**Artslink June– Listing – HKAC’s programme**

**Listing – HKAC – Screening**

**關錦鵬影展**

**Stanley Kwan Film Festival**

合辦:香港藝術中心、高先電影有限公司

Co-Presenters: Hong Kong Arts Centre, Golden Scene Company Limited

日期 Date : 01–02/06

地點：古天樂電影院 Venue: Louis Koo Cinema

票價Ticket: $75 / $60\*

\*全日制學生、六十歲或以上高齡人士、殘疾人士及看護人可獲八折優惠。優惠票持有人士入場時，必須出示可以證明身份或年齡的有效證件。

\*每次購買4張或以上之正價門票，可以享有八折優惠。

\* 20% discount for full-time students, senior citizens aged 60 or above, people with disabilities and the minder. Concessionary ticket holders must produce evidence of their identity or age upon admission.

\* 20% off for each purchase of 4 or more standard tickets.

節目查詢Programme enquiries: 2582 0248

**人在紐約*Full Moon in New York***

日期及時間Date & Time: 01/06 2:30pm

導演：關錦鵬Director: Stanley Kwan

演員：斯琴高娃、張艾嘉、張曼玉、柯一正、顧美華Cast: Siqin Gaowa, Sylvia Chang, Maggie Cheung, Ko I-cheng, Josephine Koo

香港Hong Kong、美國USA | 1989 | 89 mins |粵語對白，中英文字幕In Cantonese with Chinese and English subtitles | 35mm |彩色 Colour

1989 金馬獎最佳劇情片、最佳女主角（張曼玉）、最佳原著劇本、最佳攝影、最佳剪輯、最佳服裝設計、最佳原著音樂及最佳錄音，張艾嘉同時亦獲最佳女主角提名

趙紅（斯琴高娃 飾）與美藉華人結婚移居到紐約，言語不通，但她想在這陌生的環境中開始新生活，並把母親也接來美國。可是丈夫不理解她，這使她非常苦惱。黃維屏（張艾嘉 飾）從台灣來到美國已經十多年，早已適應了美國的生活。她醉心於舞臺藝術，不甘心被美國人排斥，努力向上，發誓要躋身美國舞台。另一個自信的香港女人李鳳嬌（張曼玉 飾），持著香港人的特性，隨家人移居美國後開設餐館，努力生存，看不上大陸及台灣的中國人。三個女人的背景、教育和思想各不相同，同在異國他鄉，矛盾盡顯……

Best Feature Film, Best Leading Actress (Maggie Cheung), Best Original Screenplay, Best Cinematography, Best Film Editing, Best Makeup and Costume Design, Best Original Film Score and Best Sound Effects, Golden Horse Awards 1989. Sylvia Chang was nominated for Best Leading Actress at the same edition.

In this drama, three Chinese women with vastly different backgrounds get acquainted and become friends amid the social desolation of New York. Chao Hong (Siqin Gaowa) is from Mainland China, and has come to marry a Chinese man with American citizenship. Aside from the difficulties of being newly married to a virtual stranger, she suffers from separation from her family and her homeland. Wang Hsiung Ping (Sylvia Chang) was an actress in Taiwan, and has come to New York to be with her American boyfriend. Now she has broken up with him, and is not at all certain what she wants to do. Li Feng-Jiao (Maggie Cheung) is financially secure, as she owns a restaurant in the U.S. and has property in the U.S. and in Hong Kong – but she is too busy to have a romantic life.

**女人心*Women***

日期及時間Date & Time: 01/06 4:30pm

導演：關錦鵬Director: Stanley Kwan

演員：周潤發、繆騫人、鍾楚紅、金燕玲Cast: Chow Yun-fat, Cora Miao, Cherie Chung, Elaine Jin

香港Hong Kong | 1985 | 91 mins | 粵語對白，中英文字幕In Cantonese with Chinese and English subtitles | DCP |彩色Colour

1985 金馬獎最佳女主角提名（繆騫人）

1986 香港電影金像獎最佳電影、最佳導演、最佳男主角（周潤發）、最佳女主角（繆騫人）、最佳女配角（金燕玲）、最佳編劇、最佳攝影、最佳原創電影音樂及最佳美術指導提名

《女人心》的故事講述寶儀和戴曆結婚八年後育有一子，後來戴曆有了外遇，加上他一貫的大男子主義作風，導致夫妻不睦。兩人分居後，寶儀加入到因婚姻失敗聚在一起的單身女人小社團裡。她們開了一個晚會，一起慶祝寶儀脫離了丈夫。可是寶儀和戴曆餘情未了，簽字離婚的當晚，戴曆又提出復合。寶儀體會到單身女人的諸多煩惱和痛苦，同意和好。不久，戴曆故態復萌，再次傷害了寶儀，兩人再次分開。過了一段時間後兩人重逢，雙方都保持了冷靜，但是對未來能否共同度過，兩人都感到迷惘……

Nominated for Best Actress (Cora Miao), Golden Horse Awards 1985

Nominated for Best Film, Best Director, Best Actor (Chow Yun Fat), Best Actress (Cora Miao), Best Supporting Actress (Elaine Jin), Best Screenplay, Best Cinematography, Best Original Film Score and Best Art Direction, Hong Kong Film Awards 1986

*Women* gives an account of Bo-yi's (Cora Miao) unfulfilling marriage with her husband (Chow Yun Fat), aptly capturing a woman's inner struggle when facing divorce. Bo-yi's husband has an affair with a beautiful woman (Cherie Chung), and Bo-yi thus divorces him. She joins the "Happy Spinsters Club", but soon finds out that she doesn't really enjoy the single life. While Bo-yi feels confused about what she really wants in her life, her ex-husband asks for a reunion... With its captivating narrative and nuanced depiction of woman's psyche, the film received nine nominations at the fifth Hong Kong Film Awards.

**地下情*Love Unto Waste***

日期及時間Date & Time: 01/06 7:30pm

\*導演關錦鵬將出席映後談 (粵語主講)。

Director Stanley Kwan will attend the after-screening discussion (conducted in Cantonese).

導演：關錦鵬Director: Stanley Kwan

演員：梁朝偉、溫碧霞、金燕玲、周潤發、蔡琴Cast: Tony Leung, Chow Yun-fat, Irene Wan, Elaine Jin, Tsai Chin

香港Hong Kong | 1986 | 96 mins |粵語對白，中英文字幕In Cantonese with Chinese and English subtitles | DCP |彩色Colour

1987 香港電影金像獎最佳女配角（金燕玲）及最佳編劇，蔡琴同時亦獲最佳女配角提名

1987 法國南特三洲影展金熱氣球獎提名

少女阮貝兒 (溫碧霞 飾)及來自臺灣的廖玉屏 (金燕玲 飾)和趙淑玲 (蔡琴 飾)皆以成名為人生目的。她們在酒吧認識米鋪少東張樹海 (梁朝偉 飾)。張被阮的外表吸引，兩人很快共墮愛河並同居。廖生日，四人一起過了熱鬧的一天。一夜，廖深夜返家，發現趙被劫殺，悲痛不已。探長藍振強 (周潤發 飾)負責調查這宗命案。廖與趙雖是好友，但趙對她卻事事隱瞞。張陪廖回家，廖觸景傷情，張盡力安慰，兩人發生關係。三人捧著趙的骨灰和存摺送還她臺灣鄉下的家人。廖發覺懷了張的孩子，阮大為震驚，張卻不知如何取捨。廖和阮均決定離開張，她們這時才發現自己最愛的人就是自己。

Best Supporting Actress (Elaine Jin) and Best Screenplay, Hong Kong Film Awards 1987. Tsai Chin was nominated for Best Supporting Actress at the same edition.

Nominated for Golden Montgolfiere, Three Continents Festival 1987

Billie Yuen (Irene Wan) and her two friends, Jade Screen Lau (Elaine Jin) and Jane Chiu (Tsai Chin) who came from Taiwan, share the same ideal to become famous. The three women meet Tony Cheung (Tony Leung), who is the son of a rice wholesaler, at a bar. Tony is madly attracted by Billie’s appearance and they fall in love and begin to cohabit. The four friends spend a good night at Jade's home, celebrating her birthday. One night, when Jade comes home late, Jane is found to have been murdered. Jade is devastated. The three friends receive Sergeant Lan's (Chow Yun Fat) inquiry individually. Jade is depressed since Jane, her best friend, has concealed many things from her. Tony accompanies Jade home, whose sight strikes a chord in her heart and Tony tries to comfort her, then they have sex. Jade becomes pregnant, shocking Billie, while Tony becomes bewildered. Finally, both Jade and Billie leave Tony and the three notice that the one they love the most is themselves.

**胭脂扣*Rouge***

日期及時間Date & Time: 02/06 2pm

導演：關錦鵬Director: Stanley Kwan

演員：梅艷芳、張國榮、萬梓良、朱寶意Cast: Anita Mui, Leslie Cheung, Alex Man, Emily Chu

香港Hong Kong | 1987 | 97 mins |粵語對白，中英文字幕In Cantonese with Chinese and English subtitles | DCP |彩色Colour

1987 金馬獎最佳女主角（梅艷芳）、最佳攝影及最佳美術設計

1988 南特三洲影展金熱氣球獎

1988 都靈青年國際電影節評審團特別獎

1989 亞太影展最佳女主角（梅艷芳）

1989 香港電影金像獎最佳電影、最佳導演、最佳女主角（梅艷芳）、最佳編劇、最佳剪接、最佳電影配樂及最佳電影歌曲

三十年代，石塘咀名妓如花（梅艷芳　飾）與富家子弟十二少陳振邦 (張國榮　飾) 相戀，可惜二人婚事遭陳家反對，振邦更被逐出家門。二人遂私訂終身，但敵不過貧窮折磨，最後相約吞鴉片殉情。如花在陰間久候不見振邦，乘七日還陽之期到陽間尋覓，怎料卻來到1987 年，幸遇上熱心人永定（萬梓良　飾）和其女友楚娟（朱寶意　飾），在二人幫助之下，如花終於找到振邦，但一切已變得人面全非……

Best Leading Actress (Anita Mui), Best Cinematography and Best Art Direction, Golden Horse Awards 1987

Golden Montgolfiere, Three Continents Festival 1988

Special Mention – Best Feature Film, Torino International Festival of Young Cinema 1988

Best Actress (Anita Mui), Asia Pacific Film Festival 1989

Best Film, Best Director, Best Actor, Best Actress, Best Supporting Actress, Best Screenplay, Best Film, Best Director, Best Actor, Best Actress (Anita Mui), Best Supporting Actress, Best Screenplay, Best Cinematography, Best Original Film Score and Best Art Direction, Hong Kong Film Awards 1989

*Rouge* stars Leslie Cheung (*Farewell My Concubine*) as Chen, the never-do-well son of a wealthy and powerful family, who defiantly falls head over heels in love with prostitute Fleur (Anita Mui) in the 1930s. Disowned and despised, the hopeless couple makes a suicide pact – but Chen finds himself unable to carry through with it.

Fleur’s pining spirit returns to the thriving Hong Kong 50 years later and finds Chen a withered has-been old-timer, suffering the humiliation of a parasitic and destitute existence. With time running out, Fleur faces her last chance to test Chen’s devotion.

Passionate, moving, and exquisitely executed, *Rouge* is a must for all those who live for cinematic excellence.

**紅玫瑰白玫瑰*Red Rose White Rose***

日期及時間Date & Time: 02/06 4pm

導演：關錦鵬Director: Stanley Kwan

演員：陳沖、趙文瑄、葉玉卿、史戈Cast: Joan Chen, Winston Chao, Veronica Yip, Shi Ge

香港Hong Kong | 1994 | 110 mins |粵語對白，中英文字幕In Cantonese with Chinese and English subtitles | 35mm |彩色Colour

1994 金馬獎最佳女主角（陳沖）、最佳改編劇本、最佳美術設計、最佳造型設計及最佳原創配樂，葉玉卿同時亦獲最佳女主角提名

1995 柏林影展金熊獎最佳電影提名

1995 提名香港電影金像獎最佳女主角（陳沖）、最佳美術指導、最佳服裝造型設計、最佳原創電影音樂及最佳原創電影歌曲

大作家張愛玲原著《紅玫瑰白玫瑰》在1994年被改編為電影，由大導演關錦鵬執導，巨星陳沖、趙文瑄和葉玉卿領銜主演。《紅玫瑰白玫瑰》電影的劇情富有爭議性，每個男人在愛情路上出現兩個女人，他同時擁有聖潔的妻子和熱情的情婦。三個演員的演出相當出色，帶來了精彩的三角戀，劇情吸引。電影的文藝風格，加上細緻的影像和豐富的意象，營塑出華美的質感，是一部張愛玲最經典作品。陳沖更憑紅玫瑰的角色連奪第31屆金馬獎和香港電影評論學會大獎影后殊榮。此外，影片在金馬獎榮獲多個獎項，如最佳改編劇本(林奕華)、最佳電影音樂(陳煥昌)、最佳美術設計和造型設計(朴若木)。

故事講述佟振保(趙文瑄 飾)在生命中出現了兩個重要女人，白玫瑰(葉玉卿 飾)是他深愛的妻子，另一個是紅玫瑰(陳沖 飾)。佟振保生活在愛情渴望中，他既想成為社會規範下的好男人，卻有著出軌的慾望……

Best Leading Actress (Joan Chen), Best Adapted Screenplay, Best Art Direction, Best Makeup & Costume Design, Best Costume Design, Best Original Film Score, Golden Horse Awards 1994. Veronica Yip was nominated for Best Leading Actress at the same edition.

Nominated for Golden Bear, Berlinale 1995

Nominated for Best Actress (Joan Chen), Best Art Direction, Best Costume and Make Up Design, Best Original Film Score and Best Original Film Song, Hong Kong Film Awards 1995

Internationally-renowned director Stanley Kwan directs *Red Rose White Rose*, an acclaimed drama set in 1920s China. Zhen Bao (Winston Chao) is a well-to-do playboy whose relationships with two different women are explored in a fascinating, compelling manner. Mrs Wang (Joan Chen) is the "Red Rose", an extroverted housewife neglected by her husband. Her affair with Zhen Bao is stormy and passionate, and ultimately all-too-brief. Men Yan Li (Veronica Yip) is the "White Rose", an introverted, seemingly-slow woman whom Zhen Bao marries, then comes to slowly disregard. Told in a romantic, boldly opaque narrative style, *Red Rose White Rose* presents the passions and personal voices of each character in different, sometimes conflicting ways. The result is a compelling, beautifully mounted drama that ranks as one of Stanley Kwan's most assured works. Joan Chen's sublime performance in *Red Rose White Rose* earned her a Best Actress Award at the Taiwan Golden Horse Awards.

**阮玲玉 (導演版) *Center Stage* (Director’s cut)**

日期及時間Date & Time: 02/06 7:30pm\*

\*導演關錦鵬將出席映後談 (粵語主講)。Director Stanley Kwan will attend the after-screening discussion (conducted in Cantonese).

導演：關錦鵬

Director: Stanley Kwan

主演：張曼玉、梁家輝、秦漢、劉嘉玲、葉童

Cast: Maggie Cheung, Tony Leung Ka-fai, Chun Hon, Carina Lau Ka-ling, Cecilia Yip

香港Hong Kong| 1992 | 155 mins |國語、粵語及上海語對白，中英文字幕In Mandarin, Cantonese and Shanghainese with Chinese and English subtitles | DCP |彩色Colour

1991 台北金馬獎最佳女主角（張曼玉）、最佳攝影及評審團特別獎

1992 芝加哥國際電影節銀雨果獎最佳導演及最佳女主角（張曼玉）

1992 柏林影展最佳女演員銀熊獎（張曼玉）

1993 香港電影金像獎最佳女主角（張曼玉）、最佳攝影、最佳美術指導、最佳電影配樂及最佳電影歌曲

《阮玲玉》改篇自中國默片時代，天才女演員的傳奇一生，主角張曼玉絲絲入扣的演出技驚國際，贏得第四十二屆柏林國際電影節最佳女主角。

1935年的春天，默片電影明星阮玲玉突然自殺，震動海外，出殯當日擠滿數十萬人潮。阮16歲便投身影壇，在短短的9年演出了29齣默片，使她成為萬人愛戴的演員，但私生活亦同時遭惡意非議。社會大眾對其自殺成因議論紛紛：因事業下滑？還是一團糟的感情？然而，在阮的遺書中，卻留下 “人言可畏” 四字，作為她對多年來遭輿論逼害的最後控訴……

Best Actress (Maggie Cheung), Best Cinematography and Special Jury Award, Golden Horse Awards 1991

Silver Hugo for Best Director and Best Actress (Maggie Cheung), Chicago International Film Festival 1992

Silver Bear for Best Actress (Maggie Cheung), Berlinale 1992

Best Actress (Maggie Cheung), Best Cinematography, Best Art Direction, Best Original Film Score and Best Original Film Song, Hong Kong Film Awards 1993

*Center Stage* is set during China’s silent movie era and revolves around the life of the legendary life of a gifted actress, Ruan Ling-yu. With her sensitive portrayal, Maggie Cheung Man-yuk took her story abroad and won the best actress award at the 42nd Berlin International Film Festival.

In the spring of 1935, silent movie star Ruan Ling-yu took her own life, shocking the world. Her funeral was attended by hundreds of thousands of mourning fans. Ruan entered the film world at the age of 16. In the short span of nine years, she made 29 silent movies and became the idol of tens of thousands. As she rose to fame, she also rose to infamy with scandals over her private life. Her death at such an early age has given rise to much debate: did she kill herself because of her career? Or for love? In her farewell note, Ruan wrote four words – “criticism should be feared” – and gave her final condemnation on the merciless public.

**自主特區：《天安門》**

***Independently Yours: The Gate of Heavenly Peace***

主辦:香港藝術中心Presenter: Hong Kong Arts Centre

日期及時間Date & Time : 03/06 7pm

地點：古天樂電影院 Venue: Louis Koo Cinema

票價Ticket: $95 / 76\*

\*設映後談（粵語主講）。With after-screening talk (conducted in Cantonese)

\*全日制學生、六十歲或以上高齡人士、殘疾人士及看護人可獲八折優惠。優惠票持有人士入場時，必須出示可以證明身份或年齡的有效證件。

\*每次購買4張或以上之正價門票，可以享有八折優惠。

\* 20% discount for full-time students, senior citizens aged 60 or above, people with disabilities and the minder. Concessionary ticket holders must produce evidence of their identity or age upon admission.

\* 20% off for each purchase of 4 or more standard tickets.

節目查詢Programme enquiries: 2582 0248

香港藝術中心重視並致力推動獨立電影的發展，同時鼓勵觀眾欣賞獨立電影。自1997年後，「自主特區」再次回歸香港藝術中心電影院並會定期向大家推介本地的獨立佳作，帶給觀眾商業影院以外的選擇。Hong Kong Arts Centre is dedicated to cultivating the audience and fostering the development of Hong Kong indie movies.  “Independently Yours”, 20 years after it was first presented by the HKAC, returns as a recurrent screening programme in the HKAC Cinema.

《天安門》***The Gate of Heavenly Peace***

導演Directed by︰Richard Gordon、Carma Hinton

編劇Written by: Geremie Barmé、John Crowley

剪接Editor︰David Carnochan

受訪者︰柴玲、戴晴、劉曉波、丁子霖、韓東方、王丹、吾爾開希Interviewee: Chai Ling, Dai Qing, Liu Xiaobo, Ding Zilin, Han Dongfang, Wang Dan, Wuer Kaixi

旁白Narrated by︰Deborah Amos

音樂Music by︰Mark Pevsner

美國USA | 1995 | 189 mins | 35mm | 黑白及彩色B&W and Colour

\*本片英文旁白附中文字幕，所有訪問均以粵語或普通話進行，不設英文旁白或字幕。 The film is narrated in English. All interviews are conducted in Cantonese or Putonghua with NO English voice-over or subtitles.

《天安門》是一部反映1989年「六四事件」的大型文獻紀錄片。 1989年6月4日，中國人民解放軍的坦克摧毀了持續五十天、一度曾有百萬民眾參加的和平抗議活動。《天安門》通過采訪當年經歷過這場運動的學生、工人、知識分子、和政府官員，再現了這五十天內發生的爭端、憤怒、無畏、亢奮、荒誕、以及種種悲劇，並對運動中人們所習慣的思維觀念 和話語體系提出了批評和質疑。

*The Gate of Heavenly Peace* is a feature-length documentary about the 1989 protest movement, reflecting the drama, tension, humour, absurdity, heroism, and many tragedies of the six weeks from April to June in 1989. The film reveals how the hardliners within the government marginalised moderates among the protesters (including students, workers, and intellectuals), while the actions of radical protesters undermined moderates in the government. Moderate voices were gradually cowed and then silenced by extremism and emotionalism on both sides.

**新浪潮．新海岸：康城導演雙週50遇見香港電影**

**New Waves, New Shores: Cannes Directors’ Fortnight 50 Meets Hong Kong Cinema**

主辦機構：香港藝術中心Presented by: Hong Kong Arts Centre

資助機構：創意香港、電影發展基金Financially Supported by: Create Hong Kong, Film Development Fund

影展夥伴：康城導演雙週、法國駐港澳總領事館Festival Partners: Cannes Directors’ Fortnight, Consulate General of France in Hong Kong and Macau

為其之聯辦節目：法國五月藝術節An Associated Project of: Le French May

支持機構：香港法國文化協會Supporter: Alliance Française de Hong Kong

旅行社夥伴：主題旅遊有限公司Travel & Hospitality Partner: Lavaux

酒店支持：香港港麗酒店Hotel Support: Conrad Hong Kong

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日期Date : 06–23/06

地點：古天樂電影院 Venue: Louis Koo Cinema

門票Tickets: $75 / $60\*

座談會：展望未來──康城導演雙週與新電影的誕生Talk: Feasting on Futures – the Cannes Directors’ Fortnight and the Celebration of New Cinemas: $40 / $32\*

約夫．摩爾電影調光大師班Masterclass on Colour Grading with Yov Moor: $40 / $32\*

《青春禁不住》門票Tickets of Screening of *Mustang*: $75 / $60\*

開幕電影《胡越的故事》門票Tickets of Opening Film – *The Story of Woo Viet*: $75 / $60\*

輕狂吶喊19/69：康城導演雙週及香港電影的新作風

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1. 《風切變》及《胡越的故事》*Barravento* and *The Story of Woo Viet*

2. 《風暴後的四季：夏》及《玻璃，少女。》*Summer (L'Été)* and *Glass Tears*

3. 《遺殤》及《過界》*Binding Sentiments (Holdudvar)* and *Bends*

4. 《人之二》、《童年前的意象（第一章）》及《江記 x 廖沛毅》*Adam 2*, *Scenes from Under Childhood (Section 1)*, and *Kongkee x Simon Liu*

5. 《迷幻旅程》及《停不了的愛》*The Trip* and *Everlasting Love*

6. 《饞人對歌》及《慾火焚琴》*Duet for Cannibals (Duett för kannibaler)* and *House of the Lute*

7. 《守城紀》及《樹大招風》*Invasion (Invasión)* and *Trivisa*

8. 《絞死刑》及《藍天白雲》*Death by Hanging* and *Somewhere Beyond the Mist*

套票 A（16 埸放映門票各一張）Package A (one ticket each of 16 screenings): $900

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**放映：輕狂吶喊19/69──康城導演雙週及香港電影的新作風**

**Screenings:**

**Primal Screams 19/69 – New Expressions in Cinema from Cannes Directors' Fortnight and Hong Kong**

是次放映將包括1969年第一屆康城導演雙週選映的經典之作，配上三齣曾經入選康城導演雙週以及多齣精心挑選的香港電影，八對放映組合精彩紛呈的片目背後，帶出遙相呼應的美學理念和聚焦的不同主題。

Through these eight pairs of screenings, we could sense the thematic and aesthetic parallels between the dynamic titles breaking through at the first edition of the Directors' Fortnight in 1969, and the first cinematic steps of Hong Kong filmmakers at Cannes and beyond.

**來去潮 Arrivals and Departures**

風切變、胡越的故事 *Barravento* and *The Story of Woo Viet*

**青春像 Colossal Youth**

風暴後的四季：夏、玻璃，少女。 *Summer (L'Été)* and *Glass Tears*

**男女相 Gendered Realities**

遺殤、過界　*Binding Sentiments (Holdudvar)* and *Bends*

**動異夢 Animated Dreams**

人之二、童年前的意象（第一章）*Adam 2* and *Scenes from Under Childhood (Section One)*

江記 X 廖沛毅 *Kongkee X Simon Liu*

**叛主流 Mainstream Rebels**

迷幻旅程、停不了的愛 *The Trip* and *Everlasting Love*

**莫做作 Against Camps**

饞人對歌、慾火焚琴 *Duet for Cannibals (Duett för kannibaler)* and *House of the Lute*

**大歷史 Mean Histories**

守城紀、樹大招風 *Invasion (Invasión)* and *Trivisa*

**罪與罰 Criminal Punishments**

絞死刑、藍天白雲 *Death by Hanging* and *Somewhere Beyond the Mist*

**來去潮 Arrivals and Departures**

彼岸新聲宣告各電影新浪潮的到來。

Where new voices emerge on new shores to pronounce the coming of new cinemas and new waves.

**風切變  
*Barravento***

日期及時間 Date & Time: 07/06 2pm

導演：格勞伯‧羅加Director: Glauber Rocha

巴西 Brazil | 1962 | 78 mins |葡萄牙語對白，中、英文字幕In Portuguese with Chinese and English subtitles | D-Beta | B&W黑白

演員Cast: Antonio Pitanga, Luiza Maranhão, Lucy de Carvalho

1962卡羅維瓦利國際電影節最佳電影提名  
1969 康城導演雙週

2016 聖保羅國際影展

Nominated for Best Film, Karlovy Vary International Film Festival 1962

Cannes Directors’ Fortnight 1969

São Paulo International Film Festival 2016

風向變了，變的不是輕柔微風，這股由巴西導演格勞伯．羅加二十歲時拍攝的處女作掀起之狂風暴雨，是熱血沸騰的「巴西新電影」的濫觴。電影圍繞一位回鄉青年鼓動漁民起來革命，反抗他們主人的盤剝無度，捕捉、紀錄當地緊繃的階級、種族關係。猶如羅西里尼《火山邊緣之戀》的巴西版，羅加以歐陸新寫實主義的手法呈現南美窮鄉的生活萬象和混沌衝突。

Literally meaning "The Turning Wind", Brazilian filmmaker Glauber Rocha's directorial debut unfolds more like a storm than merely a breeze. Revolving around a young man's return from the city to his village and his attempt to ferment a revolution among local fishermen against both their mystic beliefs and their exploitative masters, *Barravento* blazed a trail by documenting Brazil's class-driven and racial schisms up close, with Rocha appropriating European neo-realism (Roberto Rossellini's *Stromboli* being a key influence) to deliver sweeping vistas of Brazil's rural backwaters and its myriad contradictions and crisis. Made when Rocha was just 20, *Barravento* is now known as the film that kick-started Brazil's fiery, socially-conscious Cinema Novo movement.

**胡越的故事  
*The Story of Woo Viet***

日期及時間 Date & Time: 06/06 7:30pm; 07/06 4pm

\*監製泰迪羅賓將出席6月6日之映後談。

Producer Teddy Robin will attend the after-screening talk on 6 June.

導演：許鞍華 Director: Ann Hui

演員：周潤發、鍾楚紅、羅烈、繆騫人

Cast: Chow Yun-fat, Cherie Chung, Lo Lieh, Cora Miao

香港Hong Kong | 1981 | 92 mins |粵語對白，中、英文字幕In Cantonese and English with Chinese and English subtitles | HD | 彩色 Colour

1982香港電影金像獎最佳編劇  
1982 康城導演雙週

Best Screenplay, Hong Kong Film Awards 1982

Cannes Directors’ Fortnight 1982

**這是愛　似驟來他朝怕驟然失去  
This is love, as if it can happen and disappear out of the blue.**

越南難民胡越（周潤發飾）由香港的難民營出走，在菲律賓成為職業殺手的故事。這部許鞍華的早期作品被長期忽略，少有放映機會。張堅庭和邱剛健的劇本結合了政治寓意和極端暴力場面，有着香港影史上最血肉成河的「牙刷」場口。吳宇森欣賞的作品之一，周潤發與武打演員羅烈之間的男性情誼和東南亞背景，明顯啟發了後來的《英雄本色》和《喋血街頭》。

*The Story of Woo Viet* has long been one the more overlooked and under-screened films in Ann Hui's early output. Which is a shame: chronicling the passage of Vietnamese refugee Woo Viet (Chow Yun-fat) through a Hong Kong detention camp and his transformation into a ruthless contract killer in the Philippines, Hui's third feature mixes political commentary (with a screenplay by Alfred Cheung, with additions from Chiu Kang-chien) and sometimes staggeringly violent action-thriller tropes (including one of the bloodiest ways of using a toothbrush ever seen on screen). John Woo, for one, has been a vocal fan: *Woo Viet*'s male bonding (between Chow and kung-fu star Lo Lieh) and Southeast Asian setting have certainly inspired what is to come in *A Better Tomorrow* and *Bullet in the Head*.

**青春像 Colossal Youth**

壓抑不住的青春怒火。   
Where the young reveal the simmering angst and suppressed furies among their own.

**風暴後的四季：夏  
*Summer (L'Été)***

日期及時間 Date & Time: 07/06 7:30pm\*

\*導演雙週聯合創辦人、前影展總監及藝術總監、演員皮亞亨利．達努將出席映後談。

Co-Founder, Former Festival Director, and Artistic Director of the Directors’ Fortnight, and actor Pierre-Henri Deleau will attend the after-screening talk.

導演：馬賽‧亞農 Director: Marcel Hanoun

演員Cast: Graziella Buci, Pierre-Henri Deleau

法國 France |1968 | 66 mins | 法語對白，中、英文字幕In French with Chinese and English subtitles | DCP |黑白B&W

1969 康城導演雙週

Cannes Directors’ Fortnight 1969

**那些在革命路途上半途而廢的人，根本是自掘墳墓。  
Those who make revolution halfway only dig their own graves.**

如果理想主義者不再追求完美，驚覺高牆推倒後還是高牆，會發生甚麼事？鄉間小屋內的她，逃避着巴黎的風暴，衝上街頭的他不再回來，只留下幻滅的不屑。馬賽‧亞農「風暴後的四季」系列的首作《夏》，平靜克制的畫面瀰漫着遺憾與疏離，導演宣稱本片是最「暴力」的「五月風暴」電影。這是《母親與妓女》、《心魔》和《合格戀人》等名作不為人知的先驅。但留意──本片不是愛情故事！

What if idealists could no longer demand the impossible, and underneath the paving stones lie not the beach but, well, just more paving stones? The first film of Marcel Hanoun's "Seasons" cycle, *Summer* observes a young woman (Graziella Buci) as she holes herself up in a house in the country and struggles to articulate her despair over the disintegrating *évènements* on those burning Parisian boulevards in May 1968 – a spirit she hopes could return to her in the form of her activist boyfriend (Pierre-Henri Deleau). Hanoun himself has described *Summer* as the "most violent film ever made" about the May 68 uprising because of its calm and restraint: oozing regret and alienation at every turn, *Summer* is an understated precursor to films like *The Mother and the Whore*, *The Devil Probably,* and *Regular Lovers*. Comrades: This is not a love story – or even a story at all.

**玻璃，少女。　  
*Glass Tears***

日期及時間Date & Time: 07/069:10pm\*  
\*導演黎妙雪及演員徐天佑將出席映後談。

Director Lai Miu-suet and actor Chui Tien-you will attend the after-screening talk.

導演：黎妙雪 Director: Lai Miu-suet

演員：羅烈、郭善璵、徐天佑、吳家麗、劉以達

Cast: Lo Lieh, Zeny Kwok, Chui Tien-you, Carrie Ng, Tats Lau

香港 Hong Kong |2001 | 92 mins |粵語及國語對白，中、英文字幕In Cantonese and Mandarin with Chinese and English subtitles | 35mm |彩色Colour

2001 夕張國際奇幻電影節「年輕奇幻競賽」特別評審團大獎

2001 康城導演雙週

2002 香港電影金像獎傑出青年導演及最佳新演員提名

Judges Special Prize in Young Fantastic Competition, Yubari International Fantastic Film Festival 2001

Cannes Directors’ Fortnight 2001

Cannes Film Festival 2001

Nominated for Best New Director and Best New Performer, Hong Kong Film Awards 2002

**什麼都想追求　什麼都可放手  
Pursue everything. Leave everything.**

早在「千禧世代」成為坊間話題之前，《玻璃，少女。》就已經隨意把玩新世紀少年的虛無。羅烈飾演的退休公安來到香港尋找失蹤的孫女，結果和自稱孫女債主的少女交起朋友……電影把剛過九七找不着方向的年輕生命如實呈上，戲中人和他們身處的城市都像未能走出過渡。黎妙雪的導演處女作，既是新一代影人的登場，也是昔日巨星的謝幕。

Well before the concept of "millennials" caught on in Hong Kong's social narrative, Lai Miu-suet managed to flirt with the aimlessness of turn-of-the-century youth in *Glass Tears*. Having converted from a career in marketing to filmmaking, Lai's directorial debut revolves around a retired mainland cop (Lo Lieh) who ventures into foreign territory – that is, Hong Kong – in order to look for her missing granddaughter. Such noir-ish beginnings soon give way, however, as the old man strikes up a friendship with a teenager (Zeny Kwok) who, as she claims, is willing to help in his mission so as to collect a debt from his granddaughter. A sturdy, sensationalism-free study of post-adolescent ennui in the freshly post-handover Hong Kong – when both the people and their city seem trapped in some kind of in-between space – *Glass Tears* marks the arrival of a promising talent (both in terms of director and her cast) and the departure of a veteran (this is Lo's last film before he passed away in 2002).

**男女相 Gendered Realities**

女導演關於年齡、性別和慾望的無盡對話。   
Where women filmmakers interrogate long-held conventions about age, gender, and desire.

**遺殤  
*Binding Sentiments (Holdudvar)***

日期及時間 Date & Time: 08/06 4pm

導演：瑪特‧美莎露絲 Director: Márta Mészaros

演員Cast: Mari Törőcsik, Kati Kovács, Lajos Balázsovits, Gáspár Jancsó

匈牙利 Hungary | 1969 | 81 mins |匈牙利語對白，中、英文字幕In Hungarian with Chinese and English subtitles | DCP |黑白B&W

1969 康城導演雙週Cannes Directors’ Fortnight 1969

**打破社會的性別局限A struggle against gendered social norms**

不論戲內戲外，《遺殤》都呈現出女性掙脫男性陰影，解放自我的歷程。銀幕上，女主角亞迪正嘗試擺脫高幹亡夫物質與心靈的雙重羈絆，而任性專橫的兒子只會顧影自憐，漠視母親。銀幕下，在莫斯科受教育的美莎露絲雖是匈牙利第一位女導演，但比起她丈夫楊素的史詩大作，其作品備受忽略。然而，美莎露絲的作品私密細膩，以少有放映的本片為例，其對身處父權社會面對道德兩難的女性，表達出可貴的人文關懷。

A woman struggles to liberate herself from the looming shadows of the men around her – this succinct strapline of *Binding Sentiments* is at once also a summary of what its director, Márta Mészaros, must have felt when she made what was to be her sophomore effort in 1969. On screen, Edit (Mari Törőcsik) tries to shake off the shackles of her recently deceased economist-turned-party-functionary by ridding herself of his possessions, pension and personal memories, much to the chagrin of his budding-tyrant of a son. Off screen, the Moscow-educated Mészaros, despite being the first woman ever to make a feature film in Hungary, has always seen her work obscured by the widescreen historical epics of his then husband Miklós Jancsó. But Mészaros's more intimate dramas, embodied perfectly by the rarely-seen *Binding Sentiments*, offers a more humanistic look into the moral dilemmas in a society where women remain bound by very gendered social norms.

**過界  
*Bends***

日期及時間 Date & Time: 08/06 7:30pm

導演：劉韻文Director: Flora Lau

演員：劉嘉玲、陳坤、田原、江美儀、鄭丹瑞

Cast: Carina Lau, Chen Kun, Tian Yuan, Elena Kong, Lawrence Cheng

香港 Hong Kong | 2013 | 96 mins | 粵語及國語對白，中、英文字幕In Cantonese and Mandarin with Chinese and English subtitles | HD |彩色Colour

2013 康城影展「一種關注」 單元提名

2014 大阪亞洲電影節最佳女主角

Norminated for Un Certain Regard, Cannes Film Festival 2013

Best Actress, Osaka Asian Film Festival 2014

**當生活失序，人生便會過界。  
As a living goes unruly, a life bends.**

劉韻文憑《過界》一片，成為少數可以在康城影展（一種關注單元）首映其處女作的香港導演。這部瞄準中年女性內心的作品，講述闊太安娜（劉嘉玲飾）恬逸的生活因丈夫的失蹤而打斷，打算變賣丈夫資產解困之際，卻發現她的大陸司機偷賣零件賺錢，好讓其妻子來港生第二胎……其局面之尷尬一如香港社會。通過杜可風攝影的加持，《過界》華麗示範了「女性電影」的另一種可能。

With *Bends*, Flora Lau became one of the very few Hong Kong filmmakers to have premiered his feature-length debut at Cannes (in this case, the Un Certain Regard sidebar). Just as important to the film, however, is the subject of her film: in what has always been a masculine artistic realm, Lau chose to zero in on the psychological condition of a middle-aged woman, and how her predicament could serve as an allegory of Hong Kong's precarious position as a city on the verge of breakdown. Anna (Carina Lau), an affluent *taitai*, grapples with her new reality when her mundane but stable life disintegrates upon her husband's disappearance. Her attempts to stay afloat by trading in her (or strictly speaking, her husband's) stocks and antiques unfold in parallel to that of her mainland Chinese chauffeur (Chen Kun), who secretly sells off the spare parts of Anna's Mercedes (thus the pun of the film's title) so as to allow his wife to give birth to their second child in Hong Kong. Drenched in pathos and boasting camerawork by Christopher Doyle, *Bends* offers a delicate twist to what a "woman's film" could possibly mean.

**動異夢 Animated Dreams**

電影人探索自我潛意識的囈語。   
Where artists dare to dream with delirious collages culled from their subconsciousness.

**人之二  
*Adam 2***

日期及時間 Date & Time: 09/06 7:30pm

導演：揚．萊尼卡 Director: Jan Lenica

西德 West Germany|1968 | 79 mins | 無對白，德文字幕卡No dialogue, with German intertitles | HD |彩色Colour

1969 德國電影獎最佳動畫

1969康城導演雙週

Best Animation Film, German Film Awards 1969

Cannes Directors’ Fortnight 1969

以沉著抗衡極權  
Confront authoritarians with composure

揚．萊尼卡最為人熟知的作品也許是他設計的電影海報，或他的戲劇舞台設計。然而，他曾是波蘭以至歐洲動畫的新希望，其美學影響了奎氏兄弟等導演。鮮有機會放映的《人之二》是他的首部長片，亦是其經典之一。這是他1965年的短片《A》之續篇，《A》的主角被人一樣大的A字纏擾，《人之二》則以樸素的線條和剪影呈現無言的主角在荒誕威權社會中的煉獄人生，一如卡夫卡或尤內斯庫的作品。而萊尼卡1959年製作的首部短片《犀牛》正是和尤內斯庫合作。

These days, Jan Lenica is perhaps best known for his film posters and, to a lesser extent, his production designs in theatre. There was a time, however, when he's a beacon of hope for Polish if not European animation cinema, with his *mitteleuropa* aesthetics leaving a distinct dent on filmmakers such as The Brothers Quay, and his magnum opus remains the much rarely aired *Adam 2*. A follow-up of sorts to his 1965 ten-minute short *A* – in which a man finds himself harassed at home by a human-size version of the capital letter in the title – Lenica's first feature-length animation is a jet-black collage of drawings and cut-outs which tracks a man's wordless passage through his absurd, purgatorial existence in an absurd, authoritarian world, one that resembles that as imagined by Franz Kafka or Eugène Ionseco (who collaborated with Lenica on his first short, *Monsieur Tête*, in 1959).

**童年前的意象（第一章）  
*Scenes from Under Childhood (Section One)***

日期及時間Date & Time: 09/06 7:30pm

導演：史丹．布力奇治 Director: Stan Brakhage

美國 USA | 1967 | 25 mins | 無對白No dialogue | 16mm |彩色Colour

1969康城導演雙週

Cannes Directors’ Fortnight 1969

孩兒逐漸理解 恐懼油然而生  
As an infant learns of the terrors

一部由「感性成年」創作的「駭人童年神話」，美國前衛電影人布力奇治的16米厘短片呈現嬰兒踏入人世的第一步，由子宮內腥紅的影像出發，再來扭曲的幻影與成年世界，最後以小孩餵食嬰兒來標誌新生代進入了社會網絡。回應「五月風暴」支持者拉康的鏡像場景理論，《童年前的意象》四部曲中最為人知的第一章，鮮活地示範了實驗電影探索人類意識的本領。

Designed as a "shattering of the myths of childhood" created by "sentimental" adults, American avant-gardist Stan Brakhage's 16mm short reveals the shock and awe of a disoriented infant as s/he makes her/his disoriented first steps into the human realm. Offering a transatlantic response to Jacques Lacan's "mirror stage" theories – the French psychoanalyst was a supporter of the May 1968 events, after all – Brakhage imagines a child's terror towards the world right from the womb, as represented by crimson flash frames. And then the warped visions of people, and finally juxtapositions of images of adult life and that of a child feeding a baby with a spoon – an induction of these young beings into a world of social relations. The more well-known chapter in a four-part series, *Scenes from Under Childhood (Section One)* is a vivid example of the ability of experimental cinema to broach a consciousness beyond popular understanding.

**離騷幻覺 — 汨羅篇*Dragon’s Delusion – Departure***

**離騷幻覺 — 刺秦篇*Dragon’s Delusion – Assassination***

日期及時間 Date & Time: 09/06 4:15pm

\*導演江記將出席映後談。

Director Kongkee will attend the after-screening talk.

**離騷幻覺 — 汨羅篇  
*Dragon’s Delusion – Departure***

導演：江記、李國威、崔嘉曦 Director: Kongkee, Lee Kwok-wai, Tsui Ka-hei

香港 Hong Kong 2017 | 8 mins | 粵語對白，中、英文字幕In Cantonese with Chinese and English subtitles | HD |彩色Colour

2017 DigiCon6 Asia大賞評審特別獎

Gold Mention, DigiCon6 Asia 2017

人為何要創造機械人？  
Why do humans create robots?

**離騷幻覺 — 刺秦篇  
*Dragon’s Delusion – Assassination***

導演：江記、李國威、崔嘉曦 Director: Kongkee, Lee Kwok-wai, Tsui Ka-hei

香港 | 2018 | 10 mins | 無對白，中、英文字幕 No dialogue with Chinese and English subtitles | HD |彩色Colour

沒有靈魂，就沒有痛苦。  
No soul, no pain.

及江記其他短片

And shorts by Kongkee

香港漫畫家江記的野心之作，《離騷幻覺》結合科幻、歷史等等混雜的元素，寫出一首給我城與未來的情書。在一個1960年代的平行時空裏，中國被長生不老的皇帝統治着，不死的秘方並非靈丹妙藥，而是人與機械的結合。當擁有自由意志的機械人開始懷疑、反抗，事情起了變化。江記與李國威、崔嘉曦三人合導的〈泪羅篇〉及〈剌秦篇〉兩部短片是正在製作的長篇之先導，濃烈的霓虹色彩滲透慾望與毀滅，無邊夢魘一如現今世相的迴響。

Dubbed "a love letter to our city and our future", *Dragon’s Delusion* is Hong Kong comics artist Kongkee's highly ambitious riff on Chinese history, cyborg theory, and possibly quite a few things falling in between. Co-directed by Lee Kwok-wai and Tsui Ka-hei, these shorts – billed as the first two episodes of the *Dragon’s Delusion* feature film – are set in an alternative take of the 1960s when China is ruled by an emperor who has managed to stay alive and in power by finding an elixir for everlasting life. Rather than being some magic potion, however, the prescription actually turns out to be a fusion between man and machine – a dystopian plan some freethinking robots begin to question and struggle against. With his neon-coloured palette and a story oozing desire and destruction, Kongkee and his crew produced a feverish nightmare which somehow resonates with the state we are living in.

**港口城市*Harbour City***

**墜落拱門*Fallen Arches***

日期及時間 Date & Time: 09/06 4:15pm

**港口城市  
*Harbour City***

導演：廖沛毅 Director: Simon Liu

香港、英國Hong Kong, UK |2015 | 14 mins | 無對白No dialogue | 16mm |彩色Colour

2016 鹿特丹國際電影節

International Film Festival Rotterdam 2016

疏離又可親的情感Alienating and endearing sentiments

2018 多倫多國際電影節「波長」單元

Wavelength, Toronto International Film Festival 2018

**墜落拱門*Fallen Arches***

導演：廖沛毅 Director: Simon Liu

英國、美國、香港UK, USA, Hong Kong 2018 | 11 mins | 無對白No dialogue | HD |彩色Colour

**斯托克城、香港、紐約之間的繁華幻影  
Fleeting enchantments between Stoke-On-Trent, Hong Kong and New York**

廖沛毅是在紐約生活的中英混血兒，他的作品通過夾雜重疊的影像，不斷在尋根旅途上前行。創作受到泰國導演韋拉斯塔古、已故美國前衛導演保羅．奇立遜和美國原住民導演斯佳．康平加的影響，廖沛毅通過菲林拍攝出抽象又活力充沛的影像，捕捉養育他的都市環境。用褪色的16米厘菲林拍攝的《港口城市》把兩段晃動影像合而為一，35米厘的新作《墜落拱門》則用機槍般的蒙太奇呈現作者對香港、倫敦、紐約的記憶，既是影像的實驗也探索影像與身份之間的關係。

New York-based British-Chinese Simon Liu's métier lies in delirious assemblages of densely layered images which unfold like manic reveries of a perpetual traveller searching for his roots. Using only traditional film stock, Liu – who counts Thai auteur Apichatpong Weerasethakul, the late US experimentalist Paul Clipson, and Native American filmmaker Sky Hopinka as sources of inspiration – delivers abstract yet highly dynamic pieces evoking urban landscapes which shaped and nurtured him. In *Harbour City*, two streams of flickering, superimposed images shot on defected 16mm stock unfold alongside each other, teasing strangely alienating and endearing sentiments out of these snapshots of the city. While there's only one single frame in *Fallen Arches*, Liu's latest piece filmed on 35mm film, the energy seems to be even more enhanced, as the filmmaker offers a machine-gun montage of his visual memories from Hong Kong, London, and New York. Liu's films are as much about experimentalism as it is about an examination of the relationship between images and identities.

**叛主流 Mainstream Rebels**

戲謔道德焦慮與社會禁忌的獨行者們。   
Where mavericks make mischief with moral panics and social taboos.

**迷幻旅程*The Trip***

日期及時間 Date & Time: 13/06) 7:30pm

導演：羅渣．哥曼 Director: Roger Corman USA

演員 Cast: Peter Fonda, Susan Strasberg, Dennis Hopper, Bruce Dern

美國USA|1967 | 82 mins | 英語對白，中文字幕 In English with Chinese subtitles |Blu-ray | 彩色Colour

1969康城導演雙週Cannes Directors’ Fortnight 1969

**一種美妙的死亡A lovely sort of death**

失意的廣告導演帶領觀眾走入迷糊的夜生活，由洛杉磯至大峽谷一路狂奔，《迷幻旅程》是那個迷幻年代的見證。由初出茅廬的積．尼高遜編劇，尚未是「迷幻騎士」的丹尼斯．賀巴和彼得．方達主演，導演羅渣．哥曼示範了如何把通俗文化濫調轉化成「作者電影」之餘，向《第七封印》和哲．古華拉致敬。策展人若要挑戰保守的建制，有甚麽好得過放映這樣一部充滿性愛、毒品和樂與怒的電影？

What is better for programmers to make a stand against the conservative establishment by showing a psychedelic *film maudit* boasting sex, drugs, and rock'n'roll, laced with a bit of critique against consumerisms of the day? Unfolding within one LSD-fuelled night in the life of a disillusioned television commercial director (Peter Fonda), Roger Corman's counterculture cult film pays homage to, among other things, Che Guevara and Ingmar Bergman's *The Seventh Seal* (which the director actually helped distribute in the US). A wild race for the next high in strobe-lit bedrooms, on Los Angeles' dark streets, and across the Big Sur's dunes, *The Trip* epitomises the frenzy and paranoia of the tumultuous 1960s. Written by a very young Jack Nicholson and also starring Dennis Hopper – who actually premiered his *Easy Rider* at the main competition at Cannes in 1969 – its inclusion in the Directors' Fortnight, is a harbinger of how popular culture could be appropriated and reinterpreted as auteurist art.

**停不了的愛*Everlasting Love***

日期及時間 Date & Time: 14/06 7:30pm\*  
\*導演麥當傑將出席映後談。

Director Michael Mak will attend the after-screening talk.

導演：麥當傑Director: Michael Mak

演員：溫碧霞、劉德華、李麗珍、吳孟達

Cast: Irene Wan, Andy Lau, Loletta Lee, Ng Man-tat

香港Hong Kong|1984 | 97 mins |粵語對白，中、英文字幕In Cantonese with Chinese and English subtitles | TBC |彩色Colour

1984 康城導演雙週Cannes Directors’ Fortnight 1984

1985 香港電影金像獎最佳編劇提名Nominated for Best Screenplay, Hong Kong Film Awards 1985

**人海中有誰真心？  
Who is true in this floating world?**

沒有人預期一部由劉德華主演的愛情片可以於康城亮相，但在1984年，他主演的《停不了的愛》卻和占．渣木殊的《天堂異客》、史提芬．費雅斯的《大衝撞》於導演雙週同台獻映。片中這對由溫碧霞扮演的應召女郎和劉德華扮演醫生的戀人，因身份差距而分開，導演麥當傑說這是在反映香港的階級問題和壓抑。不過，本片還是會令人聯想到麥當雄監製的前作《𡃁妹仔》，充滿了吵鬧打罵的情節。

Nobody would expect an Andy Lau-starring romance drama to enjoy a day in the sun at Cannes. But that was exactly what happened in 1984, when *Everlasting Love* premiered at the Directors' Fortnight alongside, among others, Jim Jarmusch's *Stranger Than Paradise* and Stephen Frears' *The Hit*. Speaking about the film, director Michael Mak said he wanted to reflect Hong Kong’s "repressed and class-conscious society" with a love story between an escort, Pauline (Irene Wan), and young doctor Eric (Andy Lau). There's a certain truth in what he said, as Wan makes good of Mak's promise with an engaging turn as a nightclub-bound Cinderella trying and failing to fit into his boyfriend's upper-crust life. But the film also harks to the troubled-teen subgenre Mak's producer brother, Johnny Mak, has made his own with *Lonely Fifteen* (1982), with prison brawls and nightclub catfights galore.

**莫做作 Against Camps**

理論家赤膊上陣，奔放地實踐個人學說。   
Where theorists cross over and walk their talk, on the wild side.

**饞人對歌  
*Duet for Cannibals (Duett för kannibaler)***

日期及時間Date & Time: 15/06 4pm

導演：蘇珊．桑塔格 Director: Susan Sontag

演員Cast: Gösta Ekman, Adriana Asti, Lars Ekborg, Agneta Ekmanner

瑞典 Sweden| 1968 | 106 mins | 瑞典語對白，中、英文字幕 In Swedish with Chinese and English subtitles | DCP |黑白B&W

1969康城導演雙週

Cannes Directors’ Fortnight 1969

**被壓抑的陰謀、情慾及反叛的混合喜劇  
A comical mix of conspiracies, carnal desire and crushed rebellions**

美國評論人蘇珊．桑塔格經年累月「旁觀他人的痛苦」後，到1969年終於親自出手，在瑞典導演了她的首部電影。《饞人對歌》描述一道四角情慾旋轉門。激進的左翼青年湯瑪斯（Gösta Ekman飾）是流亡德國教授鮑爾（Lars Ekborg飾）的助手，他迷上教授美艷的意大利妻子（《革命之前》的Adriana Asti飾），更麻煩的是，他女友英格烈（Agneta Ekmanner飾）也被教授吸引住……揉合被壓抑的反叛、陰謀、情慾的混合喜劇，《饞人對歌》示範了理論家如何在政治動盪不安的六十年代，把自己的藝術、電影和政治理念搬上銀幕。

After years of regarding (and writing about) the pains of other filmmakers, US essayist-critic Susan Sontag finally jumped into the fold in 1969 by directing her first film in Sweden. Belying its title, *Duet for Cannibals* is actually a four-way amorous merry-go-round. Tomas (Gösta Ekman), a radical left-wing activist, begins his work as an assistant to a German professor, Bauer (Lars Ekborg), living in exile in Sweden. He is increasingly sucked into his employer's shady universe, a fall facilitated by the seductive charms of the academic's Italian wife (Adriana Asti, *Before the Revolution*). Complicating matters is Tomas' lover Ingrid (Agneta Ekmanner), who finds herself falling under Bauer's spell. A comical mix of conspiracies, carnal desire, and crushed rebellions, the rarely-seen *Duet* is an intriguing example of a theorist articulating her views on art, cinema, and politics on screen, all amidst the political upheavals and power dynamics of the revolution-heavy 1960s.

**慾火焚琴*House of the Lute***

日期及時間 Date & Time: 15/06 7:30pm\*  
\*導演劉成漢將出席映後談。Director Lau Shing-hon will attend the after-screening talk.

導演：劉成漢Director: Lau Shing-hon

演員：任達華、關海山、洛碧琪、陳立品

Cast: Simon Yam, Kwan Hoi-shan, Lok Bek-kay, Chan Lap-bun

香港 Hong Kong | 1979 | 93 mins | 粵語對白，中、英文字幕 In Cantonese with Chinese and English subtitles | D Beta | 彩色 Colour

1979 芝加哥國際電影節金雨果獎最佳電影提名

1979 愛丁堡國際電影節

1980 多倫多國際電影節

Nominated for Gold Hugo of Best Feature, Chicago International Film Festival 1979

Edinburgh International Film Festival 1979

Toronto International Film Festival 1980

**階級與情慾**

**Class and lust**

半身不遂的中年書生（關海山飾）和他從良的妻子（洛碧琪飾）平靜生活的表象，被年輕力壯的園丁阿石（任達華飾）打亂。他引誘主婦、挑戰主人，衝擊身邊的所有人和事……在美國受教育的香港影評人劉成漢把《郵差總按兩次鈴》的故事搬到新界的鄉間大屋，拍成了這部性別、世代和階級總戰爭的寓言。大膽的情慾場面，在新浪潮同儕循規蹈矩的作品中鶴立雞群。

Relocating *The Postman Always Rings Twice* to a country mansion somewhere deep in the New Territories, US-educated Hong Kong film critic Lau Shing-hon's directorial debut is a dark fable wrought with a battle of the sexes, inter-generational conflict, and class warfare. The seemingly tranquil life of a wheelchair-bound, middle-aged, and lute-playing intellectual (Kwan Hoi-shan) and his ex-escort wife (Lok Bek-kay) is shattered when they recruit the virile Shek (Simon Yam) as their gardener. A raucous rebel without a cause, the young man seduces his mistress, challenges his master and eventually destroys all that stands before him, including himself – much to the secret glee of the other older, onlooking servants. Simmering with scenes oozing carnal desire and symbolism, *House of the Lute* is a visually audacious, sexually explicit outlier amidst the po-faced offerings emerging out of the Hong Kong New Wave.

**大歷史 Mean Histories**

硬漢梟雄火拼入侵家園的魔掌。   
Where hard-boiled heroes and cynical villains battle the invisible hands of fate in their cities.

**守城紀　*Invasion (Invasión)***

日期及時間 Date & Time: 22/06 3:30pm

導演：雨果‧聖迪亞戈 Director: Hugo Santiago

演員Cast: Lautaro Murúa, Olga Zubarry, Juan Carlos Paz

阿根廷 Argentina |1969 | 123 mins | 西班牙語對白，中、英文字幕In Spanish with Chinese and English subtitles | 35mm |黑白 B&W

1969康城導演雙週Cannes Directors’ Fortnight 1969

**一場荒謬卻必然的侵略  
An absurd but absolute aggression**

「多少年了，現在他們要來了，就是今天。」波費里奧先生告訴他手下，那些為抵禦城市不明入侵而日夕戒備的秘密組織成員。但誰要進攻？從哪裏來？為甚麼來？電影《守城紀》沒有透露一絲一亳。這部博爾赫斯參與編劇，雨果．聖迪亞戈的導演首作，上映四十年來，有着無數詮釋。電影結合了現代版希臘史詩、存在主義故事和梅爾維爾電影的黑色風格，《守城紀》預言了七十年代席捲南美的軍事獨裁，以及世界各地的新舊圍城。

"So many years on the eve of this happening. Now they are waiting to enter. This is the day." So says the old and stately Don Porfirio (Juan Carlos Paz) to his charges, members of a clandestine group trying to defend their city against a pending but unseen invasion. But who’s on the attack? In what ways? And for what? None of this is ever spelt out in *Invasion*. But that’s probably what makes Argentine filmmaker Hugo Santiago’s directorial debut – co-written by Jose Luis Borges – open for interpretation nearly four decades onwards from its release at home and at the Directors’ Fortnight in 1969. A cross between a modern-day Iliad (Buenos Aires dressed up as a metropolis called Aquilea), an existentialist tale (the fatalistic fighters know resistance is futile, but they carry on nevertheless), and a Melville-like *noir* (with its hushed, trenchcoat-wearing protagonists moving along mean urban streets), *Invasion* is a lost classic boasting bleak harbingers for the military dictatorships sweeping into power across Latin America in the 1970s – and also for people living in besieged cities in continents beyond.

**樹大招風*Trivisa***

日期及時間 Date & Time: 22/06 7:30pm\*  
\* 導演許學文及黃偉傑將出席映後談。

Director Frank Hui and Vicky Wong will attend the after-screening talk.

導演：許學文、歐文傑、黃偉傑

Director: Frank Hui, Jevons Au, Vicky Wong

演員：林家棟、任賢齊、陳小春、林雪、姜皓文、黃光亮

Cast: Lam Ka Tung, Richie Jen, Jordan Chan, Lam Suet, Philip Keung, Tommy Wong

香港 Hong Kong 2016 | 97 mins |粵語及國語對白，中、英文字幕In Cantonese and Mandarin with Chinese and English subtitles | DCP |彩色Colour

2017 香港電影金像獎最佳電影、最佳導演、最佳編劇、最佳男主角及最佳剪接

2016 金馬獎最佳原著劇本及最佳剪輯

2016 柏林影展新電影國際論壇

Best Film, Best Director, Best Screenplay, Best Actor and Best Film Editing, Hong Kong Film Awards 2017

Best Original Screenplay and Best Film Editing, Golden Horse Awards 2016

Forum, International Forum of New Cinema, Berlin International Film Festival 2016

**吹起吹起風裡夢  
As wind blows in the dream**

起於青萍之末的微風，經過歲月洗禮，響起了滾滾雷聲，《樹大招風》標誌着結束的開始。這部杜琪峯及游乃海監製的警匪片改編三名真實悍匪九七前後落網之事，變成香港回歸二十周年的政治寓言。季正雄（林家棟飾）被貪婪放肆的內地手下所累；轉做走私的葉國歡（任賢齊飾）不甘看貪官面色，回港重出江湖；卓子強（陳小春飾）因為惹上不能惹的人物招來横禍……三個新晉導演許學文、歐文傑和黃偉傑合作，將紮實的警匪類型和政治引喻合而為一。

*Trivisa* marks the beginning of the end, where shots in the past ricochet through time and eventually morph into rumbling thunder. Released just as Hong Kong was gearing up for the 20th anniversary of its return to Chinese rule, this Johnnie To and Yau Nai-hoi-produced crime thriller adapted the fall of three real-life felons around the handover to deliver an allegory of the city’s dwindling fortunes as the shadow of Mainland China looms ever larger on the horizon. Kwai (Lam Ka Tung) is too overwhelmed by his greed to notice the audacity of his Mainland sidekicks. A furious Yip (Richie Jen) returns to a life of crime after his plans to reinvent himself as a cross-border businessman is upended by corrupted Chinese cadres. A delusional Cheuk (Jordan Chan) gets his comeuppance when he tries to bite off more than he could chew in dealings on the Mainland. Co-directed by rookie filmmakers Frank Hui, Jevons Au, and Vicky Wong, *Trivisa* is a taut thriller and reflective political statement rolled into one.

**罪與罰 Criminal Punishments**

文明社會的殘酷死亡真相。

Where the condemned reveal the deathly cruelties in our so-called civilised societies.

**絞死刑**

***Death by Hanging***

日期及時間Date & Time: 23/06 3:30pm

導演：大島渚 Director: Nagisa Oshima

演員：尹隆道、佐藤慶、渡辺文雄、足立正生Cast: Yu Do-yun, Kei Sato, Fumio Watanabe, Masao Adachi

日本 Japan | 1968 | 117 mins |日語對白，中、英文字幕In Japanese with Chinese and English subtitles | HD |黑白B&W

1969 電影旬報最佳編劇

1969康城導演雙週

Best Screenplay, Kinema Junpo Awards 1969

Cannes Directors’ Fortnight 1969

**當掌權者把無辜百姓置諸死地**

**When the powerless is constantly reminded of death**

韓裔日本人R（尹隆道飾）因強姦殺人被判死刑，行刑失敗讓他失去了記憶。法律不容許處死不明自己罪責的犯人，於是行刑的官員們只好做起角色扮演，重演R 的一生和罪行，好讓他明白自己因何要再上絞刑台——大島渚最激烈的政治批判作品之一，《絞死刑》以真實的社會事件，去揭露日本社會暗藏的種族問題和制度暴力，結合布萊希特的間離效果和高達的政宣電影的手法，對日本社會作出辛辣的大批判。

In what is one of the most politically fiery outings in his long-running, maverick career, Nagisa Oshima transforms the real-life execution of a serial murderer into a damning critique of the racist undercurrents in Japanese society and how state-sanctioned violence helps in normalising and amplifying these sentiments. Sentenced to death for rape and murder, a Korean-Japanese man – known simply as R (Do-yun Yu) – somehow survives his hanging but loses his memory. Since the law prohibits the execution of convicts who couldn’t acknowledge their own crimes, the jailers begin an increasingly grotesque process of reenacting R’s life and deeds so as to remind him of what he did – which, in turn, actually reveals much more about their own murderous instincts and the state for whom they purportedly serve. Mixing Brechtian storytelling techniques and cinematic nods to Jean-Luc Godard’s politically-charged pre-Dziga Vertov features, *Death by Hanging* offers ominous and indicting commentary of Japanese society as the empty noose at its end.

**藍天白雲**

***Somewhere Beyond the Mist***

日期及時間Date & Time: 23/06 7:30pm\*

\*導演張經緯（線上直播）、演員梁雍婷及李任燊（親臨現場）將出席映後談。

Director Cheung King-wai (Skype Live Chat), actress Rachel Leung, and actor Kyle Li will attend the after-screening talk.

導演：張經緯 Director: Cheung King-wai

演員：鄧麗欣、梁雍婷、顧定軒、李任燊、寶珮如、陳哲民、黃樹棠

Cast: Stephy Tang, Rachel Leung, Zeno Koo, Kyle Li, Baby Bo, Lester Chan, Wong Shee-tong

香港Hong Kong| 2017 | 86 mins |粵語對白，中、英文字幕In Cantonese with Chinese and English subtitles | DCP |彩色Colour

2018 香港電影金像獎最佳編劇、最佳女配角及最佳新演員提名

2017 釜山國際電影節新浪潮競賽單元

Nominated for Best Screenplay, Best Supporting Actress and Best New Performer, Hong Kong Film Awards 2018

New Currents Award Selections, Busan International Film Festival 2017

**一趟罪與恕的心靈之旅**

**A spiritual journey of crime and forgiveness**

「在大多數情況下，人們，甚至惡人，要比我們想像中的他們幼稚得多、天真得多。其實我們自己也一樣。」《藍天白雲》以一句杜斯妥也夫斯基《卡拉馬助夫兄弟們》的引文開始。紀錄片出身的導演張經緯用少女（梁雍婷飾）謀殺父母的案件闡明，環境因素影響犯罪的說法，交織着負責調查的女警（鄧麗欣飾）的生活日常。這部電影打破了香港偵探電影的傳統，挑戰着觀眾對犯罪故事的預期。

*Somewhere Beyond the Mist* begins with a quote from Fyodor Dostoyevsky’s *The Brothers Karamazov*: "As a general rule, people, even the wicked, are much more naïve and simple-hearted than we suppose. And so are we." Crime, then, is all about circumstance – something documentarian Cheung King-wai’s first fictional feature tries to elucidate through a teenager’s (Rachel Leung) self-confessed murder of her parents, a deadly deed driven by her discontent against the violence unfolding at home. Defying the norms as set by traditional Hong Kong whodunnits, somewhere constantly jolts the viewer from the film’s central criminal intrigue with the mundane daily existence of the pregnant policewoman (Stephy Tang) in charge of the case.

**約夫．摩爾電影調光大師班以及《青春禁不住》放映**

**Masterclass on Colour Grading with Yov Moor with a screening of *Mustang***

**青春禁不住*Mustang***

日期及時間Date & Time: 16/06 2:30pm

導演：丹妮絲甘仕．瓦古凡

Director: Deniz Gamze Ergüven

土耳其、法國、德國、卡塔爾Turkey, France, Germany, Qatar |2015 | 97 mins | 土耳其語對白，中、英文字幕In Turkish with Chinese and English subtitles | DCP | 彩色Colour

2015 康城影展導演雙週大獎

2016 奧斯卡最佳外語片提名

2016 金球獎最佳外語片提名

2016 凱撒獎最佳新導演、最佳原著劇本、最佳原著音樂及最佳剪接

Label Europa Cinemas Prize, Directors’ Fortnight, Cannes Film Festival 2015

Nominated for Best Foreign Language Film of the Year, Academy Awards 2016

Nominated for Best Motion Picture – Foreign Language, Golden Globes 2016

Best First Feature, Best Original Screenplay, Best Original Music and Best Editing, Cesar Awards 2016

五姊妹　愛自由　不妥協

Five sisters. The love of freedom. No compromise.

五姊妹父母雙亡，從小由外婆帶大，可惜放學後與少年同樂，慘被告發；思想保守的舅舅決定對她們施以鐵腕教育，被關在家裡學習家政，誓要在出嫁前改造她們變成賢妻良母。大姐運氣好，得以和心上人成婚，二姐被懷疑處女之身，老三迫婚不成，反抗變成悲劇，剩下的兩姊妹決心抗爭到底，究竟悲劇收場，還是逃出生天？

《青春禁不住》由約夫．摩爾負責調光，他藉調光忠實地呈現出藝術片導演的創作理念，並能夠有效地營造出具感染力的氛圍，作品大受歡迎。

After an innocent afternoon at the beach with boys from school, five orphan sisters living in a small Turkish village are punished by their grandmother and uncle. The more the sisters rebel against their conservative relatives, the tighter the screws get as virginity tests are applied, steel bars are installed, and marriages are arranged.

*Mustang* is colour-graded by Yov Moor. The film is an apt example of colour grading an arthouse film which is able to remain faithful to its creative intentions and can communicate effectively to achieve popular success.

**約夫．摩爾電影調光大師班**

**Masterclass on Colour Grading with Yov Moor**

日期及時間 Date & Time: 16/064:45pm

講者：約夫．摩爾（法國調光師、數碼後期製作總監）  
Speaker: Yov Moor (French Colourist and DI Producer)

語言：英語主講，粵語傳譯

Conducted in English with Cantonese interpretation

約夫．摩爾將介紹各種電影調光的概念及技巧，講解怎樣透過後期調色去烘托氣氛，突出其要傳達的情感；電影製作的每個步驟如何影響調光的處理。另外，他亦會逐一介紹由藝術到商業電影，由為菲林影片到數碼影片，不同的調光技術。對電影調光仍有其他疑問？摩爾在場為你一一解答。

Yov Moor will introduce the many concepts and functions of colour grading – how it can refine a film’s emotional texture and enhance its expression, what are the differences between grading commercial and arthouse films, how every stage of filmmaking affects colour grading, the differences of digital and celluloid grading, and other curious questions that you might have about colour grading!

**座談會：展望未來──康城導演雙週與新電影的誕生**

**Talk: Feasting on Futures – the Cannes Directors’ Fortnight and the Celebration of New Cinemas**

Date & Time: 09/06 (2:30pm

主持 Moderator: 徐匡慈 Clarence Tsui

嘉賓 Guests

皮亞亨利．達努 Pierre-Henri Deleau 導演雙週聯合創辦人、前影展及藝術總監 Co-Founder, Former Festival Director and Artistic Director of Cannes Directors’ Fortnight

聞天祥 Wen Tien-hsiang

台灣資深影評人、電影策展人、金馬影展執行委員會執行長 Taiwan Film Critic and Programmer, Chief Executive Officer of Taipei Golden Horse Executive Committee

陳序慶 Nose Chan

香港獨立電影節策展人 Programmer, Hong Kong Independent Film Festival

胡芷晴 Didi Wu

百老匯電影中心及香港亞洲電影節策展人 Programmer, Broadway Cinemetheque and Hong Kong Asian Film Festival

何梓埼 KiKi Ho

平地學生電影節策展人 Curator, Ground Up Student Film Festival

語言：英語及國語主講，英語及粵語傳譯

Languages: Conducted in English and Mandarin with English and Cantonese interpretation

1969年5月，第一屆導演雙週於康城誕生，它的使命是為「新聲音、新電影」提供一個平台，讓它們受到應有的注視。自此之後，世界各地出現了眾多抱持相同理念的獨立影展，連成立已久的大型影展也嘗試融入這理念。作為「新浪潮，新海岸」活動的一環，康城導演雙週聯合創辦人、前影展及藝術總監皮亞亨利．達努和金馬影展執行委員會執行長聞天祥，將與香港節目策劃陳序慶、胡芷晴、何梓埼進行一場跨世代、跨文化的對話。

In May 1969, the first edition of the Quinzaine des Realisateurs – or the Directors' Fortnight in English – made its bow at Cannes, its mission being to provide a platform for "new voices, new cinemas" to receive the attention they deserve. Since then, independent festivals have emerged across the world with the same idea in mind – something even established A-list events have also tried to grapple with. As part of the New Waves, New Shores programme, the Fortnight's co-founder, former festival director and artistic director, Pierre-Henri Deleau, and the chief executive officer of Taipei Golden Horse Executive Committee, Wen Tien-hsiang, will engage in an inter-generational, cross-cultural conversation with Hong Kong programmers Nose Chan, Didi Wu, and Kiki Ho, with the aim of finding common ground and brighter futures for both filmmakers and cinephiles here and elsewhere.

**電影報導與評論工作坊**

**Film Journalism and Criticism Workshops**

為配合電影放映，本節目將舉行一系列「電影報導與評論工作坊」，以促進本地電影報導和影評的發展。透過工作坊，參加者將有機會向本地及海外的資深記者、影評人取經，了解他們對撰寫電影文章的心得。參加者須以「新浪潮．新海岸」的放映及活動為題，撰寫報導和評論，導師將從旁指導。

In parallel to the screenings, a series of workshops will be held with a view to facilitate the emergence of new film journalism and criticism in Hong Kong. Participants will meet with local and international film journalists and critics to understand more about their work, and also to receive feedback on articles they write based on the screenings and events in the New Waves, New Shores programme.

導師Instructors: 徐匡慈、聞天祥 Clarence Tsui, Wen Tien-hsiang

語言Languages: 粵語及國語主講Conducted in Cantonese and Mandarin (but is also open for English writers)

日期Period:

工作坊一Workshop 1: 26/05 2pm

工作坊二Workshop 2: 08/06 12noon

工作坊三Workshop 3:16/06/ 7pm

\* 每節工作坊約4小時 Each session lasts around 4 hours.

地點:香港藝術中心Venue: Hong Kong Arts Centre

**Listing – HKAC – Performance**

**《親親麗南》前奏活動【公開圍讀】**

**The Beauty Queen of Leenane – Open Reading**

合辦: PROJECT ROUNDABOUT、香港藝術中心

Co-presenter: PROJECT ROUNDABOUT, Hong Kong Arts Centre

日期及時間Date & Time : 04-05/06 8:30pm

地點：壽臣劇場 Venue: Shouson Theatre

票價 Ticket: $130 (售罄 Sold out)

查詢 Enquiries: ticketing@projectroundabout.com

粵語演出Performed in Cantonese

PROJECT ROUNDABOUT 繼《謊言 THE TRUTH》及《她媽的葬禮》後，第三個年度演出將上演由電影《廣告牌殺人事件》得獎編導馬田麥當奴編劇的成名作《親親麗南》。是次演出合作夥伴有蘇玉華、潘燦良、凌文龍，還有首次踏足台板的影后葉德嫻; 並由屢次獲獎的年青導演方俊杰執導。於六月上旬舉行的前奏活動【公開圍讀】，兩場門票開售一天即告售罄！料十二月份正式公演將成為本年度香港劇場的亮點項目之一！

The third annual production by Project Roundabout will be a star-studded production of The Beauty Queen of Leenane, the first play written by the award-winning playwright Martin McDonagh (Three Billboards outside Ebbing, Missouri). This year’s collaborators on stage include Louisa SO, POON Chan Leung, and LING Man Lung, who will join forces with Deannie IP, Best Actress award winner of the Venice Film Festival. Multiple award-winning director FONG Chun Kit will direct this very exciting ensemble. The open readings of the play in June were fully sold out within a day, and the full production in December is expected to be the theatrical highlight of the year!

**House Music Series – Rock Beyond Ethnicity: Now We Talking | Ra.dyo**

主辦:香港藝術中心Presenter: Hong Kong Arts Centre

日期及時間Date & Time : 16/06 12:30pm – 1:30pm

地點：香港藝術中心正門前空地 Venue: Main Entrance, Hong Kong Arts Centre

免費入場 Free admission

香港藝術中心House Music Series│讓旋律在這空間再度響起！

House Music Series – 音樂旅人手札

House Music Series帶給大家隨性的音樂表演，讓前來的觀眾感受自由放鬆的氣息，與音樂人一同互動交流。

House Music Series – The Diary of Music Traveller

House Music Series is the perfect platform for young musicians to explore possibilities and interact with devoted music lovers in the city.

**Listing – HKAS – Learning**

**藝術高級文憑課程講座**

**Higher Diploma in Fine Art Programme Seminar**

主辦：香港藝術學院 Presenter: Hong Kong Art School

日期及時間 Date & Time: 29/06 11am – 12pm

地點：香港藝術學院本部（香港藝術中心十樓） Venue: Hong Kong Art School Main Campus (10/F, Hong Kong Arts Centre)

免費入場 Free Admission

節目查詢 Programme Enquiries: 2922 2822

學院有關課程導師將為有興趣修讀藝術之人士介紹有關課程之結構、特色及入學資格等等。應屆文憑試考生及對藝術有興趣之在職人士參加以獲悉更多修讀本課程之詳情。

The School will introduce the respective structure, features, and admission requirements of the Higher Diploma in Fine Art programme to prospective students. HKDSE 2019 candidates and working adults who wish to further their study in art are welcome.

節目資料提供：香港藝術學院 Programme information provided by: Hong Kong Art School

**Listing – Hirer – Performance**

**35th May**

主辦:六四舞台 Presenter: Stage 64

日期及時間Date & Time : 31/05 – 02/06 8pm; 02/06 3pm

地點：壽臣劇場 Venue: McAulay Studio

票價 Ticket: $320, $240, $180

查詢 Enquiries: 9238 3158 / [535ticketing@gmail.com](mailto:535ticketing@gmail.com)

粵語演出Performed in Cantonese

最令人期待的舞台編導組合

編劇 莊梅岩 X導演 李鎮洲

一年伊始，雙雙步入八十歲的小林和阿大就迎來滿身病痛。兩個老人等待死亡，是再自然不過的事。

只是，兩夫婦唯一的兒子捷捷三十年前死於不自然，許多事情到今日還沒有問出個明白來。

小林期待從苦苦問責的歲月中解脫，相反一直膽小的阿大越想越不忿，以前顧著二人的晚年才不去抗爭，現在連老伴也快將離去，他還有什麼要害怕的？

如是，他倆定下偉大的目標：在5月35日當天，要堂堂正正去拜祭兒子。

在不正常國家的陽光底下做正常的事也是不合法的。

「我們就去衝擊，這條不正常的底線。」阿大說。

「老伴，我終於覺得你愛我了。」小林說。

相約在5月35日，來個光明正大的紀念。

35th May

Another year has just passed. Octogenarians Siu Lum and Ah Dai are afflicted with the usual ailments of old age. They await death – a natural occurrence that is a part of life.

But 30 years ago, their son Chit met an unnatural death. Even today, many unanswered questions still surround the incident.

Siu Lum looks forward to being released from those bitter years lost searching for accountability. On the other hand, Ah Dai, who had been cowardly for years, grows all the more impetuous. Decades ago, he avoided such conflicts, concerned only about preparing for their future. With his spouse now staring death in the face, what is left to fear?

The two set an ambitious goal: On May 35th, they’ll hold a proper gravesite ritual for their son.

A normal activity that takes place in broad daylight in an abnormal country is still against the law.

“Let’s challenge this abnormal bottom line,” said Ah Dai.

“Spouse, finally, I believe you love me,” Siu Lum replied.

It’s a date: to commemorate May 35th openly, in broad daylight.

**Shout! The Mod Musical**

主辦 Presenter: Hong Kong Singers

日期及時間Date & Time : 19-22/06 8pm; 22/06 4pm

地點：麥高利小劇場 Venue: McAulay Studio

票價 Ticket: $290, $240\* (19/06 8pm & 22/06 4pm\*)

查詢 Enquiries: : info@hongkongsingers.org

With its irresistible blend of hip-swivelling hits, eye-popping fashions, and outrageous dance moves, SHOUT! The Mod Musical takes audiences back to the music, style, and freedom of the 1960s. Created by Phillip George and David Lowenstein, SHOUT! features terrific new arrangements of such classic tunes as "To Sir with Love," "Downtown," "Son of a Preacher Man", and "Goldfinger."

The review follows five groovy gals as they come of age during those glorious days that made England swing. Traveling in time from 1960 to 1970, SHOUT! chronicles the dawning liberation of women, from the rise of Dusty Springfield, Petula Clark, and Cilla Black as independent women with major careers, to their American counterparts, redefining themselves in the face of changing attitudes about gender. With a shimmy and shake, the songs are tied together by hilarious sound bites from the period – from '60s advertisements to letters answered by an advice columnist who thinks that every problem can be solved with a "fetching new hair style and a new shade of lipstick."

**The Lion, The Witch, And The Wardrobe**

主辦Presenter: Drama School Hong Kong

日期及時間Date & Time : 28-29/06 7:30pm; 29/06 2:30pm

地點：麥高利小劇場 Venue: McAulay Studio

票價 Ticket: $280, $200

查詢 Enquiries: 2108 2182 / [info@starlit.hk](mailto:info@starlit.hk)

票務Ticketing: Ticketflap: <https://www.ticketflap.com/thelionthewitchandthewardrobe?_ga=2.122157067.1038447303.1554538360-245947992.1547775303>

Online / purchase in person at the Studio door

英語演出Performed in English

Under the backdrop of 1940s England, four young children are sent away to the country to escape the horrors of the blitz. However, what they find is far different from the calm and tranquil countryside landscape they expected, as they are soon thrust into a war of a very different kind; a mystical battle to fulfil a prophecy, rescue their friends, and determine the fate of the hidden realm of Narnia. Come with us as we walk through the wardrobe into a whole new world, in which the utilitarian regime of an icy Queen of Narnia threatens to maintain a perpetual winter, and turn its residents into stone! But all is not lost; whispers of a mysterious name can be heard on the wind as the rumours of the return of the true king of Narnia spread through the frost and cold. Who is this mysterious Aslan, and will he come in time to save our heroes in this seasonal clash of myth and magic. Join Peter, Susan, Edmund, and Lucy on their epic quest to overthrow the pretender queen, and waken the enlivening spring!