懷 心事地靠近。那是個一切變得飄搖不定、難堪的所在。有時她彷彿 倚賴,又突然叛離。他想要佔據,但缺乏勇氣。想要忤逆,但是面 對著她那莊重的神色,他感到說不出來的情怯。

見不著時,愈來愈想。那些背著人偷來的、幽室相守的時光,是多 麼和煦而平靜。那些久候不至的苦等,明知是她卻聽不見聲音的電 話,又是多麼的熾熱和辛烈。直到他作出了遠行的決定,才向她道 出真心的說話。此時此刻,他不禁想到他真正背叛了的人,也許是 她。一切都退去了,香港、1962年、那個陳舊的秘密…不管當初 是為了報復或色誘,抑或單純的慰藉,到最後,只剩下眷戀。

Hong Kong, 1962. Chow Mo-Wan moves into a new room with his wife. The same day Su Li-Zhen moves in next door with her husband. By coincidence, both of them are moving in without help from their spouses. Chow's wife works long hours as a hotel receptionist and Su's husband is often away on business trips. Despite their friendly landlords, Chow and Su often find themselves alone in their respective rooms.

Who knows how it started, but Chow and Su discover that their respective spouses are having an affair. Chow, feeling hurt and wishing to understand how the affair happened, begins finding excuses to spend time with Su. Together they rehearse how to confront their spouses. Then Chow invites Su to help him write a martial-arts serial. Their meetings are discreet, but people notice nonetheless. Su's emotional reticence begins to haunt Chow and he finds his feelings are changing. It's almost like being in love. When Su's husband returns from a business trip in Japan, Chow asks Su if she will leave with him for Singapore...



出生於上海、成長於香港,作為國際知名電影導演、編劇及監製,王家衛被譽為當代 最具影響力的電影作者之一。1997年王家衛憑《春光乍洩》獲得法國坎城影展最佳導 演殊榮,成為獲得該獎項的首位華人導演。2006年,王家衛出任第五十九屆法國坎城 影展評審團主席,為擔任該職的首位華人導演;同年並獲法國政府頒授榮譽軍團騎士

Wong Kar-Wai

Hong Kong director, writer and producer. He is regarded as one of today's most influential filmmakers. His films have won numerous accolades, including the coveted Best Director Award at the Cannes Film Festival for Happy Together in 1997. In 2006, Wong returned to Cannes as the first Chinese ever to chair the jury. That same year, he was made a Chevalier of the Legion d' honneur in recognition of his contributions to cinema.

Filmography

1988《旺角卡門》As Tears Go By 1991《阿飛正傳》Days of Being Wild

1994《重慶森林》Chungking Express 1994《東邪西毒》Ashes of Time

1995《墮落天使》Fallen Angels

1997《春光乍洩》Happy Together 2000《花樣年華》In the Mood for Love

2007《我的藍莓夜》My Blueberry Nights



小城之春

Springtime in a Small Town

Director

田壯壯Tian Zhuang-Zhuang

Script

阿城Ah Cheng

Producer

江志強 Bill Kong, 李小婉 Xiaowan Li, 鄧一鳴Tang Yatming

Cinematographer

李屏賓Mark Lee Ping-Bing

Editor

許建平Xu Jian-Ping

Sound

呂家進Lu Jia-Jin

Music

趙立Zhao Li

Production Designer

葉錦添Timmy Yip, 程廣明Cheng Kuang-ming, 屠欣然Tu Xin-Ran

胡靖釩Hu Jing-Fan, 吳軍Wu Jun, 辛柏青Xin Bai-Qing, 葉小鏗Ye Xiao-Keng, 盧 思思Lu Si-Si

Print Source

群體娛樂有限公司Group Power Entertainment



戰爭過後,家道中落的江南宅院裡住著一對貌合神離的夫妻。一名 不速之客攪亂一池春水,他既是男主人多年好友,又是女主人的初 戀情人,加上對他情竇初開的主人妹妹、僕人老黃,五人之間勾扯 出難解情結。

《小城之春》乃田壯壯重拍費穆1948年的同名經典作,當時震撼了 華人電影世界。回溯至1993年,田壯壯曾因上一部作品《藍風筝》 內容觸及文革敏感議題,而遭官方下令處罰他長達八年不准拍攝電 影,這也是中國導演至今所遭受過最嚴厲的處份。封禁期間他多隱 身幕後,改為擔任策劃與監製的角色,而《小城之春》正是田壯壯 解禁後、睽違十年再執導演筒的重出江湖之作,並邀得作品曾被翻 拍成《棋王》、《孩子王》等電影的中國當代知名小說家阿城操刀 劇本。

費穆的原版電影又是中國影史上地位崇高的經典之作,日後香港金 像獎為慶祝中國電影誕生一百年,曾請來101位電影工作者投票選 出歷史上一百部最佳華語電影,當時費穆之作便當仁不讓地攻佔了 排行榜上的冠軍寶座;多方因素加乘之下,自是讓田壯壯的新版 《小城之春》格外引得世人注目。本片同時也是李屏賓首度和大陸 導演攜手合作,他的光影如詩如畫,帶有淡如水墨、暗處生情的味 道。

Zhang Zhichen, a city doctor, comes to visit his old friend Dai Livan, shortly after the war has ended. Dai is sick, although Zhang suspects it is a case of hypochondria. While visiting, he meets Liyan's wife Yuwen and his young sister Dai Xiu. Zhang and Yuwen had a passionate love affair ten years earlier before she married her husband. Due to her husband's sickness however, the couple has ceased any real physical contact. With Zhang back, the two find themselves attracted to each other again.

As emotions run high, Dai Xiu's birthday comes up. When the drinks begin to flow, Zhang and Yuwen's mutual attraction emerge clearly to everyone, especially to Liyan. Too sickly in his mind to care for his wife any longer, he begs Zhang to stay. Liyan promptly attempts suicide but is saved by his friend, and the fatal decision is up to Zhang to make.



生於1952年,就讀於北京電影學院導演系,在1980年完成了《我們的角落》。1982 年畢業後,他展開了導演生涯,與陳凱歌、張藝謀等並稱為中國第五代導演。田壯壯 導演的題材大都富有爭議性,1993年觸及文革的作品《藍風箏》雖然獲得東京影展 大獎,但他本人卻被處罰暫停拍電影。近年導演作品包括紀錄片《德拉姆》和《吳清

Tian Zhuang-Zhaung

Born in Beijing in 1952. After graduating from Beijing Film Academy in 1982, he codirected a feature for children and embarked on his film-making career. He then became one of the leading figures of the so-called 'Fifth Generation'. Tian has been in and out of trouble with the authorities for his controversial movies but they have won him numerous prizes at the international film festivals.

Filmography

1980《我們的角落》Our Corner

1982《紅象》The Red Elephant 1984《九月》September

1985《獵場扎撒》On the Hunting Ground 1986《盗馬賊》The Horse Thief

1987《鼓書藝人》The Street Players 1987《搖滾青年》Rock Kids

1988《特別手術室》Unforgettable Life

1991《大太監李蓮英》Li Lianying, the Imperial Eunuch

1993《藍風筝》The Blue Kite

2002《小城之春》Springtime in a Small Town 2004《德拉姆》Tea-Horse Road Series: Delamu

2006《吳清源》The Go Master

2009《狼災記》Warrior and the Wolf



海上花

Flowers of Shanghai



Director

侯孝賢Hou Hsiao-Hsien

Script

朱天文Chu Tien-wen

Producer/Editor

廖慶松Liao Ching-Song

Cinematographer

李屏賓Mark Lee Ping-Bing

Sound

杜篤之Tu Du-Che

Music

Yoshihiro Hanno

Art Director

黃文英Huang Wen-Ying

Cast

梁朝偉Tony Leung Chiu Wai, 劉嘉玲Carina Lau Ka-Ling, 伊能靜Annie Yi,

李嘉欣Michelle Reis

Film Right

三電影製作有限公司3H Productions Ltd.

Print Source

財團法人國家電影資料館Chinese Taipei Film Archive

《海上花》根據韓子雲所寫、張愛玲譯註的《海上花列傳》改編而 成。清末時期位處英國租界地的上海高等妓院區,專門招待上流社 會達官貴人,人稱「長三書院」。片中僅擇取了李嘉欣、劉嘉玲、 羽田美智子、魏筱蕙所飾演的幾個倌人為引線,帶出的不見得是寫 實的清末風華,卻見倌人、客人間的情愛關係所透析出的新視界。

片中走入鶯鶯燕燕間酒酣耳熱的溫柔鄉,一探那欲拒還迎的耳鬢廝 磨,導演侯孝賢及攝影師李屏賓精彩地以燈光明暗統合了淡出與淡 入,將鏡頭與鏡頭之間相互串連而賦予高度質感,更透過這種斷斷 續續的錯落手法,隱喻了倌人與客人間藕斷絲連卻又稍縱即逝的情 愛關係。

全片以室內搭景方式拍攝的結果,不僅在其執行難度之高,侯孝賢 與李屏賓兩人更利用封閉空間裡的長鏡頭,有限的推拉搖移,細細 地傳達那種感情漂浮的狀態

In four elegant brothels in fin-de-siècle 19th Century Shanghai, several affairs are described. The action involves four drunkards, and takes place mostly only in the dark yellow of the candle light. Preparation and consumption of opium and tea are located in the center of the business concern.

The Flowers of Shanghai tells the stories of four courtesans, Crimson, Pearl, Emerald and Jasmine. The relationships of the rich gentlemen with the courtesans are partly monogamous and have obligations of many years. The life of the graceful, well-bred girls, who were young when bought, resembles in certain respects a life of slavery. The oppressing social conventions force them to make their punters to pay their debts off and to marry themselves to freedom and higher conditions.



1947年出生於中國廣東省梅縣,1948年舉家遷移來台。身為台灣新電影的掌旗手,同時也是台灣自八〇年代後最重要的導演,他以招牌風格的固定鏡位與長鏡頭的運用著稱。於國立藝專電影科畢業後隨即投入電影世界,從李行導演旗下的場記、助導一路作到編劇,並於1980年處女作《就是溜溜的她》中初執導演筒,《悲情城市》更摘 下威尼斯影展金獅獎。

Hou Hsiao-Hsien

Born in Mei County, Guangdong Province of China in 1947, Hou Hsiao-hsien and his family fled the Chinese Civil War to Taiwan in the following year. After graduating from the National Taiwan Academy of the Arts, Hou started his career in the commercial Taiwanese film industry and later became a leading figure in the Taiwanese New Wave Movement in the 1980s. Internationally renowned for his unique film aesthetics, Hou is a regular guest at the major international film festivals.

Filmography

1980 《就是溜溜的她》Lovable You 1981 《風兒踢踏踩》Cheerful Wind 1983 《在那河畔青草青》The Green, Green Grass of Home

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2003《珈琲時光》Cafe Lumiere 2005《最好的時光》 Three Times



童年往事

The Time to Live and the Time to Die

Director

侯孝賢Hou Hsiao-Hsien

Script

朱天文Chu Tien-Wen, 侯孝賢Hou Hsiao-Hsien

Producer

徐國良Hsu Kuo-Liang, 陳文森Chan Man-Sam

Cinematographer

李屏賓Mark Lee Ping-Bing

Editor

廖慶松Liao Ching-Song

Sound 杜篤之Tu Du-Che

Music

吳楚楚Wu Chu-Chu

Cast

田豐Tien Feng、梅芳Mei-Feng、唐如韞Tang Yu-Yuen、蕭艾Xiao Ai、游安順 Yiu Ann-Shuin

Film Right

中影股份有限公司Central Motion Picture Corporation

Print Source

財團法人國家電影資料館Chinese Taipei Film Archive



電影始於主角阿孝一段低鬱的自白,從阿孝的童年記憶出發,以自 大陸遷台後五〇末期的時空背景作為舞台,將一名大男孩的成長經 歷橫跨數個階段,歷經家中長輩逐一過世所對他人生造成的衝擊, 也從中細數一家祖孫三代所各自抱持的迥異土地情懷。

國小時期的阿孝成天跟好友們打打陀螺、看螞蟻打鬥,或趁人不注 意偷摘道路旁的芭樂,過著無憂無慮的日子,直到家中發生不幸, 才讓他初嚐人生的愁滋味。進入中學後,正值青春期的阿孝身上多 了份叛逆的影子,幫派哥兒們、馬子跟女人成了他生活中的重心, 血氣方剛的他更時而一言不合便與他人起衝突。當家中親人隨著年 歲增長而逐一離家他去,母親也日漸身子虛弱,他開始一肩挑起了 家中的重責大任。

《童年往事》是導演侯孝賢自傳性質濃厚的經典作品,他也藉由此 片打通進軍國際影壇之路,在柏林影展一舉摘下費比西獎而就此嶄 露頭角。片中透過成長記憶,反映了時代的年輪,由小見大,凸顯 了內在視野的恢弘大器。在此之前,侯孝賢電影多由攝影師出身的 拍檔陳坤厚掌鏡,這是他和李屏賓的第一次合作,兩個都在鳳山長 大的男人,試圖找出一種過去生活的感覺,光影不再走傳統的飽滿 路線,反而自成一格,開啟了兩人的信任與默契,也從此展開一連 串合作。

The Time to Live and the Time to Die begins with the sad monologue of A-ha, the film's protagonist. Set in Taiwan in the 1950s, a time not long after the KMT fled to Taiwan, the story follows the memories of A-ha, from his childhood to adolescence.

When A-ha was at primary school, he was a carefree and playful little boy. It wasn't until some accident happened to his family that he was forced to face the harsh reality of life. After that the burden on his shoulders becomes heavier and heavier as he grows up. Eventually, he becomes the head of his family and takes up all the responsibilities.

With Hou's strong autobiographical element, it is the film which paved Hou the path leading to the international stage and recognition. It reflects the social, political and historical changes in Taiwanese society through a Taiwanese youth's personal experiences. It was the first collaboration between Hou and the cinematographer, Mark Lee Ping-Bing, which initiated their subsequent long-term creative partnership



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Filmography

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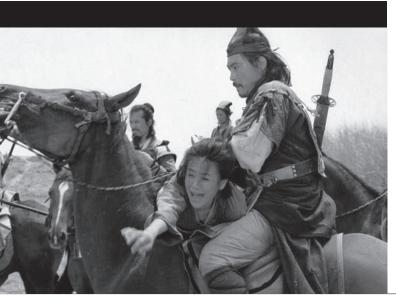
2007《紅氣球》The Flight of the Red Balloon

2003《珈琲時光》Cafe Lumiere 2005《最好的時光》 Three Times



策馬入林

Run Away



Director

王童Wang Tong

Script

小野Hsiao Yeh, 蔡明亮Tsai Ming-Liang

Producer

徐國良Hsu Kuo-Liang

Cinematographer

楊渭漢Yang Wei-Han, 李屏賓Mark Lee Ping-Bing

汪晉臣Wang Chin-Chen, 陳勝昌Chan Sing-Cheong

Sound

朴篤之Tu Du-Che

Music

張弘毅Zhang Hong-Yi

Art Director

古金田Gu Jin-Tian, 林崇文Lin Chong-Wen, 王童Wang Tong

馬如風Ma Ru-Feng, 張盈真Zhang Ying-Zhen

Film Right

中影股份有限公司Central Motion Picture Corporation

Print Source

財團法人國家電影資料館Chinese Taipei Film Archive

唐末五代天下大亂,走投無路的眾人結黨合夥、同流合污,幹起了 打家劫舍的黑心勾當。某日這群亂世土匪攻入小村強奪米糧,但村 人也因莊稼欠收而自身難保,土匪們只好擄了一個叫做彈珠的女孩 當人質,命村民十日後用糧食來換人。不料還沒交換人質與糧食。 老大就在跟官兵的一場激戰中被俘而砍頭示眾了。

負責看守女孩的何南意外成了新的首領,而他與女孩也從最初水火 不容的對立,慢慢在相處過程中逐漸產生曖昧情愫。面對連日大 雨、糧食又快要見底,土匪群中人心浮動,其中更出現了脫隊者。 為了讓大夥兒吃飽喝足,何南決心要幹下最後一票,鋌而走險地去 搶官府的公解錢,好與彈珠遠走他鄉、雙宿雙飛。奈何土匪走的是 -條無法回頭的路,成家落戶只是夢想,最後終究得走上悲涼的絕 路。

王童導演的《策馬入林》,不但有小野、蔡明亮負責改編陳雨航的 原著小說,還有兩名從新電影崛起的攝影師楊渭漢、李屏賓聯合掌 鏡,今日看來陣容皆是一時之選。《策馬入林》有點黑澤明電影的 味道,雖是廣義的武俠片,但追求寫實的結果,也讓攝影對光的暗 部層次作了細緻的處理,並獲得亞太影展最佳攝影。

Set in the last years of the Tang Dynasty, a time when political and social turmoil rampage, the film begins with the arrival of a group of bandits in a village.

Dissatisfied with the small quantity of grain offered, they kidnap the village-chief's daughter, Dan Zhu, and give the villagers ten days to get the offering ready in exchange for the hostage.

On the way back to their hide-out, Dan Zhu is raped by one of the bandits, He Nan, who is assigned as her guard. However before the hostage can be exchanged for the offering, their leader gets killed in a conflict with the soldiers. He Nan unexpectedly becomes the new leader. As the days go by, He Nan seems to have developed feelings for Dan Zhu. He defends her from his fellow bandits, and Dan Zhu has softened towards him too. Nonetheless, as the old Chinese saying goes, 'Once you've become a bandit, you'll remain one for the rest of your life.' A peaceful family life for a bandit is a dream that will never come true...



1942年出生於安徽,1949年舉家遷至台灣,1962年進入國立藝專美術科就讀,曾獲 台灣大專美術比賽第二名,畢業後舉辦過個人畫展。1966年進入中影,負責服裝及美術設計。1980年以《假如我是真的》初任導演,仍持續美術指導的工作。他將人物放 到時代背景中去觀看,展現人性的細微層面,對於情感的描摹則是溫婉質樸的,深具 人文觀昭。

Wang Tong
Born in Anhui, China in 1942, and moved to Taiwan in 1949. From a artistic background, he had won second place in Taiwan College Art Contest, and began his film career as a art director in the late sixties. He made his director debut in 1981 with If I Were for Real, while still serving as art director for other filmmakers. He has directed over ten movies in nearly 40 years of filmmaking.

Filmography

1981《假如我是真的》If I Were for Real

1981《窗口的月亮不准看》Don't Look at the Moon Through the Window

1982《百分滿點》One Hundred Point 1982《苦戀》Portrait of a Fanatic

1983《看海的日子》A Flower in the Raining Night

1983《策馬入林》Run Away 1985《陽春老爸》Papa's Spring

1987《稻草人》Straw Man 1989《香蕉天堂》Banana Paradise

1992《無言的山丘》Hill of No Return 1995《紅柿子》Red Persimmon

2002《自由門神》A Way We Go

2004《紅孩兒決戰火焰山》Monkey King

2004《大象林旺爺爺的故事》A Story about Grandpa Lin Wang

2007《童心寶貝》



乘著光影旅行

Let the Wind Carry Me

Director

姜秀瓊Chiang Hsiu-Chiung, 關本良Kwan Pun-Leung

Producer

謝妮茜Nissi Je

Cinematographer

關本良Kwan Pun-Leung, 姚宏易Yao Hung-I, 張穎Zhang Ying

Editor

關本良Kwan Pun-Leung, 許紘源Hsu Hung-Yuan

Sound

郭禮杞Kuo Li-Chi

Print Source

姜秀瓊Chiang Hsiu-Chiung



攝影可以留住什麼?電影要帶我們到那裡?人生還可以走出怎樣的意義?他永遠往前跑,一秒二十四格,是李屏賓的步履節奏。沒有戴上翅膀,卻攜著他的眼睛和心靈上路,追趕快要流失的光色,變換成每個導演的意像,每一個觀眾的心聲。我們緊隨他匆促晃蕩的身影,去拾回每格底片夾縫間,遺落下的記憶碎片,找到了他留給台灣影像的情感歷史。然而最後卻發現:一切叫人動容的不僅只是光和影,更有風和人,以及離開電影院後,那回家的路。

這是一部拍攝台灣攝影師李屏賓的紀錄片,隨著他的生活和工作本身道出這位當代攝影師是如何在台灣驀起成長、在香港受到琢磨、 進而在國際影壇上備受肯定他具東方哲學之影像風格的形成,常常 是在現實環境限制下作出的抉擇和回應,所產生出來的自然結果, 並非刻意操控。他慣於活用身邊各樣現成的資源和配合現場細緻的 光影、風物和人的脈動變化,來營造出恰如其分、天人合一的視覺 驚喜。

李屏賓半生對電影藝術堅定不移的追求,與過去二十多年華語電影在國際電影舞台上地位不斷提升,可算是互相映襯且不可分割的關係。本片除了真實呈現李屏賓追求電影藝術的生命歷程,同時也是對所有電影工作者及他們的家人致上敬意。

What can be retained in photography? Where is cinema leading us to? Is there meaning to life after all? He's always on the road. Running at 24 frames per second; that's the pace of Mark Lee. Instead of wings, he travels with his eyes and his heart, chasing the fleeting lights and colors, transforming them into visions of film directors, or voices within every audience.

We followed his swinging footsteps, gathering the fragments lost between frames, discovering the passion he gave to the Taiwanese cinema. In the end, it's not just his light or shadow that touches us. It's also the wind and the people. And more, the way back home after walking out of the movie theatre, that resonate from within.



姜秀瓊

因演出電影《牯嶺街少年殺人事件》入圍金馬獎最佳女配角,之後擔任《獨立時代》、《海上花》、《一一》等電影幕後工作。2008執導的短片《跳格子》獲得金馬獎最佳創作短片,首部長片《艾草》也獲得2009舊金山影展金門獎。

Chiang Hsiu-Chiung

Before she began her career as a director, Chiang Hsiu-chiung has been learning film-making in different roles in the industry. In 2008, her short narrative debut *Hopscotch* won all three Best Short Film Awards in three major Taiwanese film festivals. In 2009, her first feature film, *Artemisia*, won the Golden Gate Award at San Francisco International Film Festival, and several other international awards.

Filmography

2008《艾草》Artemisia 2009《乘著光影旅行》 Let the Wind Carry Me



關本島

畢業於嶺南學院社會學系及香港演藝學院。1997年開始電影攝影師生涯,曾與關錦鵬、許鞍華、王家衛等 導演合作,2005年以《2046》獲香港金像獎最佳攝影。

Kwan Pun-Leung

A Hong Kong visual media veteran, he started his career as a promising photographer in local arts and culture scene. He made his motion picture debut as director of photography on the acclaimed Asian director Stanley Kwan's *Hold You Tight* in 1997. Later, Kwan also worked on Ann Hui's *Postmodern Life* of *My Aunt* and Wong Kar Wai's *2046*. Recently, Kwan works with Taiwan's young directors on their first feature films. Kwan also directs and edits his own documentary works.

Filmography

1999《布宜諾斯艾利斯:攝氏零度》 Buenos Aires Zero Degree 2009《乘著光影旅行》 Let the Wind Carry Me



軌道

Rail Truck



Director

Hirofumi Kawaguchi

Script

Hirofumi Kawaguchi, 黃志明Huang Shih-Ming

Producer

Tomoko Katahara, 廖慶松Liao Ching-Song

Cinematographer

李屏賓Mark Lee Ping-Bing

Sound

杜篤之Tu Du-Che

Music

Ikuko Kawai

Production Designer

黃文英Huang Wen-Ying

Cast

Machiko Ono, Kento Harada, Kyoichi Omae, 梅芳Mei Fang, 洪流Hong Liu

Print Source

J&K Entertainment Inc.

住在東京的矢野夕美子帶著兩個台日混血的兒子,把病故丈夫的遺骨送回台灣中南部故鄉安葬。在城市裡長大的兩兄弟第一次來到父親的故鄉,鄉里的環境讓他們感到很新奇,而最讓他們吃驚的是自懂事以來初次見面的祖父母和其他村中老人們居然都會講流利日文。

爸爸過世後,哥哥開始在心裡怪罪因工作繁忙而鮮少返家的媽媽,母子之間的感情不知何時開始出現了裂痕。但當一家人來到這風光優美、人情溫暖的鄉村後,親見老人家們在現代社會中堅忍不拔的生活姿態,母子也慢慢重修舊好。兩兄弟在村邊發現了被保留下來的舊軌道礦車,坐上軌道礦車來了一次小小的大冒險,從而認識了外面的世界,也學會了體貼之情。軌道礦車在任何時代都誘惑著人們去探險,並且給人們留下難忘的回憶。

改編自芥川龍之介筆下同名短篇小說,劇組尋尋覓覓卻始終無法在日本找著適合拍攝的場景,煩惱之際卻發現了擁有令人莫名懷念不已美麗田園風景的國度——台灣,於是將片中舞台從大正時期的伊豆給搬到現代的台灣上演。電影既捕捉下少年由小孩邁向成人的第一步,也談述了現代家庭瀕臨崩壞邊緣後的再生,並藉由少年「離開日本到返回家園的旅程」和「乘坐軌道礦車的旅途」的雙重結構,在先後兩段旅程中啟發出少年的心靈成長。

Yumiko Yano, with sons Atsushi and Toki, travels from Tokyo with the ashes of her late husband to his parents' home, a village in the southern Taiwan. Raised up in the city, the boys are wide-eyed at the verdant rural scenery, and a Taiwanese grandfather who speaks Japanese.

Yumiko has struggled on in stubborn determination since her husband's death. Her son Atsushi, strongly conscious that in ethnocentric Japan he is different, is rebellious against both the society and his mother. In the verdant rural home of his grandparents, who have lived through vast changes in the political landscape and society values, the family rediscovers the bonds. Setting out on a journey aboard an old-fashioned hand-powered rail truck, Atsushi discovers a world outside of his family and his school, and is forced to confront the question of what it means to be both an elder brother and a son.



川口浩史

1970年出生於日本東京世田谷,並於日本電影學校編劇系畢業。2001年至今,他曾 以副導演一職參與多部電影的製作,待在行定勳、五十嵐匠、篠田正浩、成島出、奥 田瑛二、濱本正機等前輩導演的旗下磨鍊經驗;由李屏濱擔任攝影指導、行定勳執導 的《春之雪》中,川口浩史亦擔任副導演的角色。《軌道》是他的長片處女作。

Hirofumi Kawaguch

Born in Setagaya Ward, Tokyo in 1970, Hirofumi Kawaguchi is a graduate in Scriptwriting of the Japan Academy of Moving Images. Having worked as an assistant director on films such as Masahiro Shinoda's Spy Sorge, Takumi Igarashi's Hazan and Eiji Okuda's A Long Walk, Rail Truck is his directorial debut.

Filmography

2009《軌道》Rail Truck



Born in 1967, a two-time Academy Award winning Indian film music composer, based out of Chennai, India. To date he has sold over 250 million albums worldwide making him one of the biggest selling artists of the last two decades. Rahman began his career composing ad jingles for brands like Leo Coffee, Allwyn Trendy watches and Asian Paints in the 80s. He made his debut in Mani Ratnam's National Award-winning Tamil film, Roja, in 1992, which was subsequently dubbed into many languages. The pan-Indian success of the music of Roja was followed by a string of equally-successful Tamil soundtracks, like Gentleman, Kaadhalan and Duet, all of which established Rahman's ability to churn out chart-topping numbers that melded Carnatic classical influences and Tamil folk music with sonic flourishes and world beats.



寶萊塢記憶拼圖

Ghajini



Director/ Script

A. R. Murugadoss

Producer

Allu Aravind, Madhu B., Madhu Mantena Varma

Cinematographer

Ravi K. Chandran

Editor

Anthony

Sound

Resul Pookutty

Music

A.R. Rahman

Choreographer

Ahmed Khan Art Director

Sunil Babu

Cast

Aamir Khan, Asin, Pradeep Singh Rawat, Sunil Grover, Jiah Khan

Big Pictures

桑傑在自家住處醒來,發現身上充滿刺青,住處貼滿紙條與照片, 而自己的每15分鐘就會忘記剛剛發生的事情。從他身邊的這些線 索中,一切的暗示都指向一個名字:格吉尼。桑傑不顧一切追殺跟 格吉尼相關的人,負責追緝他的警察和醫學院女學生找到桑傑的日 記,慢慢抽絲剝繭中,發現這個失憶又暴力的怪人,背後原來藏著 關於一段不凡家世與美麗愛情的動人故事。

和好萊塢一樣,擁有製片資金與發行優勢的寶萊塢,會將印度各 方言的賣座電影,用最大的卡司、最多的預算重新拍攝,再度行 銷一次。《寶萊塢記憶拼圖》原本是南印泰米語(Tamil)拷萊塢 (Kollywood)的賣座電影,被寶萊塢相中後,找來原版電影的 導演跟女主角,但男主角換成天王阿米爾罕,加上AR拉曼重新配 樂,拍成寶萊塢同名版本。

《寶萊塢記憶拼圖》將男主角的失憶症變為一切迷團的起點,不僅 懸疑劇情牽引觀眾的心,浪漫愛情、豪華歌舞與動作特效樣樣不 缺,成功打造一部寶萊塢化的精緻商業鉅片。上映後票房勢如破 竹,全球票房突破28億盧比(約20億台幣),成為印度影史賣座冠 軍。女主角亞希來自南印克拉拉(Kerala),演過數部南印電影的 她,在片中率真可人的形象大受歡迎,榮獲數個最佳新人獎,一腳 踏進寶萊塢的世界。

Mumbai-based wealthy Sanjay Singhania is the Chair of Air Voice and lives now as a semi-crazed recluse in Odyssey Apartments in Hiranandani Complex. He was loved by Kalpana Shetty, a spunky and compassionate ad model, who rescued 25 young girls from the clutches of a gangster named Ghajini Dharmatma, but ended up getting killed by him.

Sanjay has put together his past life piece by piece through tattoos, notes on his wall, Polaroid photographs, etc.. not knowing that soon he will be investigated by Inspector Arjun Yadav, betrayed by a 'friend' named Sunita; while Ghajini and his goons are out to erase every bit of evidence he has gathered in his apartment and thus ensure that he ends up remembering nothing.



來自於南印泰米省,大學時代即對電影產生興趣,畢業後從助理編劇與導演開始進入 南印拷萊塢(Kollywood)電影工業。從2001年首度執導《Dheena》至今的五部電影中,其中四部皆十分賣座。其中又以2005年泰米語版本的《寶萊塢記憶拼圖》因大受歡迎,而被翻成寶萊塢同名版本,一舉成為印度影史票房冠軍,可說是南印商業電影 導演代表

A. R. Murugadoss

An acclaimed Tamil director in Kollywood, the Chennai-based Tamil film industry. He has directed top stars like Ajith Kumar, Vijaykanth, Surya, Chiranjeevi and Aamir Khan. Four of his five films have been classified hits and *Ghajini* in Tamil especially received rave reviews for his style of directing. His latest venture is Ghajini in Hindi with Aamir Khan and Asin.

Filmography

2001 《Dheena》

2002 (Ramana)

2005《寶萊塢記憶拼圖》Ghajini(泰米語版)

2008《寶萊塢記憶拼圖》Ghajini(北印度語版)



榮耀之役

Lagaan

Director

Ashutosh Gowariker

Producer

Aamir Khan

Script

Ashutosh Gowariker, Kumar Dave, Sanjay Dayma

Cinematographer

Anil Mehta

Editor

Ballu Saluja

Sound

Nakul Kamte

Music

A.R. Rahman

Choreographer

Raju Khan, Saroj Khan, Terence Lewis, Vaibhavi Merchant, Ganesh Hegde

Production Designer

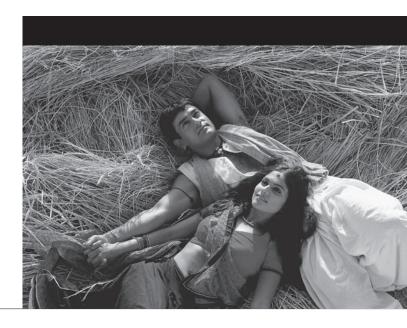
Nitin Chandrakant Desai

Cast

Aamir Khan, Gracy Singh, Rachel Shelley, Paul Blackthorne

Print Source

Aamir Khan Productions Pvt. Ltd.



十九世紀英國殖民時期的印度小農村,飽受欺壓的農夫們因久旱沒 有收成、無力繳稅,面對英國官員的欺壓,無計可施之下,勇敢青 年布凡只好答應英國官員的挑戰打一場板球賽。若農夫們能以板球 贏過英國,就可免三年賦稅;若輸了,就要增加三倍。無路可退的 印度農夫們連規則都搞不清楚,就胡亂湊成了一支雜牌軍,還好此 時官員妹妹伊麗莎白因為同情農夫、也佩服布凡的勇氣,於是答應 教他們打板球。暗戀布凡的印度女孩高莉十分吃味,於是一場關於 國族榮譽與愛情幸福的戰役就此展開。

導演阿素托史哥瓦力克花了四年時間,修改了七次劇本才終於定案 開拍,動用350名工作人員,花了五個半月拍攝完成。片名Lagaan 是「稅」的意思,片中將印度農民與英國官員間的徵稅衝突,轉化 成一場充滿愛國意識的板球比賽,其間穿插一英一印女孩與男主角 之間的曖昧情愫,不但增添了浪漫的愛情元素,也呼應著英國和印 度的關係。

《榮耀之役》以流暢劇情、鮮明角色、動聽歌曲與精彩比賽,重新 喚起印度觀眾對母國的認同,也讓一般非印度觀眾擺脫寶萊塢還停 留在隨歌起舞的家庭通俗劇中,看到現今寶萊塢的新風貌。本片不 但獲奧斯卡最佳外語片提名,A.R.拉曼的配樂更是廣受讚譽,橫掃 當年印度各大配樂獎項,將他的事業推向另一個高峰。

This is the story about the resilience shown by the Indians when they were under the British Rule. They are already taxed to the bone by the British and their cronies, but when Jack Russell announces that he will double the Lagaan (tax) from all villagers, they decide to oppose it. A young man named Bhuvan challenges them to a game of cricket, a game that is to be played by veteran British cricket players, versus villagers who have never played this game before, and do not even know a bat from a piece of wood.

As the challenge is accepted, the interest grows and attracts Indians from all over the region, as well as the British from all over the country - as everyone gathers to see the 'fair play' that the British will display against their counter-parts, who are aided by none other than the sister, Elizabeth, of Captain Russell.



阿素托史哥瓦力克

1964年出生於孟買,當了十年的演員後,1993年他終於執導了自己的第一部作品 《Pehla Nasha》,只可惜票房平平,直到2001年的《榮耀之役》獲得奧斯卡最佳外 語片提名,奠定他在國際影壇的地位。善於發揮國族題材與營造史詩氣勢,2004年的 《吾土吾民》和2008年的《帝國玫瑰》皆獲印度海內外好評,是當今印度影壇另一位 重要代表導演

Ashutosh Gowariker

An actor who took up directing after almost a decade, Ashutosh Gowariker is now one of India's elite directors. He began his film career modeling in commercials and entered Hindi cinema with Ketan Mehta's *Holi*. All the exposure gave Gowariker a desire to helm the camera and in 1993 he made his directorial debut with *Pehla Nasha* followed by *Baazi*. Then came what is still considered his greatest success:

Filmography

1993 《Pehla Nasha》

1995 《Baazi》

2001《榮耀之役》Lagaan

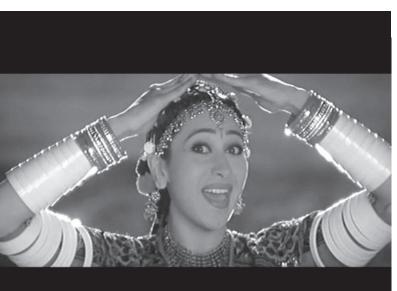
2004《吾土吾民》Swades: We, the People 2008《帝國玫瑰》Jodhaa Akbar

2009 《What's Your Raashee?》



盧貝塔傳奇

Zubeidaa



Director Shyam Benegal Script Khalid Mohamed Producer Farouq Rattonsey Cinematographer Rajen Kothari Editor Aseem Sinha Sound

Ashwyn Balsaver

Music A.R. Rahman Art Director

Samir Chanda

Cast

Karisma Kapoor, Rekha, Manoj Bajpai, Amrish Puri

FKR Exports

女明星盧貝塔聽從父親安排而中斷演藝事業嫁為人婦,婚姻卻在兒 子出生後斷然結束。於是當生命中第二段愛情翩然降臨,身為穆斯 林的她再也不顧後果,毅然決然遠嫁印度西北部小邦國法特普皇 室,成為名不正言不順的寵妃,努力學習融入另一個宗教習俗與社 會文化的生活。法特普領土雖只有印度一個省分大小,在1947年 印度獨立動盪之交,卻同樣面臨了自治獨立還是加入聯邦的爭議。 1950年代,盧貝塔與國王在一場空難中喪生,究竟是意外,還是當 時印度獨立運動的政治陰謀暗殺?

本片導演西顏皮尼哥被譽為1950年代印度電影新浪潮精神最忠實的 延續者,他曾將印度史詩《摩訶婆羅多》改編為摩登版本、也曾以 各樣不易親近的敘事詩體裁測試印度觀眾的接受程度,《盧貝塔傳 奇》是他「印度穆斯林女性傳奇三部曲」的最終篇章,維持一貫批 判色彩格,同時也是他「正式」進入寶萊塢體制的試金石。

本片劇本由從影評人晉升為編劇的哈利德穆罕默德親自操刀,他的 另一個身份即是印度影史上首部有聲電影《世界之光》Alam Ara女 主角盧貝塔之子。哈利德穆罕默德以母親部份親身經歷為本,發展 出在寶萊塢電影中觀點獨具的陰性國族史詩,毫不妥協地以歌舞類 型挑釁、嘲諷、進而穿透寶萊塢追求歌舞昇平的曖昧態度與虛幻本 質。

Zubeidaa a is a Muslim actress, whose career aspirations are thwarted by her father who looks down upon a woman in acting. He arranges her marriage to his friend's son, but that breaks up after the birth of her son. Rose, her father's mistress, tries to cheer-up Zubeida by taking her out. On one of these outings, Zubeidaa meets Prince Vijayendra Singh of Fatehpur. The Prince woos and marries her.

Zubeida a, now the second wife of a Hindu prince, leaves her son behind and comes to live at Fatehpur. Here she meets Mandira Devi, the Prince's first wife, learns about the etiquette of being a Rani, and of the duties her husband has towards his first wife. When the prince decides to contest the elections, he relies on Mandira as his Hindu consort, to accompany him on his political jaunts. Zubeidaa, angry at being spurned, in obstinacy takes a decision, which has fatal consequences.



日朝以化日 1934年出生於印度安得拉邦。西顏皮尼哥在12歲時即以攝影師父親送給他的 攝影機拍攝生平第一部電影,在他取得經濟學碩士學位之後,進入廣告公司 負責撰寫文案,隨後也開始拍攝紀錄片、創作劇情長片。以女性視角控訴印 度封建保守陋習、號召擠奶工捐出部份所得當作拍片資金的《擠奶工的二三 また、数件目のまませた。 事》為他最具代表性之作

Shyam Benegal

Born in Andhra Pradesh in 1934, he is a prolific Indian director and screenwriter. With his first four feature films Ankur, Nishant, Manthan and Bhumika he created a new genre, which has now come to be called the Middle Cinema in India. In 2007, he was awarded the highest award in Indian cinema for lifetime achievement, the Dadasaheb Phalke Award for the year 2005. He has won the National Film Award for Best Feature Film in Hindi seven times.

Selected Filmography

1974《種子》Ankur

1975《破曉時分》Nishaant 1976《擠奶工的二三事》Manthan

1977《角色》Bhumika

1978 《Anugraham》

1981 《Kalyug》 1982 《Arohan》

1983 《Mandi》

1985 《Trikal》

《Susman》 1991 《Antarnaad》 1993 《Suraj Ka Satvan Ghoda》 1994《瑪草傳奇》Mammo

1996

《莎達麗傳奇》Sardari Begum

1996 《The Making of the Mahatma》

1999 (Samar)

2000 《Hari-Bhari: Fertility》

2001《盧貝塔傳奇》Zubeidaa

2005 (Netaji Subhas Chandra Bose: The Forgotten Hero)

2008 《Welcome to Sajjanpur》

2009 (Well Done Abba)



我心深處

Dil Se

Director/Script

Mani Ratnam

Producer

Mani Ratnam, Ram Gopal Varma

Cinematographer

Santosh Sivan

Editor

Suresh Urs

Music

A.R. Rahman

Choreographer

Farah Khan

Production Designer

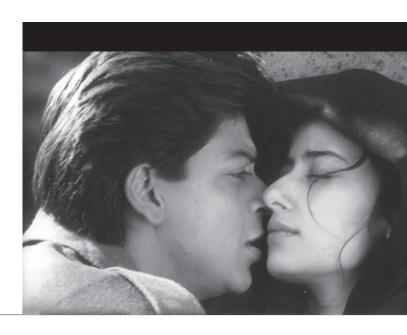
Samir Chanda

Cast

Shah Rukh Khan, Manisha Koirala, Preity Zinta

Print Source

Madras Talkies



電台記者阿瑪前往北印山區採訪時,在火車站遇見女孩美格娜,一 見鍾情的阿瑪一路追尋心上人的蹤影,但美格娜始終刻意迴避,心 灰意冷的阿瑪決定接受家裡安排的婚事。此時美格娜突然出現在阿 瑪面前,即使知道對方是有目的而來,阿瑪依然幫她安排住所和工 作,直到他發現美格娜原來是恐怖組織的自殺客。

《我心深處》是繼《印度玫瑰》和《孟買》後,馬尼拉特南「政治 三部曲」的最終部,也是他第一部進入主流寶萊塢,以北印度語 (Hindi)發音的電影,由天王沙魯克罕搭配尼泊爾女星瑪妮莎柯 伊拉。原文片名是「從心底開始」,指的是站在政治立場兩端的男 女主角對彼此又愛又恨的感情,從這對情侶無法跨越的鴻溝,呈現 印度在獨立五十年之後,境內依然有許多無法解決的種族和政治紛

導演不僅嫻熟地用通俗的愛情故事來包裝嚴肅複雜的政治問題,攝 影、音樂、舞蹈也都為本片增添不少戲劇張力與浪漫氛圍。攝影師 是拉特南長期搭檔的桑多史萬,不但將印度從北到南的旖旎景致盡 收,明暗相映的光影對比也讓畫面流露更多情感與張力。片中最有 名的一段可說是歌舞「Chaiyya Chaiyya」,如詩般的歌詞,男主 角親口唱出對女主角的讚美與迷戀,搭配知名編舞家法拉罕的舞 蹈,在火車上載歌載舞的畫面,如今已是寶萊塢經典歌舞之一。

Amar Kant Varma, the son of a deceased army officer, as a program executive in All India Radio, he travels all over India and interviews the common people to mark the 50th year of Indian Independence. On one trip to the North East, he meets a girl at a railway station. He tries to draw her out of the mysterious aura enveloping her, but to no avail. At last she speaks. She wants a cup of tea but when he gets it, she is gone.

In another town Amar meets her again. But she denies any such knowledge. But he knows it is her. His heart cannot cheat him. Though asked to be left alone he follows her and declares his love for her. She is cold to him. She lies to him. She gets him beaten up and left to die. She disappears again. Yet he searches for her and finds her in Ladakh.



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Mani Ratnam

Born on 2nd June 1955 at Madurai, India. After graduating with a degree in Commerce from Madras University and an MBA from the Jamnalal Bajaj Institute of Management Studies, Mumbai, he embraced on a career as management consultant before taking the plunge into his true calling, filmmaking. His first film *Pallavi Anupallavi* won the Karnataka State Award for best Screenplay in 1983. He was awarded PADMASHRI in the year 2002 by the President of India.

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1988 《Agni Nakshatram》 1989 《Gitanjali》 1990 《Aniali》

1991 《Thalapathi》 1992《印度玫瑰》Roja 1993 《Thiruda Thiruda》 1995《孟買》Bumbai 1997 《Iruvar》

1998《我心深處》Dil Se 2000 《Kelviyin Nayagan》 2000《情海生波》 Alai Payuthey

2002 《Kannathil Muthamittal》 2004 《Yuva》 2004 《Ayitha Ezhuthu》 2007《寶萊塢之風雲大亨》

Guru 2009 《Raavana》



印度玫瑰

Roja



Director/Script

Mani Ratnam

Producer

Mani Ratnam, K. Balachander,

Cinematographer

Santosh Sivan

Editor

Suresh Urs

Music

A.R. Rahman

Cast

Arvind Swamy, Madhoo, Pankaj Kapur, Nasser

Print Source

Kavithalayaa Productions Pvt Ltd

娜佳是個南印村莊姑娘,為了姊姊將嫁給一個受過教育的城市青年 而雀躍不已,沒想到姊姊早有了心上人,於是對方只好選擇玫瑰。 原本對丈夫不諒解的玫瑰,在對方真心對待下漸漸打開心房。玫瑰 決定陪丈夫一起去喀什米爾出差兼蜜月,卻在旅程中親眼看到丈夫 被恐怖份子綁架,南北語言不通加上不諳英文的她,此時卻勇氣十 足,獨自在異鄉營救丈夫。

《印度玫瑰》是南印導演馬尼拉特南「政治三部曲」的首部曲,也是他和A.R.拉曼首次合作的電影。全片原本以泰米語發音,因大受歡迎而後配了多種方言在印度放映。南印電影工業礙於預算較低,從造型、布景和歌舞的豪華程度或許不如寶萊塢精緻,但創意與活力不減。片中著名的歌舞「Chinna Chinna Aasai」,利用實景讓娜佳一路從瀑布輕舞到田邊,拍出了美麗的田園風光與鄉間生活的輕快寫意,被許多印度影迷視為他們心中真正的祖國風貌。

電影從一對新婚夫妻的遭遇,不但觸及到敏感的政治問題,同時窺見印度的城鄉差距和女性的自覺,但嚴肅中也不忘以輕鬆浪漫的片段點綴以保持娛樂性,不僅入圍當年莫斯科影展競賽,票房成績亦不俗。片中歌曲紅遍印度,讓初試啼聲的拉曼打開了知名度,同時也獲得國家電影獎最佳配樂的肯定,2005年更被時代雜誌選為影史十大電影配樂。

Roja, a young lady born and brought up in Southern India, who prays that the handsome young man coming to see her sister will be her future brother-in-law, only to have the tables turned on her when he openly chooses her over her sister. So Roja marries Rishi and they leave the village to settle in the city, where both fall in love.

Rishi, who works for the Indian Government, is instructed to go to the troubled state of Kashmir on a classified mission, Roja also goes along. Then the innocent world of Roja is shattered when Rishi is abducted and held for ransom by a "Jihaadi" group of militants who want an independent Kashmir, and the release of a terrorist held with the Indian military forces. Will the passionate appeal of this young lady move cold and ruthless military and politician's hearts and minds?



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馬尼拉特南

1956年出生於清奈,父親和哥哥都是電影製片。早期的電影多以南印語所拍攝,他的電影常以印度的政治現況或社會衝突為主題,充滿事議話題與人文關懷。 1987年的《Nayakan》曾代表印度角逐奥斯卡外語片,1992年的《印度玫瑰》啟 用還未成名的A.R拉曼,電影大受歡迎, 1998年以《我心深處》進軍主流寶萊塢市場,大獲成功。

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Alai Payuthey

2002 《Kannathil Muthamittal》

2007《寶萊塢之風雲大亨》

2000《情海生波》





白鬼子

White Material



Director

Claire Denis

Script

Claire Denis, Marie N'Diaye

Producer

Pascal Caucheteux

Cinematographer

Yves Cape

Editor

Guy Lecorne

Sound

Jean-Paul Mugel, Christophe Winding, Christophe Vingtrinier

Set Designer

Saint Pere Abiassi, Alain Veissier

Music

Stuart S. Staples (Tindersticks)

Cast

Isabelle Huppert, Isaach De Bankole, Christopher Lambert, Nicolas Duvauchelle

Wild Bunch

非洲暴動期間,一個白人家庭為了維護自己辛苦種植的咖啡園,女 主人不顧一切地與周遭情勢周旋抗爭,只為了尋求一條生存之道。 隨著局勢的越來越混亂,以及與黑人領袖的糾結日深,一切也成為 曖昧難解的人性難題。

伊莎貝雨蓓在本片中,飾演一個面臨非洲暴亂,卻不肯放棄咖啡園 離開的法國女人,強悍堅毅的性格依然令人印象深刻。在被逼向邊 緣的過程裡,我們不僅看到她層次分明的演技,更感受到從小在非 洲長大的導演克萊兒丹妮絲那令人入迷又痛心的自我回顧。歷史糾 結與利益爭奪演變成殘忍的屠殺,壓碎了主角對種族關係的天真期 盼,在看似詩意的鏡頭裡,現實教人更不寒而慄。

導演的話

《白鬼子》是關於女主角瑪利亞的故事。我跟攝影師說,無論發生 什麼事情,都要跟在她旁邊。在拍攝過程中,器材設備發生了許多 意外與故障,但我說沒關係,我們緊跟著她就是了。這也給予了這 部片奇特的地理感,但同時,我發現當片子跟著她時,我也就不用 再有任何旁白了。

我希望她瘋狂地忽視正在發生的現實,而旁白會破壞了她是盲目的 這個事實,讓她看起來知道什麼,但其實並非如此。所以我認為, 她雖然身處事件之中,但卻總是只在她自己的狀況裡,所以我們也 以切割農莊的景框來呈現。

The regular army is preparing to reestablish order in the country. To clean up. To eliminate the rebel officer also known as The Boxer and rid the countryside of roving child soldiers. All the expatriates have gone home, getting out before things turn nasty. Of the Vials - coffee planters who have lived here for two generations - Maria stands firm. She's not about to give in to rumors or abandon her harvest at the first sound of gunfire.

Just like her father-in-law and her ex-husband who is also the father of her son (a little too much of a slacker in her opinion) she is convinced that Cherif, mayor of the neighboring town, will protect them. If she asks him, he will save the plantation. He has a personal guard, a private militia of tough guys, heavily armed and well trained.



1948年出生於巴黎,因父親職業關係而在非洲喀麥隆、布吉納法索等地成長,1971 年巴黎高等電影學院畢業,曾任溫德斯、賈木群、希維特、柯斯塔加華斯等大師代表 作之副導一職。1988年執導帶有自傳性色彩的首部劇情長片《巧克力》,代表作《不 知不覺愛上你》、《軍中禁戀》、《此恨綿綿無絕期》等題材看似多變,卻又透露出 農郁深度的作者氣息

Claire Denis

Born in Paris in 1948, but was raised in colonial Africa. She went to the IDHEC, the French film school and later worked as an assistant to several renowned directors such as Jacques Rivette, Jim Jarmusch and Wim Wenders. She made her directorial debut, Chocolat, which won her critical acclaim and successfully launched her career as a film director.

Filmography

1988《巧克力》Chocolate 1989《Man No Run》

1990《不怕死》No Fear, No Die

1994《難以入眠》I Can't Sleep 1996《不知不覺愛上你》Nenette and Boni

1999《軍中禁戀》Good Work 2001《此恨綿綿無絕期》Trouble Every Day

2002《荒唐周五夜》Friday Night

2004《心之潛蝕》The Intruder

2005《影舞者瑪德》Towards Mathilde 2008《巴黎日和》35 Shots of Rum

2009《白鬼子》White Material



女人出走

Villa Amalia

Director

Benoit Jacquot

Script

Benoit Jacquot, Julien Boivent

Producers

Edouard Weil

Cinematographer

Caroline Champetier

Sound

Henri Maikoff, Francois Musy

Music Bruno Coulais

Production Design

Katia Wyszkop

Cast

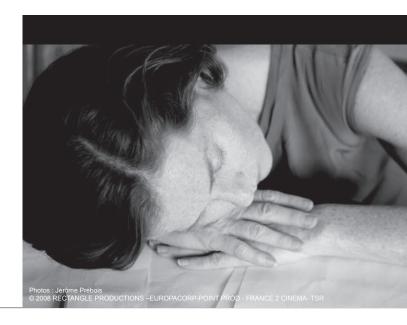
Isabelle Huppert, Jean-Hugues Anglade, Xavier Beauvois

Film Right

佳映娛樂國際股份有限公司Joint Entertainment International Inc.

Print Source

Europacorp International



安是鋼琴演奏家,她的美好生活,被一個劈腿之吻顛覆。目睹深愛 15年的男人偷腥,安決定一切歸零,重新找回自己。於是她取消 演出、賣掉公寓、變換造型、告別家人,讓自己人間蒸發。之後她 來到一座島嶼,佔據崖邊的空屋,跟自己認真相處。在無盡的大海 面前,安開始放空,讓一波波未知,刷洗出一個她不知道的全新自

電影改編自法國文壇最高榮譽龔固爾獎得主巴斯卡季聶筆下小說 《亞美莉雅別墅》,導演班諾賈克在該書出版前便已深受書中情節 吸引,決定購下版權拍攝,並力邀坎城影后伊莎貝雨蓓、凱撒獎影 帝尚雨果安哥拉(《巴黎野玫瑰》、《霹靂煞》)兩人共譜曖昧情 事,法國名導札維耶波瓦也在片中演出一角,和雨蓓有精采的對手 戲。

迷離的情節交融雨蓓獨有的冷傲氣質,讓片中角色的心境更加難以 捉摸,每一個舉手投足盡是驚艷。故事隨著安的腳步而踏遍巴黎 市區,出走德國、瑞士,最終在義大利發現了湛藍迷人的「心大 陸」。導演用喻精準,具象形塑了安和「亞美莉雅」這座遺世小屋 間的共生關係,幕幕幽微動人。

After Ann sees her partner Thomas kissing another woman, she refuses to have anything to do with him anymore. She decides not only to end their long-standing relationship but to leave everything else behind her. She sells the house and furniture, even the piano she loved, she stuffs her clothes into huge plastic sacks and takes them off to the dustbins. She simply erases her entire past, determined to begin again from scratch.

The only person she trusts is her childhood friend Georges, whom she meets on that fateful night. One day, after visiting her old sick mother, Ann leaves for Italy and, on an island which she has covered on foot from one end to the other, she finds an old abandoned house above the sea. It's called the Villa Amalia and it seems this is the place she has been looking for, which will help her to build a new life.



知由其无 1947年生於巴黎,曾任《廣島之戀》、《情人》名作家導演瑪格麗特莒哈絲的助導, 1974年開始影像創作生涯,編導過30多部影片,也導過舞台劇,並曾擔任過坎城影 展評審,代表作品包括《托斯卡》、《再會十九歲》、《賤民》等片。新作《女人出 走》是他第五度和伊莎貝雨蓓合作,備受矚目。

Born in Paris. Benoit Jacquot began his career as assistant director of Marquerite Duras. He turned to writing and directing with the 1975 film The Musician Killer, starring Anna Karina. Over his career he has directed nearly thirty films, the most notable of which are La Desenchantée starring Judith Godreche, and La Fille seule introducing Virginie Ledoyen. Benoit Jacquot also successfully achieved as a stage director. Recently he directed Isabelle Adjani in *Adolphe*, and crossed ways with opera in the adaptation of Puccini's Tosca

Selected Filmography

1975 《The Musician Killer》 1977 《Les Enfants du placard》

1981 «The Wings of the Dove»

1987 (Les Mendiants)

1995 《A Single Girl》 1999 《Sade》

2001《托斯卡》Tosca

2002 《Adolphe》

2004《再會十九歲》À tout de suite 2006《賤民》L'Intouchable

2009《女人出走》Villa Amalia



鋼琴教師

The Piano Teacher



Director/Script

Michael Haneke

Producer

Veit Heiduschka

Cinematographer

Christian Berger

Editor

Nadine Muse, Monika Willi

Sound

Guillaume Sciama

Production Designer Christoph Kanter

Cast

Isabelle Huppert, Annie Girardot, Benoit Magimel, Susanne Lothar

Film Right

MK2

Print Source

CULTURESFRANCE

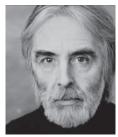
年屆四十的愛莉卡是一個嚴厲冷峻的鋼琴教師,在維也納音樂學校 教授鋼琴,而且以對她的學生嚴格出名,與年老但控制慾強烈的母 親同住,在母親異常嚴厲的管教下長大,導致日後壓抑矛盾慾求不 滿的個性,困在這個關係裡兩個女人互相折磨日日爭吵。外表賢淑 的愛莉卡唯一的發洩管道是去錄影帶店看色情影片與到露天電影院 看情人們做愛以宣洩情慾,甚至到廁所內以剃刀自虐得到快感。透 過病態的偷窺慾望與自毀頃向的受虐癖來抒發心中的憤怒與不滿。

直到一天金髮活力十足的男學生,亟欲拜師的闖進她的生命中,被 她那種奇特沉靜的外表所吸引,加上他自己奇異的人格,開始對老 師進行一連串的性愛誘惑,互相以精神與肉體虐待對方。愛莉卡也 在英俊學生的挑逗下逐步繳械,脫序的發展卻為「愛」譜出了冰 冷、尖銳、變態的音調。

導演麥可漢內克如利刃般直刺人心的影像,剝去現實與道德的偽 裝,展現令人毛骨悚然的人性探討,不但將漢內克的國際聲望推向 另一個高峰,伊莎貝雨蓓教人瞠目結舌的精準演出,更讓她以本片 贏得坎城影后獎座。雨蓓表示漢內克的作品展現完美的距離感,因 為漢內克不會刻意把一切講太清楚,而是讓觀眾去解讀,最重要的 是他會用讓人想不到的方式講故事。

Erika Kohut is a pianist, teaching music. Schubert and Schumann are her forte, but she's not quite at concert level. She's approaching middle age, living with her mother who is domineering then submissive; Erika is a victim then combative. With her students she is severe. She visits a sex shop to watch DVDs; she walks a drive-in theater to stare at couples having sex.

Walter is a self-assured student with some musical talent; he auditions for her class and is forthright in his attraction to her. She responds coldly then demands him to let her lead. Next she changes the game with a letter, inviting him into her fantasies. How will he respond; how does sex have power over our other faculties?



貫冷靜犀利的風格,就不斷為影迷帶來觀影上的挑戰,他拍片的重點不在娛樂,而 是藉由電影與現實的衝撞,激發出真實態人的片段,並且不作任何解答地類素的 是藉由電影與現實的衝撞,激發出真實態人的片段,並且不作任何解答地讓觀察日 感受,作品常能撼動人心。五度入圍坎城而四度獲獎,麥可漢內克受影壇尊崇的程度 -斑,而他一路為人驚艷的電影旅程,在今年靠著《白色緞帶》登上了生涯巔

Michael Haneke

Born on March 23, 1942 in Munich, Germany, Haneke is an Austrian filmmaker and writer best known for his bleak and disturbing style. His films often document problems and failures in modern society. Haneke has worked in television, theatre and cinema. He is also known for raising social issues in his work. Besides working as filmmaker he also teaches directing at the Filmacademy Vienna. At the 2009 Cannes Film Festival, The White Ribbon won the Palme d'Or

Filmography

1989《第七大陸》The Seventh Continent

1992《班尼的銀影帶》Benny's Video 1994《嗣然率71》71 Fragments of a Chronology of Chance 1997《大快人心》Funny Games

2000《巴黎浮世繪》Code Unknown: Incomplete Tales of

Several Journeys 2001《鋼琴教師》The Piano Teacher 2003《惡狼年代》The Time of the Wolf

2005《隱藏攝影機》Hidden

2007《大劊人心》Funny Game 2009《白色緞帶》The White Ribbon



儀式

La Cérémonie

Director

Claude Chabrol

Script

Ruth Rendell, Claude Chabrol, Caroline Eliacheff

Producer

Marin Karmitz

Cinematographer

Bernard Zitzermann

Editor

Monique Fardoulis

Sound

Jean-Bernard Thomasson, Claude Villand

Music

Matthieu Chabrol

Art Direction

Daniel Mercier

Cast

Isabelle Huppert, Sandrine Bonnaire, Jean-Pierre Cassel, Jacqueline Bisset

Film Right UniFrance

Print Source

CULTURESFRANCE



內向的蘇菲來到布列塔尼一戶富家擔任幫傭,她的順從和沈默寡 言,成為女傭的最佳人選。富人一家四口雖然看似斯文有禮,但親 切表象的背後仍然難掩降尊紆貴的姿態,以及巨大的階級鴻溝。蘇 菲心中有個不願人知的秘密:原來她不識字。她也用勤奮和逆來順 受,掩飾自己是文盲的秘密。

偶然的機會裡,蘇菲認識了在郵局工作的珍妮,粗魯不文但率真直 爽的珍妮,絲毫不掩飾自己低下的出身背景,也瞧不起蘇菲主人-家的偽善矯情,所以總是鼓吹蘇菲要對抗她的上流社會雇主,蘇菲 也在珍妮的影響下,漸漸打破沉默。煽風點火的友誼,碰上階級差 異的對立,尊嚴、妒恨、復仇與反擊,事情終於一發不可收拾…。

導演夏布洛在片中再度發揮心理寫實的精湛手法,讓攝影機緩緩跟 著蘇菲,走入她的生活、生命和潛藏在沉默背後的激烈心理波濤, 以及布爾喬亞的階級矛盾之中。雨蓓在片中一改以往優雅形象,飾 演片中低俗的郵局女工,挑釁叛逆、自卑又自大的眼神,與沉默的 桑德琳波奈兒形成強烈對比,兩大影后勢均力敵的演技飆戰,也讓 她們同登當年威尼斯影展后座。

One winter morning at St Malo station, Madame Lelievre comes to collect Sophie, the perfect new housekeeper that she has just hired. The girl is more than satisfactory and works hard. Is it her lack of emotion that makes her so strange?

Jeanne, the village post-mistress, curious and uninhibited, sees Sophie as the ideal opportunity to get inside the Lelievre home. The young women's carefully hidden secrets bring them together. What secrets and for what alliance? The Lelievre family investigates without realizing and without wanting to...



1930年生於法國,原本習醫,畢業後進入《電影筆記》擔任編輯,成為 法國新浪潮靈魂人物之一,作品價常呈現對人性愛恨癩狂的深刻刻畫, 並經常藉由謀殺的主題,揭露人性的幽微曖昧。他的第一部電影《好男 塞吉》,普遍被推崇為奠定新浪潮風格的代表作,1959年以《表兄弟》 獲柏林影展金熊獎。從影四十年,至今創作不輟。

Claude Chabrol

Born in Paris in 1930. He studied pharmacology at the University of Paris but later got involved with the post-war cine club culture and subsequently became a member of the French New Wave group. Like his contemporaries, Chabrol was a critic for Cahiers du Cinema before beginning his career as a film-maker. He remains prolific and popular throughout his now half-century career.

Selected Filmography

1958《好男塞吉》Le Beau Serge 1959《表兄弟》Les Cousins 1962《藍鬍子》Landru

1969《紅杏出牆》 La Femme Infidele 1969《屠夫》Le Boucher 1982《帽店幽靈》

Les Fantomes du Chapelier 1984《他人的血》

Le Sang des Autres 1986《探長拉瓦丁》 Inspecteur Lavardin

1987《面具》Masks 1991《包法利夫人》 Madame Bovary 1992《貝蒂》Betty

1994《美麗的折磨》L' Enfer

1995《儀式》La Cérémonie

1998《一切搞定》The Swindle 1999《謊言的顏色》

The Color of Lie 2000《亡情巧克力》Nightcap 2003《惡之華》The Flower of Evil

2006《權力喜劇》 Comedy of Power

2007《切成兩半的女孩》 A Girl Cut in Two

2009 《貝拉米犯罪事件簿》 Bellamy



我們之間

Coup de Foudre



Director

Diane Kurys

Script

Diane Kurys, Alain Le Henry

Producer

Ariel Zeitoun

Cinematographer

Bernard Lutic

Editor

Joele Van Effenterre

Sound Alix Comte. Harald Maury

Music

Luis Enriquez Bacalov

Production Design

Jacques Bufnoir

Cast

Isabelle Huppert, Miou-Miou, Guy Marchand, Jean-Pierre Bacri

Film Right

UniFrance

Print Source

CULTURESFRANCE

二次大戰期間,蓮娜為了躲避集中營的屠殺,嫁給士兵為妻,用婚 姻躲過一劫。日子安定下來後,本以為就要這麼當一輩子的賢妻良 母,一日,在幼稚園與瑪黛蓮相遇。曾是藝術家的瑪黛蓮,新婚丈 夫因戰爭不幸被槍殺,她也為了生活妥協嫁給舞台劇演員為妻。志 趣相投的兩人,很快結為莫逆之交,同樣不解風情的丈夫、同樣對 美和藝術的愛好,兩顆受困於現實束縛的自由靈魂,從同病相憐、 到相濡以沫,深深地互相吸引。蓮娜的丈夫也漸漸對瑪黛蓮產生妒 忌和恨意,在一次比一次更激烈的爭執與衝突之後,蓮娜毅然做出 了重大的人生抉擇…。

影片根據導演黛安柯蕊追憶母親的真實經歷改編而成,細密追溯歷 經二次大戰、選擇走入家庭的母親,卻在女兒的學校結識了最愛, 最終走出傳統桎梏一起生活。黛安柯蕊平和寬容地看待母親的生命 演變,細膩雋永地反映了人情與時代,呈現的不只是戰爭的轟烈與 對人性的傷害,也有著更多女性對人生的思考與疑問,在那個混亂 的年代,如何在迷霧中探索自己生命的出路。伊莎貝雨蓓在片中展 示出掌握角色細緻心理的優秀能力,與傳奇女星咪嗚咪嗚兩大天后 同場較勁的精彩演技,更讓本片成為歷久不衰的同志經典。

Adapted from a book co-written with Olivier Cohen, this semiautobiographical story is based on the life of Kury's mother. Lena is a Jewish refugee from Belgium living in occupied France during WWII. In order to avoid being sent to a German concentration camp, she agrees to marry the discharged military officer, Michel. He tries to provide a decent life for her by running an auto repair business. They have two children together, but Lena is unhappy and stifled by her domestic life.

Meanwhile, in Paris, the extroverted artist Madeleine mourns the accidental death of her husband. After the liberation of France, she marries actor Costa and has children of her own. In 1952. Lena and Madeleine meet by chance in Lyons. The two women develop an emotional relationship that borders on romantic involvement. Their bond is only strengthened by a mutual dissatisfaction with their husbands, children, and home life in general.



1948年生於法國。曾於法國戲劇大師巴勞爾的公司擔任演員,並展開她的演藝生涯。 獲法國政府獎金資助,發展撰寫首部劇情長片,片中也將其個人與父母的關係帶人片中,1983年並完成其個人代表作品《我們之間》,成為當代探討同志議題與女性個人 自我追尋之重要影片。

French film-maker and actress. Diane Kurvs was born in 1948 in Lyon, France. Several of her films as director are autobiographical. She began as an actress with Jean-Louis Barrault's company. With a government grant, she made her first film as director, *Peppermint Soda*, which explored her life as a child of divorced parents, and focused on her relationship with her sister, to whom she dedicated the movie.

Filmography

1977《薄荷蘇打》Peppermint Soda

1980 《汽油彈》 Cocktail Molotov

1983《我們之間》Coup de foudre 1987《痴情》A Man in Love

1990《這就是生活》C'est la vie

1992《愛與性的邊緣》After Love 1994《六天六夜》Six Days, Six Nights

1999《史詩情人》The Children of the Century 2003《我決定留下來》I'm Staving!

2005《生日聚會》L'anniversaire

2008《莎岡》Sagan



路路

Loulou

Director

Maurice Pialat

Script

Arlette Langmann, Maurice Pialat

Producer

Yves Gasser, Klaus Hellwig

Cinematographer

Pierre-William Glenn, Jacques Loiseleux

Editor

Sophie Coussein, Yann Dedet

Sound

Dominique Dalmasso, Gerard Loupias

Production Design

Alain Alitbol, Max Berto, Jean-Pierre Sarrazin

Music

Philippe Sarde

Cast

Isabelle Huppert, Gerard Depardieu, Guy Marchand, Humbert Balsan

Film Right

Gaumont

Print Source

CULTURESFRANCE



奈麗,一個美麗且極有個性的女孩,不甘寂寞的她總希望能擺脫普 通的感情關係,渴望擁有一段轟轟烈烈的熱戀。路路,一個玩世不 恭的俊帥青年,熱情、粗魯、性感的他整天與友人流連酒吧舞廳, 周旋在女人堆之間樂不思蜀。一次舞廳的邂逅,就此改變了奈麗與 路路的生命,他們肆無忌憚的約會、廝磨,愛情的烈焰熊熊燃燒著 他們,也幾乎燒毀了身旁的人,直到奈麗發現自己懷了路路的孩 子,他們的愛情開始面對現實的考驗…。

一向善於處理情慾議題的法國名導皮雅拉,在片中讓養尊處優的女 人為了性愛鋌而走險,讓翻雲覆雨成了感官與心靈的天平、社會革 命的工具。題材雖然大膽,皮雅拉拍來卻別具風格、充滿詩意,伊 莎貝雨蓓在本片美得出奇,與年輕時「大鼻子情聖」傑哈德巴狄厄 的天雷地火,被處理得浪漫恣意,宛如向道德披荊斬棘的現代俠 侶,也讓本片成為狂掀性別話題的代表作。

雨蓓在片中展現了前所未有激烈演出,任性、火爆、狂野的恣意性 格,耽溺於肉體的癡纏,縱情於愛戀的邊緣,透過導演皮雅拉的捕 捉,雨蓓也將片中那個遊走於情人們之間,只為愛情而活的女人詮 釋得淋漓盡致,並且贏得當年凱薩獎最佳女主角提名。

All play and no work means never a dull moment for bored bourgeois Nelly and ex-con Loulou.

Bourgeois Nelly seeks refuge from her violently jealous partner and boss Andre in the arms of unemployed ex-con Loulou. A onenight-stand quickly turns into something more serious, and Nelly moves in with her new lover.

Sex with Loulou is great, life is never boring in his extended demimonde of drinkers, idlers and petty criminals, and at first Nelly does not mind being the one who pays all the bills while her workday partner stays at home. But she falls pregnant, all the tensions in their relationship rise to the surface, as it becomes unclear whether Loulou will ever be more than Nelly's bit of rough, or indeed whether she wants him to be more.



望 で 1925年生於法國奧維爾涅。1961年以短片《真愛存在》贏得威尼斯影展最佳短片獎,其後以個人失戀的經驗為題材完成傷感的自傳體小說《我們不會白頭偕老》,並於1972年自己改編搬上大銀幕,完成深具個人色彩之同名影片。在 35年電影生涯中,陸續與伊莎貝雨蓓、蘇菲瑪索、桑德琳波奈兒等知名女演員合作,被視為法國當 代極具個人風格的電影作者之

Maurice Pialat

Born in 1925, Pialat was originally trained as a painter, but having acquired a camera when he was sixteen, he tried his hand at documentary films. His film style is often described as being 'realist' and during his thirty-five year career, Pialat had made ten major feature films, many of which, most notably *Loulou*, have been interpreted as being autobiographical. He passed away in 2003.

Filmography

1968《赤裸童年》Naked Childhood

1969《Village d'enfants》 1972《我們不會白頭偕老》We Won't Grow Old Together

1974《張口結舌》The Mouth Agape 1979《畢業生》Graduate First

1980《路路》Loulou

1983《關於我們的愛情》To Our Loves 1885《末路刑警》Police

1987《惡魔天空下》Under the Sun of Satan

1991《梵谷傳》Van Gogh 1995《難為了老爸》Le Garcu



編織的女孩

The Lacemaker



Directer

Claude Goretta

Script

Pascal Laine

Producer

Daniel Toscan du Plantier

Cinematographer

Jean Boffety

Editor

Joele Van Effenterre

Sound Bernard Chaumeil, Pierre Gamet

Production Design

Claude Chevant, Serge Etter

Music

Pierre Jansen

Cast

Isabelle Huppert, Yves Beneyton, Florence Giorgetti, Annemarie Duringer

UniFrance

Print Source

CULTURESFRANCE

碧翠斯是個文靜內向的美容院小妹,一天,她在海邊邂逅了大學 生,於是兩人相戀、同居,展開了短暫的甜蜜戀情,原以為是灰姑 娘將與白馬王子從此幸福快樂,然而碧翠絲害羞的個性,以及彼此 之間懸殊的社會階級和思想差距,兩人終究還是分手,碧翠絲也從 此抑鬱寡歡,待在療養院以終。

影片根據巴斯卡雷內(Pascal Laine)的小說改編而成,曾榮獲 1974 年龔固爾文學獎。影片也如文學般細膩寫實的影像,緩緩鋪 陳敘述碧翠斯的生活,千篇一律的洗頭工作,書店閒晃、海邊發 呆,在時間的沉默綿延中,默默編織著她的愛情。全片沒有激昂起 伏的灑狗血橋段,也沒有通俗劇的廉價激情,即使被拋棄,她也只 是默默洗菜,不哭不笑也不低頭,只留下令人心碎的寂寞身影。

當年仍是新人的伊莎貝雨蓓,演活了這個受了傷害卻什麼也說不出 來的女孩,沈靜內鍊的演出,成功地詮釋了碧翠絲簡單、純潔、羞 澀的獨特性格,不但讓她一炮而紅,也贏得1978英國金像獎最佳新 人獎,奠定個人影壇地位。導演克勞德勾特也以本片一舉贏得坎城 影展人道精神獎。

Beatrice is a very reserved and quiet young woman. Her friend, Marylene, is left by her lover and brings her to Cabourg, Normandy for a few days' vacation. There, Beatrice, an apprentice hairdresser, meets Francois, a middle-class intellectual. Francois becomes her first lover, but their social and cultural differences get in the way of happiness.

Adapted from Pascal Laine's novel, the film faithfully follows the realist approach of the book. There is no dramatic tension deliberately created in the film but a realistic portrayal of protagonists' everyday life.

Isabella Huppert was a young rising actress back then and her brilliant performance as the guiet, reserved Beatrice won the Most Promising Newcomer to Leading Film Roles at the BAFTA Awards in 1978.



1929出生於瑞士日內瓦,他在日內瓦大學攻得法律文憑後,於1955年搬至倫敦,並於英國電影學會埋首苦學。兩年後,他與亞倫坦納合導了畢生第一支短片。進入六〇年代後,克勞德勾特多是在電視圈工作,遲至1970年才交出了長片處女作。雖是瑞士 導演、在英國學電影,但克勞德勾特的電影長片多是在法國拍攝,並以對人性的敏銳 觀眾而著稱

Claude Goretta

Born in 1929 in Geneva, Switzerland. He earned a law degree from the University of Geneva, then studied at the British Film Institute. In 1957, he made his first short film *Nice Time* with co-director Alain Tanner. In the 60s, he spent most of the time working in Swiss television, and made his feature-film debut The Wedding Day in 1970. Claude Goretta is known for his sharp insights on human nature, such as in The Lacemaker

Filmography

1970《婚禮日》The Wedding Day 1970《狂人》The Madman 1973《邀請》The Invitation

1974 (Not As Bad As All That)

1977《編織的女孩》The Lacemaker

1981《The Girl from Lorraine》 1983《馬里奧李奇之死》The Death of Mario Ricci

1987《消逝的夏天》If the Sun Never Returns

1988 《Enemies of the Mafia》 1992《影子》The Shadow





魔法阿媽

Grandma and Her Ghosts



Director 王小棣Wang Shau-Di Script/Producer 黃黎明Huang Liming Editor 雷震卿Lei Chen-Ching

Sound 村篤之Tu Du-Chih

Music

史擷詠Shih Chieh-Yung

史旗詠 Cast

文英Wen Yin, 莊博文Chuang Bo-Wen, 許傑輝Hsu Chieh-Hui

Film Right

稻田電影工作室Rice Film International Co. Ltd

Print Source

財團法人國家電影資料館Chinese Taipei Film Archive

五歲的豆豆從小在都市長大,從未離開雙親,某日,因為國外工作的爸爸忽然受傷,豆豆的媽媽必須出國照顧,只好將他留在基隆鄉下的阿媽家。年幼的豆豆非常不適應鄉下的生活,不懂台語的他,一開始也沒辦法跟阿媽好好相處,兩人有著嚴重的代溝。但相處時間日久,豆豆漸漸發現面惡心善、不茍言笑的阿媽,其實很疼愛自己,祖孫兩人也慢慢找到了共處之道。

隨著農曆七月的到來,豆豆發現原來阿媽擁有陰陽眼,可與鬼靈進 行接觸,他也因為在眼睛上擦了阿媽的眼淚,而意外的看見鬼神靈 魂。有一天,豆豆因一時的好奇,不小心打開了一個貼上符咒的罈 子後,世界也跟著改變,豆豆不但得協助來不及投胎的小綠轉世, 也得學習成為一個像阿媽一樣伏妖降魔的小英雄。

聲音演技精湛的文英替主人翁阿媽擔任配音,逗趣洗鍊的聲音演出,讓片中那位刀子嘴豆腐心的古怪阿媽更加維妙維肖,不但讓電影具有畫龍點睛的效果,也成功地塑造了台灣阿媽的本土典型。

導演的話

《魔法阿媽》一片能得到認同,我想是大家都希望看到一些不是太嚴肅的電影。當聽到電影院裏小朋友的笑聲是那麼動人時,我有很深的體會。每個人都有童心,但因為經濟的壓力、工作的壓力,我們這些大人不得不把童心收起來,但《魔法阿媽》讓觀眾的童心得到了釋放。

Little Dou-Dou is sent to stay with his grandma when his father has an accident abroad. Grandma lives in the countryside with a big dog and an inquisitive cat. When the cat knocks the lid off a pot in the pantry, it is possessed by the devil that lived inside, and soon begins to cause trouble for Dou-Dou.

In addition, he has a ghostly friend who is stuck in this world as she missed the July 15th deadline for passing through the spirit gate. Along with Shilo the dog, they must face down the devil and restore spiritual order. The spooky world is visible to Dou-dou because he caught the tears of his shaman grandma and rubbed them into his eyes.



王小棣

平業於文化大學戲劇學系,舊金山大學主修電影。1979年回台,並以編劇作品《香蕉 天堂》、《稻草人》入圍金馬獎最佳編劇。八○年代編導製作之《全家編》、《佳家 編》、《母雞帶小鴨》系列劇集也成台灣小人物型電視劇的經典。1995年完成首部劇 情長片《飛天》。近年從事電視製作,作品《大醫院小醫生》、《波麗士大人》等均 備受好評。

Wang Shau-Di

Born in 1953, she is a famous film and tv writer/director, and is known for her portrait of ordinary people. Graduated from the drama department of Chinese Culture University, and later San Francisco State University, she came back to Taiwan in 1979 and made numerous hit television drama series. Her debut movie Accidental Legend was made in 1995.

Filmography

1995《飛天》Accidental Legend 1997 《我的神經病》Yours and Mine 1998《魔法阿媽》Grandma and Her Ghosts 2004 《擁抱大白熊》Bear Hug



熱帶魚

Tropical Fish

Director/Script

陳玉勳Chen Yu-Hsun

Producer

王童Wang Tong

Cinematographer

廖本榕Liao Ben-Rong

Editor

陳勝昌Chen Sheng-Chang, 雷震卿Lei Cheng-Ching

Sound

楊靜安Yang Jing-An

Music

于光彥Yu Kuang-Yen

Art Director

張代Chang Dai

Cast

文英Wen Yin, 席敬倫Xi Jing-Lun, 陳逸凡Chen Yi-Fan 林正盛Lin Cheng-Sheng

Film Right

中影股份有限公司Central Motion Picture Corporation

Print Source

財團法人國家電影資料館Chinese Taipei Film Archive



即將參加聯考的國三學生阿強,因功課不好常被父母責罵,學校同學也常欺侮他,生活充滿無力感,嗜打快打炫風的阿強總把自己想像成電玩裡的超人,力大無窮而且是壞蛋的剋星,用想像力排遣生活的壓力。一天,阿強發現了一樁綁架案,正尾隨在後想要伸張正義,沒想到自己反而被綁走,成了受害者。兩個烏龍綁匪老大與阿慶正愁不知如何處理錯誤的肉票時,老大卻意外身亡,憨直的阿慶一時不知如何是好,一樁綁架案就這麼將錯就錯地繼續下去。

阿慶把阿強帶回了鄉下老家,一家人胡亂地出著餿主意的同時,也 替阿強擔心即將到來的升學聯考,眼看七月大考在即,不知如何收 尾的綁票事件和阿強未知的未來,交織成這部荒謬無稽的喜劇佳 作。

全片喜感十足,以赤子之心刻劃當代年輕學子如何在扭曲教育體制下寄情於漫畫式幻想。值得一提的是,當年尚未擔任導演的林正盛在片中飾演憨厚親切的綁匪,鄉土味十足的草根小人物,反應台灣破敗環境生態中的小人物辛酸,嬉笑聲中,不著痕跡地痛批許多不合理的社會現象,在反映現實的同時,又不失幽默地讓人會心一笑。文英在片中飾演林正盛的阿姨,出口成髒的精采念白和渾身上下都是戲的能耐,以及令人噴飯的巨蛇娘娘演出,成為影迷們懷念絕倒的經典鏡頭。

The hero of the movie is A-chiang, a junior high schoolboy facing tremendous pressure to pass the annual entrance examination to get into a senior high school. A-chiang has been struggling with his grades, and he has suffered the many punishments meted out by his disappointed father and strict school teacher.

A-chiang finds refuge in his imagination. Since he was a child, he has been fantasising about a superhero, King Saloman, and his rival, One-Thousand-Year-Old Golden Shark. A-chiang might have read or heard the story somewhere a long time ago, or perhaps he just made it up in order to amuse himself. But somewhere down the line he has come to believe in it. Throughout the movie, A-chiang's daydreams become entangled with reality, creating surreal humour.



陳玉動

生於1962年,畢業於淡江大學教育資料科學系。1993年起從事電影短片之編導工作。1995年執導電影處女作《熱帶魚》,初試啼聲即獲瑞士盧卡諾影展藍豹獎、法國蒙貝利耶電影節最佳影片金熊貓獎,及金馬獎最佳劇本等多項大獎。1997年完成第二部電影《愛情來了》,獲選日本東京影展青年導演競賽單元及金馬獎最佳男、女配角勝。

Chen Yu-Hsun

Started his career as a trainee in television and advertising, *Tropical Fish* is his debut as a movie director and scriptwriter. Thanks to his years of training in television, Chen felt at ease working with film crews, actors and the camera. Chen has admitted that in filming *Tropical Fish* he did not harbour any ambition to shoot a great epic; all that he wanted to do was to tell a good story with identifiable characters.

Filmography

1995《熱帶魚》Tropical Fish 1997《愛情來了》Love Go Go 2004《夢遊夏威夷》Holiday Dreaming



無言的山丘

Hill of No Return



Director

王童Wang Tong

Producer

鄭水枝Zhang Shui-Zhi

Script

吳念真Wu Nien-Jen

Cinematographer

楊渭漢Yang Wei-Han, 王盛Wang Sheng

陳勝昌Chan Sing-Cheong

Music

陳昇Bobby Chen, 李正帆Lee Zheng-Fan

Cast

澎恰恰Peng Zhang-Zhan, 楊貴媚Yang Kuei-Mei, 黃品源Huang Pin-Yuan, 文英 Wen Yin, 陳仙梅Chen Xianmei

Film Right

中影股份有限公司Central Motion Picture Corporation

Print Source

財團法人國家電影資料館Chinese Taipei Film Archive

憨厚的農家子弟阿助和阿尾,為了籌措父母的喪葬費用,原本賣身 於地主不合理的長工契約,但為了擁有屬於自己的田地,兩兄弟決 定逃到金瓜石加入開採金礦的行列,希望挖掘出閃閃發亮的黃金。

在那個日據淘金潮最狂熱的年代,金瓜石擠滿了飽受地主不合理契 約壓榨的勞苦礦工,在與死亡為伍的黑暗地道中作著一夜致富的美 夢,他們隨著淘金的人潮來到九份,投租在寡婦阿柔的簡陋屋子 裏。阿柔是位有剋夫運的可憐女人,六年間先後剋死兩位礦工的丈 夫,只好認命地帶著小孩生活在這座山城裏,為撫養小孩什麼樣的 工作都做,憨直的阿助不知不覺中愛上了寡婦阿柔,不顧旁人議 論,成為她第三任丈夫;同時,弟弟阿尾也對命運多舛的雛妓富美 子,一心一意希望能為她贖回自由身,但卻無能為力。一天,採礦 坑突然發生災變,造成許多礦工壓死,連阿助亦因此而身亡。再度 成為寡婦的阿柔欲哭無淚,惟有離開這個無言的山丘……。

文英在片中飾演礦區老鴇,既從粗魯不文身段中展露出潑辣世故; 飯桌上邊訓斥妓女們邊掉淚、把憤恨連飯一塊吞下的悲怨,又讓角 色更顯立體。老鴇、女人、台灣人,一個角色的多重意義全讓她演 出了靈魂。也獲得當年金馬獎最佳女配角提名。

In the 1920s, when Taiwan was Japan's colony, the small town Chiu-Fen was famous of its gold mines. Chu and Wei join the gold rush in Chiu-Fen, hoping that they can be rich and have their own land some day. There are two kinds of women in the small town: hard working housewives and prostitute. Jou is the former. People believe that she is doomed to be a widow. She married twice before, and both husbands are dead.

Che falls in love with her anyway. He becomes her third husband in despite of people's warning. Wei loves Fumiko, a young prostitute. He decides to buy back her freedom. Unfortunately, Fumiko is infected with V.D., dying. On the other hand, a gold mine tunnel is crashed suddenly, burying a lot of miners. Chu is among them. Jou packs the memorial tablets of her three husbands and leaves the silent mountain.



1942年出生於安徽,1949年舉家遷至台灣,1962年進入國立藝專美術科就讀,曾獲 台灣大專美術比賽第二名,畢業後舉辦過個人畫展。1966年進入中影,負責服裝入 術設計。1980年以《假如我是真的》初任導演,仍持續美術指導的工作。他將人物放 到時代背景中去觀看,展現人性的細微層面,對於情感的描摹則是溫婉質樸的,深具

Wang Tong

Born in Anhui, China in the 1942, Wang moved to Taiwan in 1949. From an artistic background, he had won second place in Taiwan College Art Contest, and began his film career as an art director in the late sixties. He made his director debut in 1981 with If I Were for Real, while still serving as art director for other filmmakers. He has directed over ten movies in nearly 40 years of filmmaking.

Filmography

1981《假如我是真的》If I Were for Real

1981《窗口的月亮不准看》Don't Look at the Moon Through the Window

1982《百分滿點》One Hundred Point

1982《苦戀》Portrait of a Fanatic

1983《看海的日子》A Flower in the Raining Night 1984《策馬入林》Run Away

1985《陽春老爸》Papa's Spring 1987《稻草人》Straw Man

1989《香蕉天堂》Banana Paradise

1992《無言的山丘》Hill of No Return 1995《紅柿子》Red Persimmon

2002《自由門神》A Way We Go 2004《紅孩兒決戰火焰山》Monkey King

2004《大象林旺爺爺的故事》A Story about Grandpa Lin Wang

2007《童心寶貝》



稻草人

Straw Man

Director

王童Wang Tung

Producer

許新枝Xu Xin-Zhi, 劉炳森Liu Bing-Sen

Script

王小棣Wang Shau-Di, 宋紘So Hong

Cinematographer

李屏賓Mark Lee Ping-Bing

Editor

陳麗玉Chen Li-Yu, 陳勝昌Chan Sing-Cheong

Music

張弘毅Zhang Hong-Yi

Cast

張柏舟Zhang Bai-Zhou, 卓勝利Zhuo Sheng-Li, 楊貴媚Yang Kuei-Mei, 文英Wen Yin

Film Right

中影股份有限公司Central Motion Picture Corporation

Print Source

財團法人國家電影資料館Chinese Taipei Film Archive



1940年,台灣仍處於日本殖民統治的年代。陳發、陳闊嘴兄弟是世 代都是佃農,稻田裡麻雀多、收成不好,唯一的一頭牛又被徵收做 牛肉罐頭,加上耳聾的老母、發瘋的妹妹、以及一大群嗷嗷待哺的 小孩,生活窮困不堪,只有祈禱老天爺保佑田裡的稻草人發揮守望 功力,讓他們能有多一點收成。

某日,田裡忽然從天而降、落下一枚未爆炸的炸彈,兩兄弟深深覺 得這是上天賜予的禮物,欣喜地決定跟當地的日本警察,一同運送 炸彈去領取巨賞。於是三人不顧生命危險,歷經艱辛的崎嶇山路, 終於將炸彈送抵日本軍部,雖然結果不如預期,但老天爺仍舊給了 這樂天知命的兄弟一份豐盛的大禮。

影片歷經兩年完成,延續七〇年代台灣鄉土文學的傳統,以嘻笑怒 罵的喜劇手法,深刻描繪農村生活的濃郁人情趣味,也呈現出日據 時代台灣的庶民生活寫照。文英在片中飾演刻苦持家的大嫂,內斂 展現台灣婦女堅毅的生命力,也成為貧瘠生活的一面鏡子,讓她首 度入圍金馬獎最佳女配角。導演王童並以本片贏得當年金馬獎最佳 劇情片、最佳導演、最佳原著劇本獎,以及亞太影展最佳劇情片 獎。

Two brothers avoided the military draft due to eye problems provoked by their mother with this aim in mind. But even then, the family did not escape tragedy, for their sister become crazy after her husband was killed in action. Surrounded by a brood of children, they attempt to feed themselves and their families.

In the near vicinity there is also a bridge that is a target for American bombs, which leads to the main story in the second half of the film: what to do with an unexploded bomb? Since scrap metal was becoming a precious commodity for the war effort, the brothers decide to take it to the Japanese for a reward. The journey they make with the bomb, and with a local official in tow, is quite a humorous one, leading to a conclusion which is ultimately satisfying, though also amusing in a bittersweet way.



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Wang Tong

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2004《大象林旺爺爺的故事》A Story about Grandpa Lin Wang



奇幻世界 WONDERLAND

吸血鬼之夜
Night of the Vampire
魔幻時刻
Magic Hours
限制級禁區
Forbidden Zone
短片動畫
Short Cuts & Animation
泰瑞吉蘭異世界
A Slice of Terry Gilliam

吸血鬼之夜 Night of the Vampire

蕾絲邊吸你血 Lesbian Vampire Killers

蝙蝠:血色情慾 Thirst

吸血鬼少女大戰科學女怪人 Vampire Girl VS. Frankenstein Girl





蕾絲邊吸你血

Lesbian Vampire Killers



Director

Phil Claydon

Script

Paul Hupfield, Stewart Williams

Producer

Steve Clark-Hall

Cinematographer

David Higgs

Editor

James Herbert

Sound Bernard O'Reilly

Music

Debbie Wiseman

Art Director

Alice Norris, Rosanna Westwood

Cast

James Corden, Mathew Horne, Paul McGann, Emer Kenny

Print Source

AV Pictures LTD

兩名時運不濟的最佳損友在現實生活中處處吃盡了女人虧,為了排 解憂煩而前往郊外深山散心,卻誤打誤撞地闖進一間古老村莊,放 眼望去都是群臭男人,讓兩人感覺渾身不自在。原來自古此地便籠 罩在致命詛咒之下,當地女子只要一年滿十八歲,便會變身成女同 志吸血鬼,四出肆虐作亂。渾然不知大難臨頭的兩人貪圖眼前美 色,只顧著跟一群前來探索古老傳說的貌美大學生廝混,誰知叢林 深處正露出一雙雙獠牙,食指大動準備好好飽餐一頓!

電影以近乎俗豔的斑斕色調與嬉笑怒罵的戲謔姿態,向五〇年代盛 極一時的漢默片廠經典恐怖片致敬之同時,更巧手揉合了恐怖片與 喜劇片兩種迥異電影類型,大拿女體與性別議題開刀,以一貫憊懶 尖酸、葷腥不忌的英式喜劇作風,狠狠倒刺了傳統恐怖片元素· **检**。

古老詛咒、世外村莊、傳承血脈、不死吸血鬼、重生復活,片中表 面上仍依循著恐怖電影的基本路數,骨子裡卻是打著紅旗反紅旗, 反其道而行地大開沙文主義、恐同症與處女情節的玩笑,諸般大不 敬的腥羶笑料盡皆出籠,端的是陽具與十字架齊飛、保險套與聖水 並呈,在一片活色生香、肉慾橫陳間開啟了血肉淋漓的殘酷景象, 交錯譜出了教人啼笑皆非的浪漫異色奇譚,實是繼《黯陰羊》後又 一B級惡搞黑色喜劇奇作。

The movie stars Mathew Horne and James Corden as Jimmy and Fletch, two buddies who decide to escape their problems and head to the countryside for a weekend of debauchery. Things don't quite go to plan and they find themselves stuck in a village, where an ancient legendary Sapphic vampire curse has enslaved many of the local women into blood-thirsty vampires.

As the night unfolds, the boys have to put all of their fears behind them in order to rise to the challenge of killing these lesbian vampires, an wind up being the most unlikely saviors of the small village. Lesbian Vampire Killers finds screenwriters Stewart Williams and Paul Hupfield and director Phil Claydon plunging headfirst into guilty pleasure territory with an unrestrained, sexladen horror comedy.



7年時 大田 研 1976年出生於英國柏立聖艾蒙,畢業於威爾斯國際電影學校後,以短片《Skipping Without Rope》受邀參展於BBC英國短片電影節與愛丁堡電影節,讓他初次嶄露頭 角。2002年他執導了恐怖風味的長片處女作《Alone》,榮獲英國獨立電影獎提名, 同年再以業餘女性足球隊為題材的臺劇短片《Championship》贏得英國電影協會的 ※電影と其人《海袋》即2000年的製品使給第一次電影と日本化 新電影基金。《蕾絲邊吸你血》是他的第二部電影長片作品

Phil Claydon

Graduated from the International Film School, Wales. His acclaimed short, the youth comedy Skipping Without Rope was showcased at the BBC British Short Film Festival and Edinburgh Film Festival. Aged 24, Claydon directed his first feature film, the BIFA Nominated horror *Alone*. Claydon then won the Film Council's New Cinema Fund Short Channel competition with his short film, the amateur ladies football comedy Championship. In 2008 Claydon directed Lesbian Vampire Killers

Filmography

2002《Alone》 2009《蕾絲邊吸你血》Lesbian Vampire Killers



蝙蝠:血色情慾

Thirst

Director

Park Chan-Wook

Script

Chung Seo-Kyung, Park Chan-Wook

Producer

Park Chan-Wook, Ahn Soo-Hyun

Cinematographer

Chung Chung-Hoon

Editor

Kim Sang-Bum, Kim Jae-Bum

Sound

Kim Suk-Won, Kim Chang-Sub

Music

Cho Young-Wuk

Production Designer

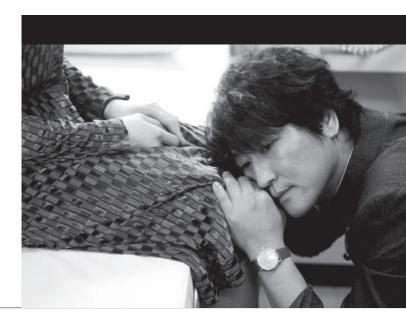
Ryu Seong-Hie

Cast

Song Kang-Ho, Kim Ok-Vin, Kim Hae-Sook

Print Source

傳影互動股份有限公司ifilm



為了上帝奉獻一切的神父,參加秘密進行的醫療實驗,試圖研發 「夏娃」疫苗拯救人類。不料過程中,神父竟意外感染病毒猝死, 隨即又因為血液裡的不名物體讓他奇蹟般地復活,獲得重生後的神 父,不但從此開啟了原本約束壓抑的七情六慾,更成為了蝙蝠般的 吸血鬼。

神父需要足夠的鮮血來維持性命,但又因為信仰而不想殺人,此 時,他迷戀上散發神秘氣質的朋友之妻,感受到前所未有的悸動。 為了愛情,也為了血液裡蠢蠢欲動的慾望,神父拋開神聖的外袍, 如蝙蝠張開雙翼,迎向致命的愛…。

導演朴贊郁從十年前便開始構思本片的拍攝計畫,並且在當時即已 向男主角宋康昊提出演出邀約,曾在《殺人回憶》、《駭人怪物》 等多部電影中扮演百變角色的宋康昊,累積磨練了多年的經驗之 後,這次在《蝙蝠:血色情慾》中,也成功地詮釋了穿梭在神父與 吸血鬼之間的複雜角色。藉由神父本身神性與魔性的自我抗爭,探 討信仰和慾望間的掙扎,愛情、原罪與救贖間的相互拉扯,深入刻 畫了人性的脆弱與矛盾。

Sang-hyun is a beloved priest who goes to Africa to volunteer as a test subject in an experiment to find a vaccine to the new deadly infectious disease. During the experiment, he is infected by the disease and dies. But transfusion of some unidentified blood miraculously brings him back to life, and unbeknownst to him, it has also turned him into a vampire. After his return home, news of Sang-hyun's recovery spreads and people start believing he has the gift of healing and flock to receive his prayers.

From those who come to him, Sang-hyun meets childhood friend Kang-woo and his wife Tae-ju. Tae-ju gets attracted to Sang-hyun, who now realizes he has turned into a vampire, and they begin a secret love affair. Sang-hyun asks Tae-ju to run away with him but she turns him down. Instead, she tries to involve Sang-hyun in a plot to kill Kang-woo.



韓國影史上唯一入圍柏林、坎城及威尼斯等世界三大影展的導演。2000年便以《JSA 共同警戒區》獲得柏林影展金熊獎提名,作品經常以探討人性慾望為主題,並以「復 仇三部曲」:《復仇》、《原罪犯》、《金子的復仇》備受肯定,是少數商業與藝術 兼顧的重量級韓國遵演。

Sweeping through Cannes, Venice, and Berlin, Park Chan-Wook is a director who exposed Korean films' creativity to the world. With his shockingly unique plots and sensual mise-en-scene, he earned accolades from critics and audiences across the globe. With the dilemma of sin and redemption and extremely violent subject matter, he explored the questions of human existence and caused a stir in the Korean film

Filmography

1992《月亮,是太陽的夢想》Moon Is the Sun's Dream 1997《三人組》Trio

2000《JSA共同警戒區》JSA: Joint Security Area

2002《復仇》Sympathy for Mr. Vengeance

2003《原罪犯》Old Boy

2005《金子的復仇》Sympathy for Lady Vengeance 2006《賽柏格之戀》I'm a Cyborg, But That's OK

2009《蝙蝠:血色情慾》Thirst



吸血鬼少女大戰科學女怪人

Vampire Girl vs. Frankenstein Girl



Director

Yoshihiro Nishimura, Naoyuki Tomomatsu

Script

Naoyuki Tomomatsu

Producer

Jun Nakajima, Masatsugu Asahi

Cinematographer

Shu G. Momose

Editor

Yoshihiro Nishimura

Music

Blood-Stained Fellow

Production Designer

Nori Fukuda

Cast

Yukie Kawamura, Takumi Saitoh, Elly Otoguro

Print Source

Eleven Arts, Inc.

高中校園白馬王子水島,收到了轉校生奈美的情人節巧克力,水島 吃下之後,才赫然發現原來奈美是吸血鬼,而巧克力裡摻有奈美的 血,他的身體也因而產生變化,和奈美有了特殊的情誼。這樣的情 況,卻惹惱了一直認為自己才是水島正牌女友的景子,在知道奈美 的真正身份後,與奈美爭執之後不幸慘死。

景子的父親是個瘋狂科學家,痛失愛女的他決心讓景子復活,將她 重組成如科學怪人一般的怪力少女。於是青春校園成了魔咒地獄, 吸血鬼後裔為愛決戰人體變形金剛,血漿與屍塊齊飛,惡搞到最高 點,一場血流成河、屍塊成堆的少女血戰就此展開。

由內田春菊的同名恐怖漫畫所改編,影片以極度豐富的想像力,大 玩類型電影的視覺符號,電影開場不到五分鐘,就已經血洗銀幕, **賁張的血液、隨意分離的手腳、一個又一個以殘肢堆成的怪物。結** 合漫畫式的Kuso橋段,影片以令人嘆為觀止的誇張情節,將黑色 恐怖與青春校園融為一體,呈現浪漫、血腥、恐怖、暴力,卻又不 失黑色幽默的惡搞趣味。甚至連《咒怨》導演清水崇,都在片中客 串國文老師一角,教導學生「咒怨」的漢字意義,可說是成功創造 了另類Cult片典範。

High school student Mizushima receives Valentines Day chocolates from the new student, Monami Arukado. Little did Mizushima know that the chocolates contained traces of Monami's vampire blood. He gets infected from eating them and Monami confesses that she wants to live with him forever as a vampire

Overtaken by jealousy from seeing the two together, Mizushima's girlfriend Keiko Furano teases Monami relentlessly. While attempting to uncover Monami's greatest weakness, Keiko finds out her true identity as a vampire.

Meanwhile, Mizushima decides that he wants to fully become a vampire with Monami's help. Keiko sees the two on the school rooftop kissing and in a state of hysteria, attempts to throw Monami off the roof but falls off herself instead. Keiko dies but her father, Kenji Furano, the mad scientist, resurrects her as Franken girl. Thus begins a deadly combat between Franken Keiko and Vampire Monami in the name of love.



西村喜席

1959年出生於東京。中學以來便無師自涌地兼任攝影、打光、特殊化妝等多職以拍攝 1993年日王於朱永。下華以本民來即日通紀末日謝於,引力。行為化民族等必繼以和調 自製電影。曾以美術設計,特殊化敗的身份參與過《死亡筆記本:上》、《自殺俱樂 部》等眾多電影的製作,尤其擅長表現殘酷的視覺衝擊。1995年他以導演身份拍出獨 立科幻短片《限界人口係數》,更於2008年以短片為基礎重拍成首部商業長片《東京 殘酷警察》

Born in Tokyo in 1967. One of Japan's most creative and extreme special effects creators. Since junior high school, he has taught himself about modeling, filming, lighting, art, and special make-up for his independent films. In 2008, he made his long awaited commercial feature directorial debut with *Tokyo Gore Police*, based on his award-winning 1995 short film Aantomnia Extinction

Filmography

2004 (Speakerman: The Boo) 2008《東京殘酷警察》Tokyo Gore Police 2009《吸血鬼少女大戰科學女怪人》Vampire Girl vs.



友松直之

1967年出生於大阪,早從高中起他便開始創作自製電影與同人漫畫,日後他曾曾擔任 過本片漫畫原作者內田春菊的助手,並在1992年以編劇身份在粉紅電影《孕婦》中正 式於電影圈出道。一邊拍攝恐怖電影如《殭屍行動》、《殭屍自衛隊》外,偏愛起用 AV女星出任演員的他,同時也接拍黑道電影、成人電影等異色路線

Naovuki Tomomatsu

Born in Osaka in 1967. When he was in high school, he started making independent films and writing comic books. After working as an assistant to Shugicu Uchida, he made his own debut as a screenplay writer with The Nimpu. While he has participated in many projects as screenplay writer, he also directs films in a variety of

Filmography

1997 《Eating Schoolgirls: Osaka Telephone Club》

2001《殭屍行動》Stacy 2005《Kiss Me or Kill Me》

2006《殭屍自衛隊》Zombie Self-Defense Force 2009《吸血鬼少女大戰科學女怪人》Vampire Girl vs.

Frankenstein Girl

魔幻時刻

Magic Hours

史蒂芬的奇幻旅程 Bunny and the Bull 靈魂冷凍庫 Cold Souls 鈍獸 DumBeast 魔島迷蹤 Hierro 魔幻女兒國 Tears for Sale





史蒂芬的奇幻旅程

Bunny and the Bull



Director/Script

Paul King

Producer

Mary Burke, Robin Gutch, Mark Herbert

Cinematographer

John Sorapure

Editor

Mark Everson

Sound

Tim Barker

Music

Ralfe Band

Art Director

Richard Bullock, Jane Levick

Cast

Edward Hogg, Simon Farnarby, Veronica Echegui, Noel Fielding, Julian Barratt

Film Right

前景娛樂有限公司Flash Forward Entertainment

Print Source Wild Bunch

草食男史蒂芬天天宅在家足不出戶,怎料老鼠發動逆襲,打亂他井然有序的宅男生活,讓他憶起一段殘酷過去:與肉食男邦尼的歐洲之旅。邦尼為了安慰史蒂芬被女友發好人卡,熱心帶他去旅行,途中碰上了一籮筐怪咖:愛狗癡漢、酒醉鬥牛士、腦殘笨導遊,還有小潘潘翻版服務生露易莎,微妙的三角關係徹底引爆草食男與肉食男的戰爭。宛如《王牌冤家》加上《尋找新方向》的奇想心靈公路電影,英國新銳導演保羅金一鳴驚人之作。

導演的話

片裡飾演邦尼的賽門方納比,他祖父是個又有賭癮又有酒癮的人。 當他祖父過世後,家人赫然發現他的衣櫥後面有個可以直通隔壁酒 吧的祕密通道,完全就跟《刺激一九九五》劇中情節一模一樣。甚 至他祖父過世那天,還叫兒子去幫他賭馬。

我把我認為好笑的、悲傷的、在電影裡可能有趣的發展都寫進了這個故事。講述關於賭博的電影其實並不多,而那些賭博電影幾乎都 是關於飛黃騰達又很酷、很吃得開的人,我反而想拍出賭徒們的抑 鬱面。 An extraordinary visual feast from the director of *The Mighty Boosh*, featuring the crème-de-la-crème of British comedy talent, including Noel Fielding, Julian Barrett and Richard Ayoade, *Bunny and the Bull* follows Stephen, a heartbroken recluse who finds his mind hurtling back to a disastrous trek around Europe he took with his best friend, Bunny, a dissolute gambling addict, as they embark on an extraordinary odyssey where his imagination is the only limit.

Journeying from the industrial wastelands of Silesia to the bull fields of Andalusia, their adventures bring them into contact with Hungarian dog enthusiast, a moustachioed matador and a hottempered crab waitress who soon tests how far their friendship really goes.







保羅金

出生於英國溫徹斯特,1999年於劍橋大學英文系畢業後,進入電視界發展,早期以劇場與電視影集的拍攝為主,尤其以喜劇見長,2004年他以從舞台表演脫胎而成的電視喜劇影集《The Mighty Boosh》獲得英國影藝學院金像獎最佳新導演提名,日後也分別於2006及208年為他們的現場巡迴演出擔任導演。2009年的《史蒂芬的奇幻旅程》是他首部劇情長片。

Paul King

Born in Winchester, England and studied English at Cambridge University. He has worked as a director in film, television and theatre, specializing in comedy. His theatre directing credits include Garth Marenghi's Fright Knight and Garth Marenghi's Netherhead, as well as Noel Fielding's Voodoo Hedgehog. He is the director of the television series, The Mighty Boosh, which earned him a 2004 best new director BAFTA nomination. Bunny and the Bull is his first feature film.

Filmography

2009《史蒂芬的奇幻旅程》Bunny and the Bull



靈魂冷凍庫

Cold Souls

Director/Script

Sophie Barthes

Producer

Dan Carey, Elizabeth Giamatti, Paul Mezey, Andrij Parekh, Jeremy Kipp Walker

Cinematographer

Andrij Parekh

Editor

Andrew Mondshein

Music

Dickon Hinchliffe

Production Designer Elizabeth Mickle

Cast

Paul Giamatti, Dina Korzun, Emily Watson

Print Source

E1 Entertainment International



保羅因參與舞台劇演出而搞得自己神經緊張,隨著公演時間逼近, 保羅的壓力越來越大,為求迅速解除惱人情形,他決定放手一試最 新減壓方法「靈魂冷凍術」,將自己一部份靈魂抽出冷凍,待表演 結束後再注射回去。保羅做完療法後的確改善焦慮情形,但接踵而 來的副作用卻讓他變成萬人嫌,他想回復原狀,發現自己的靈魂已 經被他人借走,保羅只好展開千里追魂行動來討回自己的靈魂。

保羅賈麥提因演出《小人物狂想曲》與《尋找新方向》而備受矚目,雖然他無法靠著外型取勝,但他總是能恰到好處地表現出窩囊又逗趣的小人物形象。本次在《靈魂冷凍庫》裡,保羅演出一位焦慮的舞台劇演員,因一念之差,得跑到天涯海角將他的靈魂給追回,保羅的演出在令人捧腹大笑之餘,總會讓觀眾深深感受到劇中角色伴隨在歡笑聲背後的七情六慾。片中流暢的敘事風格,到位的精湛表演,讓女導演蘇菲巴瑟斯首次執導便獲得好成績。

導演的話

我一開始想為伍迪艾倫寫這齣劇本,但我覺得不可能跟他聯絡得上。之後當我看到《小人物狂想曲》,片中的保羅賈麥提實在是太出色了,於是我決定為他量身訂作來寫這齣戲。本片雖然以哲學思想為架構,但我依舊希望保有其趣味性。它是齣帶有抽象意味的悲喜劇,諷刺中又帶有憂鬱的氣息。

After intense rehearsals of Chekhov's "Uncle Vanya," Paul is emotionally drained. He stumbles upon a "Soul Storage," a private lab offering New Yorkers something intriguing: a relief from the burden of their souls. Paul decides to get his soul extracted, only to discover that it has the shape and size of a chickpea. After a failed attempt to live and act without his soul, he rents an alleged Russian poet's soul, which guides him into a strange dreamlike

Things take an unexpected turn when he decides to get his soul back and meets Nina, a Russian soul mule, who illicitly transports souls from Russia to America. *Cold Souls* blends elements of humor and irony with incursions into darker atmospheres as it explores the profound moods and inner struggles of a man in search of his essence.



蘇菲巴瑟斯

法國出生,蘇菲巴瑟斯兒時居住在中東及南美。2000年,她搬到紐約,於哥倫比亞大學國際與公共事務研究所就讀,並於2003年與她的情人、同時也是此後長年搭檔的攝影師夥伴安得烈帕瑞哥,在葉門拍攝了一部描寫聯合國兒童基金會女性讀寫能力課程的紀錄片作為畢業作品,短片《快樂》則選入2007年的日舞影展裡。

Sophie Barthe

Born in France, Sophie Barthes grew up in the Middle East and South America. A Columbia University graduate, Barthes directed a Unicef documentary in Yemen on women's literacy programs. Her short film, Happiness, played at Sundance 2007. Both Happiness and Cold Souls won the NYSCA Individual Artists Grants and the Showtime Tony Cox Award for Best Screenplay at the Nantucket Film Festival. Barthes completed her residency at the Nantucket Screenwriters Colony and the 2007 Sundance Screenwriters and Directors Lab.

Filmography

2009《靈魂冷凍庫》Cold Souls



鈍獸

DumBeast



Director

Hosono Hideaki

Script

Kankuro Kudo

Producer

Shoko Sone, Naota Sugawara, Iwao Takase

Cinematographer

Shoichi Ato

Sound

Koji Yamada

Music

Toru Midorikawa

Production Designer

Mayumi Tomita

Cast

Tadanobu Asano, Kazuki Kitamura, Yoko Maki

Print Source

GAGA Communications, Inc.

某週刊編輯四處追查新銳作家凸川隆二的下落,頭牌牛郎江田及警察岡本開始講述他們與凸川在25年前的火車意外經歷,以及一年前凸川神秘現身後所引發的一連串「怎麼殺都死不了」超現實事件。 荒謬絕倫的經歷,只能讓人大嘆笨到最高點之傻人有傻福。

本片導演細野秀晃在2004年看到宮藤官九郎榮獲日本戲劇界最高榮譽岸田國士獎的同名舞台劇,深受故事核心概念感動,而起意要將它搬上大螢幕。後來在偶然下接受宮藤官九郎邀請拍攝網路短篇戲劇,開啟了兩人合作的契機,更曾為宮藤官九郎的樂團拍攝音樂錄影帶。一開始宮藤官九郎認為《鈍獸》這個故事已經劃下句點,沒有拍成電影的必要,但後來感受到細野秀晃的誠意與堅持,而親自將劇本修改成適合電影拍攝。

片中佈景及主要演員的服裝造型在細野秀晃無限巧思安排之下,遍佈各類被賦予特殊意義的趣味符碼,藉以傳達作品的核心氛圍。此外,《鈍獸》因情節需要而有不少回憶戲碼,原訂由真人演出,卻因遍尋不著合適童星,加上細野秀晃想在影像中呈現不一樣的懷舊氛圍,於是聲稱從小就非常愛看卡通的導演索性從Studio 4℃請來曾在《惡童當街》擔當重任的安藤裕章出任動畫導演,將本片回憶部份以動畫方式來呈現,進而強化電影版風格獨具的影像魅力。

An editor arrives at a 'sumo' village to find the missing award-nominated writer Deko in time to bring him to the award ceremony. Awaiting here are Deko's weird friends: Eda, the boss of gigolo club, his yes-man cop friend Okamoto, Eda's mistress Junko and bunny girl Nora. There, the editor learns Deko was back in town a year back; moreover, the friends have been desperately trying to kill him because of this award book Deko wrote from their painful memory... Despite of their countless trials of murder, Deko's dumbness keeps him from even noticing his friends' intentions.

Away from his acclaimed serious performances, this time Tadanobu Asano plays the dull yet somehow genius writer, leading audience to this mysteriously comical world created by Kankuro Kudo, the writer of *GO* and *Ping Pong*. They team up with first time feature director Hideaki Hosono, well known commercial director with many international awards and nominations.



細野秀晃

1973年出生於德國的工業大城杜塞道夫,在美國波士頓完成高中教育後前往洛杉磯藝 術中心設計學院專攻影像製作。歸國後,他先於1997年執導《A Loose Boy》,之後 進入日本數一數二的廣告公司電通任職,執導的廣告作品獲獎無數,影像帶有強烈個 人風格且不忘大眾娛樂性,在海內外多受好評。《鈍獸》為正式公映首部劇情長片。

Hosono Hideak

Born 1973 in West Germany, he attended Art Center College of Design in LA for a degree in Film. After returning to Japan, he built his career as a TV commercial and music video director receiving many awards for his works, including the Clio Awards, Pacific Advertising Festival, the One Show, NY Festivals – International Innovative Advertising Awards and Cannes Lions International Advertising Festival. In 2006, he established his production house Daytora Entertainment, and *DumBeast* is his first directorial feature film.

Filmography

2009《鈍獸》DumBeast



魔島迷蹤

Hierro

Director

Gabe Ibáñez

Screenplay

Javior Gullon

Producer

Jesus de la Vega, Alvaro Augustin

Cinematographer

Alejandro Martinez

Editor

Quique Garcia i vila

Music

Zacarias M. de la Riva

Production Designer

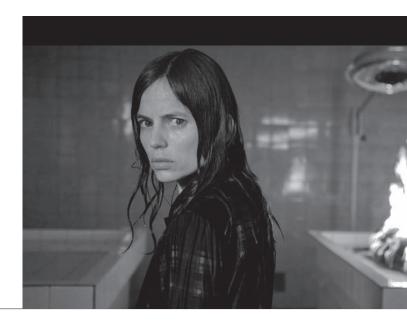
Patrick Salvador

Cast

Elena Anaya, Bea Segura, Mar Sodupe

Print Source

威望國際股份有限公司CatchPlay Entertainment Co.



瑪利亞帶著兒子前往小島旅行,不料孩子卻無故失蹤,他是跌下山 崖還是被人綁架,沒人知道也沒有留下任何線索,她的兒子就這樣 彷彿人間蒸發般消失無蹤。六個月後,正當瑪利亞還在努力從悲痛 中走出的時候,一通無預警的電話通知她尋獲了兒子的屍體,迫使 瑪利亞必須返回耶羅島上確認,面對她亟欲逃離的惡夢。

在這地勢環境險惡、充滿古怪居民的詭異小島上,母親的直覺帶領她克服萬難,逼近真相,也逐漸逼近孩子所在的可能地,卻發現了更駭人的秘辛。《羊男的迷宮》導演力捧之西班牙新秀,以緊繃的心理張力與氣氛營造,以及靈活跳動的敘事觀點,成功打造這則複雜的心理驚悚劇,詭譎意外程度更勝《靈異孤兒院》。

導演的話

這部驚悚片構築在兩大元素,角色與氣氛上。片中尋子母親的角色心理是影片打造惡夢般影像的取材來源,將近95%的片長中都可以看到女主角在鏡頭前,我的目的是要讓觀眾體會主角經歷的情感風暴,而影片超乎想像的視覺特效與曲折情節,搭配主角的心境後形成一個完整的恐怖魔境,一種無法分辨惡夢與現實的不安氣氛,是這部片之所以對觀眾充滿衝擊力的主因。

While travelling by ferry to the island of El Hierro, Maria loses her young son Diego. Has he fallen overboard? Has he been abducted? Nobody knows. Diego simply vanishes. Six months later, Maria is fighting to overcome the pain of her loss, to pick up the pieces and continue with her life, when she receives an unexpected call. A child's body has been discovered. She must return to El Hierro.

On the island, in this strange and threatening landscape, surrounded by sinister, malevolent characters, Maria is forced to confront her worst nightmares. As she travels the terrible path that will lead to her son, Maria will make the most unbearable discovery of all. Emotionally devastating, visually stunning and truly terrifying, a Spanish genre thriller in the tradition of *The Orphanage* and *Pan's Labyrinth, Hierro* depicts one woman's desperate journey into a nightmare vortex of horror and loss.



蓄柏伊班涅茲

1971年出生於西班牙馬德里,大學時主修影像科技,隨即投入3D電影特效的領域,並成為多部西班牙大作的視效總監。2006年首部短片《性愛復仇器》榮獲世界多國短片影展大獎,前衛的科幻影像與大膽情節令觀眾印象深刻。2009年蓋伯獲得西班牙恐怖影達首席製片的賞識,執導劇情長片處女作《魔島迷蹤》,入選本屆坎城影展影評人週。

Gabe Ibáñez

A Universidad Complutense of Madrid graduate (Image Sciences), Gabe Ibáñez started his career as a 3D visual effects artist. In 2001, he co-started up the Madrid based production company User T38. Since 2000 he has been directing commercials in Europe. *Maquina* is his first short film. And his first feature film, *Hierro*, was the official selection film of Critic's Week at Cannes 2009.

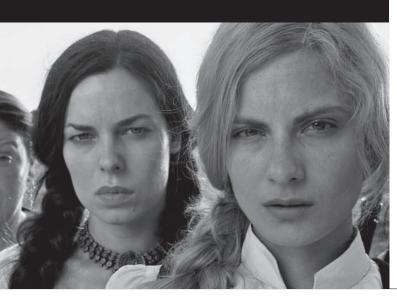
Filmography

2009《魔島迷蹤》Hierro



魔幻女兒國

Tears for Sale



Director

Uros Stojanovic

Script

Aleksandar Radivojevic, Uros Stojanovic, Batric Nenezic

Producer

Batric Nenezic

Cinematographer

Dusan Ivanovic

Editor

Yves Beloniak, Djordje Markovic, Dejan Urosevic

Yves Bound

Aleksandar Protic, Production Design, Veliko Despotovic

Music

Shigeru Umebayashi

Production Designer

Veljko Despotovic

Cast

Katarina Radivojevic, Stefan Kapicic, Sonja Kolacaric, Nenad Jezdic, Olivera

Print Source

Europacorp International

山城小村,女人當家,戰爭帶走了所有的壯丁猛男,只剩全村的女人。一個夜深人靜的晚上,村裡最老、但也是唯一的男人,忽然在床上暴斃。這下子代誌大條,罪魁禍首的姊妹倆只好下山千里尋男,以先靈為誓,三日為限,不帶回合意的男人,誓不罷休。然而這趟獵男之旅,卻也成為她們探索生命的成長之旅,永遠地改變了一切。本片為塞爾維亞史上最大製作,拍攝兩百天、後製三年,創意十足的黑色魔幻喜劇,再加上梅林茂的奇詭配樂,獻上一場驚艷全球的東歐視覺饗宴。

導演的話

透過女性的雙眼來審視,這部電影呈現出一場巴爾幹半島式的噩夢。兩個女孩生活在一個慘遭戰爭蹂躪的村莊,男人完全死光。她們從來沒有過深刻的感情,甚至連男人的手都沒有牽過。當村裡的女人用魔法和勒索,要她們去城市帶一個男人回來,這時,她們認識生命和尋找真愛的旅程,旋即展開。

雖然電影並沒有為觀眾提供一個簡單的答案,但卻勢必能夠成為屬於成人的童話故事,充滿了浪漫和幽默。我國的人們早已經習慣生活在麻木、空虛和絕望之中,因此悲劇是不可能打動觀眾的。我唯一可以觸碰到觀眾內心的方法,唯有製作出一部真正華美的電影,讓人們即使在最艱難的時刻,也能伸臂迎向生命的歡愉。

Tear for Sale is the most expensive Serbian movie ever. It is a compelling fairytale quest for true love against a backdrop of war, witchcraft and mythology. With stunning cinematography, alluring locations, lush visual effects and a magnificent score by Shigeru Umebayashi, Uros Stanjovic recreates a lost world where women have to get by without men.

Just after the Great War, two beautiful sisters inadvertently kill their village's sole surviving male. The angry womenfolk put a curse on them: they must find a man within three days or die. So begins their quest through the exotic Serbian mountains. Lust, love, a hot-headed strongman and Belgrade's lecherous dancehall king await them. Caught between their burning passion and need to escape the curse, the two sister reluctantly take their newfound loves back to their village where the women are getting impatient.



烏洛史托雅諾維茲

1973年生於塞爾維亞首都貝爾格萊德。於首都貝爾格萊德修譜戲劇藝術,在學期間, 完成了短片作品《雙人絞刑架》Gallows for Two,獲選為南斯拉夫史上最佳短片之 一。其後拍攝多部廣告及MV作品。《魔幻女兒國》為其個人首部劇情長片。

Uros Stojanovic

Born in Serbia in 1973, and studied drama and art in Belgrade. He made his acclaimed short film *Gallows for Two* while he was still a student. *Tears for Sale*, the most expensive film made in Serbia movie history, containing 40 minutes of special effects, is his feature directorial debut.

Filmography

2008《魔幻女兒國》Tears for Sale

限制級禁區

Forbidden Zone

犬齒之家 Dogtooth

嗑到荼蘼 Enter the Void

超激!A幫生與死 Life and Death of a Porno Gang

極限:殘殺煉獄 Martyrs

非常母親 Mother

一鏡到底之人體炸彈 P.V.C.-1





犬齒之家

Dogtooth



Director

Yorgos Lanthimos

Script

Efthymis Filippou, Yorgos Lanthimos

Producer

Yorgos Tsourgiannis

Cinematographer

Thimios Bakatakis

Editor

Yorgos Mavropsaridis

Sound Leandros Ntounis

Art Director

Elli Papageorgakopoulou

Christos Stergioglou, Michele Valley, Aggeliki Papoulia, Mary Tsoni

Print Source

MK2

這是一部刻意塑造情境,對現代生活充滿高度反諷企圖的作品。電 影設定一個奇詭的家庭,父母嚴格控制著他們的兒女,從小到大, 讓三兄妹住在圍牆之內的美麗別墅,從未踏出一步,與外界完全隔 離,不受一絲污染。他們活在被建構的完美世界裡,像是外星人, 只繞著父母的邏輯旋轉。父親請來公司女職員,固定與兒子做愛, 豈料她還私下傳授性知識,攪亂平衡的家庭關係,甚至勾起了他們 想走出這個「家」的慾望。

從一開始的怪誕、荒謬、黑色幽默,讓人從冷笑漸漸轉為恐懼。談 到這部電影的核心意義,編導雅各斯藍堤摩斯表示:「這部電影的 意義很複雜,它包含了一個家庭的運作、未來性的發展,甚至談到 它如何改變。也可以說它是一部談小孩成長、或者呈現希臘家庭狀 況的電影,從中能看到家長如何千方百計想把孩子關在家裡,逼他 們完全依賴著父母。」

對藍堤摩斯而言,它不是一部在頌揚樂觀主義或悲觀主義的電影, 它應該比較像是在描寫「家長主義」的電影。對於觀眾的解讀,藍 堤摩斯更希望觀眾以開放的態度與觀點去面對、觀賞這部作品,對 創作者來說,即使它是有劇本根據的,但它並沒有一定的定義或規 則,每個人都可以將自己的自身經驗投射在電影裡,然後以自己的 方式,去看出它的意義所在。

Dogtooth sees a father, mother and their three kids live in a house at the outskirts of a city. There is a tall fence surrounding the house. The kids have never left the house. They are being educated, entertained, bored and exercised in the manner that their parents deem appropriate, without any influence from the outside world. They believe that the airplanes flying over are toys and that zombies are small yellow flowers.

The only person allowed to enter the house is Christina. She works as a security guard at the father's business. The father arranges her visits to the house in order to appease the sexual urges of the son. The whole family is fond of her, especially the eldest daughter. One day Christina gives her a headband as a present which has stones that glow in the dark and asks for something in return.



曾在希臘雅典的Stavrakos電影學校就讀導演系,從1995年開始執導過電影長短片、 量在机械技术的企业的企业的企业,并从他的工作的工作的工作的工作的工作。 無台劇、發像舞蹈(videodance)與大量的電視廣告片。他同時也曾參與過2004年雅 典奧運會開、閉幕典禮的設計團隊,《犬齒之家》是他的最新作品,也為他成功打開 了國際知名度

Studied film and television direction at Stavrakos Film School in Athens, Since 1995 he has directed feature films, theatre plays, videodance and a large number of TV commercials. He was also a member of the creative team which designed the opening and closing ceremonies of the Athens 2004 Olympic Games.

Filmography

2005《Kinetta》 2009《犬齒之家》Dogtooth



嗑到荼蘼

Enter the Void

Director/Script

Gaspar Noe

Producer

Brahim Chioua, Vincent Maraval, Olivier Delbosc, Marc Missonnier, Pierre Buffin, Gaspar Noe

Cinematographer

Benoit Debie

Editor

Gaspar Noe, Marcc Boucrot, Jerome Pesnel

Sound

Thomas Bangalter, Ken Yasumoto, Ryotaro Harada, Claude Lahaye

Production Designer

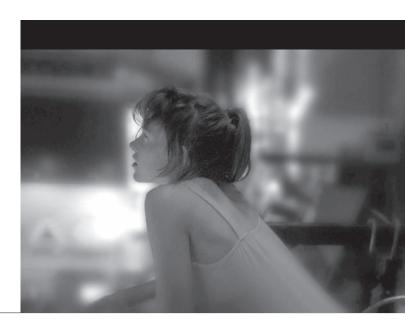
Kikuo Ohta, Jean Carriere

Cast

Nathaniel Brown, Paz de la Huerta, Cyril Roy

Print Source

Wild Bunch



奧斯卡和妹妹在東京相依為命,販毒、嗑藥、賣淫、背叛…,他們什麼都做,卻怎麼也無法消去心裡的巨大空虛。在一次毒品交易中,奧斯卡被警察撞見,並被手槍擊中。就在奧斯卡垂死的時候,他的意識發生了變化。他又看到了五歲時候父母的死亡。種種的幻象讓奧斯卡無法死去,他的精神脫離了身體,自由地穿越在各個時空,但是他無法與任何一個人對話,連自己的妹妹也不例外。

繼上一部《不可逆轉》被列為世界十大禁片之後,導演加斯帕諾埃 這回以手持主觀鏡頭、迷幻抽象視覺,打造嗑到最High點之後的超 脫涅槃,法國電音傻瓜龐克配樂,靡靡頹唐的極致空虛感,令人在 抑鬱到谷底的同時卻又飄然欲仙,帶來前所未有的獨特觀影感受。

導演的話

我從小在無神論的教育下長大,但到了青春期尾聲,當你開始抽起大麻,你同時也反問自己何謂死亡,死後的世界又究竟存不存在。雖然我從未投身任何信仰,我開始對談論輪迴的書籍產生興趣,尤其是雷蒙穆迪(「瀕死體驗」一詞之發明者)的著作,而我不禁瘋狂想像自己死後會發生什麼事。我對死亡的恐懼隨著年歲增長而逐漸淡去,但我想要拍一部電影來處理死後世界的初始念頭,便是從那段時期開始萌芽。

Oscar and his sister Linda are recent arrivals in Tokyo. Oscar's a small time drug dealer, and Linda works as a nightclub stripper. One night, Oscar is caught up in a police bust and shot. As he lies dying, his spirit, faithful to the promise he made his sister - that he would never abandon her - refuses to abandon the world of the living. It wanders through the city, his visions growing evermore distorted, evermore nightmarish.

Director's Statement

I grew up with an atheist education, but towards the end of adolescence, when you start smoking joints, you also start asking yourself questions about death and the existence of an eventual afterworld. Even though I've never participated in any religious faith, I started to get interested in books to do with reincarnation, and I had his whole crazy idea of what could happen to me when I



加斯帕諾埃

1963年出生於阿根廷布宜諾斯艾利斯,其父是知名抽象派畫家,自小便隨著父親來回 移居美國紐約與阿根廷,後於1976年因母國政局不穩而舉家遷移至巴黎,並進入盧米 埃大學攻讀電影與攝影。求學期間拍攝過兩部黑白短片小試身手後,1991年他以四十 分鐘的作品《Came》建立日後的導演風格,並以1998年的長片處女作《孤軍奮戰》 一鳴擊人。

Gaspar Noe

Born in 1963 in Buenos Aires, he is the son of famous Argentine painter Luis Felipe Noe. His family moved back and forth between America and Argentine, until they left the country in 1976 because of the military coup at the time, and settled in Paris. Graduated from the Louis Lumiere National College, he established his unique directorial style in the 40-minute film *Carne* in 1991, and finally made his astonishing feature debut I *Stand Alone* after seven years in 1998.

Filmography

1998《孤軍奮戰》I Stand Alone 2002《不可逆轉》Irreversible 2009《嗑到荼蘼》Enter the Void



超激!A幫生與死

The Life and Death of a Porno Gang



Director/Script

Mladen Djordjevic

Producer

Srdan Golubovic, Jelena Mitrovic

Cinematographer

Nemanja Jovanov

Editor

Marko Glusac, Milina Trisic

Sound

Milos Drndarevic, Vladimir Zivkovic

Production Design

Zorana Petrov Cast

Mihajlo Jovanovic, Ana Acimovic, Ana Jovanovic

Print Source

Film House Bas Celik

電影學校畢業後,為籌備個人處女作卻處處碰壁,最後連拍色情片都頻頻凸槌的年輕導演,心中擁有滿腔憤怒而苦無地方足以宣洩。他開設了一間情色酒吧,並在店中不時上演諷刺社會的行動劇,也結識了一干不見於世的社會邊緣人。靈機一動的他於是召集一群由A片演員、同志情侶、易裝癖者、毒癮夫妻集結而成的團員,巡迴演出「活春宮」,藉此傳達對社會、政治的批判。然而大膽褻瀆的情色革命,最終卻變成「為五斗米斷頭」的恐怖死亡直擊。超越尺度的表現手法,正是對吃人世界的憤怒宣言。心臟不夠強與衛道人士禁止觀看,否則後果自負。

導演的話

在這部電影裡,結合了南斯拉夫六、七〇年代對抗共產鐵幕電檢教條主義的「黑色浪潮」電影解放運動,以及從當代日本電影、美國恐怖片,甚至是約翰華特斯或保羅莫瑞西的電影中所擷取而出的元素。我認為這是很有趣的混血變種方式,也對此一類劇中劇的敘事形式極感興趣,將乍看起來毫不相關的風格手法全都串連在一塊。

這比社會或政治訴求來得有趣多了——雖然《超激!A幫生與死》 也包含這一項層面的探討。這部電影其實是在描述塞爾維亞裡城市 與鄉村之間的衝突,也是希臘神話中愛神愛羅斯與死神塔納托斯間 的拉扯角力。在電影中,巴爾幹人最終用死亡征服了愛神。 Young director Marko, after several unsuccessful attempts to shoot his first feature film, makes an acquaintance with a porn director Cane and starts making films with him, showing his anger towards the society he lives in. After the conflict with Cane he starts his own porn cabare club in which the socio-political shows are frequently performed. He gathers porn stars around himself. Gay couple Johnny and Max, a transvestite Ceca, junkies Rade and Darinka and others.

However, Cane's brother who is a policeman interrupts a premiere and the press destroys them as well. Marko decides he should leave Belgrade and have a tour around Serbia with his crew. Shortly after, series of conflicts happen with the viewers from the villages they visited. A German journalist Franc suggests Marko to make films with the authentic scenes of sex and violence for him, with the volunteers- victims who did not care for their lives.



拉登德悠傑維茲

1978年出生於貝爾格勒,並於貝爾格勒的戲劇大學攻讀電影與電視導演畢業。大學時期拍過三支短片,畢業後他以拍攝紀錄短片為主,並於2005年推出首部紀錄長片《塞爾維亞製造》。片中將鏡頭對準在地的成人電影工業,捕捉情色演員每一日的生活起居,揭露了情色產業逐漸走下坡所面臨的窘境,諷刺對照出塞爾維亞當代社會的困頓預實。

Mladen Djordjevic

Born in Belgrade in 1978. He studied Film and TV Directing at the University of Drama in Belgrade. Making a few shorts while studying, he mainly shoots documentary after graduation, and made his feature debut *Made in Serbia* in 2005, focusing on the awkward situation that the Serbia porn industry is facing, in order to capture the realistic portrait of a society without any hope or goal in Serbia. The highly controversial film brought him immediate fame.

Filmography

2005《塞爾維亞製造》Made in Serbia 2009《超激!A幫生與死》The Life and Death of a Porno Gang



極限:殘殺煉獄

Martyrs

Director/Script

Pascal Laugier

Producer

Richard Grandpierre, Simon Trottier

Cinematographer

Stephane Martin, Nathalie Moliavko-Visotzky

Editor

Sebastien Prangere

Music

Seppuku Paradigm, Alexis Cortes, Wilfried Cortes

Sound

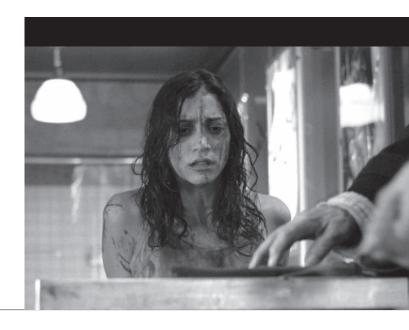
Germain Boulay, Jerome Wiciak, Philippe Mercier

Cast

Morjana Alaoui, Mylene Jampanoi

Print Source

威望國際股份有限公司CatchPlay Entertainment Co.



一名傷痕累累、精神狀態極度不穩定的小女孩露西,在法國某處的鄉間道路上被尋獲,經過警方深入調查,發現這名小女孩曾遭人綁架並殘酷凌虐長達一年之久。幸運逃脫之後的露西,精神嚴重受創,絕口不提過去那段噩夢般的可怕經歷,而同住在療養院的女孩安娜,悉心地照顧露西並逐漸成為她唯一的依靠。

十五年後,故事的場景來到一棟美麗的鄉間小屋,當屋裡的一家人正和樂吃著早餐的同時,門鈴響起,門外站著的是手持長槍的露西,她認定這家人正是當年的殘暴施虐者,轉眼間這棟房子已沾滿復仇的斑斑血跡,而屋外擔憂好友安危而隨行的安娜,卻不知道自己正步步陷入無法預料的處境,綁架案背後的恐怖真相也即將浮現。

導演的話

這部電影要探討的是加諸在人們身上的暴力,受害者與加害者之間的角色轉換,將使道德倫常的判斷準則逐漸模糊,隨著劇情的數度逆轉,觀眾再也不清楚自己該相信或認同片中的哪一位人物。而電影中極盡暴力與血腥的畫面,並非以驚嚇觀眾為出發點,相反地,我想讓觀眾直接感受暴力造成的身心痛苦,進而思考隱藏在當今社會與人心底層的暴力及其背後更深刻的意涵。

France. A night at the beginning of the 1970s. Lucie, a little girl missing for over a year, is discovered wandering by the side of a country road. Near catatonic, she can say nothing about what has happened to her. Lucie is hospitalized - slowly she learns how to live again, gradually returning to the real world. In the hospital, she meets Anna, a victim of terrible abuse at the hands of her family. In no time, they are inseparable.

15 years later. A house, isolated in the middle of a forest. A family: Mum, Dad, two kids. A happy home. As they eat breakfast, there's a knock at the door. The father opens it to find a young woman, hollow-eyed and wraithlike and mad. In her hands, a rifle. "Remember the little girl I once was?" . She shoots him where he stands, enters the house, and locks the door.



巴斯卡勞吉哈

1971年出生於巴斯卡,是法國影壇最新崛起的類型片編劇和導演,曾擔任《沉默之丘》、《哭泣殺神》克里斯多夫甘(Christophe Gans)的助理。2004年他的首部劇情長片《鬼天使》為他在恐怖影壇即將大鳴大放的導演生涯奠下深厚票房基礎,而巴斯卡也即將成為繼《魔山》導演亞歷山卓艾雅後,又一個因嶄新創意與大膽手法而被好萊塢挖角的歐洲恐怖片導演。

Pascal Laugier

He was a former assistant to director Christophe Gans and also directed the making-of documentary for Gans's 2001 film *Brotherhood of the Wolf.* He has written and directed the fantasy-horror feature films *Saint Ange* and *Martyrs*. His future projects include a supernatural thriller titled *Details*. He is now in talk for the non US-Production *The Tall Man*.

Filmography

2004 《鬼天使》Saint Ange 2008 《極限:殘殺煉獄》Martyrs



非常母親

Mother



Director
Bong Joon-Ho
Screenplay
Park Eun-kyo, Bong Joon-ho
Producer
Seo Woo-sik, Park Tae-joon
Cinematography
Hong Kyung-pyo
Production Design
Ryu Seong-hie
Music
Lee Byeong-woo

Cast Kim Hye-ja, Won Bin

Print Source

威望國際股份有限公司CatchPlay Entertainment Co.

守寡母親與獨子泰宇相依為命,泰宇儘管已經年近三十,但由於天生的智商缺陷,性格仍如同小孩般天真單純。某天一個女孩的屍體被發現棄置在廢棄大樓內,泰宇竟被警方視為頭號嫌疑犯羈押。完全不了解事態嚴重性的泰宇,在警方脅迫下竟承認了罪行。出於人類本性中最原始的母愛,沒有任何背景與社會影響力的媽媽為了拯救兒子,從鄉下來到大城市,無所不用其極地要為兒子洗清罪嫌,難以預期的連鎖效應和驚駭秘密也接連爆發。

入選坎城影展正式競賽,國際首映後贏得影評一致盛讚,南韓影史票房冠軍《駭人怪物》導演奉俊昊又一票房口碑雙贏鉅作,於南韓暑期上映後掀起巨大話題聲浪,並刷新2009年南韓票房紀錄,十天內吸引超過兩百萬人次進場觀賞。韓流偶像天王元彬睽違影壇四年重出江湖,脫胎換骨的細膩演技令人驚豔。

導演的話

母子關係是所有人際關係的根源,也是每個觀眾都能感同身受的關係,但已經有太多的文學、電影或電視劇在描寫這層關係,我決定要用自己的方式去探索,並觸碰到最極限、最具衝突力量的母愛。這是我處理過最棘手的挑戰性題材,因為我過去的電影都是因外在事件觸動我深入主角內心,這部電影相反地,一切都從主角的內心世界發起,卻能釋放出有如岩漿般的影響力,燃燒周遭發生的事物。

Hye-Ja is a single mom to 27-year-old Do-Joon. Her son is her raison d'être. Though an adult in years, Do-joon is naive and dependent on his mother, and sometimes behaves in ways that are stupid or simply dangerous. He is a constant source of anxiety for everyone.

One day a young girl is found dead in an abandoned building and Do-Joon is accused of her murder. An inefficient lawyer and an apathetic police force that closes Do-Joon's case too quickly inspire his mother to act on her own—to act as Mother in its purest form. Summoning all her maternal instincts and trusting no one, she sets out to find a killer and prove her son's innocence.



奉俊昊

僅完成過四部長片的年輕南韓導演,卻已經在亞洲、甚至世界影壇奠定不可動搖的電影作者地位。《殺人回憶》改編自真實懸案,在他的鏡頭下卻曲折複雜有如八○年代韓國計會的縮影,同時仍不失娛樂性。迄今仍穩坐南韓影史票房冠軍的《駭人怪物》雖然乍看是特效動作電影,實際讓人深入故事核心的卻是導演對現代家庭關係的生動刻劃。

Bong Joon-Ho

Completing only four feature films, writer and director Bong Joon-Ho's undeniable talent has already pushed him to the forefront of the Korean film industry, as well as holding the Korean box office admissions record. The films of Bong Joon-Ho regularly, and brilliantly, break with convention, thanks to an imagination that is not confined to the accepted parameters of humor, suspense, or horror. His new film dissolves Korean social reality and family drama in a vat of larger-than-life imagination

Filmography

2001《绑架門口狗》Barking Dogs Never Bite 2003 《殺人回憶》Memories of Murder 2006《駭人怪物》The Host 2009《非常母劉》Mother



一鏡到底之人體炸彈

PVC-1

Director/Cinematographer

Spiros Stathoulopoulos

Script

Spiros Stathoulopoulos, Dwight Istanbulian

Producer

Spiros Stathoulopoulos, Jason Hall

Music

Pascal Tiger, Reinaldo Duarte, Juan Piedra

Art Director

Luisa Uribe

Cast

Merida Urquia, Daniel Paez, Alberto Zornoza

Print Source



令人屏氣凝神的暴烈開場,恐怖份子破門而入,在無辜平凡的家庭 主婦脖子上安裝如游泳圈般的炸藥管,揚言倘若主婦一家人無法在 限定時間內交出贖金,主婦就會成為人體炸彈即刻引爆,為求活 命,這一家人展開一場驚心動魄的求救之旅。

改編自2000年發生在哥倫比亞的真實事件,拍攝影片當時尚未滿三十歲的天才導演斯皮洛斯特森路普洛斯親自上陣擔任攝影師,手持MiniDV進行85分鐘一鏡到底的炫技式長拍,將電影時間等同真實時間的挑戰性手法發揮得淋漓盡致。片中無辜主婦與家人四處求助的過程中所面臨的每一次人性抉擇,透過手提攝影的記錄方式,不僅令觀眾在情緒心態上更能感同身受,同時也確認了身兼本片編、導、製、攝影四職的斯皮洛斯特森路普洛斯堅定的人道立場。

導演的話

PVC-1意指聚氯乙烯(Polyvinyl Chloride),也就是掛在那位無辜婦女脖子上的炸彈的外部材質。本片以此命名,自然是為了強調生命的限定時間。事實上我認為每一個生命都有其有效期限,無論他或她脖子上被安裝定時炸彈與否。我們每個人出生之後,脖子上都被安裝著一個無形的、無法停止的定時PVC-1,生命本質上的脆弱特性,在此盡現無遺。我們永遠無法與時間相互抗衡,我們無能為力去扭轉、延長時間……,而我創作《一鏡到底之人體炸彈》的初衷即源於此。

Shot in one, continuous take, PVC-1 is inspired by the true story of an innocent woman's struggle for survival after she is fitted with a collar-bomb. Unable to pay a ransom, the mother is turned into a human time bomb and is now trapped in a physical and mental circumstance from which she and her family try to break free.

Director's Statement

PVC-1 means Polyvinyl Chloride, the external material of what the bomb was made of. The film receives the name of the bomb because the film's theme is about a finite life-span. If we were to be locked to an explosive time bomb, we are then predetermined to die. Similarly when we are born, we were all locked into an unstoppable time bomb. Life is ruled by time which cannot be altered. The movie respects this element and shows the ordeal of a human in the way time really is unalterable.



斯皮洛斯特森路普洛斯

七歲之前住在安哲羅普洛斯電影《永遠的一天》拍攝地薩羅尼奇,七歲以後舉家 遷移到哥倫比亞,他很早即顯露出對於影像創造的不凡才華,在14歲時以短片 《Dimension》獲得生平第一個獎項,甚至還在全國播映。18歲時的希臘軍旅經驗令 他完成另一部短片《Nekropolis》,29歲完成85分鐘炫技到底的首部劇情長片《一鏡 到底力/楊性福》。

Spiros Stathoulopoulos

Raised in the city of Thessaloniki, he began making movies at an early age. At fourteen, seven years after his family moved from Greece to Colombia, he earned his first award for the fiction video short, *Dimension.*, which was broadcast nationwide. At eighteen, he served in the Greek Army. This experience shaped his vision and influenced another short film *Nekropolis*. Now, at twenty-nine, after moving to Los Angeles, he has completed his first feature film entitled *PVC-1*.

Filmography

2007《一鏡到底之人體炸彈》PVC-1

短片動畫

Short Cuts & Animation

幸福,十元有找 \$9.99 小村嚇嚇叫 A Town Called Panic 凱爾斯的秘密 Brendan and the Secret of Kells 幽冥特工 First Squad: The Moment of Truth 巧克力情緣 Mary and Max

畫外之音 Beyond the Frame 狂想馬戲團 Imaginary Circus 恐懼森林 Forest of Horror





幸福,十元有找

\$9.99

Director

Tatia Rosenthal

Script

Tatia Rosenthal, Etgar Keret

Producer

Emile Sherman, Amir Harel

Cinematographer

James Lewis, Susan Stitt, Richard Bradshaw

Sound

Chen Harpaz

Music

Christopher Bowen

Production Designer

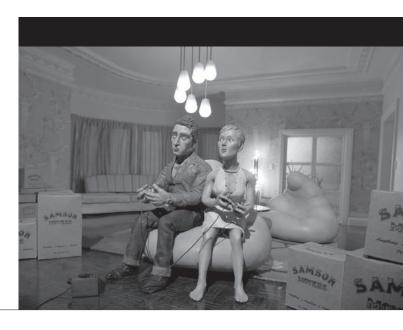
Melinda Doring

Cast

Geoffrey Rush, Anthony LaPaglia, Samuel Johnson, Claudia Karvan

Print Source

Fortissimo Films



一個有翅膀卻不曉得飛的天使,一個不忍心「殺害」小豬撲滿的男孩,一個為取悅女友而「剃」光光的男人,形形色色卻對生命各有疑惑的凡夫俗子,在同棟公寓上演著光怪陸離的故事。技巧流暢得足可媲美《聖誕夜驚魂》、《酷狗寶貝》的奇想單格動畫,在美國上映時因為尺度及對白太過赤裸直接,而被列為R級,兒童不宜的內容,其實是對人生最誠實的提問。

影片根據以色列新生代小說家艾特軋凱磊的作品改編而成,艾特軋凱磊同時也是《藍色果凍海》的導演之一,其筆下短篇作品也曾被改編成美國電影《戀旅人》而受邀在金馬影展放映。兩人從短片時期即開始合作,塔蒂亞羅森薩的前兩部短片皆是由艾特軋凱磊操刀劇本,《幸福,十元有找》則延續其一貫風格,以魔幻的方式,深入探討人性與現實的衝撞與現代人的不安。

導演的話

艾特軋凱磊被譽為我們這一代以色列人的喉舌。他的作品對我有極大的吸引力。跟很多人一樣,我很快就迷上了他苦樂參半的筆觸,以及他作品中對道德混淆社會所展現的人道關懷。但最為人所折服的,應該是他總善於藉由日常生活與魔幻遭遇來表達錯綜複雜的現實,我在這部片中,用人性化的木偶來講述一個真實故事,就是向他的那種感性致敬。

Have you ever wondered what the meaning of life is? The answer to this vexing question is now within your reach! You'll find it in a small yet amazing booklet, which will explain; it's easy to follow; simple terms your reason for being! The booklet, printed on the finest paper, could be yours for a mere \$9.99.

This is the ad that alters the life of the unemployed, 28 year old who still lives at home, Dave. In his struggle to share his discover with the world, Dave's surreal path crosses with those of his unusual neighbours: an old man and his disgruntled guardian angel, a magician in debt, a bewitching woman who likes her men extra smooth, a broken hearted man who befriends a group of two inch tall students, and a little boy who sets his piggy bank free. Their stories are woven together, examining the post-modern meaning of hope.



塔蒂亞羅森薩

生於以色列台拉維夫,現定居紐約。1998年畢業於紐約大學Tisch藝術學院,獲電影電視藝術學士學位,動畫短片作品《A Buck's Worth》、《Crazy Glue》曾於世界各地放映,獲獎無數。《幸福,十元有找》為其首部動畫長片作品。

Tatia Rosenthal

Born in 1971 in Tel Aviv, Israel. She attended the Tisch School of the Arts at New York University and frequently collaborates with Israeli author Etgar Keret. As an NYU student she created the award-winning short film *Crazy Glue*, which is based on an Etgar Keret story, and A *Buck's Worth*, based on another Keret story in 2005. A *Buck's Worth* was used as proof of concept for the feature film \$9.99.

Filmography

2008《幸福,十元有找》\$9.99



小村嚇嚇叫

A Town Called Panic



Director

Vincent Patar, Stephane Aubier

Script

Guillaume Malandrin, Vincent Tavier, Stephane Aubier, Vincent Patar

Producer

Philippe Kauffmann, Vincent Tavier

Editor

Anne-Laure Guegan

Sound

Valene Leroy

Music

Dionysos, French Cowboy

Cast

Vincent Patar, Stephane Aubier, Bruce Ellison, Benoit Poelvoorde

Print Source
Coproduction Office

小小村的白痴伴侶牛仔和印第安情同海綿寶寶與派大星,這次他們要送萬能管家「馬」輸人不輸陣的生日禮物! 衰尾雙人組成事不足敗事有餘,送禮送到地心去歷險,還被東洋怪博士綁架當成恐怖武器,馬管家捨身相救,但不料卻反而讓他和音樂老師長尾夫人剛要萌芽的小小愛苗,面臨考驗……。

出身比利時的KUSO動畫《小村嚇嚇叫》原本是一集五分鐘的電視動畫,推出後無聊好笑的程度爆肚破錶,立刻風靡全球,本片是2009年所推出的第一部長片,也是影史上第一部進軍坎城影展的塑膠停格動畫。這部對白簡單,而且絕對沒營養的B級動畫,如同賈克大地領銜酷狗寶貝搏命演出,帶你進入塑膠小村一家三口:馬、牛仔和印第安以及鄰居農夫、警衛、牛和豬的瘋狂失序生活。

導演的話

為了拍攝本片,我們總共製作了一千五百個小雕像。馬是所有角色中最多的,因為他有很多不同的姿勢,大概有一百三十到一百四十個左右。至於牛仔和印第安,也各別用了一百個。警察只有四或五個不同的姿態,因為他大部分時候都不會動,硬梆梆的······沒辦法,他是警察。

Animated plastic toys like Cowboy, Indian and Horse have problems, too. Cowboy and Indian's plan to surprise Horse with a homemade birthday gift backfires when they destroy his house instead. Surreal adventures take over as the trio travel to the center of the earth, trek across frozen tundra and discover a parallel underwater universe where pointy-headed (and dishonest!) creatures live.

Each speedy character is voiced - and animated - as if their very air contains both amphetamines and laughing gas. With panic a permanent feature of life in this papier mache town, will Horse and his girlfriend ever be alone?



文森帕大、史戴分歐比耶

均在1965年出生,兩人1986年在列日聖魯克藝術學院相識,之後一同在1991年畢業於比利時著名布魯塞爾La Cambre視覺藝術學院,並開始合作製作動畫。2000年至2003年開推出《小村嚇嚇叫》,系列短片,也成為2009長片版《小村嚇嚇叫》的基礎。片中的人物角色,目前也正發展成童書和漫畫系列,即將發行問世。

Vincent Patar, Stephane Aubier

Both born in 1965, they met each other at the Institue of Fine Arts of Saint-Luc in Liege in 1986, and graduated from the School of Visual Arts At La Cambre in Brussels in 1991. They started making animated movies through various techniques, from classical cello to computer graphics through paper cut.

Filmography

2009《小村嚇嚇叫》A Town Called Panic



凱爾斯的秘密

Brendan and the Secret of Kells

Director

Tomm Moore, Nora Twomey

Producer

Didier Brunner, Tomm Moore

Script

Tomm Moore, Fabrice Ziolkowski

Editor

Fabienne Alvarez-Giro

Sound

Sebastien Cortequisse, Alexandre Fleurant

Music

Kila, Bruno Coulais

Art Director

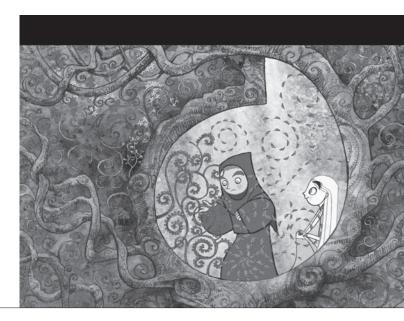
Ross Stewart

Cast

Brendan Gleeson, Evan McGuire, Mick Lally, Michael McGrath, Christen

Mooney
Print Source

弘恩文化事業有限公司Horng En Culture



年僅十歲的布倫丹和叔叔阿博特住在城牆高築的凱爾斯城裡,修道院的人們為了防止維京海盜來襲,全心投入建造避難高塔的工作中。城外有一片神秘的森林,阿博特總是嚴厲警告布倫丹不准離開修道院一步,但布倫丹對於城外的神秘森林,總是滿懷好奇心,總是想一探究竟。

某天,有個帶著一隻神秘白貓的修道士來到凱爾斯,他就是世界上 最偉大的光照者艾丹。艾丹的出現為布倫丹帶來了非常大的衝擊, 因為艾丹的個性和阿博特南轅北轍,他溫和、幽默,總是隨性而為 且堅信唯有知識可以化黑暗為光明。除此之外,他還帶來一本鑲滿 黃金的書——愛奧那之書。深深被書本內容吸引的布倫丹,自告奮 勇要幫忙完成這本具傳教意義的福音書,但,首先他必需先到禁忌 森林裡取得製作墨水的橡樹種子。雖然叔叔一再告誠他不可以離開 修道院,但布倫丹絲仍獨自進入神秘森林,此時狼嚎四起,某種神 秘生物出現在布倫丹的面前。

本片強調手繪風格,運用大量的水平或垂直線條構成人物畫面,創造出極其獨特的夢幻世界。影片中時而運用簡單筆觸繪製場景,時而運用大量色彩豐富影像視覺。故事內容舖陳緊湊,營造出一種神秘氛圍,彷彿訴說著大自然力量的可敬可畏,同時也呈現出歷史上中古世紀的戰亂動盪與人心不安。

Adventure, action and danger await 12 year old Brendan who must fight Vikings and a serpent god to find a crystal and complete the legendary Book of Kells. Brendan is hard at work with his uncle, Abbott Cellach and the other monks, helping to strengthen the abbey walls as protection against the Viking raids. But a new life of adventure begins with the arrival of Brother Aidan and his cat, a celebrated master illuminator who initiates Brendan into the art of illumination, awakening his hidden, but extraordinary talents.

In order to finish the magnificent book, Brendan has to overcome his deepest fears on a secret quest that will take him for the first time ever, beyond the abbeys walls into the enchanted forest where dangerous mythical creatures hide. It is here that he meets the fairy Aisling, a mysterious young white wolf/girl, who will become his closest friend and helper.



湯姆摩爾

現年34歲,是動畫圈中掘起的新銳導演。湯姆於1999年成立Cartoon Saloon製作公司時,就開始規劃這部原創動畫。自己設立場景、建構藍圖還身兼導演、動畫師等多種工作。本片雖然是他首部長篇動畫,但他卻以新秀之姿,在2009年歐洲卡通研討會中,靠著本片一舉擊敗法國瘋影動畫工作室精神領袖賈克雷米吉黑賀大導演,榮獲歐洲年度最佳導演大獎。

Tomm Moore

Since founding the company, Moor has worked on almost every Cartoon Saloon production in various capacities including directing and designing commercials for clients including Cadburys and the Irish Independent, illustrating graphic novels and children's books and working as animation artist on several TV series and feature film productions. Having completed his first feature film *The Secret of Kells* he is currently working on the graphic novels of the film and his new feature film *The Song of The Sea*.

Filmography

2009《凱爾斯的秘密》Brendan and the Secret of Kells



幽冥特工

First Squad: The Moment of Truth



Director

Yoshiharu Ashino

Script

Aljosha Klimov, Misha Sprits

Producer

Eiko Tanaka, Aljosha Klimov, Misha Sprits

Editor

Kumiko Sakamoto, Sergey Akimov, Joso Da Costa Pinto, Jay Film

Sound Koji Kasamatsu

Music

DJ Krush

Character Design/Animation Director

Hirofumi Nakata

Art Director

Masanobu Nomura

Cast

Elena Chebaturkina, Michael Tikhonov, Damir Eldarov

Golden Network Asia Limited

二戰砲聲隆隆的東方戰線上,納粹大軍兵臨城下直逼莫斯科,屍橫 遍野的死戰一觸即發。納粹黨衛軍私下研究通靈術多年,秘密召喚 十三世紀的古老幽靈騎士死後重生,準備一舉揮軍血洗莫斯科,而 蘇聯軍情報局第六課則將這場首都防衛戰的勝機繫在一名具預知能 力的十四歲少女身上。她揮舞著武士刀穿梭幽冥異界,四處招兵買 馬聚集身懷異能的同伴,好在白雪覆蓋、壕溝四列的戰場上與幽靈 大軍正面交鋒。

本片是俄國創意影人與日本頂尖動畫人材跨越國界攜手合作下的心 血結晶,劇本全由兩名俄國編劇操刀,動畫部份則由曾炮製出《心 靈遊戲》、《惡童當街》的STUDIO 4℃—手包辦。片中結合了電 腦動畫背景、手繪角色與真人訪談片段等多元手法,添入二戰蘇德 老兵、心理學家、歷史學者等劇中劇訪談,以俄國悲壯歷史作為骨 架、奇幻靈異元素為血肉,虛虛實實間交錯穿插出真偽難辨的二戰 血淚悲歌。

透過奇幻冒險題材以及動畫形式的重新包裝,甚至起用DJ Krush的 嘻哈電音作為配樂,俄國編劇希冀能藉由年輕世代的語彙及大眾文 化的強大傳播力量,代替長篇大論的說教講古,將德蘇交戰的血腥 過去重新搬上舞台,吸引更多新生代觀眾回首關注本國近代歷史, 好喚醒俄國大眾正視這段被遺忘在人們腦海中的慘痛記憶。

During the winter of 1941/42, the Second World War comes to a temporary standstill on the Eastern Front yet both Nazi and Soviets are putting everything they got in order to turn the tide in their favour. Meanwhile Ahnenerbe, Nazi occult organization within the SS, calculates that the next "moment of truth" is approaching on the Eastern Front.

The man is some anonymous Soviet officer and unless he is eliminated, his actions are going to bring success to some local Soviet offensive. To eliminate him, spiritualists of Ahnenerbe summon the long-dead baron von Wolff from the world of the dead. To counter this plan, special occult branch of the Soviet Intelligence, called 6th Division, deploys it's best agent - 14-yearold esper girl Nadya, the only survivor from the special operations unit of 6th Division - the First Squad.

Yoshiharu Ashino was born in 1966 in Higashitone City in Yamagata prefecture, Japan. After graduating from Tokyo Designer Gakuin College, Ashino worked in the animation studio Mad House, where he made his debut as the character designer and pictorial director of Azuki-chan. After engaging in lots of animation at Walt Disney Japan, he joined Studio 4°C. Ashino is a lecturer of the Training Course for Animators organized by Japan's Ministry of Economy, Trade and Industry.



1965年出生,歷來以動畫師身份參與多項電視、電影作品,2000年亦以主原畫師一 職參與了迪士尼動畫《跳跳虎歷險記》的製作。2004年首度升任導演,在NHK電視動 畫「魔法少女隊」中交出了導演處女作,此後依然在《心靈遊戲》、迪士尼動畫《花 木蘭②》中擔任原畫重賣。《幽冥特工》是他首次進軍大銀幕,以導演身份獨挑大樑

Yoshiharu Ashino

Born in 1965 in Higashitone City in Yamagata prefecture, Japan. After graduating from Tokyo Designer Gakuin College, Ashino worked in the animation studio Mad House, where he made his debut as the character designer and pictorial director of Azuki-chan. After engaging in lots of animation at Walt Disney Japan, he joined Studio 4°C. Ashino is a lecturer of the Training Course for Animators organized by Japan's Ministry of Economy, Trade and Industry

Filmography

2009《幽冥特工》First Squad: The Moment of Truth



巧克力情緣

Mary and Max

Director/Script

Adam Elliot

Producer

Melanie Coombs

Cinematographer

Gerald Thompson

Editor

Bill Murphy

Sound

Erin McKimm, Keith Thomas

Music

Dale Cornelius

Art Director

Craig Fison

Cast

Toni Collette, Philip Seymour Hoffman, Barry Humphries, Eric Bana

Print Source

原子映象有限公司Atom Cinema



《巧克力情緣》改編自真實故事,訴說一段跨越二十年、飛越南北 半球的遙遠友誼。八歲的瑪莉住在澳洲墨爾本偏僻的小鎮上,沒有 朋友的她,卻擁有滿腦子的怪異想法。某天瑪莉從郵局的電話簿上 撕下一角,寫信給住在紐約不知名的麥斯先生,想請教他關於心中 各種奇奇怪怪的問題。

愛吃巧克力、為自閉症所苦的麥斯先生一直安靜地生活在不受打擾的小小世界,瑪莉的來信忽然之間成了他人生裡最大的震撼,麥斯呆果地望著那封信好幾天,不知道該如何是好。終於,麥斯決定鼓起勇氣回信,不僅悄悄打開長久以來深鎖的心房,也開始了一段意料之外的奇妙筆友情緣。奧斯卡最佳動畫短片導演亞當艾利特執導,由奧斯卡影帝菲利浦西摩霍夫曼、《綠巨人浩克》艾瑞克班納聯手配音演出,在純真善良、天外奇想的風貌下,帶給人誠懇真摯的暖暖冬陽。

導演的話

《巧克力情緣》是我第四部偶動畫作品,一直以來,我創造的故事主角都是孤單一人,而《巧克力情緣》卻包含了兩條交集而豐富彼此的生命線。透過這部片,我希望能透過自己一貫的視覺風格,和更有活力的敘事方法引起觀眾對於故事的興趣。《巧克力情緣》帶領我們探索心中期待被理解和被愛的渴望,無論人與人之間的差別有多大。

A claymation animation by Academy Award—winning filmmaker Adam Elliot, it tells the simple story of a 20-year pen-pal friendship between two very different people: Mary Dinkle, a chubby, lonely 8-year-old girl living in the suburbs of Melbourne, and Max Horowitz, a 44-year-old Jewish man, who is severely obese, suffers from Asperger's syndrome, and lives an isolated life in New York City. It is very much a triumph of emotion, insight, and eccentricity—a complete delight.

The originality of the voices in this ever-spinning kaleidoscope of innocence comes straight from an rich imagination and complete artistic vision. This desire for acceptance and love amid the pain of existence is masterfully narrated by Barry Humphries and fleshed out by the voices of Philip Seymour Hoffman and Toni Collette. This film that explores friendship, autism, taxidermy, psychiatry, alcoholism, rooted in a very personal relationship, is a truly exceptional portrait of compassion and love.

Director

Adam Elliot grew up on a shrimp farm in southern Australia together with two brothers, one sister and two parrots. He discerned his artistic abilities at an early age and spent five years studying photography, painting and pottery. In 1996 he began his studies at the Victorian College of the Arts where Uncle, the first part of his trilogy, was made. After he graduated in 1997, the trilogy was completed with *Cousin and Brother*.



亞當艾利特

1972年生,澳洲家喻戶曉的獨立動畫導演。四部短片動畫作品《Uncle》、《Cousin》、《Brother》及《裸體哈維闖一生》共受邀參加全球五百多個影展,獲得超過百個獎項的肯定,更以《裸體哈維闖一生》奪下2004年奧斯卡最佳動畫短片獎、及日舞影展費比西獎等殊榮。《巧克力情緣》是亞當執導的首部動畫長片。

Adam Elliot

Academy Award—winning writer/director Adam Elliot is a celebrated independent animator. His films—*Uncle*, Cousin, Brother and Harvie Krumpet—have participated in more than 500 film festivals and won more than 100 awards, including the Academy Award for best animated short film in 2004 for Harvie Krumpet. The film also won a FIPRESCI Prize and an honorable mention at Sundance, where it screened in 2004.. Mary and Max is Elliot's first feature film.

Filmography

2009《巧克力情緣》Mary and Max



短片:畫外之音

BEYOND THE FRAME

法France | 2009 | 35mm | Colour | 10min | Print Source Premium Films



藍色革命

The Man with the Blue Gordini

七〇年代末,想像國度的城市近郊,人們不穿內衣、不穿長褲,只罩著一件無趣的橘色外衣。某天,一個戴著藍色眼罩的蒙面怪客,駕駛著一輛雷諾藍色Gordini,把城市搞得天翻地覆。R先生夫婦兩人發動一場激進的衣著革命,反抗單調的橘色極權。史無前例、激進壯烈 的藍色服飾革命,正在小鎮上如火如荼地進行

End of the 1970's, an imaginary suburb, the custom is to wear neither underwear nor trousers, only orange tops. With the help of a masked rebel driving a blue R8 Gordini, Mister R and his wife plot a radical clothing revolution and the assault of monochromic orange totalitarianism.



尚克里斯多夫萊

1970年生於法國達爾伯,土魯斯藝術學院畢業後,赴巴黎學習動 畫,在法國迪士尼展開動畫生涯。曾參與《佳麗村三姊妹》的製作, 負責角色設計,實務經驗豐富,集創作、設計、製片能力於一身的全

Jean-Christophe Lie

Born in 1970 in Tarbes. After studies in the Art schools of Toulouse and the CFT Goblins in Paris, his professional path starts in the studios of Walt Disney in Montreuil as a stimulating assistant. Later he joined Sylvain Chomet's Triplettes of Belleville to supervise the animation of the characters.

挪威Norway | 2009 | 35mm | Colour | 10min | Print Source Norwegian Film Institute



相不相信?總有與你一樣與眾不同的人,在某個角落即將與你相遇。偌大的城市裡,Guri和 Gursjan這兩個Rocker各自孤單著。他們嘗試了一切努力,反抗人云亦云、千人一面,但終 究是一場艱困的戰鬥,這個世界似乎就是要每個人都一樣。如果,他們兩個人能相遇,或許 就再也不會孤單寂寞了。但是,他們要如何才能遇見彼此呢?

There's someone out there for everyone. Guri and Gursjan are two lonely punk rockers in the big city. They both try their best to be rebels, but that's not easy when the world around them wants everyone to be the same. At the very least, it would be nice if they could meet and stop being lonely. But how?



艾瑞卡歐拉、約翰娜安德

Eirik Aure, Johanne Anda



Born in 1975, Eirik Aure is from Sykkylven, Norway and studied directing at the Norwegian National Film School in Lillehammer. Born in 1973, Johanne Anda is from Barum, Norway and studied directing at the Film and TV Academy in Oslo. Individually, they have made several short films and documentaries. *Guri Gursjen* & Gursjan Gru is their first animated film, and their debut as a directing duo.

克羅埃西亞Croatia | 2008 | DigiBeta | Colour | 7min | Print Source Vanja Andrijevic

排排站、買東西。誰能躲過這無法逃離的控制?我們自由嗎?我們的慾望真的是我們自己想要的嗎?會不會只是迷惑的幻覺,或是這個社會強加予我們的產物?我們是主流社會文化的奴隸嗎?有沒有任何方法可以脫離這一切?受近百個國際影展爭相邀約,一舉奪下2008年安錫動畫影展影評人費比西獎的《買買買》反思現代不停膨脹的物欲社會。

Are we truly free? Are our desires truly our own or merely imposed products of the society we live in? The question this film is asking is this: are we slaves to the culture and society we were born in or is there a way to escape after all?

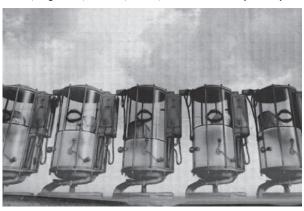


維利可帕波維奇

1979年生於克羅埃西亞,畢業於札格拉布藝術學院美術系。學生時 期即從事電腦繪圖工作,2003年起為知名的Lemonade製作公司開 發電玩遊戲,並參與創立了2D及3D繪圖與動畫部門。

Veliko Popovic

Veljko Popovic was born in 1979 in Split, Croatia. He graduated in 2003 from the Department of Painting at the Academy of Fine Arts in Zagreb. In 1998 he started working on computer graphics and has been working for Lemonade Productions on the development of computer games since 2003. Popovic is the co-founder of Lemonade3D and he also works as an assistant at the Arts Academy in Split.



買買買

She Who Measures

加Canada | 2008 | 35mm | B&W | 8min | Print Source FOLIMAGE

城市、大雨、人與動物,交錯一幅幅的詩意畫格。像一艘失事的船,一場突如其來的大雨讓整座城市傾倒,人們爭相尋找掩蔽處,終究還是淪落沈陷……。新穎的創意想像,風格獨具的視覺呈現,榮獲2009克萊蒙費宏短片展評審團特別提及獎的《雨天協奏曲》是一部輕巧的小歌劇,也是一首別出心裁的都會詩。

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The film is connected with a shipwreck, the shipwreck of a city which, drawn up under the repeated attacks of the rain, sees its inhabitants sinking in its centre. An urban poetry with a particular style, made up mainly of fixed and frontal plans and conceived like a tiny opera

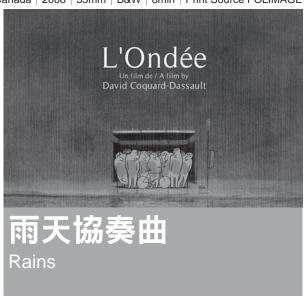


大衛柯加達索

1977年生,畢業於法國里昂的愛彌爾寇藝術學院,創作領域遍及圖文小說、青少年讀物與電玩遊戲。《雨天協奏曲》是他的第二部動畫短片。

David Coquard-Dassault

Born in 1977, he graduated from the decorative arts school Emile Cohl (Lyon), and created numerous illustrated novels and youth books. In addition to the creation of video games, he directed two animation short films *Maurice* and *Rains*.



德Germany | 2008 | 35mm | Colour | 11min | Print Source Sixpack Film

一首寧靜詩篇,描繪著將亡故妻子不斷下葬又再度挖出的淒楚故事。改編自著名德國詩人 Joachim Ringelnatz的詩作,以第一人稱敘述一個生離死別、至死不渝的戀情,《記住我新 娘》藉由特出的角色造型設計、魔幻的作品風格,細訴一首淒絕感人、蕩氣迴腸的情詩,也 輕頌著一個美麗動人的床邊故事。

Anna Kalus' Sea Dog's Devotion strikes its viewers dumb: this silent animation film is wordless, though it is based on words, and develops its form and its theme loosely according to the macabre and subtly necrophilic poem "Seemannstreue" by Joachim Ringelnatz, in which the first-person narrator tells about burying his deceased bride Alwine in the cold ground, then digging her up, and so on.



1974年生於德國慕尼黑,畢業於施瓦本格蒙德設計學院,後赴卡爾斯魯厄設計學院研習媒體藝術與動畫影片製作。2002年獲得 Jochen-Heine-Stipendium獎學金。2006年起移居奧地利維也納藝術博物館區作為駐村藝術家,從事藝術創作至今。



Anna Kalus

Born in 1974 in Munich, Germany. From 1995 to 1997 she studied visual communication at Fachhochschule fur Gestaltung Schwabisch Gmund. From 1997 to 2003 she studied media arts and animation film at Hochschule für Gestaltung Karlsruhe. In 2002, she received the Jochen-Heine-Stipendium grant. Since 2006, she has been artist-in-residence at MQ Vienna, Austria.



記住我新娘

Sea Dog's Devotion



加Canada | 2008 | DigiBeta | Colour | 13min | Print Source National Film Board of Canada



放棄喜愛、埋首於日復一日,直到發現一切多麽荒唐,才找回最初的笑容。《無領帶樂活日》是一個追索探求生命意義的故事,片中敘述一個上班族日復一日做著微不足道、無足輕重的工作,過者單調無趣、百無聊賴的生活,年少時的熱情與希望,已漸漸隨著青春傷逝。 直到40歲生日這天,他才重新發現了往日的歡樂…。

The Necktie is the story of Valentin and his compelling quest for the meaning of life. The film skilfully outlines the way this model employee's personality is effaced by futile work in a dead-end job that makes him forget his youthful pastimes. As his birthdays go by, boredom replaces hope and his old aspirations fade. When revolt emerges for a moment, it is quashed by despair. On his 40th birthday, he rediscovers an old accordion hidden in a closet and regains the joy of life.



尚法蘭絲瓦利維斯克

1978年生於加拿大魁北克,從童年便開始迷上繪畫,並受連環漫畫影響甚鉅。曾在蒙特婁從事廣告工作,並運用餘暇創作動畫。2004年贏 得加拿大國家電影局動畫與青年製片廠所舉辦的競賽。《無領帶樂活 日》是他的首部專業動畫作品

Jean-Francois Levesque

Born in Saint-Gabriel near Rimouski, Quebec in 1978. At the Carrousel international du film de Rimouski, he took part four times in running the Andre Leduc's Animathon. After this he concentrated on animation and studied the subject for two years at Capilano College in Vancouver. *The Necktie* is his debut as a professional

南韓South Korea | 2009 | 35mm | B&W | 10min | Print Source Kim Kihyun



小小灰塵人 **Dust Kid**

冬日午後,單身女子興起打掃的念頭,卻在房間一角發現了小小灰塵人。女子仔細地清掃屋裡的每個角落,發現愈來愈多小小灰塵人,開始一個一個清理他們,正當她好不容易把所有的小小灰塵人都掃完,覺得自己大功告成之際,豈料又出現一個小小灰塵人跳到她面前…。

Staying in bed till late on a cold winter's afternoon, Eujin finds a small dust kid. She decides to do the cleaning she has been putting off for so long. Cleaning every corner of her room, she keeps finding other dust kids here and there, and starts clearing them up one by one. Just when she thinks she has cleaned her room and the dust kids are all gone now, she comes face to face with another one...



鄭由美

1981年出生於韓國。國民大學美術系畢業後,於韓國電影藝術學院學 習動畫導演。2006年她完成了首支短片《My Small Doll House》, 《小小灰塵人》是她的第二部作品,獲邀參加坎城影展導演雙周單元。

Jung Yu-Mi

Yumi Jung was born in Korea in 1981. Jung studied Fine Arts at Kookmin University and moved onto studying Directing at the Korean Academy of Film Arts. In 2006, Jung made the first short film. which has been screened at several international film festivals.

法France | 2008 | 35mm | Colour | 14min | Print Source Dark Prince



如果被一個重達150噸的隕石砸中會怎麼樣?這樣的不幸剛剛發生在倒楣鬼亨利身上。隕石 凌空而來,把亨利的形象與肉體之間硬是砸出了91公分的鴻溝。幸好,他還在。可也不完全 是原來的樣子,他所在的位置和他想接觸的世界有91公分的精確距離。每當他想開門、坐下 或接電話,他都必須得在91公分以外做這些動作。

Having been struck by a 150-ton meteorite, Henry has to adapt to living precisely 91 cms from himself. If he wants to open a door, sit on a chair, or pick up the phone, from now on he just has to do so from 91 cm away.



傑瑞米克萊潘

1999年畢業於巴黎工藝藝術學院,不僅以繪畫、插畫作品活躍於出 版界,也是一位受到矚目的動畫導演。第一部作品《A Backbone Tale》創下全世界逾60個影展的參展紀錄,並贏得超過15個獎項。 《91公分之外》是他的第二部作品

Jeremy Clapin

Paris' Arts Decoratifs graduate in 1999, since which he has worked as a graphic artist, illustrator for various publishers, and as an indie advert director. In 2004, he directed his 1st animated short, A Backbone Tale, which featured in over 60 festivals worldwide, and won more than 15 prizes. Skhizein is his second film.



短片:狂想馬戲團

IMAGINARY CIRCUS

美、義USA, Italy | 2009 | 35mm | Colour | 12min | Print Source Signe Baumane

十七歲的少女身懷六甲該怎麼辦?究竟該生,還是不生?猶豫不決的她無法拿定主意,卻又 不知該如何是好,少女只得尋求一位資深婦女的安慰,不過這個過來人的故事反而讓更加她 驚嚇不已。創意突出的視覺構想和隱喻,以幽默風趣的手法來包裝呈現出最為麻煩棘手的懷 孕情境。

Amina, a seventeen-year-old young woman, is pregnant and afraid to give birth. For consolation and advice she goes to older women but their stories scare her even more.



塞恩波曼

1964年生於拉脫維亞,畢業於莫斯科大學哲學系。曾創作多部以探索性愛作為主題的短片,探討情色表象背後的省思、辯證與哲學意涵,代表作有《狂愛性接觸》,2005年成為美國影藝學院成員。

Signe Baumane

Born in Latvia and educated in Moscow, she has a BA in Philosophy. Although she was a published writer since 14, philosophy inspired Baumane to turn to animated story telling. She worked as a cell painter, and left for New York in 1995. Since then she has made nine animated shorts.



細New Zealand | 2009 | 35mm | Colour | 11mm | Print Source New Zealand Film Commission

情侶間的地心引力相反了,兩人的聯繫只剩下一條繩子。該抓住,還是放手?缺少了地心引力,真愛還能持續嗎?這是一個挑戰地心引力的愛情故事,女子想要躲避男友,情急之下卻跌倒而昏迷了。醒來之後,她的世界天翻地覆,女子盡了一切努力想要把男友從尴尬的處境裡撞救出來,但女子明白,她拯救的終究是自己。

In the dead of night Bea is chased under a bridge by a faceless stranger. In her desperation to escape she slips and is knocked out. When she comes to, she discovers that not only is her pursuant her lover Andy, but that against the laws of gravity, he is now helplessly being pulled upwards, into the night sky. Baffled and alone, will Bea overcome the laws of attraction to help Andy or leave him to his potential doom?



約翰費茲柏

Jochen Fitzherbert

Born in Auckland, New Zealand but moved to the Philippines with his family for eighteen years before moving back to New Zealand in 1997. Fitzherbert completed a master's degree in Creative and Performing Arts in 2002 at the University of Auckland. Majoring in directing and writing, Fritzherbert now splits his time between working in post-production and writing.



男女大不同

Bridge



斯洛伐克Slovakia | 2008 | 35mm | Colour | 18min | Print Source Protos Productions



Catch Him!

也許每個孩子心中都藏著一個小小惡魔,誘惑他去調皮搗蛋搞破壞。小男孩在一次校外教學中來到博物館參觀,淘氣的他竟然動手在博物館的訪客簽名簿上大肆揮毫塗鴉。而他看似微不足道的破壞行動,卻招惹來天大的後果。一次平凡的參訪,赫然變成小男孩深刻的冒險旅 程,讓搗蛋鬼也能搖身一變成冒險犯難的英雄人物。

Anything can happen during an ordinary school in museum. The main character of this animated movie is a small boy, who has many little demons inside. During a visit to a museum, he draws an inappropriate picture in a museum's guest book. This small act of rebellion has large consequences. Events that follow are seen from the boy's perspective and are further magnified by his fantasy.



波里斯西瑪

1977年生於斯洛伐克,1996至1998年間他在捷克茲林電影學院學習 動畫,之後則在1998至2003年間在布拉提斯拉瓦音樂戲劇學院動畫 系研習。《別跑!》是他的第三部作品。

Boris Sima

Born in 1977 in Nitra, Slovakia, From 1996 to 1998, he studied animated film at the Film School in Zlin, Czech Republic and then in the Department of Animated Film at the Academy of Music and Dramatic Arts in Bratislave between 1998 and 2003.

美USA | 2008 | DigiBeta | Colour | 10min | Print Source Richard Gale



世界上最慢的殺人方式

The Horribly Slow Murderer with the Extremely Inefficient Weapon

手槍、用手掐脖子、用拳頭打肚子,威力驚人,令人聞風喪騰、聞之色變,痛苦漫長的折磨,龐大無形的心理壓力,史上最慢、最沒效率的殺人兵器,到底是什麼?樂獲富川奇幻影展最佳担片等多項國際大獎,觀眾將在《世界上最慢的殺人方式》中見識到有史以來銀幕上 最果斷堅毅、也最有耐心的無情殺手

The Horribly Slow Murder with the Extremely Insufficient Weapon depicts a man's endless pursuit by what has got to be one of the most determined and patient murderers the screen has ever seen. Screamingly funny stuff, this is the rare case where the shine of an inspired over-the-top title is actually matched by the genius of the film itself.



里察蓋爾

UCLA英語系畢業,曾為有線電視台編導過上百個節目,更執導過 《獵殺臥底特警》、《真相追殺令》兩部懸疑驚悚片,先前另一支短 片作品《Criticized》頗受好評,獲得多個影展獎項。

Richard Gale

A three-time L.A. Area Emmy winner, Richard Gale graduated from UCLA majoring in English literature, and directed hundreds of programs for cable TV. His first feature *The Kidnapping* won the Best Director at the Atlantic City Film Festival. Gale went on to direct the crime thriller The Proposal in 2001.

加Canada | 2009 | 35mm | Colour | 10min | Print Source National Film Board of Canada



興致高昂的乘客們坐上一列擁擠的火車,等待著他們的,則是轉彎後不可知的命運。火車駕 駛泡妞去了…危機注意!前方不遠處鐵軌上有乳牛出沒!難關一個接著一個來到,他們能安 然度過嗎?隨著《佳麗村三姊妹》配樂家Benoit Charest的流暢樂音,《火車快飛》將帶領 觀眾踏上一趟既風趣又多災多難的銀幕奇想旅程。

Happy passengers are having a great time on a crowded train, oblivious to the unknown fate that awaits them around the bend. The ensuing crisis leads to a class struggle that is as amusing as it is merciless. Naturally there are victims, but in the end everyone is equal. Set to the music of *Triplets of Belleville Benoit* composer Charest, *Runaway* takes you on a journey that is both funny and disastrous.



1956年生於加拿大溫尼伯,1974年在《芝麻街》展開他的職業生涯,也是相當活躍的廣告導演。前兩部短片作品《The Cat Came Back》、《Strange Invaders》皆獲奧斯卡最佳動畫短片提名,擅長 以獨有的形式表現敏銳機鋒的幽默感。

Cordell Barker

Born in Winnipeg in 1956. Barker began his career in 1974 working for Sesame Street and collaborating on a number of commercials. He made his first film *The Cat Came Back* in 1988. The short was a huge audience favourite and garnered 16 awards in addition to picking up an Oscar nomination.

紐New Zealand | 2009 | DigiBeta | Colour | 15min | Print Source New Zealand Film Commission

故事舞台設在七〇年代的紐西蘭,八歲男孩安迪憑空想像自己成為一個力大無窮的英雄,叫 作「超人六塊五」,專門在遊樂場上伸張正義、濟弱扶傾。但是當安迪遇上了麻煩,不小心 招惹了校長之後,他才醒悟到若是想要拯救自己和唯一的朋友瑪莉脫離困境,他必須先開始

It's hard to look after yourself in the playground when you're different. Set in 1970s New Zealand, *The Six Dollar Fifty Man* follows Andy, a gutsy eight year-old boy who lives in a make-believe superhero world where his imagination allows him to perform extraordinary physical feats, to deal with playground bullies. But when Andy gets in trouble with the headmaster, he realizes that to save himself & his only friend Mary, he must face up to the



馬克爾比斯頓、路易斯蘇德蘭

品《跑》,曾在2007年坎城影展短片競賽中獲得特別推薦獎



This is the third short film that Mark & Louis have collaborated on and the first that they have officially co-directed. It continues a body of work built on tales exploring the depths of the human spirit. Their short film Run had won an Honourable Mention at Festival de Cannes Shorts Competition 2007.



超人六塊五

The Six Dollar Fifty Man



住在老人之家裡的亞瑟過著日復一日的例行生活,百無聊賴、寂寞無趣,只有護士茱莉來看他。某天,茱莉告訴亞瑟,有人竟然要上門拜訪他。心花恕放的亞瑟盛裝打扮得像是要參加自己的婚禮,究竟這位訪客來者何人?以諷刺與詼諧口吻交互編織而成,關懷弱勢老人族群 的《薑是老的辣》是一齣辛辣幽默的現代都會寓言。

Arthur lives alone in a little room of an old people's home. His days are exclusively rythmed by the visits of Julie, the nurse. No one else ever come visit him. Therefore, when Julie tells him about the visit of Bernard, Arthur get dressed as for a wedding. But who is this visitor?



羅宏丹尼斯

1972年生,1995年於布魯塞爾自由大學學習劇本創作,同時從事編劇、製片、發行等工作。1998年,他負責編劇的作品《紅色按鈕》 獲邀參加威尼斯影展。《薑是老的辣》是他第一次擔任導演的作品。

Laurent Denis

Born in 1972, he studied scriptwriting in ULB in 1995. Since then, he works as a scriptwriter, producer and distributor in Abracadabra Films and Cookies Films. Scriptwriter of the short film, $\it{The~Red}$ Button, he has also written the feature film, Red Ants. The Toes is his first short film as a director.





短片:恐懼森林

FOREST OF FEAR

英UK | 2009 | 35mm | Colour | 16min | Print Source Wilder Films



明天之後 After Tomorrow 男人惶惑不安。一覺醒來,屋內老女人依舊在,門窗也都上了鎖,家中成了囚籠。勇奪愛丁堡電影節最佳英國短片的《明天之後》,故事來自於女導演艾瑪蘇利文在觀察父親舉止時所取得的靈感,結局令觀眾出乎意料,是部絕佳的心理懸疑短片。

Returning to the village of his estranged wife, James grows increasingly concerned when the sinister owner of the guest house refuses to let him leave. A psychological suspense with a surprising yet moving denouement.



艾瑪蘇利文

畢業於中央聖馬汀藝術設計學院與英國皇家藝術學院,曾從事攝影與

Emma Sullivan

She has written several feature scripts and hopes to direct her first thriller feature soon. Originally a visual artist, Sullivan studied Fine Art at Central St Martins and worked as photographer before studying at the Royal College of Art, then Fiction Direction at the National Film and Television School.

墨Mexico | 2009 | 35mm | Colour | 10min | Print Source Mexican Film Institute



老人蒐集著陷阱,尋找任何可能的新獵物,一股神祕的超自然勢力似乎已經悄悄盯上他。黃 土滾滾的沙漠中,強風打翻了老人背上的龍子,老人究竟是掠奪者還是獵物?惡劣的環境, 兩個扞格的角色,荒漠中開發與濫採的無盡循環…

As an old man collects his traps in the desert, hunting for any new game he might have caught, an unearthly spirit is stalking his own prey. A hostile environment is difficult to overcome for two misfits, a cycle of abuse and exploitation in the midst of desolation.



璜荷西梅迪那

1974年生於墨西哥哈利斯科,曾就讀瓜達拉哈拉造型藝術大學,並 學習音像媒體藝術。作為畫家和雕塑家,參與超過30場個展和聯展。 2000年執導短片《第八天》,並開始參與動畫製作,擔任動畫師與藝 術指導,迄今有十多部作品。

Juan Jose Medina

Born in Guadalajara in 1974. He studied at the Guadalajara Plastic Arts University from 1989 to 1994, and later studied at the Audiovisual Media faculty. As a painter and sculptor he has participated in over thirty individual and collective expositions, and also participated in a dozen productions as animator and art director.

加Canada | 2009 | 35mm | Colour | 9min | Print Source Phi Group Inc.

冰冷屍體突然漂浮於半空中,隨著萬有引力開始了一場死亡之舞。不寒而慄的死亡場景,失去生命的肉體打破靜止,開始扭曲、擾動,舞動終極的恐怖芭蕾。這些動作只是沒有規律的抽搐痙攣,還是對於前世生命的回應與詰問?加拿大導演羅伯勒帕吉參與概念創作,2009富

A chilling death sets the stage for a dark choreography. For a period of time, while we believe it to be perfectly still, lifeless flesh responds, stirs and contorts in a final macabre ballet. Are these spasms merely erratic motions or do they echo the chaotic twists and turns

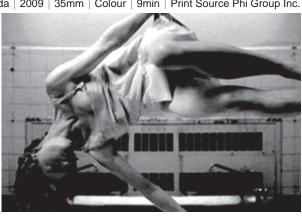


佩德羅皮雷斯

經驗豐富的動畫與視覺特效工作者,曾參與《紅色小提琴》與《馬友 友的巴哈靈感:建築的聲音》的特效製作,贏得艾美獎與加拿大雙子 星獎最佳視覺特效獎項。他也曾與導演羅伯勒帕吉共同創作電影《偷 腦》的視覺概念。

Pedro Pires

He has most notably worked with Francois Girard in the films The Red Violin, as well as The Sound of the Carceri for which he won Emmy and Gemini awards for Outstanding Visual Effects and Best Visual Effects. He also worked in close collaboration with Robert Lepage on the visual conception of Possible Worlds.



屍之舞 Danse Macabre

水手用出海忘卻感情苦果,貨船卻在海上拋錨了,為了把船修好,他的頭竟不小心被砍掉 而身體卻依舊徘徊於世,想要摘取愛情的果實。水手愛上雙胞胎姊妹,姊姊溫柔,妹妹狂 野,他究竟該選擇哪個?

Alonso Samoza is a sailor in love with two twin sisters. Unfortunately, in order to be able to marry one, Maria, he first has to kill the other one, Rebecca. One day, the cargo he works on brakes down while at sea. Trying to mend it, Alonso is seriously hurt and has his head cut off. Beyond death, he'll try to fulfil his desires.



羅倫佐黑希歐

1964年生於法國,在巴黎研習美術並取得學位。1998年執導首部動畫短片《The Minotaur Dance》,2001年執導首部實寫短片《西班牙公主,驢與建築師》。2009年10月成為台北國際藝術村駐村藝術 家,現正籌備他的第一部劇情長片《The Shadow Man》

Lorenzo Recio

After graduating from the Beaux-Arts, he directed his first animation short in 1998, *The Minotaur Dance*, followed by *The Spanish* Princess, the Donkey and the Architect, The Headless Sailor and Lisa. In 2009, Recio will be artist-in-residence at the Taipei Artist Village to develop his first feature film The Shadow Man.





法France | 2008 | 35mm | B&W | 18min | Print Source Local Films



麗莎

Lisa

冷酷爸爸的頭顱裡如果放進了我所喜愛的東西,會不會變得可愛?小女孩和爸媽以及兩個哥哥住在一起,活在爸爸嚴厲的威權之下,沒有天倫之樂,只有冷漠疏離。某天,爸爸一手建 立、神聖不可侵犯的嚴格秩序,居然被小女孩瓦解粉碎了…。

Lisa is a young girl who lives in an isolated house with her parents and her two brothers, under the firm authority of her father. One day, Lisa shatters his sacred order.



羅倫佐黑希歐

IMP に示いる。 1964年生於法國,在巴黎研習美術並取得學位。1998年執導首部動畫 短片《The Minotaur Dance》,2001年執導首部實寫短片《西班牙公 主,驢與建築師》。2009年10月成為台北國際藝術村駐村藝術家,現 正籌備他的第一部劇情長片《The Shadow Man》

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加Canada | 2008 | 35mm | Colour | 12min | Print Source Phi Group Inc.



競技餐桌 Next Floor

11位貪得無壓的食客,與騎兵侍者和貼身男侍競爭著,投入一場儀式性的美食大逃殺。偌大餐桌上滿是珍禽異獸,貪婪饕客持續啃食著,直到再也停不下來;荒謬怪誕的空間裡,意想不到的事件潛伏著。囊括坎城影展影評人週最佳短片等多項大獎,本片是《蒙特婁校園屠殺 事件簿》加拿大導演丹尼維勒納夫所呈上的一場詭譎奇想的視覺饗宴。

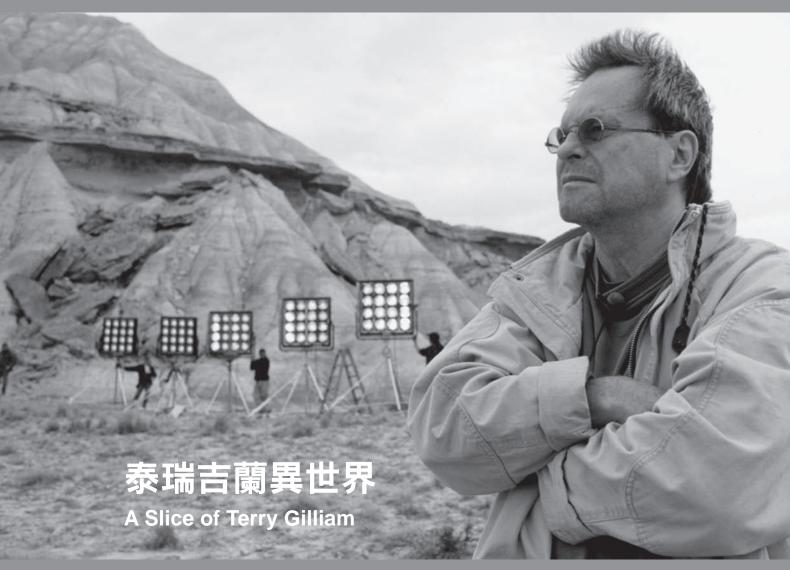
During an opulent and luxurious banquet, complete with cavalier servers and valets, eleven pampered guests participate in what appears to be a ritualistic gastronomic carnage. In this absurd and grotesque universe, an unexpected sequence of events undermines the endless symphony of abundance.

丹尼維勒納夫

1967年出生於加拿大魁北克,特殊有力的影像風格,深受大眾與影評人的注目,劇情長片作品《8月32日》與《迷情漩渦》在全球大小 影展屢獲好評,如今已儼然躍升加拿大新生代影人中的佼佼者。

Denis Villeneuve

He has rapidly achieved both public and critical attention for films showcasing his powerful and distinctive cinematic voice. His first two feature films 32nd Day of August on Earth and Maelstrom were screened to critical acclaim at many international festivals.



1940年出生於明尼蘇達州,大學畢業後曾在雜誌社工作,他先以動畫師身份加入英國喜劇團體蒙地蟒蛇,後來成為正式成員。蒙地蟒蛇電影都是由泰瑞吉蘭與泰瑞瓊斯兩人雙掛導演,但泰瑞吉蘭對導演工作充滿夢想,在個人作品《荒唐童話》、《向上帝借時間》後,終於以《巴西》揚名國際。近年重要作品包括《神鬼剋星》、《奇幻城市》、《未來總動員》等。

is also known for directing several well-regarded films including Time Bandits, Brazil, The Fisher King, and 12 Monkeys. He is the only "Python" not born in Britain, but gained British citizenship in 1996.

- Filmography
 1975《聖杯傳奇》Monty Python and the Holy Grail
 1977《荒唐童話》Jabberwocky
 1981《向上帝借時間》Time Bandits
 1983《脫線一籮筐》Monty Python's The Meaning of Life 1985《巴西》Brazil
 1988《終極天將》The Adventures of Baron Munchausen
 1991《奇幻城市》The Fisher King
 1995《未來總動員》Twelve Monkeys
 1998《賭城風情畫》Fear and Loathing in Las Vegas
 2005《奇幻世界》Tideland
 2005《神鬼剋星》The Brothers Grimm





賭城風情畫

Fear and Loathing in Las Vegas



Director

Terry Gilliam

Script

Hunter S. Thompson, Terry Gilliam, Tony Grisoni, Tod Davies, Alex Cox

Produce

Patrick Cassavetti, Laila Nabulsi, Stephen Nemeth

Cinematographer

Nicola Pecorini

Editor

Lesley Walker

Sound

Jay Meagher, Peter Pennell

Music

Ray Cooper

Art Director

Chris Gorak

Cast

Johnny Depp, Benicio del Toro

Print Source

NBC Universal

1971年,頭髮微禿記者羅爾杜克接到雜誌邀稿,前往拉斯維加斯採訪摩托車大賽,好友律師岡佐陪杜克開著紅色敞篷車展開迷幻之旅,後車廂裡滿滿一箱禁藥:大麻、LSD、古柯鹼及各種興奮劑、鎮靜劑、麻醉劑,外加龍舌蘭酒、兩箱啤酒。兩人一路胡言亂語,就連搭便車客都嚇得落荒而逃

這對死黨一路叨叨絮絮駛向賭城,兩人時而嘲笑美國夢,時而輪流 當機各自陷入嗑藥後的扭曲幻象中,不僅天花板與地板的花紋活了 起來,就連活色生香夜總會也變成大蜥蜴與迅猛龍糾纏撕咬的怪物 沼澤。杜克與岡佐不斷在醜惡現實與虛無頹廢中掙扎,摩托車大賽 採訪變得絲毫不重要,因為他們正忙著在飯店房間、公路、酒吧胡 鬧大搞破壞。

《賭城風情畫》改編自美國作家杭特湯普森親身經歷事蹟的同名原著,由強尼戴普、班尼西歐迪特洛、陶比麥奎爾、柯麥蓉狄亞等明星演出。當年那篇採訪慘遭運動畫刊退稿,卻在滾石雜誌刊載並成為嬉皮世代的藥物文學經典,內容全是他與好友一路迷幻所遇見的人物事蹟。導演泰瑞吉蘭非常忠於原著地呈現出作者當時的迷亂狀態,除了以大量獨白與旁白探討七〇年代嬉皮與反戰文化的失落,更以大量俗麗而炫爛的奇幻影像,帶領觀眾進入如泡沫般虛幻但卻誘人的LSD迷幻世界。

An adaptation of Hunter S. Thompson's novel of the same name. *Fear and Loathing in Las Vegas* details a whacky search for the "American Dream", by Thompson and his crazed, Samoan lawyer.

Fuelled by the massive amount of drugs they purchased with an advance from a magazine to cover a sporting event in Vegas; they set out in the Red Shark.

Encountering police, reporters, gamblers, racers, and hitchhikers; they search for some indefinable things known only as the "American Dream" and find fear, loathing and hilarious adventures into the dementia of the modern American West.



巴西

Brazil

Director

Terry Gilliam

Script

Terry Gilliam, Tom Stoppard, Charles McKeown

Producer

Arnon Milchan

Cinematographer

Roger Pratt

Editor

Julian Doyle

Sound

Rodney Glenn

Music

Michael Kamen

Art Director

John Beard, Keith Pain

Cast

Jonathan Pryce, Robert De Niro, Katherine Helmond, Ian Holm, Bob Hoskins
Michael Palin, Jim Broadbent, Terry Gilliam

Print Source

Hollywood Classics



在遙遠的未來中,資訊分析師山姆過著平凡的公務員生活,白天幫 遜咖主管解決各種疑難雜症,但他在晚上總夢見自己是個飛天英 雄,有如長著翅膀的神話天使拯救美女。沒想到山姆的母親望子成 龍,靠關係把山姆送到中央特殊單位,於是展開一連串陰錯陽差。 原來中央資訊系統因為一隻甲蟲(開電腦BUG的玩笑)而打錯逮捕 令名字,讓秘密警察抓錯犯人。

女孩吉兒想幫樓下鄰居伸冤,卻在中央大樓遭繁瑣官僚體系刁難,此時山姆意外發現吉兒就是他每晚夢中出現的美女,於是挺身而出帶著吉兒躲避秘密警察追捕。沒想到山姆與吉兒逃到車站,卻又意外捲入反抗軍所策劃爆炸事件,結果他被當成反抗軍逮捕送到中央情報單位偵訊。此時,曾幫助山姆的神秘客哈利突然出現,率領反抗軍突襲總部拯救哈利,雖然反抗軍一一壯烈犧牲,但山姆依然帶著吉兒逃離魔掌。

《巴西》是導演泰瑞吉蘭在八〇年代的成名作,除了帶有泰瑞吉蘭導演一貫天馬行空的奇幻色彩,以及真假虛實難分的魔幻超現實,更結合了八〇年代《銀翼殺手》黑色陰鬱科幻風格,探討小說「一九八四」中無所不在「老大哥」的極權議題。片中除了男主角強納森普萊斯之外,更請得勞勃狄尼洛、伊恩荷姆斯、吉姆布洛班、鮑勃霍金斯等演技派明星客串演出。

In a highly structured and bureaucratic state, the government has installed extreme and highly counterproductive measures for which to track down terrorists. A "bug" in the system mixes up the last name of a terrorist (Tuttle) and an innocent man (ironically enough Buttle). Thus, the wrong man (Buttle) is arrested and killed while Tuttle continues to roam free.

Sam Lowry, an average man with a mother who "knows people", is assigned to investigate the error. At the same time, Jill Layton, Buttle's neighbor, is trying to report the mistake to authorities. Due to the extremely inefficient bureaucracy, she finds the process to be very tedious. Meanwhile, Sam Lowry, who has been dreaming about Jill, gets sidetracked by his fantasies and ends up also being a victim of the counter productivity of the government.





脫線一籮筐

The Meaning of Life



Director

Terry Gilliam, Terry Jones

Script

Graham Chapman, John Cleese, Eric Idle, Terry Gilliam, Terry Jones, Michael

Producer

John Goldstone

Cinematographer

Peter Hannan, Roger Pratt

Editor

Julian Doyle

Sound

Philip Chubb

Music

John Du Prez

Art Director

Richard Dawking, John Beard

Cast

Graham Chapman, John Cleese, Eric Idle, Terry Gilliam, Terry Jones, Michael

Print Source

NBC Universal

生命的意義究竟是什麼?在七段短片開始之前,先來部導言《永保公司血淚史》做為人生啟發吧!被年輕菁英輕視的會計老頭們不甘被虐,拆下旋轉風扇葉片當成軍刀,發起武裝革命佔領保險公司,甚至拔錨讓整棟大樓航向海外市場;這群英倫海盜靠著公文櫃大砲打垮華爾街,卻因為「地球是平的」而跌落太空瀑布。

無稽而荒謬嗎?餐廳水箱中一群人面魚聊天唱起主題曲「生命的意義」,透過西方產房與第三世界家庭窺探「誕生奇蹟」,而兒童們則高唱「每一隻精子都是神聖的!」,帶出反墮胎VS清教徒禁慾的荒謬對比;教會的「口述」性教育與學校性感女教師「臨床」性實習,更是青少年最重要的「成長與學習」。

當大人欺侮小孩的橄欖球賽被轉化成殘酷戰爭,戰場上子彈橫飛卻還堅持慶生送禮,「爭鬥」顯然也是生命無奈過程;為了器官移植乾脆把活人打死、超胖美食家狂吃猛吃到自己爆炸、諧仿《第七封印》的死神到家裡迎接死者上路,最後所有演員乾脆到天堂舉行狂歡派對,遲暮晚年與死亡儼然可笑起來。

透過七段荒唐故事與一段導言,蒙地蟒蛇嘲弄人類必經的出生到死 亡歷程。導演泰瑞吉蘭在片中執導的《永保公司血淚史》已然可見 其天馬行空想像力,而他所製作的剪紙式動畫更展現獨特影像趣 味。 The Meaning of Life is a 1983 musical comedy film by the Monty Python comedy team. Unlike the two previous films they had made, which had more or less each told single, coherent stories, The Meaning of Life returns to the sketch comedy format of the troupe's original television series, loosely structured as a series of comic skits about the various stages of life.

The film is divided into chapters, though the chapters themselves often contain several more-or-less unconnected sketches. These chapters include 'Part I: The Miracle of Birth', 'Part II: Growth and Learning', 'Part III: Fighting Each Other', 'Part IV: Middle Age', 'Part V: Live Organ Transplants', 'Part VI: The Autumn Years', 'Part VII: Death' and 'The End of The Film.'



聖杯傳奇

Monty Python and the Holy Grail

Director

Terry Gilliam, Terry Jones

Script

Graham Chapman, John Cleese, Eric Idle, Terry Gilliam, Terry Jones, Michael Relia

Producer

Mark Forstater, Michael White

Cinematographer

Terry Bedford

Editor

John Hackney

Sound

Philip Chubb

Music

Eric Idle

Production Design

Roy Smith

Cast

Graham Chapman, John Cleese, Eric Idle, Terry Gilliam · Terry Jones, Michael Palin

Print Source

Monty Python Productions



「人物與情節純屬虛構,如有雷同,純屬巧合。」西元932年,自稱是大不列顛國王的亞瑟展開旅行,一邊尋找圓桌武士,一邊對抗外來軍隊。但是亞瑟身旁僅有僕人百事,連坐騎馬蹄聲都得靠百事製造音效。作風超瞎的亞瑟王不斷在冒險中遇到怪人怪事,連社會主義人民公社都出來攪局。好不容易湊齊蘭斯洛特、加拉哈德、羅賓組成圓桌武士,剛在鳳宮歌舞一番就奉神諭尋找聖杯。

只是當「木兔屠城記」被法軍識破,當場失散各自發生爆笑奇遇: 羅賓遭三顆頭武士刁難、加拉哈德身陷百美脂粉陣、蘭斯洛特則誤 救娘娘腔王子。眾人繼續尋找聖杯卻慘遭魔法小白兔虐殺,連亞法 隆城堡都慘遭宿敵法軍佔領;正當大不列顛軍隊決定奮起對抗,但 圓桌武士之前誤殺的學者引起英國警方注意,派出大量警力與警車 阻止這群古裝狂人。

向來惡搞歐亞歷史文化的喜劇團體蒙地蟒蛇,將「亞瑟王與圓桌武士」傳奇物語拍成七〇年代Kuso版《聖杯傳奇》,英雄被描寫成一群心智低齡的弱智貴族,搞笑諷刺黑暗時代的君權制度與浪漫神話;電影更不斷使用後設手法自嘲嘲人,包括片頭、字幕、旁白都體現布雷希特的疏離論,不斷提醒觀眾這是電影中的電影。本片還在2005年被重編成音樂劇「Spamalot」、由《偷情》導演麥克尼可斯執導,橫掃百老匯東尼獎。

The movie starts out with Arthur, King of the Britons, looking for knights to sit with him at Camelot. He finds many knights including Sir Galahad the pure, Sir Lancelot the brave, the quiet Sir Bedevere, and Sir Robin the Not-Quite-So-Brave-as-Sir Lancelot. They do not travel on horses, but pretend they do and have their servants bang coconuts to make the sound of horse's hooves.

Through satire of certain events in history they find Camelot, but after literally a quick song and dance they decide that they do not want to go there. While walking away, God comes to them from a cloud and tells them to find the Holy Grail. They agree and begin their search.

Throughout their search they meet interesting people and knights along the way. In the end, King Arthur and Sir Bedevere are left and find the Castle Arrighth where the Holy Grail is.



金馬獎入圍影片 GOLDEN HORSE AWARD NOMINATED FILMS



音樂人生

KJ: music and life

Director/ Editor/ Sound 張經緯Cheung King-Wai

Producer

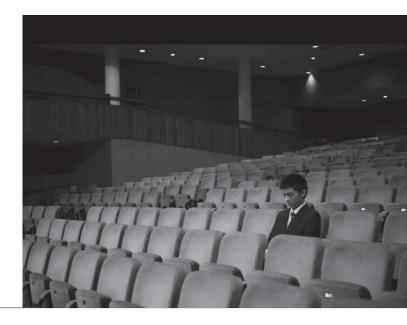
蔣顯斌Ben Tsiang, 張經緯Cheung King-Wai

Cinematographer

李植熹Harry Lee, 張經緯Cheung King-Wai, 譚子傑Tam Tsz-Kit

Print Source

CNEX Foundation Limited



黃家正是一位年僅十七歲的音樂天才。他的父親是一位醫生,家境富裕,讓他在物質生活上不虞匱乏。十一歲那年他贏得香港校際音樂節鋼琴組大獎,也獲得去捷克和當地專業樂團合作演出,以及錄製貝多芬的第一號鋼琴協奏曲的機會。對於這樣的人生他卻開始產生疑問:「為什麼要演奏音樂?」和「人生就只有音樂嗎?」諸如此類的問題在他小小的腦袋中層出不窮。

今年他十七歲了,在獲獎與演出機會上,他並沒有太大進展,其中有兩年更中斷了鋼琴演奏。他有時不快樂——這不單單牽涉功利層面的問題,黃家正所思考的不止於此。這部紀錄片是關於一個人的內心:他的思考、他的掙扎、他的選擇。表面上是一個天才的故事,但其實是每一個人的故事,因為所謂懷才不遇、發揮天賦等,不正是我們生活在社會中每天都在感歎和盤算的事嗎?

香港新銳導演張經緯耗費六年光陰炮製出個人第二部紀錄片《音樂人生》,拍攝成本僅僅九萬港幣,還得仰賴CNEX贊助才能順利完成。作為一部沒有宣傳廣告預算、不被看好的小眾獨立電影,香港戲院選擇以特別場形式加以放映,在口碑醱酵下卻長達一個多月、連續66場放映爆滿,場次連連加映不說、當地報章媒體更爭相報導,讓香港觀眾另眼相看。

Wong Ka-Jeng is a 17-year-old music prodigy from a well-to-do family. His father, a doctor, provides him with an inexhaustible life. At the age of 11, he won the Best Pianist award at the Hong Kong Interscholastic Competition in Music and was invited to play the Beethoven Piano Concerto No. 1 with a professional orchestra in the Czech Republic. However, this young talent began to question his life incessantly, wondering "why play piano?", and "is there only music in life?"

Since then, the now seventeen year-old KJ has not achieved any substantial awards or performance opportunities; instead, he dropped out for two years. Sometimes, he is not happy... tormented by reflections on a utilitarian reality.

This documentary film goes deep into KJ's mind: his thoughts, his struggles and his choices. It is a story of a genius, but also a story of everyone, lamenting unrecognized talents while imagining dreams-come-true. Just what we do in our daily life.....



張經緯

788在14年 香港出生,年輕時曾學習大提琴,並到美國修讀音樂碩士課程,後主修電影製作、副 修哲學畢業。曾製作四部劇情短片及監製一部紀錄短片,作品在多個國際影展中參展 及獲獎,劇本作品《天水圍的夜與霧》更由許鞍華導演拍成電影。首部紀錄片《歌舞 昇平》曾入選香港國際電影節競賽單元,以及韓國首爾獨立電影電視節等國際影展。

Cheung King-Wai

Born in Hong Kong, he studied cello since he was young and pursued music at the City University of New York, but ended up graduating with a degree in film production and philosophy. His works have won prizes in many international film festivals. His second script, *The Way We Are*, was also awarded the Best Story Prize at the 2005 Hong Kong-Asia Film Financing Forum. Ann Hui directed the film based on this script in 2009.

Filmography

2007《歌舞昇平》All's Right with the World 2008《音樂人生》KJ: music and life



野球孩子

Baseball Boys



Director/ Cinematographer/ Editor

沈可尚Shen Ko-Shang, 廖敬堯Liao Ching-Yao

Producer

黃茂昌Patrick Mao Huang

Sound

孔鏘Monkey

Music

李欣芸音樂工作室CinCinLee Music Production

Print Source

前景娛樂有限公司Flash Forward Entertainment

曾經我們都有過一段時間,看著黑板上的直式數學程式想著等等下 課要先去佔球場,不要給隔壁班的搶走;曾經我們都有過一段時 間,跟隔壁鄰居相約到廟前的廣場或是河堤的空地,用磚頭當壘 包,網球當棒球玩了一整個下午;曾經我們都有過一段時間,騎著 因為腳不夠長只好站著騎的哥哥的腳踏車,跟堂兄弟在村子的小巷 裡穿梭追逐;曾經,教室裡的大鐘分針永遠停在59分,曾經,摒住 呼吸站在壘包上等著向前衝刺的那一刻是那麼的具有英雄使命感。

故事開始於從花蓮縣瑞穗鄉雲朵渺渺山腳下的教室裡傳來的一陣孩 童嘻笑聲,害羞的男生女生對著黑板上的睪丸示意圖開始一陣竊竊 私語的討論,教室內這群即將告別童年邁向青年的男孩們有著一個 共同的身份一花蓮縣富源國小棒球隊的隊員。

球隊裡有個像爸爸一樣不僅要管練球,還得管身體狀況和功課的教 練,在他的嚴厲訓練下,這群六年級的一軍們還有五年級的二軍們 個個都不敢怠惰,面對著即將來臨的全國大賽,英勇的隊長阿偉, 愛嬉鬧的啟文,不愛讀書的凱文,愛伸張正義的馬志恩還有球隊裡 的小朋友們都對即將來臨的球賽充滿了期待。

Everyone has his own unique childhood memories: a fight with your best friend, or a game of chase with your neighbors around the house. Perhaps it is the moment when you just can't remember what 9 minus 6 equals. Growing up is an essential phase for everyone, and the memory of childhood might be sweet, might be nutty, might be frustrating. For a group of native Taiwanese young kids from the eastern Taiwan, it is baseball. Director Shen Ko-Shang played an observer's role, and used his camera to record simple, pure moments these children enjoyed before they grew up.

Following Coach Chung's strict training schedule, everyone on the team must focus on not only the daily baseball training practice, but also on their course work. Team leader A-Wei, nutty boy Chi-Wen, peace-loving Ma-Jin, and their teammates are all looking forward to the upcoming national baseball competition...



1999年畢業於台灣藝術學院電影學系導演組,畢業作品《與山》入圍坎城影展電影基金獎並獲得第三十六屆 金馬獎最佳創作短片;2002年開始關注紀錄片的領域,曾以《賽鴿風雲》獲得金鐘獎非戲劇類最佳導演。現 正籌拍個人第一部劇情長片。

Shen Ko-Shang

He graduated in 1999 from the Film Department of National Taiwan University of Arts. His16mm thesis film Lavover was selected for cinefondation by the Cannes International Film Festival in 1999. He later made many award-winning documentaries, short films and music videos. In 2006, Shen's documentary The Pigeon Game won the Golden Bell Award for Best Documentary Director.

Filmography

1998《阿ケー尢、説話》 Silent Roaring 1999《與山》Layover

2001《噤聲三角》Silent Delta 2003《親愛的,我的大提琴沈默了》

2005《賽鴿風雲》The Pigeon Game 2008《野球孩子》Baseball Boys



廖敬堯

1976年生,1999年畢業於台灣藝術學院電影學系。從學生時代起開始參與電影、電視戲劇,及紀錄片等製 ,主要擔任攝影、導演、剪接相關職務,近期以紀錄片拍攝居多。目前為自由影像工作者

Liao Ching-Yao

After graduating in 1999 from the Film Department of National Taiwan University of Arts, Liao made many award nominating documentaries, short films and feature films. Liao is now working as a free-lance director and cinematographer.

Filmography

1999《黑臉少年》The Dreamer 2008《野球孩子》Baseball Boys



乘著光影旅行

Let the Wind Carry Me

Director

姜秀瓊Chiang Hsiu-Chiung, 關本良Kwan Pun-Leung

Producer

謝妮茜Nissi Je

Cinematographer

關本良Kwan Pun-Leung, 姚宏易Yao Hung-I, 張穎Zhang Ying

Editor

關本良Kwan Pun-Leung, 許紘源Hsu Hung-Yuan

Sound

郭禮杞Kuo Li-Chi

Print Source

姜秀瓊Chiang Hsiu-Chiung



攝影可以留住什麼?電影要帶我們到那裡?人生還可以走出怎樣的 意義?他永遠往前跑,一秒二十四格,是李屏賓的步履節奏。沒有 戴上翅膀,卻攜著他的眼睛和心靈上路,追趕快要流失的光色,變 換成每個導演的意像,每一個觀眾的心聲。我們緊隨他匆促晃蕩的 身影,去拾回每格底片夾縫間,遺落下的記憶碎片,找到了他留給 台灣影像的情感歷史。然而最後卻發現:一切叫人動容的不僅只是 光和影,更有風和人,以及離開電影院後,那回家的路。

這是一部拍攝台灣攝影師李屏賓的紀錄片,隨著他的生活和工作本 身道出這位當代攝影師是如何在台灣驀起成長、在香港受到琢磨、 進而在國際影壇上備受肯定他具東方哲學之影像風格的形成,常常 是在現實環境限制下作出的抉擇和回應,所產生出來的自然結果, 並非刻意操控。他慣於活用身邊各樣現成的資源和配合現場細緻的 光影、風物和人的脈動變化,來營造出恰如其分、天人合一的視覺 驚喜。

李屏賓半生對電影藝術堅定不移的追求,與過去二十多年華語電影 在國際電影舞台上地位不斷提升,可算是互相映襯且不可分割的關 係。本片除了真實呈現李屏賓追求電影藝術的生命歷程,同時也是 對所有電影工作者及他們的家人致上敬意。

What can be retained in photography? Where is cinema leading us to? Is there meaning to life after all? He's always on the road. Running at 24 frames per second; that's the pace of Mark Lee. Instead of wings, he travels with his eyes and his heart, chasing the fleeting lights and colors, transforming them into visions of film directors, or voices within every audience.

We followed his swinging footsteps, gathering the fragments lost between frames, discovering the passion he gave to the Taiwanese cinema. In the end, it's not just his light or shadow that touches us. It's also the wind and the people. And more, the way back home after walking out the movie theatre, that resonate from within.



姜秀瓊

因演出電影《牯嶺街少年殺人事件》入圍金馬獎最佳女配角,之後擔任《獨立時代》、《海上花》、《一 電影幕後工作。2008執導的短片《跳格子》獲得金馬獎最佳創作短片,首部長片《艾草》也獲得2009舊金山影 2009《乘著光影旅行》

Filmography -》等 2008《艾草》Artemisia

Let the Wind Carry Me

Chiang Hsiu-Chiung

Before she began her career as a director, Chiang Hsiu-chiung has been learning film-making in different roles in the industry. In 2008, her short narrative debut Hopscotch won all three Best Short Film Awards in three major Taiwanese film festivals. In 2009, her first feature film, Artemisia, won the Golden Gate Award at San Francisco International Film Festival, and several other international awards.



畢業於嶺南學院社會學系及香港演藝學院。1997年開始電影攝影師生涯,曾與關錦鵬、許鞍華、王家衛等導演 合作,2005年以《2046》獲香港金像獎最佳攝影。

Kwan Pun-Leung

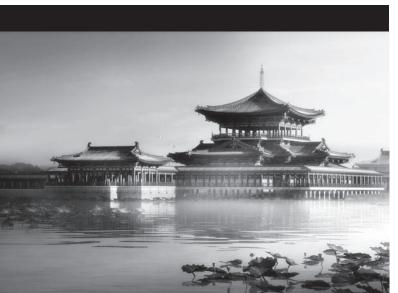
A Hong Kong visual media veteran, he started his career as a promising photographer in local arts and culture Filmography scene. He made his motion picture debut as director of photography on the acclaimed Asian director Stanley 1999《布宜諾斯艾利斯:攝氏零Kwan's *Hold You Tight* in 1997. Later, Kwan also worked on Ann Hui's *Postmodern Life of My Aunt* and Wong 度》 Kar Wai's 2046. Recently, Kwan works with Taiwan's young directors on their first feature films. Kwan also directs and edits his own documentary works.

Buenos Aires Zero Degree 2009《乘著光影旅行》 Let the Wind Carry Me



大明宫

Da Ming Palace



Director/Script 金鐵木Jin Tie-Mu Producer 趙安Zhao An Cinematographer 雷載與Lei Zai-Xing Editor 許思源Xu Si-Yuan Music 程池Cheng Chi Art Director

董承光Dong Cheng-Guang

Print Source

西安曲江影視投資(集團)有限公司 Xi'an Qujiang Film & TV Investment (Group) Co.,Ltd

大明宮,被稱為「中國宮殿建築的顛峰之作」,是人類建築史上最大的皇家宮殿,它的面積是凡爾賽宮的3倍、克里姆林宮的12倍、羅浮宮的13倍。大明宮始建於西元634年,是唐太宗李世民為父親一一太上皇李淵營建的避暑行宮,由於李淵去世,工程中途停止。唐高宗李治後來重修大明宮,在隨後兩百多年的時間裡,大明宮一直是唐朝最重要的權力中心。隨著帝國的覆滅,大明宮最終毀於戰火,只留下一片歷史的廢墟。

繼以《圓明園》重現清朝康熙乾隆盛世光景後,導演金鐵木此番則 選擇掀開中國數千年歷史上最華美輝煌的一章,運用長達45分鐘 的電腦特效片段,再造長達三百年興盛不衰,在宗教文化上廣納百 川、諸子百家爭鳴的大唐傳奇。

本片透過武則天、唐明皇、楊貴妃、李白等唐朝歷史上不同時期的36位風雲人物,從唐太宗開創的貞觀之治、經垂簾聽政的女皇武則天,一路到唐玄宗李隆基的開元盛世,橫跨唐朝史上最璀璨的百餘年光陰,共講述了55段重大唐朝歷史事件。以歷史研究和考古發現為依託,電影中的美術及服飾設計則源自中日兩國留傳千年的文物、壁畫,具象生動地再現大唐文化生活,並且借助3D電腦特效,如實再現了大明宮的盛景。

Da Ming Palace is the largest royal palace discovered in the history of archaeology, with a building area 3.5 times that of the Forbidden City, three times that of the Versailles, 12 times that of the Kremlin and 13 times that of the Louvre. As the center of the authority of the Tang dynasty, Da Ming Palace was destroyed by war as the empire fell, leaving behind a thousand years of sorrow.

Da Ming Palace follows director Jin Tie-Mu's The Old Summer Palace. With an authenticity derived from historical and archaeological investigation, and the addition of 3-D CGI special effects, the film faithfully represents the flourishing of the Da Ming Palace. The film also recounts the rise and fall of the Da Ming Palace during the glorious Tang dynasty through fantastic visual effects, and tries to recapture the pride, honour, and the true value of the great Tang dynasty.



余鐵木

1971年出生於甘肅蘭州,1998年畢業於北京電影學院研究所後,進入中央電視台擔任編導工作。2004年執導的電視紀錄片《復活的軍團》播出後,獲得極大迴響,並且透過國家地理頻道銷售到170多個國家和地區。首部電影作品《圓明園》大規模使用電景依真動畫技術,將瑰麗輝煌的圓明園重新再現,創下了當時中國紀錄片院線發行的最高紀錄。

Jin Tie-Mu

He directed the TV documentary *Revival of the Legion* in 2004, which achived very high ratings when broadcasting on CCTV. The Discovery Channel distributed the film in more than 170 territories worldwide. Recently, Jin's *The Old Summer Palace* proved to be another hit Chinese documentary. This film used digital techniques to depict the lifestyles of the emperors, key historical events that occurred there, and the Old Summer Palace's glorious prosperity.

Filmography

2006《圓明園》The Old Summer Palace 2008《玄奘之路》Xuan Zang Zhi Lu 2009《大明宫》Da Ming Palace

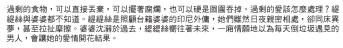


台Taiwan | 2009 | 35mm | Colour | 28min



片刻暖和 Sleeping with Her

台Taiwan | 2009 | 35mm | Colour | 13min



When you have more food than you need, you can throw it away, leave it to rot, or force yourself to eat it. However when you have more love than you can bear, what should you do with it? Neither Titisi nor Grandma has any idea. Titisi is an Indonesian caregiver looking after Grandma. Although they live together so closely that they even share the same bed, they have different dreams and even occasionally fight with each other.

溫知儀

温和概 1979年出生,就讀大三時進入陳博文電影剪接室擔任助理。 執導的第一部電視劇《娘惹滋味》於當屆金鐘獎中獲得八項 入圍,並拿下迷你劇集最佳影片、最佳女主角以及最佳導演 三項大獎。《片刻暖和》是她的首部電影作品。

Wen Chih-Y

Born in 1979 in Taiwan, Wen began to work as an assistant to film editor Chen Bo-Wen during her third year in college. Her first television feature, *Nyonya's Taste of Life*, was nominated in eight categories and won Best Film, Best Actress and Best Director at the Golden Bell Awards. *Sleeping with Her* is her first 35mm film.

追尋的門,進入鑰匙兒童的幽閉世界



自從父親將鑰匙掛到小女孩脖子上後,就注定了小女孩要面對無盡的孤單,她唯一的希望就是 父親能夠早點回家看看她,但是手中的鑰匙卻無法開啟一間充滿溫暖的房子,換來的卻是空洞 且冰冷的深谷。她的恐懼、她的幻想、還有她的夢境、都由這把鑰匙串連,打開一扇扇逃避與

The film applies the symbolic meaning of "key" to foreground the complex emotions of latchkey children, including invisible loneliness, fears, fantasies, dreams and memories. The story unfolds and leads the audience into the lonely world of latchkey children by unlocking several doors that the they would like either to avoid or pursue.



透明的孤獨 Invisible Loneliness

林容嫺

格 母就讀於台灣藝術大學多媒體動畫藝術研究所,《透明的 孤獨》是她的第三部動畫作品,入選今年第59屆柏林影展 Generation Kplus單元,並受邀至澳洲墨爾本國際動畫影展等 十多個國際影展放映。



She is an animator and illustrator. Up to now, she has created her artworks in pencil. *Invisible Loneliness* is her third animated film; it was screened at many film festivals including the Berlin Film Festival.



台Taiwan | 2009 | 35mm | Colour | 59min



老徐的完結篇 Ending Cut 年老退休的老徐一心想著含飴弄孫之事,無奈兩個孩子遲遲未婚,自覺身體狀況大不如從前, 自己的記憶力逐漸消退,老徐拿起了攝影機,回到自己成長的南部,尋找年輕的玩伴,拍攝自 己成長的紀錄,留給自己未必見得到面的孫子,讓阿公自己告訴孫子阿公的故事。

Hsu, an old retiree, cares for his grandchildren while his two sons happily remain single. Feeling he's no longer in the best shape, and moreover losing his memory, Hsu takes a camera with him and goes back to Southern Taiwan where he grew up. While searching for his childhood pals, he shoots an autobiography for his as yet unborn grandchildren. Grandpa himself will tell the kids the story of his own life.

廊紺主

摩賴華 從事電影錄音師的工作十多年,參與過的影片有《忠仔》、 《黑暗之光》、《藍色大門》等多部電影。2003年進入台 北藝術大學電影研究所導演組就讀,拍攝過《愛情學分》、 《40 for Man》等短片,畢業製作《老徐的完結篇》獲得 九十七年度新聞局短片輔導金。

Liao Chi-Hua

He has been working in film industry for more than ten years as a boom operator and sound recordist on such internationally known films as Ah Chung, Darkness & Light and Blue Gate Crossing. He later studied at the Graduate Institute of Filmmaking of TNUA, and directed Lose Lesson and 40 for Man. Ending Cut is his thesis film.





一席之地

A Place of One's Own



Director

樓一安 Lou Yi-An

Script

樓一安Lou Yi-An, 陳芯宜 Singing Chen

Producer

陳芯宜Singing Chen, 陳鯨文Chen Ching-Wen

Cinematographer

沈可尚Shen Ko-Shang

Editor

陳曉東Chen Xiao-Dong

曹源峰Dennis Y. F. Tsao

Sound 曹源峰[Music

徐千秀Showy Showy

Art Director

黃美清Huang Mei-Ching

Cast

莫子儀Mo Tzu-Yi Morning, 路嘉欣Lu Chia-Hsin, 高捷Jack Kao,

唐振剛Tang Zhen-Gang, 陸弈靜Lu Yi-Ching

Print Source

三映電影文化事業有限公司The 3rd Vision Films

莫子,一個狂放不羈的搖滾鬼才,卻難覓知音。這憤世嫉俗的孤獨 靈魂,似乎只有在面對凱西時,柔情的另一面才偶然乍現,然而在 凱西日漸走紅後,兩人的關係卻逐漸走向冰點。這是莫子第一次寫 情歌給凱西,或許也是唯一的一次。林師傅,專門為往生者蓋房 子,家中堆滿了栩栩如生的紙人、紙手槍、紙麻將,當然還有紙洋 房,卻一輩子也掙不到一間屬於自己的房子,甚至自己生病的開刀 錢也湊不到。接二連三狗屁倒灶的鳥事,在妻子阿月嬸陰錯陽差竊 得一筆鉅款後,似乎就要迎刃而解了。

人算不如天算,原本不相干的兩組人,因林師傅的寶貝兒子小剛而 出現了交集,並引發一連串出乎意料的連鎖效應。於是,在這個喧 囂的都市叢林裡,不論是在世的人,還是死後的鬼,彷彿都已耗盡 了所有生命的氣力,嘶喊著:「還我一席之地!」

導演的話

從劇本構思、音樂設計、拍攝手法到最後剪輯與聲音處理,我相信 搖滾對於這部片的影響是無所不在的。這影響不只展現在片中酷炫 的搖滾音樂與舞台場面,同時也展現在片中小人物真摯的眼神,樂 手不經意的嘲諷,都市邊緣族群的憤怒,火舌吞噬紙厝的毀滅快 感;而這一切,我嘗試回歸到十幾歲聽搖滾樂時最原初感動,以一 種反叛的精神來呈現我對這個世界的詮釋。 A small time rock'n'roll singer Mozi is inspired to write a song one day for his singer girlfriend Kasey. And Kasey, while writing him a song every year, is becoming famous in the music scene. Origami master Mr. Lin makes a super luxurious origami villa for himself after finding out he has cancer,. His wife, A-yue, sweeps tombs for a living.

At first, these two sets of characters have nothing in common. However, their lives begin to intermingle because of Gang, A-yue's son. Gang, who has seen his luck change, lands a relatively plum job in a real estate agency, enabling him to sell a flat for the first time in his life. And this event unleashes a series of chain reactions. Whether alive or dead, all these characters must face unpredictable changes, especially where they live.



樓一安

Lou Yi-An

He has worked as a producer, scriptwriter, and director on several large projects. His work highlights working class and immigrant life. His TV drama Bon Voyage, completed in 2005, won the Golden Bell awards for Best Director and Best Leading Actor. His short film Waterfront Villa Bonita was a rarity for Taiwan, a black comedy. A Place of One's Own (2009), continues this dark style, and is Lou's first feature film.

Filmography

2009《一席之地》A Place of One's Own



不能沒有你

No Puedo Vivir Sin Ti

Director

戴立忍 Leon Dai

Script

戴立忍Leon Dai, 陳文彬Chen Wen-Pin

Producer

戴立忍Leon Dai, 陳文彬Chen Wen-Pin

Cinematographer

張祥昱Chang Hsiang-Yu

Editor

戴立忍Leon Dai

Sound

陳德詮 Klaus Chen

Music

蔭山征彥Tamio

Art Director

霍達華Hua Ta-Hua

Cast

陳文彬Chen Wen-Pin, 趙祐萱Chao Yo-Hsuan, 林志儒 Lin Chih-Ju

Print Source

原子映像有限公司Atom Cinema



李武雄,一名來自高雄旗津漁村的中年男子,七年前與同居女友生下女兒後,女友隨即不告而別。在高雄漁港的碼頭邊,無照的潛水夫父親,與七歲大的女兒相依為命,靜靜地生活著。儘管物質上沒有奢華的享受,生活簡簡單單,兩個人的心裡卻是充實而溫暖的。

隨著女兒長大、入學問題到來,他要幫女兒辦理戶籍登記,才發現同居女友早有結婚登記。依相關戶籍法規規定,女兒的父親不能登記為李武雄。為了爭取女兒的撫養權,他南北來回奔波,四處陳情尋求協助,卻一無所獲。警察、社會局介入,眼見衝突一觸即發,父親為了要和女兒共同生活下去,不惜作出大膽行徑,無助的他選擇了抱著女兒從台北天橋往下跳…。

導演的話

《不能沒有你》是一個真實事件,發生在2003年。當父親和女兒站在天橋上的那一刻,超過六個台灣的電視台做了實況轉播,過程長達二十分鐘。隔天以後,再也沒有任何一份媒體後續報導,更別提關注這對父女試圖彰顯的社會議題。

對於這個題材該如何呈現,我不斷嘗試與思考,但找不到屬於它的 色彩,因此選擇使用最簡約的黑白色調來拍攝。或許因為這樣而失 去了它的市場性,但我希望看了這部影片的觀眾,能因此擁有更大 的空間來找到屬於這部影片的色彩。 The film's story is based on real-life characters and incidents. Li Wu-Hsiung is a poorly educated middle-aged man from a fishing village in southern Taiwan. Seven years ago, he and his girlfriend had a baby daughter. But the mother left right after giving birth, and he raised his daughter Mei by himself ever since.

Mei, now seven, is due to enter primary school. But a police investigation reveals that Wu-Hsiung's girlfriend was already married to another man while she lived with him, making her and her original husband Mei's legal guardians. Li tries everything possible to reassert his rights to his daughter, but seeks help in vain. He becomes desperate and, terrified that Mei will be taken away from him, he climbs on the railing of a pedestrian bridge over one of the city's busiest intersections and threatens to jump.



戴立忍

畢業於國立藝術學院,自1990年開始參與電影工作,剛開始以演員為主,至今共在超過30部電影中演出。2001年他執導第一部短片《兩個夏天》,獲得金馬獎最佳短片、台北電影節首獎,並且入圍法國Clermont-Ferrand影展國際競賽單元。2002年戴立忍完成首部劇情長片《台北晚九朝五》,《不能沒有你》則是第一部他自己編劇及導演的劇情長片。

Leon Dai

A well-known actor and director in Taiwan. After graduating from the National University of the Arts, he acted in more than 30 films since 1993. His first film as director was the short Summers (2001), which was invited to the Clermont-Ferrand International Short Film Festival competition. In 2002 he directed his debut feature Twenty Something Taipei, which went on to become the second-highest grossing film of the year in Taiwan. No Puedo Vivir Sin Ti is his second feature as director.

Filmography

2002《台北晚九朝五》Twenty Something Taipei 2009《不能沒有你》No Puedo Vivir Sin Ti



陽陽

Yang Yang



Director/Script

鄭有傑Cheng Yu-Chieh

Producer

李崗Khan Lee

Cinematographer

包軒鳴Jake Pollock

Editor

劉悅行Liu Yue-Xing

Sound

杜篤之Tu Duu-Chih

Music

林強Lim Giona

Art Director

陳柏任Chen Po-Jen

Cast

張榕容Sandrine Pinna, 張睿家Cheng Ruei-Jia, 黃健瑋Huang Chien-Wei,

朱陸豪Chu Lu-Hao, 何思慧Her Sy-Huoy, 于台煙Yu Tai-Yan

Print Source

崗華影視傳播有限公司Khan Entertainment Co., LTD

「所以妳會講法文嘍?」從小到大,中法混血兒陽陽老被問起這個問題。她習慣微笑以對,但笑容總有點尷尬——她從未見過法籍生父,一句法文也不會講。母親再嫁組成的新家庭沒能填補缺憾,生命中的短暫激情也無法治療孤獨,一切對愛的追尋終歸徒然。然後意想不到的事件發生,陽陽離開了她所摯愛的一切。

九個月後,一個人的她踏入演藝圈,混血兒外表現在成了賣點,她 必須時時扮演自小排斥的「法國人」角色。在種種的衝突掙扎裡, 陽陽將如何面對自己親情、友情、愛情的傷痛?

本片故事靈感來源便是女主角張榕容,導演鄭有傑三年前拍攝《一年之初》時結識中法混血兒演員張榕容,感受到她的樂觀、勇敢、以及善良。那種純粹的美麗深深感動了鄭有傑,啟發了他撰寫《陽陽》這部電影劇本。

《陽陽》也是張榕容首挑大樑的作品,除了要在角色心理上多所揣摩,因陽陽在片中是田徑隊員,張榕容在開拍前就得接受密集體能訓練,相當辛苦。此外,片中還有激情床戲,過去常演女同志角色的她,也在本片首度獻出和男人的螢幕初吻。面對導演崇尚真實的電影概念,張榕容在詮釋時把自己比較不那麽真實不那麽自然的地方收起來,然後試著用最自然最真實的演技去演出。

"So, you speak French?" Eurasian Yang-Yang has frequently been asked this question ever since she was little. She always answers it with an awkward smile since she has never met her French birth father and does not speak any French. She yearns for a family and her dream seems to come true when her mother remarries. Yet this new family turns out to be a disappointment. After that, nothing, not even a temporary passion, can ease her loneliness. Her quest for love is in vain.

In her pursuit of true intimacy, Yang-Yang encounters an unexpected betrayal, leaving her with no choice but to run away from home and leave her mother. With the assistance of a talent agent, she enters show business where her Caucasian features become her calling card. Against her wishes, she is often cast as a French woman. Trapped in struggles involving family, friendship and love, how will Yang-Yang face her inner traumas?



鄭有傑

Cheng Yu-Chieh

Born in 1977, Cheng started experimenting with V8 when he was a student. In his junior year, Cheng shot his first 16mm short, *Babyface*, as director, screenwriter and actor. His second 16mm short film *Summer Dream* screened at several international film festivals. In 2006, his first feature *Do Over* was selected for the International Critics' Week in Venice and played at various international film festivals. *Yang Yang* is his second film.

Filmography

2006《一年之初》Do Over 2009《陽陽》Yang Yang



心魔

At the End of Daybreak

Director/Script

何宇恆Ho Yu-hang

Producer

鄭碧雪Lorna Tee

Cinematographer

張毓軒Teoh Gay Hian

Editor

黃文儀Mindy Wong Vern-Yee

Sound

杜篤之Tu Duu-Chih

Music

張子夫 Pete Teo

Art Director

顏常慶Gan Siong-King

Cast

徐天佑Chui Tien-You, 惠英紅Wai Ying-Hung, 黃明慧Ng Meng-Hui,

林于Lim Yee

Print Source

高先電影有限公司Golden Scene Company Ltd.



故事發生在今天的馬來西亞。23歲的德仔,在互聯網上認識了不到 16歲的女學生盈,二人更偷嘗禁果。這件事沒有人知道,直至有天 盈的父母在她房內找到避孕丸,終於東窗事發。

德仔母親一直未能接受丈夫移情富有的妹妹,終日酗酒逃避現實、自暴自棄。但她對兒子有著極強的佔有欲,甚至願意為他做任何事。盈父母打算舉報德仔與未成年少女性交,德仔母懇求他們私下賠錢了事。盈父母答應了,德仔母遂向前夫借錢。誰料盈父母自私自利,收錢後照樣要報警。盈偷偷去見德仔,而德仔和母親之間的緊張關係一觸即發。一段感情,就此毀掉數個人的一生···

導演的話

我的劇本的確越來越常用「罪」為題材,因為「罪」最能彰顯「人性」。很多時人會做出莫名其妙的事情來,如果仔細探究箇中原因,或許能找到不少關於人心的真相。不過我真正感興趣的並非人們為何做某件事,而是他們做了什麼。對,我喜歡透過寫劇本來探視世事,繼而更瞭解自己。我亦越來越常用人的悲哀和醜惡為題材;戲中主角甚至會進入一些連我也不能理解的情緒狀態。

In present-day Malaysia, 23-year-old Tuck Chai is dating Ying, a schoolgirl who isn't yet 16. Their parents know nothing about the illicit relationship. Tuck Chai lives with his mother, a woman who has never gotten over her husband abandoning her and moving in with her richer sister. Ying's parents want to report Tuck Chai to the police for committing statutory rape by having sex with a minor. But Tuck Chai's mother pleads with them to settle out of court for cash compensation instead. They agree.

After receiving the money, Ying's selfish parents decide that they want to go to the police regardless. Events become a blur. Ying tricks her parents and goes for a fateful meeting with Tuck Chai. The tensions between Tuck Chai and his mother become explosive. Before long, several lives are ruined and the police become involved after all.



何宇恆

生於馬來西亞,畢業於美國愛荷華州立大學工程系。回國後他從事電視製作。2003年 由電視台資助,以數位攝錄機拍攝首部長片《Min》,入圍多個國際電影節。其後, 兩部影片《霧》以及《As I Lay Dying》更於鹿特丹影展連奪亞洲評審團獎及最佳短 片老虎獎。2006年完成首部35mm劇情長片《太陽雨》,2008年,他入選勞力土贊助 的馬丁史柯西斯導師計劃。

Ho Yu-hang

Born in Malaysia. He began making a series of personal short films and tapes after receiving an engineering degree in the US. His debut feature *Min*, made in 2003, won the Special Jury Prize at the Festival des Trois Continents in Nantes. His subsequent features and shorts have won several more prizes, including the NETPAC Award for *Sanctuary* and the Tiger Award for Best Short for *As I Lay Dying* at the International Film Festival Rotterdam.

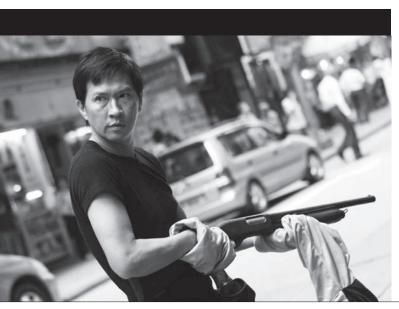
Filmography

2003《Min》 2004《霧》Sanctuary 2006《太陽雨》Rain Dogs 2009《心魔》At the End of Daybreak



証人

The Beast Stalker



Director

林超賢Dante Lam

Script

吳煒倫Jack Ng, 林超賢Dante Lam

利雅博Albert Lee, 張康達Cheung Hong-Tat, 梁鳳英Candy Leung,

楊受成Albert Yeung, 宋岱Song Dai

Cinematographer

張文寶Cheung Man-Po, 謝忠道Tse Chung-To

Editor

陳祺合Chan Ki-Hop

Sound

鄭穎園Phyllis Cheng, 聶基榮Nip Kei-Wing, 黃大衛David Wong

黎允文Henry Lai

Art Director

邱偉明Yau Wai-Ming

Cast

謝霆鋒Nicholas Tse, 張家輝Nick Cheung, 張靜初Zhang Jing-Chu,

廖啟智Liu Kai-Chi

Print Source

英皇影業有限公司Emperor Classic Films Company Limited

沙展唐飛在追捕重犯張日東時發生了嚴重車禍,並誤殺了檢控官高 敏的大女兒。三個月後當東於車禍後甦醒,敏隨即對他作出檢控。 同時間,雙目瀕於失明的洪荊為求儘快賺取一筆金錢以照顧癱瘓的 妻子,故接受綁架敏小女兒的工作,以使敏對東撤銷控罪。敏於面 對這兩難局面時卻仍堅拒一直備受良心譴責的唐飛的協助,惟唐飛 仍鍥而不捨的追查到洪荊的行蹤,繼而揭發一宗車禍如何徹底改變 了他們三人的命運。

導演的話

戲裡,三位主角都不是聖人,他們只是每天在掙扎求存的普通人。 但他們有一個共通點,就是三個人都犯了一個足以令自己後悔一世 的錯誤。如何面對這個錯誤?如何面對自己?如何面對給自己傷害 了的人?如何面對後悔、不安、恐懼?究竟還有沒有生路可言?我 想,每個人心裡都會有一個答案。無奈,以我所眼見的,越來越多 人的答案是「放棄」。

我們很明白,人生中每一場仗都是硬仗,幸運的時候有戰友助你一 把,更多時候就只有自己孤身一人。打得下去、打不下去,也只有 自己一個。但無論如何,也不應該輕言放棄。拍攝《証人》的時 候,就是想把這一種快要灰飛煙滅的精神停留在菲林上,讓人們入 戲院娛樂過後,也想想這一個問題。希望當他們面對困難的時候, 能夠提一點勇氣出來,打一場硬仗。

In the process of capturing wanted criminal Cheung Yat-tung, Sergeant Tong Fei mistakenly kills the elder daughter of public prosecutor Ann Gao. Ann works doubly hard to bring Cheung to justice. But as Cheung is about to stand trial, Ann's younger daughter, Ling, is kidnapped by professional killer Hung King.

Ling will be released only if all charges are dropped against Cheung. Ann despises Sergeant Tong and refuses to let him have anything to do with the case. Nevertheless, Tong ultimately will discover how one traffic accident ties together the lives of these people in this dramatic action adventure about friendship, duty, love and hate.



八〇年代末期開始為陳嘉上擔任副導,與陳嘉上聯合執導的《野獸刑警》在第18屆香港電影金像獎大上出風頭,斬獲最佳影片和最佳導演兩項大獎。後來獨立導演的《G4特工》、《江湖告急》、《重裝警察》部部精彩,其中尤以《江湖告急》最受好評。 2003年作品《千機變》中的精彩武打動作場面令觀眾印象深刻

Started his film career in the late 1980's as an assistant director to Gordon Chan on such internationally known films as Fight Back to School, Thunderbolt, and Armageddon, He then became co-director with Gordon Chan on Beast Cops, which launched Lam into the limelight by winning Best Film and Best Director at the 18th Hong Kong Film Awards. In 2003, *The Twins Effect* made Lam a household name with its impressive and exciting martial arts action scenes.

Filmography

1997《G4特工》Option Zero 1998《野獸刑警》Beast Cops 1999《天旋地戀》When I Look Upon the Stars

2000《江湖告争》The Triad Zone

2001《走投有路》Runaway

2001《重裝警察》Hit Team 2002《戀愛行星》Tiramisu

2003《豪情》Naked Ambition

2003《千機變》The Twins Effect

2004《衝鋒陷陣》Heat Team 2004《戀情告急》Love on the Rocks

2006《至尊無賴》Undercover Hidden Dragon

2008《神槍手》Sniper 2008《証人》The Beast Stalker



鬥牛

Cow

Director/Script

管虎Guan Hu Producer

鄒易儒Zou Yi-Ru

Cinematographer

宋曉飛Song Xiao-Fei

Editor

孔勁蕾Kong Jin-Lei

Sound

趙蘇晨Zhao Su-Chen

Music

李珂Li Ke

Art Director

孟禹Meng Yu

Cast

黃渤Huang Bo, 閆妮Yan Ni, 老四No.4, 老六No.6, 老七No.7

Print Source

星匯發行United Star



1940年冬天,中國山東一個山村。因為日本人即將打來,八路軍 不得不逃離這個村莊。但是他們無法帶走一頭外國的大型乳牛,那 原本是給傷員喝奶用的。無法可想,武裝人員將乳牛託付給村民隱 藏,村裡無奈只好答應下來。唯一的解決辦法是開大會抽籤,最後 的倒霉鬼是一個叫牛二的鰥夫!

自私自利的牛二不肯冒風險擔當藏牛的任務,村裡只好決定把他一 直暗戀的寡婦九兒嫁給他,訂了終身大事的牛二去山上挖洞藏牛, 回來時全村卻已經人跡皆無,村人的屍體很久才找到--原來全村都 已經被日本人屠殺,但是村人卻將乳牛隱藏的很好!

孤獨的牛二和乳牛展開了他們的生存之路,但是他們卻連村子都逃 離不了。日本人、難民、陰險的軍人、土匪,一個又一個的困難阻 擋在他們面前,牛二曾經想要放棄,但日漸產生的感情,讓他再也 放不下這頭乳牛。

六年過去了,後來取得政權的八路軍戰士在深山中發現了一個野 人,他牽著一頭骯髒瘦弱的乳牛走過來,執意要將乳牛交給戰士, 戰士不在乎過去的約定,將乳牛送給了牛二。時光轉換、歲月流 逝,外界的人事早已幾經變遷,而最終伴著牛二的,也只有那頭乳 牛。

In the winter of 1940, approaching enemy Japanese troops force the villagers to prepare to evacuate. Unfortunately, their special cow, which supplies milk for wounded soldiers, is too big to easily hide. After drawing lots, a man named Niu becomes responsible for protecting the valuable cow. As an incentive to do the job well, the village chief grants him marriage to spunky young widow Jiu ...

Although his fellow villagers have all been massacred, Niu remains committed to protecting the cow. Before he can leave the destroyed village, Japanese troops arrive and discover the noisy cow. Niu escapes into the mountains alone, but returns because of his promise.



四小 1991年畢業於北京電影學院,主修導演。畢業之後完成許多膾炙人口的電視劇以及電 影作品。1992的電影處女作《頭髮亂了》,癸獲第一屆大學生電影節藝術創新獎, 2002年的《西施眼》,獲得夏威夷影展的亞洲電影評審團獎。《鬥牛》是繼《西施 眼》之後,暌違影壇多年新作。

Born in Beijing in 1968, Guan Hu studied directing at the Beijing Film Academy. He began his professional career during the 1990s, directing both film and TV. He has directed many internationally award winning films, as well as some of the most popular TV series in China - Yi Meng in 2008, Survivor in 2006, The Winter Solstice and Seven Davs in 2003, and Black Hole in 2001.

Filmography

1992《頭髮亂了》Dirt 1996《浪漫街頭》Romantic Crossing

1999《再見,我們的1948》Good-bye, Our 1948

2002《西施眼》Eves of a Beauty

2009 《鬥牛》Cow



李米的猜想

The Equation of Love and Death



Director/Script

曹保平Cao Bao-Ping

Producer

徐小明 Siuming Tsui, 王中軍Wang Zhou-Jun

Cinematographer

楊述Yang Shu

Editor

牟曉傑Mou Xiao-Jie

顧長寧Gu Chang-Ning

Music 竇唯 Dou Wei, 畢曉笛Bi Xiao-Di

Art Director

魏新華Wei Xin-Hua

Cast

周迅Zhou Xun, 鄧超Deng Chao, 張涵予Zhang Han-Yu, 王寶強 Wang Bao-Qiang

Print Source

驕陽電影有限公司Sundream Motion Pictures Ltd.

等待,1406個漫漫長日的期盼。線索,54封沒有地址的信件。曾 經深信不疑的永恆,那個誓言相守一生的他,李米始終無法明白, 為何他會忍心捨棄一切,從此消失無蹤,但似乎又以一種特殊的方 式存在著。

他恣意地在每座城市間流轉,李米卻執意停留原地等待,這座城 市,到處都漂浮著他們的回憶,瀰漫著一股令人窒息的氛圍,那-封封他寄來沒有地址的信件,驅使著她無止盡地等待著。在焦灼的 歲月裡,李米穿著他的襯衫,試圖留住他最後一絲的溫度氣味,開 著他過去賴以維生的計程車,日復一日地穿梭大街小巷尋找他的身 剧。

思念,像一條在草原上爬行的蛇,縈繞在她的心頭,讓她在希望與 失望的兩極間痛苦掙扎,不可自拔地沈迷於名為愛情的癡狂信仰 裡。只是,當她因一起意外而再度遇見這個朝思暮想的男人時,他 的身邊卻有了另外一位女人,而他竟然完全不記得李米了。等待, 猜想,追尋,那些和愛有關、無關的現實與記憶,糾纏成萬縷千絲 的情感。

導演的話

一說到愛情電影,下意識會讓人想到溫馨和甜蜜的情緒。但是我不 希望這部影片僅僅停留在這個層面,我想傳達的是人們對於愛戀物 件不可自拔的沉迷和執著,處在為愛所苦、為愛所傷時,那種巨大 的撕裂感和震撼力,常常不是人所能自主的。

Limi is a cab driver on a search; she's been trying to find her fiancé, who disappeared from her life suddenly after her disapproving parents broke off their pending marriage. For four years, Limi has been receiving letters from her fiancé randomly, all sent to her without a returning address. Unable to let go, Limi keeps his photos tucked in a magazine, showing them to every passenger that boards for a ride.

When a mysterious death occurs, Limi runs into several unexpected strangers and discovers the reason behind her fiancé's disappearance...



1989年在北京電影學院文學系劇作專業畢業並留校任教,講授電影編劇課程。1990 年開始撰寫劇本以及執導電視電影。他的劇本《紅棉襖、紅棉褲》曾在「八一電影」 發表,被評為八一電影優秀電影劇本評獎一等獎。1998年,創作電影劇本《沖天飛 ,獲中國電影華表獎優秀影片獎。2004年完成自製自編自導的首部影片《光榮的

Cao Bao-Ping
After graduating from the Literature Department of Beijing Film Academy in 1989, Cao Bao-Ping has been teaching screenwriting for several years before shooting his first movie. He began writing and directing TV films in 1990, including Absolute Feelings in 2001. He made his debut feature film Trouble Makers in 2004, working as writer, director and producer. In 2005 he directed the TV drama 10 Months of Pregnancy. The Equation of Love and Death is his second film.

2004《光榮的憤怒》Trouble Makers 2008《李米的猜想》The Equation of Love and Death



狼災記

The Warrior and the Wolf

Director/ Script

田壯壯Tian Zhuang-Zhuang

Producer

江志強Bill Kong, 郝礪Hao Lee, Satoru Ogura, 韓三平Han Sanping

Cinematographer

王昱Wang Yu

Editor

李棟全Wenders Li

Sound

涂灝Terry Tu, Andrew Neil

Music

Evgueni Galperine, Sacha Galperine, 杜薇Du Wai, 趙立Zhao Li

Production Designer

劉維新Liu Weixin

Cast

Joe Odagiri, Maggie Q, 庹宗華Tou Chung Hua

Print Source

安樂影片有限公司Edko Films Ltd.



二千多年前的中國,將軍張安良的部隊負責駐守邊疆、抵抗外敵。 -名新兵陸沈康起初並不願意參與戰事,血淋淋的兵器及屍體令他 厭惡。有一次他看見一隻幼狼,不單不殺掉,反而把牠養下來。張 安良欣賞他的正直和勇氣,漸漸與陸結為好友。可惜在一場戰事 中,張受了重傷,只好被送離戰場,剩下陸沈康孤單作戰。

嚴冬中,陸沈康只好領著部隊暫時住進山脈裏的卡雷村。夜裡,-個年輕的卡雷女人從房子地板下爬了出來。她跟陸沈康一樣,是被 世界遺棄了的人。在這個狼災頻仍的異域裏,陸沈康和這個女人的 情欲一發不可收拾;在無情的嚴寒之中,兩人重新找到生命的氣 息。他們知道要為這種不尋常的感情付出代價,可是熱情已經像猛 火一般,令他們成為了野獸。改編自井上靖筆下小說,中國第五代 導演田壯壯以嚴峻大自然為舞台,挖掘出人內心最大的寂寞、最原 始的情感及最深層的鬥爭。

導演的話

在拍《狼災記》時我更在意的是人和人,人和狼之間宿命的關係, 命運中的延續和循環,戰爭、環境、自然、動物、人類等;彼此之 間冥冥之中有一種命運的因果。我想拍出一部很純粹的電影,它不 帶有今天人的意識形態在裏面。它帶有傳奇神話色彩,但是它並不 是講傳奇神話的電影;它是寫人的心理、人性、狼性,殘忍和情 感。

300 B.C., near the vast Gobi Desert where Chinese soldiers were sent thousands of miles away from home, to defend the borders from nomadic invaders. General Zhang Anliang finds in his camp an outstanding new recruit Lu Chenkang, who is brave and talented but a bit too kind-hearted to kill. But in one of the battles, Zhang is severely injured. To save Zhang's life, Lu sends Zhang from the battlefield.

On his own, Lu leads his troop to face the dreadful winter and take refuge from the blizzard in a village of the mysterious Harran tribe. One night, a young Harran woman climbs out from a hole in the floor in Lu's shell house. In this village surrounded by wild wolves, trapped in desolation and haunted by death, Lu and the tribal woman let passion get the better of them. There is a high price to pay for both of them to surrender to this twisted romance.



生於1952年,就讀於北京電影學院導演系,在1980年完成了《我們的角落》。1982 年畢業後,他展開了導演生涯,與陳凱歌、張藝謀等並稱為中國第五代導演。田壯壯 導演的題材大都富有爭議性,1993年觸及文革的作品《藍風箏》雖然獲得東京影展 大獎,但他本人卻被處罰暫停拍電影。近年導演作品包括紀錄片《德拉姆》和《吳清

Tian Zhuang-Zhaung

Born in Beijing in 1952. After graduating from Beijing Film Academy in 1982, he codirected a feature for children and embarked on his film-making career. He then became one of the leading figures of the so-called 'Fifth Generation'. Tian has been in and out of trouble with the authorities for his controversial movies but they have won him numerous prizes at the international film festivals.

Filmography

1980《我們的角落》Our Corner

1982《紅象》The Red Elephant 1984《九月》September

1985《獵場扎撒》On the Hunting Ground 1986《盗馬賊》The Horse Thief

1987《鼓書藝人》The Street Players 1987《搖滾青年》Rock Kids

1988《特別手術室》Unforgettable Life

1991《大太監李蓮英》Li Lianying, the Imperial Eunuch 1993《藍風筝》The Blue Kite

2002《小城之春》Springtime in a Small Town 2004《德拉姆》Tea-Horse Road Series: Delamu

2006《吳清源》The Go Master

2009《狼災記》Warrior and the Wolf



瘋狂的賽車

Crazy Racer



Director

寧浩Ning Hao

Script

崔斯韋Cui Siwei, 邢愛娜Xing Aina, 王紅衛Wang Hongwei, 王要Wang Yao, 周智勇Zhou Zhiyong, 岳小軍Yue Xiaojun, 張承Zhang Cheng

Producer

韓曉黎Han Xiaoli, 姜濤Jiang Tao, 劉豔娥Shirley Lau, 趙海城Zhang Haicheng, 馬保華Ma Baohua

Cinematographer

陳志英Chan Chi-Ying, 杜傑Du Jie

Editor

張一凡Zhang Yifan, 杜媛Du Yuan, 唐華Tang Hua

Sound

王硯偉Wang Yanwei

Art Director

申曉勇Shen Xiaoyong, 張曉兵Zhang Xiaobing

Cast

黃渤Huang Bo, 九孔Jiu Kong, 戎祥Rong Xiang, 高捷Jack Kao, 王雙寶Wang Shuangbao, 巴多Ba Duo, 王迅Wang Xun

Print Source

秀泰國際娛樂有限公司Showtime Entertainment 寰亞電影有限公司Media Asia Films Ltd.

黃渤飾演的自行車車手耿浩,和張挺在比賽中分獲前兩名,得銀牌的耿浩因為0.01秒落敗,成為銀牌車手,極度失望;大賊二賊,他們陰差陽錯成了賊,最後還綁票傷人;不法商人李法拉,雇凶暗殺老婆,殺手卻被收買;台灣黑社會大哥東海,帶著兩個小弟來到內地販賣毒品,他們意圖在此做筆大買賣;兩位員警,他們立功心切,卻一心認定銀牌車手是賊。這幾組人陰差陽錯地因一個神秘的箱子走到一起,與此同時,兩個員警誤以為耿浩是壞人。在他們緊緊盯住耿浩時,壞人卻從他們眼皮底下溜走。

導演的話

這是由三個故事、六組人物交織在一起,交織成了一個麻花狀的故事世界,三個故事互相穿插,六組人物相互影響,每個人物對自己的世界都知之不全,於是一系列錯位將知之不全變為全不自知。而主人公就像從頭至尾穿過這根麻花的一根竹簽,將故事擊碎並帶向終點。

影片風格架構在後現代的解構主義的理論之上。人物命運的無常,性格取向的無機和事件發展的無稽表現出的黑色幽默,闡述了命運的變數,遺憾,成全,無知和盲目,正是現代人生活來不及思考的一種精神狀態。我們從耿浩的世界裏看到了自己,其實我們等待的是自己的選擇。在耿浩將緊捂雙眼的手微微鬆動的一刹那,我們找到了這個主題——面對自己,自助天助。

Following in the hyper–kinetic comedic style of his *Crazy Stone*, Ning Hao's *Crazy Racer* relates the misadventures of Geng Hao, a former champion cyclist who is barred from competition for unknowingly failing a drug test. Now a bicycle courier, Geng must think on his feet (er - wheels) when he stumbles into an elaborate plot involving drug traffickers, ruthless businessmen, a Thai kick boxer and far too many mistaken identities. Told with inventive characters and breathless slapstick timing, *Crazy Racer* outdoes Guy Ritchie's oeuvres at every turn.



寧浩

1977年生於中國山西,畢業於北京電影學院攝影系。2003年的畢業作品《香火》一鳴驚人,獲得第4屆東京FILMeX國際電影節最佳影片大獎,也應邀參加多個國際影展。2004年的首部電影《綠草地》也在世界三十多個影展中放映。他的上一部作品《瘋狂的石頭》,以小兵立大功之姿,在中國創下不錯的票房,也獲得2006年金馬獎的最待編劇。

Ning Hao

Born in Shanxi, China in 1977, Ning Hao enrolled in Beijing Normal University after working as a set designer at Taiyuan Drama Institute. He won first prize at the Beijing University Student Film Competition for his graduation film, *Thursday Wednesday* (2001). Subsequently, he enrolled in the photography department of the Beijing Film Academy. His graduation feature video *Incense* (2003) was awarded the Grand Prize at Tokyo FILMeX 2003.

Filmography

2004《綠草地》Mongolian Ping Pong 2005《瘋狂的石頭》Crazy Stone 2008《瘋狂的賽車》Crazy Racer



眼淚

Tears

Director

鄭文堂Cheng Wen-Tang

Script

鄭靜芬Cheng Jin-Fen, 鄭文堂Cheng Wen-Tang, 張軼峰Chang I-Feng

Producer

楊齊永Yang Ci-Yong

Cinematographer

馮信華Feng Hsin-Hua

Editor

張軼峰Chang I-Feng

Sound

曹源峰Dennis Tsao, 簡豐書Book Chien, 高偉晏Tist Kao

Music

韓承燁Han Cheng-Ye

Production Designer

陳勇志Chen Yong-Jhih

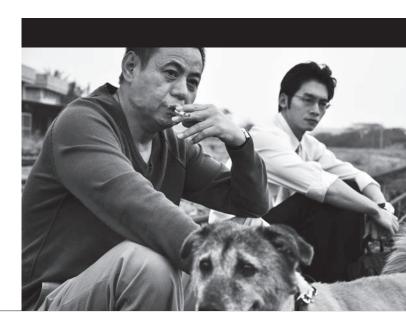
Cast

蔡振南Tsai Chen-Nan, 黃健瑋Huang Jian-wei, 房思瑜Serena Fang,

鄭宜農Enno Cheng

Print Source

佳映娛樂國際股份有限公司Joint Entertainment International Inc.



便衣刑警老郭在六十歲生日前夕,接手偵辦一件吸毒過量致死的案子,死者是年輕的女孩。上級主管和同僚虛應故事,希望儘速結案,老郭卻堅持要查個清楚。憑著經驗和直覺,他認為案子並不單純。明察暗訪的結果,涉案人指向賴純純,一個在開朗的外表之下,隱藏著怨恨的女大學生。

老郭的固執,讓他不斷成為家人與同事眼中的麻煩,不僅兒子與他翻臉,原本熱絡的菜鳥搭檔,也變得若即若離。就在老郭失去一切依附的同時,一樁他隱藏多年的「罪行」,竟被檳榔西施小雯揭露。一向認真查案的老郭,這次能對自己案子清楚交代嗎?

導演的話

我們生活在一個奇怪的國度裡,即使現在已經是2009年,台灣號稱 民主化也已經有一段時間了,有人因為犯了小罪,因為請不起律師 而自行前往警局做筆錄之後,很多人罪名就變嚴重了。

我們也生活在一個奇幻的國度裡,台灣號稱現代化也幾十年了,有一群人稱檳榔西施的女生,穿著比較大膽站在路邊賣檳榔,有些警察會無止盡地開罰單,甚至出口辱罵,可是有些市井小民卻像崇拜女明星一般,按節令送禮送花,甚至每天準時前來送三餐。這兩個現象都跟台灣的警察有關,我想要拍攝這個題材已經很久了,終於在2009年夏天完成。

Days approaching his sixtieth birthday, veteran Detective Kuo receives a new assignment involving the drug overdose and eventual death of a young girl. Departmental superiors see it as a textbook crime and urge him to conclude the case, but experience and sense tell Kuo otherwise. Thorough investigation leads him to a lively college girl, Lai Chun Chun, whose young and innocent appearance is shadowed by an indispensable grudge.

Kuo's uncompromising principles and refusal to close the case turn him into an outcast, isolated from colleagues and family. And just when Kuo is on the verge of a breakthrough, his own dark past is unveiled by Wen, a young street vendor. Do Kuo's principles extend to his own misdeeds? Will justice prevail for the young addict? Kuo realizes he has one last chance to impose justice and find his own redemption.



鄭文堂

1958年出生,台灣宜蘭人,文化大學戲劇系影劇組畢業。身為一個獨立電影工作者, 鄭文堂導演一步步從紀錄片、電影短片接著延伸到劇情長片,從而累積了豐富的電影 創作經歷,以及在台灣電影圈的優良電影工作者名聲,也逐漸獲得國際注目。除了電 影響演,鄭文堂身兼編劇、電視劇與舞台劇導演,作品中常流露人文關懷與社會議 題。

Cheng Wen-Tang

Born in 1958, Cheng Wen-Tang has extensive experience in all aspects of filmmaking. As an independent producer, Cheng builds up his reputation in producing documentary, short films, and subsequently, expanding into feature films. All this has earned him the recognition of the local movie industry. In addition to this various talents, Cheng is also an active scriptwriter, TV series director, as well as a stage actor. His newest production in 2009 is *Tears*.

Filmography

2002《夢幻部落》Somewhere over the Dreamland

2004《經過》The Passage

2005《深海》Blue Cha-Cha

2007《夏天的尾巴》Summer's Tail

2009《眼淚》Tears



梅蘭芳

Forever Enthralled



Director

陳凱歌Chen Kaige

Script

嚴歌苓Yan Geling, 陳國富Chen Kuo-Fu, 張家魯Zhang Jialu

Producer

韓三平Han Sanping, 杜家毅Du Jiayi

Cinematographer

捎曉時Zhao Xiaoshi

Editor

周影Zhou Ying

Sound

王丹戎Wang Danrong

Music

趙季平Zhao Jiping

Production Designer

柳青Liu Qing

Cast

黎明Leon Lai, 章子怡Zhang Ziyi, 孫紅雷Sun Honglei, 陳紅Chen Hong,

王學圻Wang Xueqi, 余少群 Yu Shaoqun

中環國際娛樂事業股份有限公司 CMC Entertainment

1894年,梅蘭芳出生於北京京劇世家,當時戲子地位等同於娼妓, 梅蘭芳承襲父輩,為梅家旦角之第三代傳人,偶然認識從西方留學 歸國、鄙視中國京戲的邱如白。邱如白從梅蘭芳身上發覺了中國京 戲的深度與涵養,結合他從西方所學習到的新知,協助梅蘭芳徹底 改革表演模式,卻遭到當時京劇翹楚的十三燕強力反對。

梅蘭芳接受十三燕的挑戰,在舞台上以新舊之京戲演出一較高下。 沒想到梅蘭芳以深刻動人的演出獲得現場觀眾的滿堂彩,至此也宣 告梅蘭芳的時代來臨。事業如日中天、名號傳遍亞洲的梅蘭芳,認 識了生命中最重要的紅粉知己孟小冬,兩人從相識至相知相惜,對 彼此的情感跨越了一切,當邱如白察覺梅蘭芳願為孟小冬放棄事業 的決心,他決定拆散他們。

本片故事由陳凱歌與曾獲金馬獎最佳編劇的嚴歌苓共同完成,嚴歌 苓更先後改了七次劇本。按照陳凱歌的設想,影片中展現的梅蘭芳 不是一代宗師,而是普通的「人」,在台上比女人更女人,在台下 比男人還男人。要把握這樣的基調,必須碰觸梅蘭芳的隱私,幸而 梅氏後人全力支持,那段封存已久的梅孟之戀也首次在大銀幕曝 光。片中重現梅蘭芳的經典京劇唱段,包括最著名的「梅八出」, 還有早年的「一縷麻」等,梅蘭芳之子梅葆玖也親自參與配唱。

In Imperial China, the actors' social status was no higher than prostitutes. Thirteen-year-old Mei Lanfang followed in his grandfather's footsteps to become a male Peking opera performer who specialised in playing female roles. His uncle opposed his choice and urged him to quit the profession. He could foresee the trouble lying ahead for a man who acted as a woman on the stage.

However, Mei later becomes the most famous opera singer in China. While he wins admiration from thousands of fans, Qiu Rubai, his best friend and mentor, tells him, "Your time has arrived." With Qiu's help, Mei's modernised Peking opera triumphs over the traditional performance of Master Shishan. But what takes Mei by surprise is Master Shishan's dying wish - he pleads with Mei to raise the social status of actors. It dawns on Mei that his success will be not only short-lived but destined to be followed by failure.



1982年北京電影學院導演系畢業,後任北京電影製片廠導演,1984年拍攝的處女作 《黃土地》,以突破性的電影語言對中國電影產生了極大影響。陳凱歌於1988年以 《孩子王》首次入選坎城影展競賽片。1993年的《霸王別姬》讓陳凱歌一舉奪下坎城 影展六十年歷史中屬於華人的唯一一項金棕櫚大獎,也獲得金球獎最佳外語片殊樂, 以及當年奧斯卡最佳外語片與最佳攝影兩項提名

Chen Kaige

Graduated from the Directing Faculty of the Beijing Film Academy in 1982, two years before making his directorial debut with *Yellow Earth*. He made his first foray into the Cannes Film Festival with King of the Children in 1987. His Farewell My Concubine was the winner of the prestigious Palme d'Or in 1994. It has won a Golden Globe for Best Foreign Language Film, as well as receiving nominations for Best Foreign Language Film and Best Cinematography at the Academy Awards.

Filmography

1984《黃土地》Yellow Earth 1985《大閱兵》The Big Parade

1987《孩子王》King of the Children

1991《瀑走瀑唱》Life on a String

1993《霸王別姬》Farewell My Concubine

1996《風月》Temptress Moon 1999《荊軻刺秦王》The Emperor and the Assassin

2002《溫柔殺手》Killing Me Softly

2002《和你在一起》Together 2005《無極》The Promise

2008《梅蘭芳》Forever Enthralled



青春歌仔

Young Spirit of a Taiwanese Opera Singer

Director/ Music

彭樟燦(澎恰恰) Peng Zhang-Zhan

Script

蔡孟芬Tsai Meng-Fen, 彭樟燦Peng Zhang-Zhan

Producer

林曉菁Lin Hsao-Jin

Cinematographer

王順民Wang Shen-Ming

Editor

陳博文Chen Bo-Wen

Sound

余政憲Yu Cheng-Hsien

Art Director

洪明成Hong Ming-Chen

Cast

梁正群Liang Zheng-Chun, 楊貴媚Yang Kuei-Mei, 林宗仁Ling Jong-Jen,

連明月Lien Ming-Yueh

Print Source

大觀影視有限公司 Da Guan Film & TV Production Co. Ltd



在沒有太多娛樂的年代,歌仔戲曾風靡一時,陪伴無數台灣人的成長過程。尤其是野台歌仔戲,戲台上高潮迭起的劇情勾著台下觀眾的心;戲棚下,烤香腸、打彈珠和畫糖人的攤販,引來孩子們的垂涎。這樣熱鬧歡樂的場景,隨著時代變遷,如今漸漸走入歷史。

劇中的老歌仔戲團面臨生存危機,在戲班成長的現代少年有強尋找自我、追求愛與夢想的過程,也呈現出一個歌仔戲團的沒落與振作。透過劇中情境,讓我們看見新舊觀念的交融成為傳承的感動,新世代從舊文化中找到根並且找到新的出口,發現心的體會,找到守護往日美好的熱情與動力。

本劇男女主角站在不同的世代,以不同的角度來看著歌仔戲這個似乎漸漸沒落的傳統,思索著歌仔戲的未來,並各自以不同的方式拯救瀕臨解散的歌仔戲團。雖然看似衝突,實際上卻是有著同樣的信念。從一開始的相互衝突漸漸的因為包容而藉由學習歌仔戲身段、曲調、念詞等來傳承這樣的傳統。有別於一般的作品,《青春歌仔》用年輕的目光、輕鬆的方式來呈現新舊世代的文化傳承,看兩世代如何用熱情化解隔閡,共同尋找讓夢想發光發熱的途徑。

In a time when there wasn't much entertainment in Taiwanese's daily life, Taiwanese opera had accompanied many Taiwan people through their childhood, bringing joy, laughter and sorrow into their souls. On the stage, the intense drama seized all the audience's attention; off the stage, the stalls are busying roasting sausages, kids happily playing marble games. But all the cheerful and jolly moments had vanished into history along with the downfall of Taiwanese opera as time goes by.

This is a feature film that talks about the prosperity and decline of Taiwanese opera in a dramatic way. In the film we can see a search for self assurance, the pursuing of love, and dreams of youth, as well as the collision and fusion of different cultures, when a Taiwanese opera troupe is facing its business crisis.



澎恰恰

本名影権燦,台灣嘉義人。1984年,澎恰恰路入演藝圈,成為秀場主持人及熱愛台灣鄉土劇的本土演員,熱心提拔後進演藝人員許效舜、劉真,也為許多歌手創作歌曲。 1985年,第一次演出電視劇《龍鳳奇俠》。1996年,任職三立電視節目總監。2001 年與2007年,他先後以《草地狀元》與《黃金夜總會》榮獲金鐘獎兩項主持人獎。

Peng Zhang-Zhai

Born in Taiwan, Chiayi. Also known as his stage name Peng Qiaqia, he is a famous TV show host, TV drama actor and singer. In 1984, Peng Qiaqia entered the show business and became an important local actor, as well as writing numerous songs for singers to perform. His first performance on TV as an actor came in 1985 in the CTS drama Dragon and Fairy.

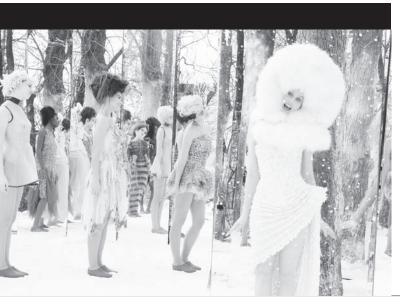
Filmography

2009《青春歌仔》Young Spirit of a Taiwanese Opera Singer





Face



Director/Script

蔡明亮Tsai Ming-Liang

Producer

王琮Vincent Wang

Cinematographer

廖本榕Liao Pen-Jung

Editor

陳勝昌Chen Sheng-Chang, Jacques Comets

Sound

杜篤之Tu Duu-Chih, Philippe Baudhuin, Jean Mallet

Music

Jean-Claude Petit

Art Director

李天爵Lee Tian-Jue, Patrick Dechesne, Alain-Pascal Housiaux

Cas

李康生Lee Kang-Sheng, Laetitia Casta, Fanny Ardant, Jean-Pierre Léaud, 陸弈靜Lu Yi-Ching, 楊貴媚Yang Kuei-Mei, Norman Atun, Mathieu Amalric

Print Source

汯呄霖電影有限公司Homegreen Films

一位台灣導演被邀請到羅浮宮拍攝聖經故事「莎樂美」,影片才剛開拍就狀況連連。 牡鹿神秘失蹤、希律王撞斷鼻樑、莎樂美和聖施洗約翰在戲外交媾,導演小康在杜樂利花園的密林激情中接到母親過世的電話,女製片也隨之飛往台北參加葬禮。陰沉的舊公寓裡,母親的鬼魂遲遲不肯離去。所有的工作人員陷入漫長的等待。

導演的話

我在羅浮宮那些長廊裡,來來回回走了三年,開始時完全迷失在數量龐大的西方繪畫和雕塑裡,沒有方向,沒有焦點。每次來巴黎總被安排去逛,每次逛都想逃。有一天我忽然發現了一個人物,在那些關於宗教的繪畫裡無處不在,以各種樣貌出現在耶穌身旁的約翰聖巴提斯。

達文西的一幅傑作也是畫他——年輕俊美的聖巴提斯,食指指著天,迷一樣的微笑。我停在這幅畫前很久,被這個曾經為耶穌施洗的聖人迷住了。「你為甚麼不看我,你害怕我嗎?你不敢看我,是因為你怕你看了我就會愛上我,就像我看了你就愛上你一樣。」莎樂美對約翰聖巴提斯示愛的台詞。

王爾德的劇本,描述猶太國希律王遭聖施洗約翰公開批評他的篡位 娶嫂之亂倫罪,怒而將他囚禁起來。前公主莎樂美狂戀這聖人,得 不到他,便用七紗舞向垂涎他美色的猶太王換取他的頭。我決定要 把這段劇烈血腥的愛情也放到我的劇本裡。 A Taiwanese filmmaker makes a film based on the myth of Salomé at the Louvre. Even though he speaks neither French nor English, he insists on giving the part of King Herod to the French actor Jean-Pierre Léaud. To give the film a chance at the box-office, the production company gives the role of Salomé to a world famous model. But problems arise as soon as filming begins.

Amidst all this confusion, the director suddenly learns of his mother's death. The producer flies to Taipei, to attend the funeral. The director falls into a deep sleep: his mother's spirit does not seem to want to leave her old apartment. The producer has no choice but to wait, alone and lost in a strange city. As after a very long voyage, filming will resume with all who were lost in the underground of the Louvre.



蔡明亮

3844750 1957年生於馬來西亞,1981年畢業於中國文化大學影劇系。早在學生時代便開始撰寫舞台劇劇本,筆下的作品展現都會生活的寂寞。處女作《青少年哪吒》在東京影展獲得銅獎,隔年的《愛情萬歲》更獲得威尼斯影展金獅獎以及金馬獎最佳導演獎; 1997年的《河流》以及2005年《天漫一朵雲》皆在柏林影展獲得銀熊獎,1998年的 《洞》以及2001年的《依那邊幾點》則分別榮獲坎城影展費比西獎及高等技術大獎錄音項目。《臉》則是首部羅浮宮典藏電影。

Tsai Ming-Liang

Born in 1957 in Malaysia and received his diploma in theater in 1981 in Taiwan. Tsai dedicated the following years to television production and writing film scripts. He made his first feature film *Rebels of the Neon God* in 1993. Since then, he has made ten films and received many prizes at major international film festivals. In parallel to his activity as a filmmaker, Tsai Ming-Liang creates video installations that reflect on the relationship between the image, man and space.

Filmography

1993《青少年哪吒》Rebels of the Neon God

1994《愛情萬歲》Vive L'Amour

1997《河流》The River

2000《洞》The Hole

2001《你那邊幾點》What Time Is It There?

2002《天橋不見了》The Skywalk Is Gone 2003《不散》Goodbye Dragon Inn

2003《不散》Goodbye Dragon Inn 2004《天邊一朵雲》The Wayward Cloud

2006《黑眼圈》I Don't Want to Sleep Alone

2009《臉》Face



聽說

Hear Me

Director/Script 鄭芬芬Cheng Fen-Fen

Producer

焦雄屏Peggy Chiao, 陳希聖Chen Hsi-Sheng

Cinematographer

秦鼎昌Chin Ting-Chang

Editor

廖慶松Liao Ching-Song, 顧曉芸Ku Hsiao-Yun

Sound

杜篤之Tu Duu-Chih, 朱仕官Zhu Shy-Yi

Music

黃韻玲Kay Huang, 鍾興民Baby-C

Art Director

黃千容Huang Chien-Jung

Cast

彭于晏Peng Yu-Yan, 陳意涵Chen Yi-Han, 陳妍希Michelle Chen,

羅北安Lo Pei-An, 林美秀Lin Mei-Hsiu

Print Source

鼎立娛樂有限公司Trigramfilms



秧秧為了完成姊姊小朋參加聽障奧運的夢想,在游泳池旁為小朋加油打氣,天闊送便當來給都是聽障隊員的游泳隊,看見秧秧和小朋用手語對話,遂主動上前用手語攀談,甚至跟她要了MSN帳號。

為了製造見面機會,天闊到體育館前賣便當,每次都特地留一個便當給秧秧,也因此知道秧秧的經濟拮据,遂開始替秧秧製作愛心便當,而且不跟秧秧收取分文。秧秧感動不已,但還是詳細畫下愛心便當的內容並標上價錢,堅持待日後手頭寬裕再一併償還。

透過送便當的過程,天闊對秧秧和小朋的生活有愈來愈多的了解, 也被秧秧全心照顧小朋的手足之情觸動,利用秧秧在百貨公司中庭 廣場做街頭藝人的契機表白自己的心意。兩人對彼此的好感急速加 溫,卻因溝通上的誤會發生無聲口角,加上秧秧自責沒照顧好小 朋,決定斷絕跟天闊的連絡。抵擋不住對秧秧的思念,天闊用盡辦 法尋覓秧秧,想恢復往日的情感。

導演的話

人與人之間總是必須藉由溝通來互相了解,而溝通的過程中,總難免產生或多或少的誤會。電影《聽說》中,有一段經由手語開始的美麗戀情,還有聽障朋友與家人之間親情的溫暖,努力追求自我夢想與實現的過程。儘管在溝通之中,誤會層出不窮,然而在只要從心出發,愛與勇氣可以突破各種形式的溝通障礙。

Hear Me is a story about a young and cheerful girl named Yang Yang. Tian Kuo, the son of the owners of a nearby BBQ restaurant, meets Yang Yang while delivering lunch boxes to a swimming pool for Deaflympics athletes. Tirelessly cheering for her sister in the water, she deeply attracts Tian Kuo. He then begins to prepare special lunch boxes for Yang Yang, and spends his nights waiting in front of the computer screen for her to reply to his instant messages.

One night he even goes so far as to dress up as a tree to attract her attention. He says to her: "In my mind, I imagined you as a water bird, flying freely over the crowded skies. One day water birds may become extinct due to the lack of a natural habitat. That's why you should bring me home now!" What will become of the tree and the water bird? Will they be able to hear each other before it is too late?



鄭芬芬

取りて 出身於編劇,創作劇本以帶有散文式的抒情風格著稱。擅長將生活中的點滴情感,以 異想式的「繪本風」呈現,揣摩現代社會中的人際疏離與人情温暖。2007 年首部執 導的劇情長片《沉睡的青春》,入選韓國富川、香港亞洲電影節等多個影展,並獲得 新加坡亞洲新人影展最佳劇本獎。電影作品還包括HD長片《查無此人》。

Cheng Fen-Fen

She was a writer for television before her debut with her acclaimed film *Keeping Watch*, which was invited to the Hong Kong Asian Film Festival, Korea Film Festival, Stockholm Film Festival, and Golden Rooster Film Festival. Her numerous works in television since 1997 have frequently received Golden Bell Award nominations in screenwriting, directing, and acting. Her recent television work, *Long Vacation*, broke the record for the highest rated series. *Hear Me* is her third feature.

Filmography

2007《沈睡的青春》Keeping Watch 2008《查無此人》Finding Her 2009《聽說》Hear Me



Ip Man



Director

葉偉信Yip Wai-Shun

Script

黃子桓Edmond Wong

Producer

黃百鳴Raymond Wong, 彭玉琳Pang Yuk Lam

Cinematographer

柯星沛O Sing Pui

Editor

張嘉輝Cheung Ka-Fai

Sound 曾暑祥Kinson Tsang

Music

川井憲次Kenji Kawai

Art Director

麥國強Kenneth Mak

Cast

甄子丹Donnie Yen, 熊黛林Xiong Dai-Lin, 林家棟Lam Ka-Tung,

樊少皇Fan Sui-Wong

東方電影發行有限公司Mandarin Films Distribution Co. Ltd.

三〇年代,中國武術之都的佛山,武風鼎盛,葉問習得一身武藝但 為人低調,故未有設館授徒,只待在家中與友人閉門切磋、鑽研武 術。但以金山找為首的北方武師,為了在佛山揚名立萬,遂狠狠挫 下各派館主。金山找為搏得佛山市民的認同,決意挑戰不問世事的 葉問,且不惜一切逼葉問出手,葉問以熟練的詠春拳大勝金山找。 經此一役,佛山掀起了熾盛的詠春熱潮。

中日戰爭爆發,佛山淪陷,葉家大宅被日軍強佔,葉問被迫帶著妻 兒移居廢屋。日本將軍三蒲是一名武痴,故以白米作獎賞,邀請中 國人到打鬥場與日軍切磋,藉以觀摩中國武術。葉問的摯友周清泉 被淪為山賊的金山找勒索。周清泉情商葉問留在棉花廠教眾工人以 詠春自衛。

三蒲帶兵至棉花廠捉拿葉問,要求葉問向日軍傳授中國武術。葉問 不甘作漢奸,且欲替中國人挽回尊嚴,遂公然挑戰三蒲,要以雙拳 喚起中國人的團結心,葉問以詠春力戰三蒲的空手道,二人在擂台 上展開激烈生死決戰。

1949年葉問遷居至香港開設第一個詠春拳術班,展開了一代宗師新 的一頁,培養了許多弟子發揚詠春拳,其弟子人才輩出,其中包括 一代武打巨星李小龍。

In 1930s Foshan, Kam Shan-chau arrives from the North to challenge the Foshan wushu schools, especially Ip Man, Foshan's top master of Wing Chun. All Foshan gathers to watch Ip easily dispense with Kam using the four forms of Wing Chun. Ip becomes an overnight hero, winning Li Chiu's respect; Foshan goes crazy for Wing Chun.

In 1937, the war breaks out and Foshan has fallen, Ip and his wife and son seek refuge in a derelict house. One day, a troop of Japanese soldiers led by General Miura arrives. Miura is crazy about wushu, using rice as a reward, tries to tempt the Chinese to contest the Japanese in martial arts. Ip refuses to be baited but others eagerly take up the challenge. They all fail. Miura tries his best to force Ip to take the fight to the streets of Foshan, where he wants the residents to witness Ip's defeat.



乗申10 1985年開始電影工作,擔任副導演。1995年首部執導影片《夜半一點鐘》讓他成為 香港新一代臺劇導演,1996年的《旺角風雲》亦得到第三屆香港電影評論學會推薦 電影。1999年作品《爆裂刑警》更囊括多個獎項,2005年《殺破狼》於亦得到極佳 評論。除導演外,葉偉信亦擔任多部電影的編劇工作。其電影作品包括:《爆裂刑 警》、《朱顧葉與梁山伯》、《神偷次世代》、《2002》、《乾柴烈火》、《龍虎 門》及《導火綫》等

Yip Wai-Shun

He started working in the film industry since 1985 as an assistant director for over 20 films. His first feature film, 01:00AM was a box office hit. In 1996 his film Mongkok Story was selected as 'Film of Merit' by the Hong Kong Film Critics Society. Both his 1999 film Bullets Over Summer and SPL in 2005 received many awards and much acclaim. As well as directing, Yip is also an accomplished script writer.

Selected Filmography

1995《夜半一點鐘》01:00AM 1996《旺角風雲》Mongkok Story 1999《爆裂刑警》Bullets Over Summer

2000《朱麗葉與梁山伯》Juliet In Love

2002《神偷次世代》Skyline Cruisers

2005《殺破狼》SPL 2001 《2002》 2002

2002《乾柴烈火》Dry Wood Fierce Fire

2006《龍虎門》Dragon Tiger Gate

2007《導火綫》Flash Point 2008《葉問》Ip Man

2009《葉問2》Ip Man 2



如夢

Like a Dream

Director

羅卓瑤Clara Law

Script

方令正Eddie Fong, 羅卓瑤Clara Law

Producer

于冬Yu Dong, 焦雄屏Peggy Chiao, 張林書Zhang Lin-Shu, 方令正Eddie Fong

Cinematographer

Sion Michel

Editor

Steve Doyle, Jill Holt

Sound

杜篤之Tu Duu-Chih

Music

Paul Grabowsky

Art Director

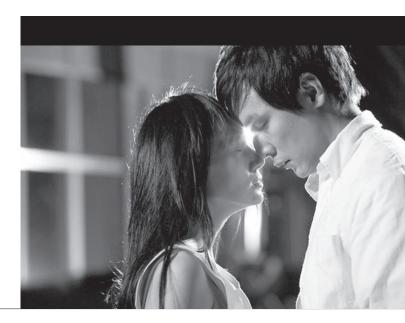
奚仲文Yee Chung-Man, 蔡珮玲Penny Tsai

Cast

吳彥祖Daniel Wu, 袁泉Yolanda Yuan

Print Source

發行工作室(香港)有限公司Distribution Workshop (HK) Ltd.



美籍華裔青年Max夢中在一陌生城市邂逅一中國女孩艾玲,一起目 睹她的男朋友自殺身亡。在夢中,Max自告奮勇替艾玲查探她男友 為何自殺,與艾玲展開一段如幻似真的旅程,他吻了她示愛意,艾 玲驚惶不知所措跑掉,Max失戀,每晚入夢找艾玲。Max往上海出 差,離開前趕往取照片,照相館錯給了他艾玲的生活照片,他驚駭 夢中情人原是真有其人。

Max從杭州驅車往上海途中,在小鎮遇上艾玲騎單車走過,追蹤到 她的家,始知她非艾玲,是活潑靈巧的女孩依依,但依依並沒有雙 胞胎姊妹。Max請依依一起往上海尋人,與Max嬉笑玩樂了幾天, 兩人都被對方吸引住了,Max自覺對艾玲有愧不敢示愛,依依亦不 甘心是個替身,她不辭而別。

Max沮喪回到紐約,艾玲再次進入他的夢,說掛念他但又愧對死去 的男朋友,彷彿在向他呼喚求救,Max決定尋找他夢中與現實的兩 至愛,但依依卻不知所踪。Max為了尋找兩個女孩,某夜在上海閒 蕩至無人的商業區,愈往前走愈接近夢中與艾玲邂逅的夜街,艾玲 身影忽閃過,他上前截停,是活潑靈巧的依依,Max覺有隔閡,恍 惚間終於道出思念之情,卻發現依依已找到了艾玲。於離奇轉折間 Max再度失去了這兩個心愛的女孩,當他對夢再無信念之時,其中 一個又再出現,再續前緣。

Max keeps having a recurring dream: he dreams of a heartbroken girl named Ailin, who says she cannot sleep since the death of her boyfriend. He tries to comfort her by telling her he cannot sleep since the death of his cat. But he only manages to exasperate her. Ailin tells him that the most hurtful thing is her boyfriend abandoning her without a word. As they spend more time together in dream after dream, Max falls in love with her. But Ailin seems afraid to commit again and flees.

Ailin's disappearance throws Max's life into chaos. On a business trip to Shanghai, Max chances upon Ailin's portrait at a photo studio. Can it be true that his dream girl really exists? The key lies in the subject in the picture, a city girl named Yiyi. As the search for his dream girl continues in the metropolis, romance begins to brew between Max and the doppelganger.



香港大學英國文學系畢業。於1978年加入香港電台電視部任製作助理及導 候,由上一目だハチス區人チェ東来,1、100年刊八日代電电台地區市區東19時代 演,其後三年,執導了十二部電視劇集。1982年,前往英國國立電影學院修譜灣演及 編劇系,1985年畢業,畢業作品《外國的月亮圓些》在芝加哥電影節獲得銀章獎,同 年回香港繼續為香港電台執導劇集及籌備拍攝電影。編導作品無數,屢屢獲得國際影

Clara Law

After graduating from the University of Hong Kong, Law joined RTHK in 1978 as an assistant producer/director. During the ensuing three years, she directed a total of twelve dramas. She then studied film directing and writing at the National Film and Television School in the UK from 1978 to 1985. She began to develop her first feature while continuing to direct dramas. *Like a Dream* represents her return to Asia after more than a decade filming mostly in Australia.

Filmography

1988《我愛太空人》The Other Half and the Other Half 1989《潘金蓮之前世今生》 The Reincarnation of Golden Lotus

1990《愛在別鄉的季節》Farewell, China 1990《YES!一族》Fruit Bowl

1992《秋月》Autumn Moon 1993《誘僧》Temptation of a Monk

1994《情色地圖》Erotique 1994《西楚霸王》King of Western Chu

1996《浮生》Floating Life 2000《遇上1967的女神》The Goddess of 1967 2004《給亞里的信》Letter to Ali

2009《如夢》Like a Dream



麥田

Wheat



Director/ Script

何平He Ping

Producer

聞建明Jimmy Wen, 于冬Yu Dong, 何平He Ping

Cinematographer

趙曉時Zhao Xiao-Shi

Editor

平克Pink

Sound

王長銳Wang Chang-Rui

土長鋭 Music

劉星Liu Xing

Art Director

霍廷霄Huo Ting-Xiao

Cast

黃覺Huang Jue, 杜家毅Du Jia-Yi, 范冰冰Fan Bing-Bing

Print Source

發行工作室(香港)有限公司Distribution Workshop (HK) Ltd.

趙孝成王四年,潞邑,趙國小城,城主劇蔥大人剛和年輕美貌的驪 完婚,率領部族的男人出戰秦國。戰事僵持一年多,城中的女人們 孤零零的守候在一片即將成熟的麥田中。

秦國的老兵暇不管戰爭的勝負,悄悄離開戰場,成了一名回家收麥子的逃兵。在路上,暇遇到了秦兵輒,一起踏上歸鄉之路。但秦軍封鎖了所有回秦國的道路,慌亂中倆人身陷趙城,謊稱自己是趙國人,編造了趙國大勝的謊言,令兩人享受著英雄般的待遇和崇敬。 但驪和祭司婆對對兩人所說的謊言卻感到懷疑。

一夥強盜想佔領潞邑,強娶驪為妻,並說趙國被打敗了,驪為了全城女人們的精神依託和在強盜們面前不表現出畏懼,她必須維護這個謊言。暇和輒突然出現和強盜們廝殺起來,強盜們被打敗,這場突如其來的廝殺更加佐證了他倆謊言的真實性。

第三天,一個男孩突然出現在小邑,這孩子正是被秦軍放歸的趙國 娃娃兵,女人們已經預感到趙國和男人們的命運也許並不像兩個 「趙卒」所講的那樣,她們的心頻臨崩潰的底線,但又不願面對。 一座充滿歡樂祥和的小城開始彌漫起絕望恐怖的氣息。在謊言帶來 的快樂背後,真相也許更難被人接受。 It was the era of the Warring States era in China, and the warlord of Zhao set off to battle with all the men in town, leaving behind only his young wife Li with the other women. A year had passed and the army never returned, until one day two soldiers Xia and Zhe from the rival state of Qin went AWOL and came to town.

Pretending to be men of Zhao in order to stay alive, the soldiers lied about the victory of the Zhao army. The joyful women welcomed them with open arms, except for Li who kept her watchful eyes on these so-called heroes. When a group of ruthless bandits arrived to raid the town, it was up to Li and the two pretenders to find out the true meaning of heroism.



何平

He Pind

He began his directorial career in the 1980's, directing stage productions and documentary films. By the late 1980s, he transferred to the Xi'an Film Studio, where he began directing fiction films. With the 1990s, He directed two major Chinese westerns, *The Swordsman in Double Flag Town* and *Sun Valley*. As an internationally acclaimed Chinese director, playwright and producer, He Ping has won over 30 awards in China and from the international film industry.

Filmography

1989《川島芳子》Kawashima Yoshiko

1991《雙旗鎮刀客》 The Swordsman in Double Flag Town

1994《炮打雙燈》Red Firecracker, Green Firecracker 1995《日光峽谷》Sun Vallev

2004《天地英雄》Warriors of Heaven and Earth

2009《麥田》Wheat



南京!南京!

City of Life and Death

Director/Script

陸川Lu Chuan

Producer

韓三平Han San-Ping, 覃宏Qin Hong, 周莉Zhou Li, 莊澄John Chong,

張馳Andy Zhang

Cinematographer

曹郁Cao Yu

Editor

滕雲Teng Yun

Sound

來啟箴Lai Qiz-Hen

Music

劉彤Liu Tong

Art Director

郝藝Hao Yi, 林潮翔Lin Chao-Xiang

Cast

劉燁Liu Ye, Hideo Nakaizumi, 高圓圓Gao Yuan-Yuan, 范偉Fan Wei

Print Source

香港商甲上娛樂有限公司台灣分公司

Applause Entertainment Limited Taiwan Branch (HK)

寰亞電影有限公司Media Asia Entertainment Group Limited



1937年12月南京城破開始。儘管有大批的國民黨士兵潰逃出城,但也仍然有大量不願意投降的士兵留了下來抵抗,其中就有國民黨精銳部隊一員的陸劍雄。抵抗最終失敗,南京全城淪為一片死地。唯一尚有生機存留的,就是位於金陵女子學院的安全區。

南京城破之前已經受了整整四個月的空襲,約翰拉貝時任南京西門子分公司經理,滿目瘡痍的城市殘像最終觸動了這個普通商人。他運用自己的納粹身份與14位外國人建立南京國際安全區。在這裡,大量的難民因為拉貝的身份而暫時獲得了喘息的機會,而實際主持安全區難民工作的,則是拉貝的秘書唐先生和歸國女教師姜淑雲。但是,在日軍的眼中,所謂的安全區,只不過是一個囤積了大量女性資源的倉庫。最後,中國的女人們用她們的身驅拯救著隱藏在難民營的男人,也在拉貝面前書寫了一段中國人堅強的歷史。

角川是日本十六師團的一名普通年輕士兵。戰前也是彬彬有禮的讀書人的他,怕殺人也怕被人殺,敏感、涉世未深,甚至在參戰之前都還沒有交過女朋友。然而攻城之後他經歷了人生第一次殺戮、性愛,以及靈魂的震盪。在南京城作為佔領者的生活中,角川體驗過種種為了維持這種生活而付出的人性代價。最終,他把兩名中國倖存者送出了南京城,然後舉槍自殺。

China, December 1937. The country is at war with Japan. Japanese troops arrive at the doors of the capital, Nanjing. Following weeks of bombardment, local and foreign officials have fled the city in ruins. The Japanese take over the city and begin installing their troops. The occupation of Nanjing begins.

Instituted by the city's few remaining foreigners, the International Safety Zone has become a large refugee camp where a growing number of Chinese civilians find shelter. A young Chinese teacher there with a strong sense of mission coordinates life in this crowded enclave, attempting to protect as many individuals as she can. As hell slowly takes over Nanjing, the inhabitants strive to survive in a city where death is easier than life.



陸川

畢業於北京電影學院導演系研究所,處女作《尋槍》(2002)即參加了威尼斯影展。 第二部作品《可可西里》(2004)受到了許多國際好評並獲得無數學譽,其中包括東京影展評審團特別大獎,以及金馬獎最佳影片及最佳攝影。《南京!南京!》是他籌備多年的作品。

Lu Chuan

Beijing Film Academy graduate Lu Chuan started his career as a scriptwriter for television drama serials. His feature film directorial debut, *Missing Gun* (2001), was presented at the Venice Festival in 2002. His sophomore feature, *Kekexili, Mountain Patrol* (2004), won the Grand Jury Prize at the Tokyo Festival and Best Picture at the Golden Horse Awards in Taiwan. Lu has been working on *City of Life and Death* since 2005.

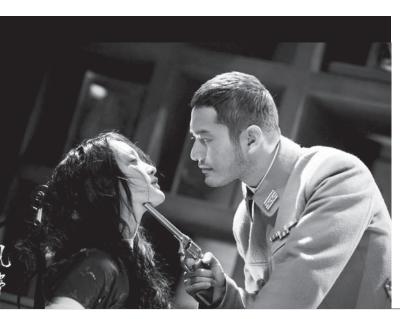
Filmography

2002《尋槍》Missing Gun 2004《可可西里》Kekexili, Mountain Patrol 2009《南京!南京!》City of Life and Death



風聲

The Message



Director/ Script

陳國富Chen Kuo-Fu, 高群書Gao Qun-Shu

Producer

陳國富Chen Kuo-Fu, 王中磊Wang Zhong-Lei

Cinematographer

包軒鳴Jake Pollock

Editor

肖洋Xiao Yang

Sound

王丹戎Wang Dan-Rong

土丹戎\ Music

Oshima Michiru

Art Director

肖海航Shi Hai-Ying, 楊浩宇Yang Hao-Yu

Cast

周迅Zhou Xun, 李冰冰Li Bing-Bing, 張涵予Zhang Han-Yu,

黃曉明Huang Xiao-Ming, 王志文Wang Zhi-Wen, 蘇有朋Su You-Peng

Print Source

華誼兄弟傳媒股份有限公司Huayi Brothers Media Corporation

1942年,汪偽政府舉辦慶祝國民政府成立三十周年的盛大儀式,政府要員被槍殺,引起了日本方面高度重視。日本軍官武田認為一系列恐怖活動出於情報外洩,而竊取情報的「老鬼」就潛伏在剿匪司令部內。他於是發了假密電,將接觸到電報的五個嫌疑人,帶到了禁衛森嚴的裘莊。

調查的期限只有五天,武田和特務頭子王田香,必須採取各種手段才能找出「老鬼」。被軟禁的五個人眼看情勢不對,也使出渾身解數保全自己,包括耍賴、套關係、揭發同事等等無所不用其極。隨著期限的逼近,局勢陷入膠著,審問也由高層次的鬥智轉向肉體的酷刑。然而老鬼仍身在暗處,真相渾沌不明。明爭暗鬥之後,幾方的慘烈對決勢不可免。

導演的話

《風聲》扎根在現實的人性描寫中,同時將人性中最黑暗和最光明的一面同時呈現出來。我們現在的光明和黑暗都太折衷,變成都是灰的。我希望觀眾在看這部影片的時候,能夠感受到這種光明與黑暗的鬥爭。我對人性的黑暗面比較缺乏想像,而對人的光明願望比較有興趣。但表現人性的光明,不可能只是營造一片和諧,你一定要把光明的對立面和實現光明的障礙立起來,而且要立得非常有說服力。唯有透過這樣的辯證和衝突,並表現我們需付出的巨大代價,美好才顯得真實,戲劇也才有存在的必要。

On April 26 1940, former Nationalist vice president Wang Jingwei made peace with Japan and set up a regime supported by Japan, a puppet government. On Oct 10 1942, during a government anniversary ceremony, a high official of the Wang government was assassinated. Taketa, chief intelligence officer of the Japanese Imperial Army, believed that a mole nicknamed Old Ghost existed inside the Wang government's Anti-Communist Command. Determined to catch Old Ghost, Taketa sent a false telegraph and arrested the five suspects who read it, imprisoning them in the closely-guarded Qiu Castle.

Taketa and the intelligence chief Wang Tianxiang must uncover Old Ghost in five days. The five detained suspects were subjected to constant interrogation. They began to betray each other in order to survive, and were made to endure more and more horrific physical torture. As the interrogators became impatient, the tormented suspects were on the point of losing their sanity.



陳國富

台灣新電影的代表人物之一。以《徵婚啟事》等片揚名,之後《雙瞳》也在台灣造成極大的震撼。近年,他又 以監製身分製作《集結號》以及《非誠勿擾》等片。

Chen Kuo-Fu

Active as a director, screenwriter and producer, he has been a key figure in Chinese film production. His directorial works include *Double Vision* and *The Personals*. He has produced many Chinese films, most recently If *You Are the One*, and *Assembly. The Message* is his latest film as director.

Filmography

1989《國中女生》School Girl 1993《只要為你活一天》 Treasure Island 1996《我的美麗與哀愁》

The Peony Pavilion 1998《徵婚啟事》The Personals

2002《雙瞳》Double Vision 2009《風聲》The Message



高群書

畢業於河北大學新聞系。曾在石家莊電視台工作,因拍攝電視劇《命案十三宗》一炮而紅。2006年,電影處女 作《東京審判》獲得長春國際電影節評委會特別獎。之後低成本完成的《千鈞一髮》,也獲得評論和電影節一 致讚賞。

Gao Qun-Shu

He received immediate fame with the television drama series 13 Murder Cases. In 2006 Gao made his debut feature Tokyo Trial. The film won the Jury's Special Prize at the Changchun International Film Festival. His second film Old Fish won the Jury's Grand Prix at the 2008 Shanghai International Film Festival.

Filmography

2006《東京審判》Tokyo Trial 2008《千鈞一髮》Old Fish 2009《風聲》The Message



米香

Death Dowry

Director

王洪飛Wang Hong-Fei, 白海濱Bai Hai-Bin

Script

谷小妮Gu Xiaoni

Producer

韓凱臣Han Kai-Chen, 滕站Teng Zhan, 陶成Tao Cheng, 劉瑩Liu Ying,

Yvon Crenn

Cinematographer

林良忠John Lin

Editor

張一凡Zhang Yi-Fan

Sound

朱曉佳Zhu Xiao-Jia

Music

劉思軍Liu Si-Jun

Art Director

李傳永Li Chuan-Yong

Cast

孫亮Sun Liang, 陶紅Tao Hong, 潘泰明Pan Tai-Ming, 牛浩霖Niu Hao-Lin,

Print Source

北京東方紫雲影視公司Beijing East Purple Cloud Film Co., Ltd.



年輕的四川姑娘米香撫養著一個先天痴傻的九歲兒子,丈夫嫌棄兒 子生理殘障拋棄他們,母子生活舉步維艱。聽村裡姐妹說北方煤礦 常出事,找一個合適的對象嫁過去,等丈夫出事死了就可以得到一 筆巨額賠款,為了傻兒子的將來,米香決定「嫁死」。

米香帶著兒子來到河南一小煤礦,選中一個又醜又駝背叫王駝子的 中年礦工作為嫁死對象。婚後,米香天天盼著丈夫駝子死好快速拿 到巨額賠款,可誰知煤礦老是不出事,米香嫌駝子死的慢,於是把 沾了經血的衛生綿埋到礦上咒他。

一天,皮娃子丟了,米香心急如焚,駝子四處奔波尋找並提供關鍵 線索給公安,終於從人販子手中把皮娃子解救出來,米香良心發 現,決定踏下心來和駝子好好過日子。工作極度勞累的駝子被檢查 出肝癌晚期,最多活三個月,為了抓緊掙錢,他決定不治病而選擇 製造礦難,這樣米香母子就能迅速得到自己幾十萬的賠償金過好日 子。清晨礦上尖利的警報響起,米香瘋狂的往出事地奔跑…。

本片根據作家傅愛毛贏得小說月報中篇小說百花獎的作品《嫁死》 所改編,關注中國底層階級小人物的卑微生活,片中充滿人文關懷 氣息。

Young Mixiang is raising her mentally handicapped son Piwa by herself. Destitute, Mixiang learns about an easy way to make money. Coal mines in the north have frequent accidents: if she can marry a man who dies in a mining accident, she will receive a large sum of money in compensation. For her future and that of her son, Mixiang decides to marry Tuozi, an ugly, hunchbacked, middle-aged miner.

Even though Tuozi treats Mixiang and her son well, she only wishes for his early death. One day Piwa goes missing, and Mixiang is frantic. Tuozi looks everywhere for him. After Piwa's rescue from kidnappers, Mixiang decides to settle down with Tuozi and lead a quiet life. But Tuozi is diagnosed with lung cancer and has only three months to live. He decides not to treat his cancer and to stage an accident in the mine. If he succeeds, Mixiang and her son will receive 90,000 Yuan in compensation. At dawn, a siren announces a mine disaster. Mixiang races to the scene...



干洪飛

畢業於中央戲劇學院表演系,在拍攝雷影《米香》之前,一直從事表演教學和雷視劇監製工作,《米香》是他 的第一部電影作品

Filmography 2009 《米香》Death Dowry



After graduating from the China Central Academy of Drama, Wang taught acting. *Death Dowry* is his first feature film as director. He uses a special way to observe the new China of the 21st century.



白海濱

出生於1972年,曾在中央戲劇學院文學系進修,後到北京電影學院導演系進修,畢業後主要在影視劇中擔當演 員副導演工作,2009年首次和王洪飛合作執導電影《米香》

Bai Hai-Bin

Born in 1972 and studied screenwriting at the China Central Academy of Drama. After studying directing at the Beijing Film Academy, he was the cast director for many TV dramas and cooperated with Wang Hong-Fei on his first feature film Death Dowry.

Filmography

2009 《米香》Death Dowry



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