

蘇澤光

## 主席的話

世上萬物生生不息。發展興旺時，會百花齊放；環境惡劣時，會磨練出競爭力。香港電影工業亦不例外。

香港電影發展局成立之目的就是為電影工業提供適當的養份，協助業界走出低潮；在製作產量、發行推廣及培育人材這三方面，鞏固現有實力、把握機遇、再創新局面。

香港電影業多年來衍生了一代一代的精英，凝聚了一批充滿激情的電影創作人和團隊。今天我見到這班充滿熱情的電影人，我看到了電影工業邁向另一高峰的曙光。

## The Chairman's Message

All creatures on earth face the challenge of life. They thrive in time of prosperity. When faced with hardship, their competitive spirit will come through. The film industry in Hong Kong is no exception.

Hong Kong Film Development Council is commissioned to revitalise the local film industry and to help them grow. In the areas production, distribution, and training, HKFDC aims to help the industry consolidate its strength, seize the opportunities, and break new grounds.

Over the years, the industry has cultivated a rich pool of talents, bringing together a group of high-spirited and brilliant professionals. Looking at our group of enthusiastic filmmakers today, I can see the industry is ready to move forward yet again to achieve a higher level of success.

· 香港電影發展局主席  
Chairman, Hong Kong Film Development Council

· 香港貿易發展局主席  
Chairman, Hong Kong Trade Development Council



**勢** 不可擋的經濟全球化，為我們帶來前所未有的挑戰與機遇，在這種大環境下，亞洲區的娛樂同業應該求同存異，不吝分享成功因素，共同創造商機。

為此，我向大家介紹香港的新一代導演。眾所周知，香港被喻為「東方荷李活」，我們得享盛名，端賴很多成功因素，當中令我們引以為傲的，就是香港擁有創意無限的人才資源。我願意與亞洲區同業分享這個成功要訣，並希望大家可以攜手合作，共同創富。

**G**lobalization is an unstoppable economic development which brings us all sorts of tough challenges and great opportunities. Asia's entertainment markets are not exempted from these challenges. While individually we differ greatly from each other, together we have lots of things in common which, if properly tapped into, presents the movie-making business with tremendous potential for growth. Here I want to introduce to you the new generation of HK directors, among the many factors that have helped turned this diverse city into a major filmmaking hub ranking after Hollywood and Bollywood. Our tremendous yet never-ending stream of great talent is what we are particularly proud of. I wish the idea of collective pool of talent could help Asian movie business keep up with and perhaps even to stay ahead of competing economies.

- 香港電影發展局內地市場委員會召集人  
Convenor, Hong Kong Film Development Council  
Mainland Market Committee
- 香港電影商協會有限公司主席  
Chairman, Hong Kong Chamber of Films

**P** 林建岳  
Peter Lam



**香** 港作為全球其中一個最具活力、強壯和創意無限的電影製作中心，我們的成功因為擁有優秀的人材。我感到榮幸並誠意向各位介紹一批香港的新晉導演。他們的才華和熱誠，固然還有那份堅持，都是電影業的寶貴資產。

明白到創意工業對香港之重要性，香港特區政府一直積極支持電影業的發展。這包括成立了由電影發展局管理的電影發展基金，為中低成本的電影製作提供資金；香港特區政府亦致力建立亞洲區的電影融資平台，包括每年在香港國際電影節期間舉辦香港亞洲電影投資會。香港已經準備就緒，與各位亞洲區內的朋友攜手，全力為亞洲電影業開創黃金新紀元。

**A**s one of the most vibrant, robust and creative film production centers in the world, Hong Kong's success grows on the strength of our creative talents. I am honored to present to you the portraits of some of Hong Kong's emerging film directors. Their talents, passions and stamina are invaluable assets to the industry.

Recognizing the importance of the creative industries to Hong Kong, the HKSAR Government actively supports the development of the film industry. Some of the recent initiatives include the launching of the Film Development Fund (FDF) under the Film Development Council to finance small-to-medium budget films, and the establishment of a financing platform for Asian films during the annual Hong Kong International Film Festival. Hong Kong is therefore ready for a full scale engagement with our friends in the region in anticipation of a new golden era for Asian films.

- 香港電影發展局基金審核委員會召集人  
Convenor, Hong Kong Film Development  
Council Film Vetting Committee
- 香港國際電影節協會主席  
Chairman, Hong Kong International Film Festival Society

**W** 王英偉  
Wilfred Wong





"凡是電影工業都是要人推的，更何況香港電影是一個比較老的工業，有很多時候大家懶，不停地依靠老方法，可是荷里活的電影一來了，我們再用這些方法就會全部死掉，所以一定要有人在不同的崗位裡頭推動工業，比如導演會就不停地在討論怎樣改革工業，還有香港電影工作者總會去年也開會討論怎樣有次序地改善工業，讓工業產生完整的體制，或者讓這個工業更有規範、有方向的一種做法；不止是我，大家都是拼命在做的。"

All film industries need some push, especially if they are as old as Hong Kong film industry. Many of us just sit back and stick to old practices. When Hollywood comes, we'll be overwhelmed if we don't move on. So we need to mobilize our fellow filmmakers in all positions. For instance, the Directors' Guild would think about how to reform the industry. Last year, the Federation of Hong Kong Filmmakers held meetings on how to improve the industry in a co-ordinated fashion, so that there would be a more organised and effective system with clear goals. I'm not alone, everyone is working very hard on it.

· 香港電影發展局支援服務委員會召集人  
Convenor, Hong Kong Film Development Council  
Support Services Committee

· 香港電影導演會主席  
Chairman, Hong Kong Film Directors' Guild Ltd

目錄 Contents

主席的話 The Chairman's Message	1
林建岳 Peter Lam	2
王英偉 Wilfred Wong	3
陳嘉上 Gordon Chan	4
區雪兒 Susie Au	6-7
畢國智 Kenneth Bi	8-9
陳國新 Dennis Chan	10-11
陳麗英 Casey Chan	12-13
陳榮照 Chan Wing-chiu	14-15
張偉雄 Chang Wai-hung	16-17
鄭保瑞 Soi Cheang	18-19
趙良駿 Samson Chiu	20-21
朱家宏 Kevin Chu	22-23
崔允信 Vincent Chui	24-25
鍾繼昌 Chung Kai-cheong	26-27
葉念琛 Patrick Kong	28-29
郭子健 Derek Kwok	30-31
黎妙雪 Carol Lai	32-33
林愛華 Aubrey Lam	34-35
高手們的話 From the Masters	36,47
林華全 Lam Wah-chuen	48-49
羅守耀 Dennis Law	50-51
羅永昌 Law Wing-cheong	52-53
李公樂 Lee Kung-lok	54-55
李保樟 Lee Po-cheung	56-57
梁德森 Sam Leong	58-59
梁鴻華 Leung Hung-wah	60-61
勞上政 Lo Sheung-ching	62-63
麥曦茵 Mak Hei-yan	64-65
彭浩翔 Pang Ho-cheung	66-67
鄧漢強 Mathew Tang	68-69
曾國祥、尹志文 Derek Tsang & Jimmy Wan	70-71
黃精甫 Wong Ching-po	72-73
黃真真 Barbara Wong	74-75
黃修平 Adam Wong	76-77
游乃海 Yau Nai-hoi	78-79
余力為 Yu Lik-wai	80-81
鳴謝 Special Thanks	82

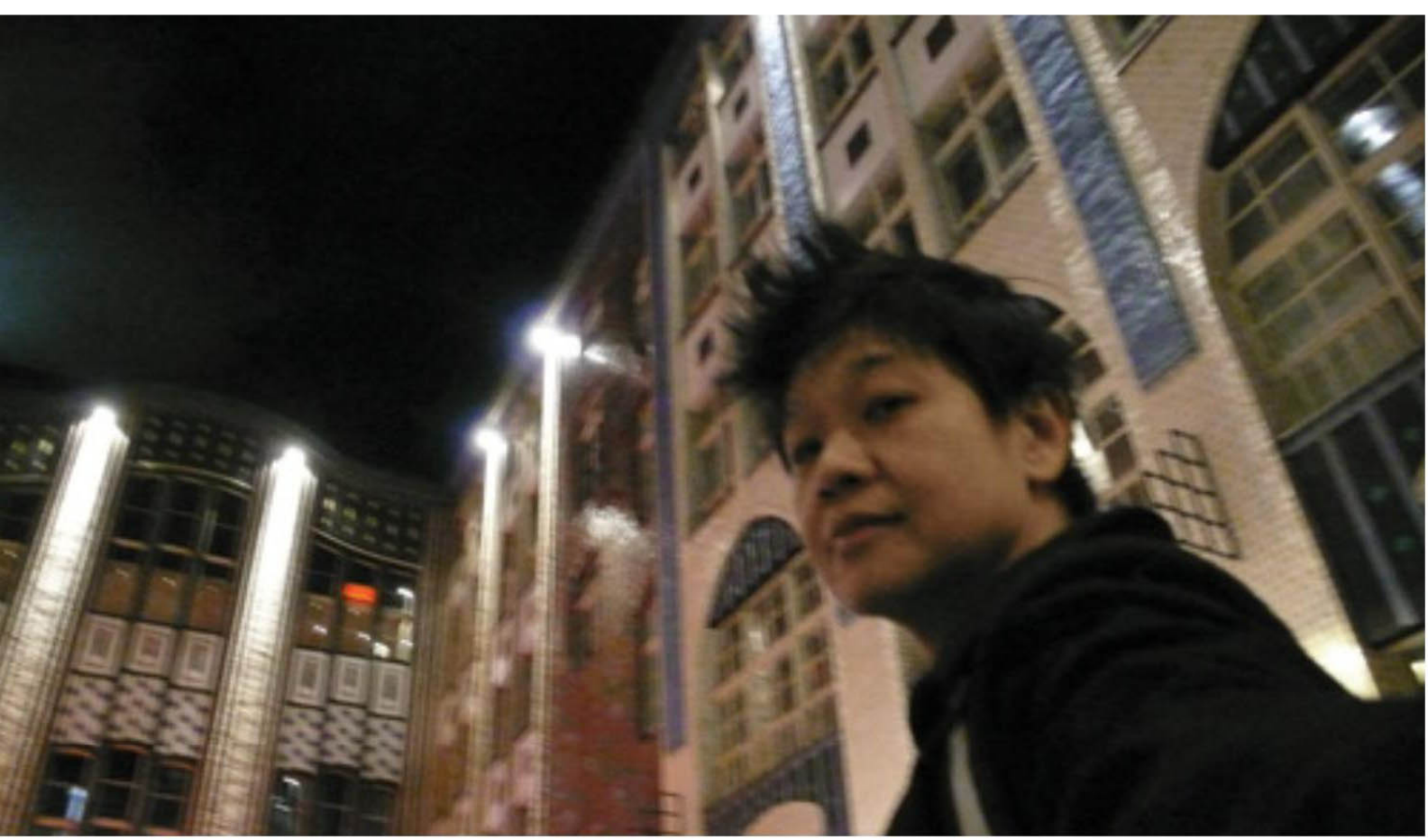
主要導演作品 Filmography Highlights  
《明明》 Ming Ming (2007)

# 導演的話

任何故事都可以是好故事，任何人都可以成為閃耀的星。攝影機一啟動，魔幻時刻亦即誕生。而在光影閃動間，你的心被迷住，那映像即成永恆。

## From the Director

" Any story could be a good story, any person could become a star. When the camera is clicked, the magic moment is about to born. When the light begins to flicker, your heart is captivated and the image becomes forever."



**革**命青年MV導演大俠bourgeois好孩子壞學生間諜說故事人廣告導演  
香港出生走過灣仔大道中柏林北角荔園倫敦廣東梅縣巴黎紐約讀電影台北上海大連密西西比紐奧良瑞士五湖四海常發表常喝咖啡常爭辯常遲到常趕路常迷路常吃常睡常發呆 always watch film always watch classics new wave ...  
負責拍攝重覆重覆地拍攝重覆地重覆拍攝拍成百多支MV重覆地剪接重覆地重覆剪接不能停止  
沉迷地拍紅橙黃藍綠快快慢慢音樂鬆郁濛風煙雪昏迷迷路走走走她跟蹤他跟蹤他跟蹤她他他懷疑hidden hidden擦身而過  
HA! SUSIE區雪兒  
HA! MV導演  
HA! 廣告導演  
HA! Film 導演

**R**evolutionary young MV director hero bourgeois good kid bad student spy storyteller commercial director  
Born in Hong Kong walked through Wanchai Queen's Road Central Berlin North Point Lai Yuen London Guangdong Mei Yuan Paris New York film studies Taipei Shanghai Da Lian Mississippi New Orleans Switzerland all five lakes four seas  
Always talking always drinking coffee always argue always be late always on the run always get lost always eat always sleep always daydreaming always watch film always watch classics new wave...  
Keep on shooting repeatedly shooting repeatedly repeated shooting for over 100 MV repeatedly editing repeatedly editing unable to stop  
Indulged in shooting red orange yellow blue green fast slow music confusion wind smoke snow get lost run run run she follows him he follows him follows her he is suspicious hidden hidden someone passing by  
HA! SUSIE  
HA! MV Director  
HA! Commercial Director  
HA! Film Director



# 導演的話

## From the Director

說來，每日我們所面對的各類傳播媒介，如電視節目、漫畫、電影、電子遊戲、網絡廣播、小說以至短片等。如今真可以用「填滿」來形容現今人的生活處境。媒介泛濫程度之廣之烈，可是自有人類歷史以來所未見。有趣的是，生活愈忙碌，大家就愈發湧向這些以虛擬為本的媒介。人們時刻都擁抱的各式「虛擬」，究竟對我們有什麼意義，背後隱藏的又是何種的真相？

其實，虛擬背後正是人們自身的內心真像。藝術工作者不斷從生活中發掘展露，牽引出人們心中的願望與夢想，成就以至過失。最後透過各種虛擬之象，顯現人們內心深處真正的渴望的時刻，我們即會深深為之鼓舞與著迷。

It has been said that the human race has never had as much fiction in our everyday lives as ever before: TV shows, comic books, movies, video games, websites, novels, short films, etc. The more confusing the times we live in, the more we need fiction to filter the truth through. The truth about what? The truth about ourselves. It is an artist's prerogative to explore the truth in our daily lives, our hopes and dreams, achievements and flaws. In the end, we are fascinated and inspired when we see a glimpse of truth about ourselves.



**畢**國智於加拿大修讀電影及戲劇，94年回港首部參與製作的電影是泰迪羅賓的《香江花月夜》。04年拍出首部電影《海南雞飯》，旋即入選東京國際電影節競賽部份，並獲香港電影金像獎最佳新晉導演獎。第二部作品《戰鼓》，成為首部參加美國辛丹斯電影節的香港及台灣作品。

**K**enneth Bi graduated with Honors in Theatre/Film from Brock University in Canada. He returned to his native Hong Kong in 1994 and began his film career on Teddy Robin's 1995 feature, Hong Kong Graffiti.

"Rice Rhapsody", Bi's 35mm feature film directorial debut was selected for competition by the Tokyo International Film Festival and went on to win the Platinum Award at the 2005 Houston Worldfest, Jury Award for Best Actress at the Newport Beach Film Festival, Best New Director at the 2006 Hong Kong Film Awards, as well as being named Top Ten Chinese Language Films of 2005 by the Chinese Film Critics Association.

His second film, "The Drummer", was the first film from Hong Kong and Taiwan selected for competition at the Sundance Film Festival.

主要導演作品 Filmography Highlights  
 《戰鼓》 The Drummer (2007)  
 《海南雞飯》 Rice Rhapsody (2004)

# 導演的話 From the Director

電影是一種非常複雜的工業，因為其中涉及創意，類型及技術各層面。

作為一個導演及監製，我很重視製作質素。

這包括：

- 故事的吸引力
- 視覺質素
- 音響及音樂質素
- 預算及製作進度及宣傳商品控制等

**The movie biz is one of the most complex in the communications industry because of its creativity, its diversity and its continual explosions of technological delivery options. As a Producer/Director, I always focus on the "Production Value", which includes :**

- **Strength of the story**
- **Visual quality**
- **Sound and Music quality**
- **Deliverability: quality, on-budget, on-time and marketing materials.**



生死戀



武術之少年行  
WUSHU  
THE YOUNG GENERATION



八十年代曾於美國洛杉磯當製作人候活葛菲特(Howard Godfried)的製作助理，回港後專注於電影幕後發展，曾任德寶電影公司發行經理，多年來參與監製、導演、編劇及演員不同崗位工作，同時身兼香港演藝人協會榮譽執委、香港電影導演會前執委，並曾被政府邀請當康文署電影工業顧問。

Dennis started as an assistant to L.A. filmmaker Howard Godfried in the 80s. After returning to Hong Kong, he joined D & B Productions as Distribution Manager, while extending his capability to become a producer, director, screenwriter, and actor. He is also the Honorary Committee Member of Hong Kong Performing Artists Guild, ex-committee member of Hong Kong Directors' Guild, and had been appointed by HKSAR government to be the Movie Industry Consultant for Leisure and Cultural Services Department.

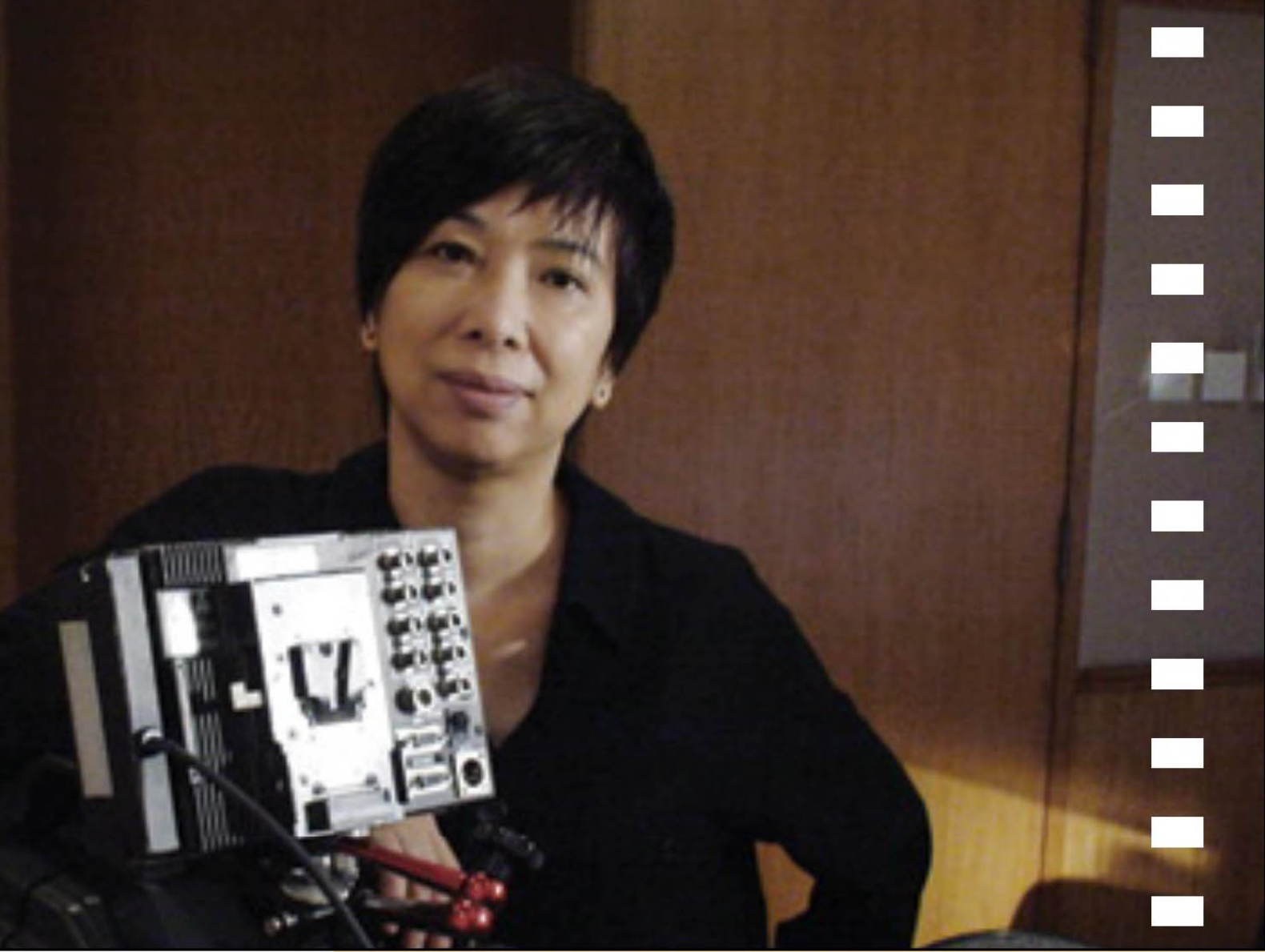
主要導演作品 Filmography Highlights

《武術之少年行》 WuShu : The Young Generation (2007)

《生死戀》 Love And Let Love (1998)

《武俠七公主》 Holy Weapon (1993)

《緣份遊戲》 Maybe Next Time (1989)



## 導演的話 From the Director

電影並非我們常說的「夢」。  
只是我們活在「夢」裡。

**Film is not a dream. Our life is.**



**陳麗英**，九十年代開始投身電影製作，早期為嘉禾公司擔任監製、策劃及編劇職位。其後開始自組獨立電影發展公司今文堂，除了定期選購發行優質外語電影之外，亦同時投入導演拍攝工作。

陳麗英製作及導演的電影，具有跨國性多元意義，以融合國際及拉闊港片素材為目的。例如以女性觸感詮釋北京詩人顧城的殺妻案件《顧城別戀》，乃取得紐西蘭政府資金支持拍攝之港產片；首部作品《疊影驚情》是港、台合資以及改編自日本名作家江戶川亂步的《白髮鬼》是港日合資之類型作，近期完成作品是以動物與人相依為題之溫情片《妙狗仁心》，現時正積極籌備改編自台灣名作家司馬中原先生的驚嚇傳奇《送陰胎》。

Casey started movie production in the 90s when she joined Golden Harvest Ltd. and worked in different capacities including producer, line producer and screenwriter. Later, she founded Golden Cultural Entertainment, an independent production company that specializes in distribution of premier foreign films. She also started directing.

Her movies are always characterized by their internationalism and multiculturalism. For example, "The Poet", a movie about a Beijing poet's murder of his wife, was funded by the New Zealand government. Her first movie "The Black Morning Glory" was a Hong Kong - Taiwan co-production, and "White Hair Ghost" was adapted from Japanese popular novel and co-produced by Hong Kong and Japan. The latest production is a heart-warming movie about dogs and human. An adaptation from popular horror novel from Taiwanese writer Shi Ma Chung Yuan is also under preparation.

### 主要導演作品 Filmography Highlights

《白髮鬼》 White Hair Ghost (2002)

《顧城別戀》 The Poet (1998)

《疊影驚情》 The Black Morning Glory (1993)



## 導演的話 From the Director

白皮黃心是隻蛋，土生土長的香港蛋，大多是詼諧有趣，總是動作多多不能定下來的，既想保留本土的特色，又嚮往西域的各種。

我是用膠卷餵飼出來的一隻蛋，外表好強，內裡流著特別的化學成份；代表著每人所追求、嚮往的感覺，你試過沒有？  
(與蛋同行導演自白書)

White shell yellow yolk is an egg.

A typical local egg. Amusing, hilarious, bouncy and unstoppable most of the times. The egg wants to keep its local traits, but also longs for everything in the West.

I am an egg, which is fed with celluloid. I have a strong outer shell. My inside is flowing with chemicals. It represents a feeling that people are searching for. Have you experienced it before?

(From the director of "Walk with an Egg")

**C** 陳榮照  
Chan Wing-chiu

**陳**榮照是香港土生土長的電影導演。

於80年代投身電影工作，曾與洪金寶、張堅庭、陳友及陳嘉上等多位導演合作，擔任副導演及電影策劃工作。

而導演電影《17歲的夏天》曾於2005-06年間參加世界多個有名的國際電影節：包括韓國釜山國際電影節、東京國際電影節及美國西雅圖國際電影節等。

劇情片以外，還有製作獨立紀錄片，於2002年以關心自閉症兒童為主題的《天恩》，獲第七屆香港獨立短片展『評判團特別獎』。

最新電影作品：《十分鐘情》之其中一段《路漫漫雞蛋赤赤紅》，是10位香港導演聯合製作，獲邀參加2008年韓國釜山國際電影節及東京國際電影節作世界首映。

**H**ong Kong-based film director Chan Wing-chiu (aka Ah Chiu) started his filmmaking career in the 80s. He has been assistant director and production co-ordinator to renowned directors Sammo Hung, Alfred Cheung, Gordon Chan, among others.

Ah Chiu's latest directorial production "A Side, B Side, Seaside" was invited to participate in many world-acclaimed film festivals, including Pusan International Film Festival of Korea, Tokyo Film Festival and the Seattle International Film Festival.

In 2002, his documentary short film "My Son" won him a special jury award in the 7th Hong Kong Independent Short Film Competition.

### 主要導演作品 Filmography Highlights

《十分鐘情 - 路漫漫雞蛋赤赤紅》A Decade of Love (2008)  
《17歲的夏天》A Side, B Side, Seaside (2005)



17歲的夏天

17歲的夏天





## 導演的話

### From the Director

97年拍完第一部作品《月未老》時，有很多心結，很多憧憬；可幸，這些心結和憧憬沒有壞下去，變成理想幻滅。到現在，還未拍過動作片，還未與很多心儀的演員合作，還未拍過超過一百萬成本的戲，卻慶幸已經有過四次自編自導長片的經驗，一次比一次有成長的感覺。可能還有點點心結，在下一個作品裡給自己澄清罷。

After my first directorial debut "After The Crescent" in 1997, I had many thoughts and expectations in my mind. Luckily, they didn't turn into nightmare. I haven't done any action movies, nor worked with all of my dream actors and artists, nor made a film with a budget over 1 million. But I'm lucky enough to have directed and wrote four features. I felt myself growing a little bit more each time. In fact, there are still some thoughts in my mind and I'd try to deliver them in my next movie.

**張**偉雄，1963年出生於香港。現為香港電影評論學會會長及香港編劇家協會執委。

85年加入威禾電影公司出任編劇。曾參與《警察故事2》、《胭脂扣》等劇本的創作；自88至94年間，完成了6個電影劇本，包括：《我要逃亡》、《藍色霹靂火》、《海角危情》，其他作品繼有：《飛越危牆》、《正紅旗下》及《烏鼠機密檔案》。

97年首次擔任編導的電影《月未老》，為香港藝術發展局資助的首部獨立劇情長片，與《惑星軌跡》及《太陽無知》合組成「月亮星星太陽三部曲」。

最新作品為《一角之戀》及《十分鐘情》其中一段《遠望》。

**B**orn in Hong Kong in 1963, CHANG Wai-hung is currently the Chairman of the Hong Kong Film Critics Society and a committee member of the Hong Kong Screenwriters' Guild.

In 1985, he joined Jackie CHAN's Golden Way Films Production Company as a trainee screenwriter. He was involved in the brainstorming sessions of various screenplays including "Police Story 2" and "Rouge". He wrote six other screenplays between 1988 and 1994 — "Set Me Free", "Blue Lightning" and "The Other Side of the Sea", "Close Escape", "Running on Empty" and "Run and Kill".

With the support from Hong Kong Arts Development Council, he wrote and directed his first film "After the Crescent", fulfilling his belief in independent filmmaking. Followed by "Among the Stars" and "And Also the Eclipse", he completed "The Luna Trilogy".

He has just finished his new feature film, "First Born Unicorn" and the short film, "Far Away Eyes" (a segment of A Decade of Love) in 2008.

#### 主要導演作品 Filmography Highlights

- 《十分鐘情 - 遠望》 A Decade of Love (2008)
- 《一角之戀》 First Born Unicorn (2008)
- 《太陽無知》 And Also the Eclipse (2003)
- 《惑星軌跡》 Among the Stars (2000)
- 《月未老》 After the Crescent (1997)



# 導演的話

電影是一群人踳躑在一個黑暗的空間，像時間停頓一樣去窺看人家的故事又在人家的故事中找到自己的經歷。因為找到自己，所以他們會笑，會哭，會憤怒，會渴望，還會失落。

## From the Director

Movie is a group of people staying in the dark, watching other people's stories as if the time has stopped, and searching for their own experiences from other people's stories. Because they have found themselves, they would laugh, cry, feel angry, have desires, and feel depressed. As long as they are here, we will continue to make movies.



Soi Cheang 鄭保瑞

**鄭**保瑞於1991年投身電影界任職副導演、導演、策劃等多部作品。2000年憑電影《發光石頭》獲得意大利烏甸尼斯遠東電影節及多倫多電影節之參賽電影。2001年憑電影《恐怖熱線之大頭怪嬰》獲得意大利米蘭國際電影節競賽，並取得「最佳剪接」獎。2002年憑《熱血青年》獲得第22屆香港電影金像獎最佳新晉導演提名。

**S**oi Cheang started his career in movie production in 1991 and had been in different positions including assistant director, director, line producer etc. In 2000, his movie "Diamond Hill" was selected for competition at Italy Udine Far East Film Festival and Toronto Film Festival. In 2001, "Horror Hotline...Big Head Monster" was selected for competition at Milan International Film Festival and was awarded Best Film Editing Award. In 2002, he was nominated for Best New Director at Hong Kong Film Awards with "New Blood".



### 主要導演作品 Filmography Highlights

- 《軍雞》 Shamo (2008)
- 《狗咬狗》 Dog Bite Dog (2006)
- 《怪物》 Home Sweet Home (2005)
- 《愛•作戰》 Love Battlefield (2004)
- 《熱血青年》 New Blood (2002)
- 《恐怖熱線之大頭怪嬰》 Horror Hotline... Big Head Monster (2001)
- 《發光石頭》 Diamond Hill (1998)



軍雞



狗咬狗



軍雞



狗咬狗

# 導演的話

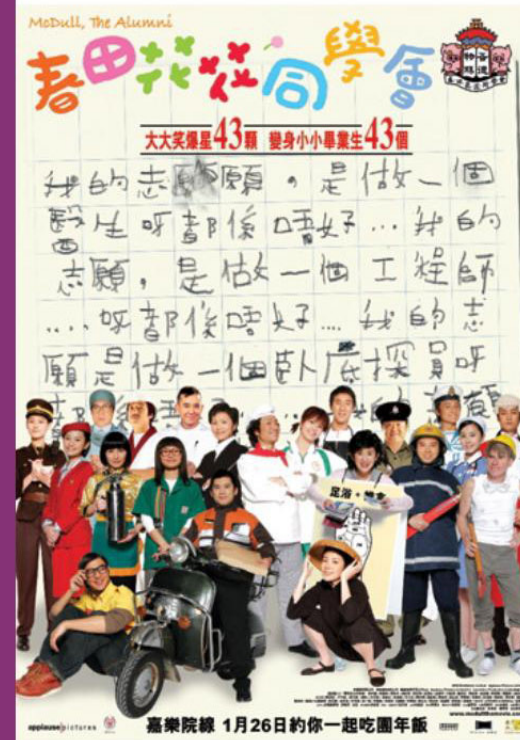
- \* 每一部電影都會全心思考市場在今天和明天需要什麼，觀眾在期待什麼，讓我們會笑會感動的又是什麼。
- \* 每一部電影都要注入當下此刻的新鮮度和生命力。
- \* 每一部電影都要拍出受得起時間和地域考驗的好看性。

## From the Director

- \* Each movie must thoroughly explore what the market wants today and tomorrow, what the audiences expect, what makes us laugh and what touches our hearts.
- \* Each movie must be injected with up-to-date novelty and life.
- \* Each movie must be made to stay in audience' hearts beyond the limit of time and place.



S 趙良駿  
Samson Chiu



**在**加拿大修讀電影課程，八十年代隨吳宇森導演工作，八九年執導第一部電影《神行太保》，即獲當年台灣新聞局優秀影片獎。近年作品：《金雞》、《金雞II》、《春田花花同學會》、《老港正傳》等，俱在票房與得獎上有顯著成績。

**G**raduated from Film Studies in Canada, Samson Leung-chun Chiu started his career in movie production under the supervision of Director John Woo in the 1980s. His directorial debut, "News Attack", was the winner of Taiwan Government Information Office's Outstanding Film Award.

Award winning productions in recent years include "Golden Chicken", "Golden Chicken 2", "McDull, The Alumni", "Mr. Cinema" etc., all receiving wide recognition and hit high in box office.

### 主要導演作品 Filmography Highlights

- 《老港正傳》 Mr. Cinema (2007)
- 《春田花花同學會》 McDull, The Alumni (2006)
- 《如果·愛》 Perhaps Love (2005)
- 《金雞 II》 Golden Chicken 2 (2003)
- 《金雞》 Golden Chicken (2002)
- 《新同居時代》 New Age of Living Together (1994)
- 《記得香蕉成熟時》 Yesterme, Yesteryou, Yesterday (1992)
- 《神行太保》 News Attack (1989)

朱家宏

**朱**家宏畢業於香港浸會大學電影系後即從事電視廣告製作。90年代初，藉擔任電影《浮世戀曲》的攝影指導而踏足影圈，該片在25屆台灣金馬獎及1991年葡萄牙Sintra電影節均獲得最佳女主角，並在1991新加坡電影節獲特別評審團大獎。92年，朱氏執導了郭富城、關之琳主演的《夏日情未了》後便一直專注拍攝電視廣告。2006年，朱導演重返影圈，與中國唐山電視台合作，為紀念唐山地震30周年，拍攝了故事片《但願人長久》。該片在2007年澳洲「拜倫灣電影節」中奪得「最佳電影」大獎。

**G**raduated from the Film School at Hong Kong Baptist University and started in TV commercial production right after, Kevin soon began working in the film industry in 1991. Started as a Director of Photography, his first movie "To Live" won the Best Actress Award at both Taiwan Golden Horse Award and Portugal Sintra Film Festival. The movie also won The Special Jury Award at Singapore Film Festival. In 1992, Chu completed his first directorial debut "Love Is Like a Fairy Tale" starring Aaron Kwok and Rosamund Kwan. After, he specialized and excelled in TV commercial production until 2006, when he renewed his interest in movie production by directing "Tangshan Tangshan". The movie was a joint production with China's Tangshan TV Station and was produced in commemoration of the 30th anniversary of the catastrophic Tangshan Earthquake. The movie won Best Picture at Australia's Byron Bay Film Festival.

#### 主要導演作品 Filmography Highlights

《但願人長久》 Tangshan Tangshan (2007)  
《夏日情未了》 Love Is Like a Fairy Tale (1993)

## 導演的話

雖然不少資深電影工作者已淡出，但仍有很多有熱誠具創意的導演在不斷努力。希望「香港電影 NEW ACTION」這計劃能成功地為香港電影再度打開傳統外埠市場，繼而開拓國際市場，重新打造香港電影的輝煌歲月。

### From the Director

Although many veteran moviemakers are leaving the industry, we still have a wealth of creative and energetic directors who devote wholeheartedly to movie production.

I sincerely wish that the program "Hong Kong Film New Action" could make a breakthrough in the international market for Hong Kong movies, and to re-make Hong Kong movies a shining star.



但願人長久



但願人長久



但願人長久



但願人長久

# 導演的話

## From the Director

一個記者發現我在完成《愛情萬歲》後，下一個計劃是一部由藝發局資助的獨立電影時，感到很奇怪，彷彿獨立電影只是一個梯階，進入主流後便大功告成。

我喜歡獨立製作，它容許我可以自由地發聲，但也享受成為在電影工業的一員，可以學習到很多製作上的知識，在香港有幹勁、有魄力的電影從業員的協助下，也可以更滿足到創作上的要求，未來的日子，只想簡單地希望可以在電影工業裡生存，又可自由地發出自己的聲音。

When a reporter learnt that my next project after my feature film "Love is Elsewhere" was Hong Kong Arts Development Council funded independent film, he felt quite surprised. He seemed to believe that independent films are just stepping-stones before producing a mainstream movie.

I love independent production. It gives me the freedom I need. I also enjoy being part of the movie industry, where I can learn a lot about production. With the help of filmmakers in Hong Kong, I fulfil my desire to create. My simple wish for the future is to continue my career in the movie industry, and to continue to freely sound my voice out.



崔允信



**畢**業於美國洛杉磯Loyola Marymount University電影系，回港後曾於電視台及電影公司工作，九三年開始參與獨立製作，曾獲香港獨立短片及錄像比賽金獎，九七年與其他獨立電影工作者組成影意志，獲藝術發展局資助，專責宣傳及發行香港獨立電影，同年與許鞍華導演合導紀錄片《去日苦多》，於二零零一年完成其首部長片《憂憂愁愁的走了》，獲邀參加多個國際影展，其後拍攝的《追蹤眼前人》，更成為零四年台北電影節閉幕電影及莫斯科國際電影節競賽電影。今年四月公映了其最新作品《愛情萬歲》。

**G**raduate of the Film School at Loyola Marymount University in Los Angeles. First started in TV and movie production, Vincent soon began productions of independent movies, and was the winner of Hong Kong Independent Short Film and Video Contest Gold Award. Sponsored by Hong Kong Arts Development Council, he founded Ying E Chi with a group of independent filmmakers in 1997. In the same year, Vincent directed a documentary "A Bitter Yesterday" with acclaimed director Ann Hui. In 2001, he directed his first feature film "Leaving in Sorrow", which was invited to many film festivals. His next movie "Fear of Intimacy" was the closing film of 2004 Taipei Film Festival and the competition movie at Moscow International Film Festival. His newest production "Love is Elsewhere" came to the theatres in April 2008.

### 主要導演作品 Filmography Highlights

- 《愛情萬歲》 Love is Elsewhere (2008)
- 《追蹤眼前人》 Fear of Intimacy (2004)
- 《憂憂愁愁的走了》 Leaving in Sorrow (2001)



# 導演的話

愛情+sexy+驚慄+懸疑+動作+美女……，娛樂片元素取之不盡。帶著讓觀眾坐過山車的心情去拍娛樂片，出來會怎樣？我想一定很好玩！

Love, sexy, horror, suspense, action, pretty girls... unlimited elements for an entertaining movie. How does it feel to make a movie like bringing the audiences on the roller coaster? It must be FUN!

## From the Director

鍾繼昌  
hung Kai-cheong

**從**事電影編劇及監製多年，作品包括：《馬路英雄》、《長短腳之戀》、《義膽義心》、《中環英雄》、《情不自禁》、《溶屍奇案》、《屯門色魔》、《旺角揸FIT人》、《去吧！揸FIT人兵團》、《豪情蓋天》等。2004年下海做編導。

**A** veteran screenwriter and producer. Productions include "Road Hero", "Fractured Follies", "Justice Heart", "Hero in Central", "Take Me", "Legal Innocence", "Tuen Mun Rapist", "Once Upon a Time in Triad Society", "Once Upon a Time in Triad Society 2", "Theft Under the Sun" etc. He started directing in 2004.



- 主要導演作品 Filmography Highlights
- 《十分鍾情之愛的光環》 A Decade of Love (2008)
  - 《葬禮揸FIT人》 Funeral Commander (2007)
  - 《A1頭條》 A-1 Headline (2004)

# 導演的話

電影，是我的十分獨家最愛，我願愛她一生一世。

## From the Director

Movie is my only one love and what I love most. I will love her forever and ever!



**葉**念琛，香港著名影評人、編劇、導演及專欄作家，編劇作品包括賣座喜劇《龍咁威》系列、《行運超人》、《我要做Model》及《大丈夫》等等，2004年開始晉身導演行列，作品包括《甜絲絲》、《獨家試愛》、《十分愛》、《我的最愛》、《親愛的》《絕代雙嬌》及最新作品《保持愛你》。2007年憑《獨家試愛》一片獲提名第二十六屆香港電影金像獎最佳新晉導演殊榮。《十分愛》和《我的最愛》兩片票房更突破一千萬港元，創下近年青春愛情電影的票房新高。

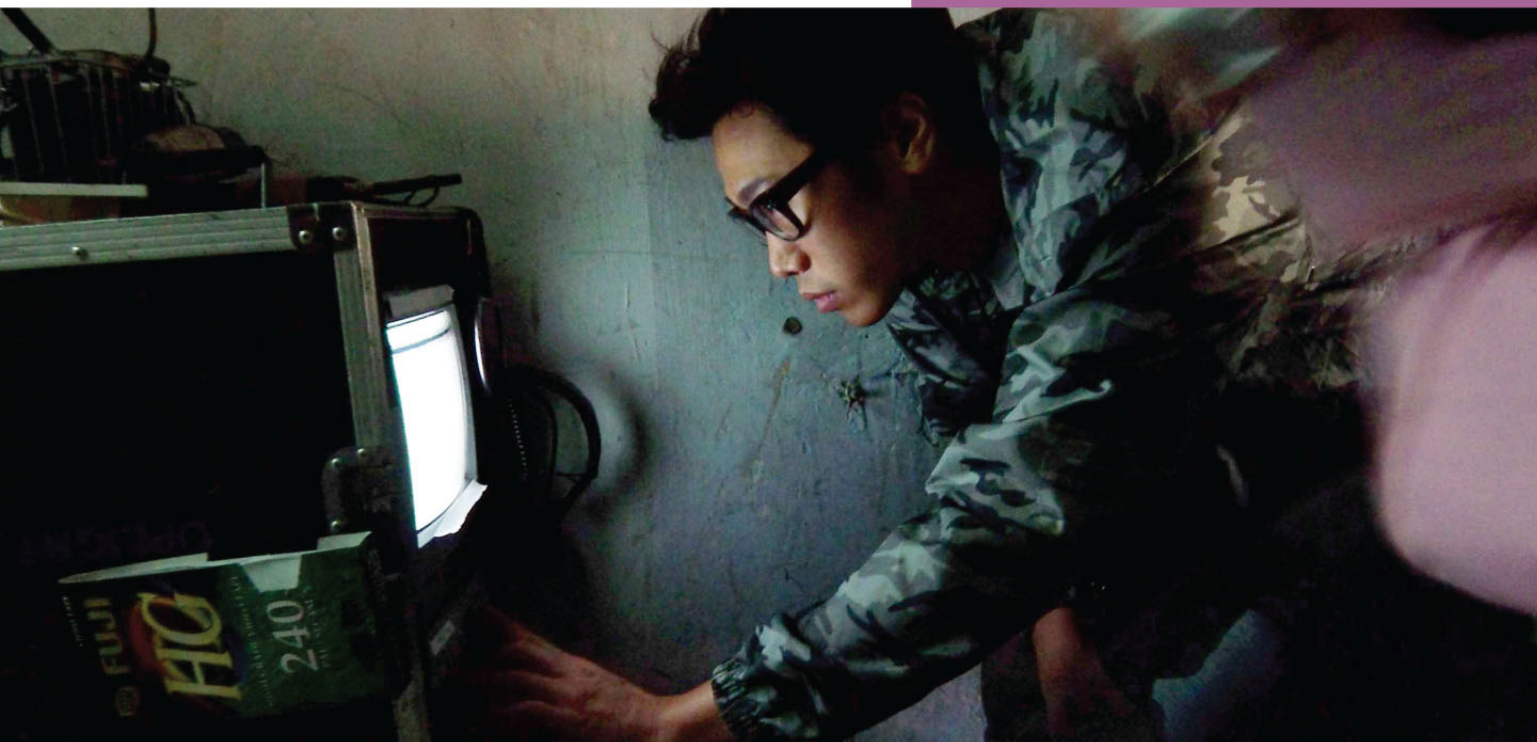
**P**atrick Kong, Hong Kong famous film critic, screenwriter, director and columnist, screenwriting credits include hits such as the "Dragon Loaded" series, "My Lucky Star", "The Supermodel" and "Men Suddenly in Black", etc. In 2004, he made his directorial debut, his films include "My Sweetie", "Marriage with a Fool", "Love Is Not All Around", "L for Love, L for Lies" "Forgive and Forget" "Nobody's Perfect" and his latest film "Love Connected". In 2007, he received a nomination for "The Best New Director Award" at the upcoming 26th Hong Kong Film Awards for his directorial work on "Marriage with a Fool". "Love Is Not All Around" and "L for Love, L for Lies" are also box office hits, receiving over HK\$10million each at box office.

**P** 葉念琛  
Patrick Kong

### 主要導演作品 Filmography Highlights

- 《我的最愛》 L for Love, L for Lies (2008)
- 《十分愛》 Love Is Not All Around (2007)
- 《獨家試愛》 Marriage with a Fool (2006)

郭子健



青苔

**早**年從事電影美術工作，後轉職為編劇及副導演工作，主要為葉偉信電影撰寫劇本及任副導演多年，至2007年首次執導《野良犬》，獲日本亞洲海洋電影節最高大獎，德國國際童真電影節少年電影大獎，香港電影金像獎最佳女主角。2008年完成《青苔》，參展首爾Chungmuro國際電影節、滿地可Fantasia國際電影節、中國長春電影節。

**D**erek Kwok started his movie career as an art director and soon he started to write and took up assistant director roles as an associate to Director Wilson Yip. His directorial debut in 2007, "The Pye Dog", turned out to be a big success, snatching multiple awards including Japan's Asian Marine Film Festival Grand Prize, the Best Youth Film Award at The German International Innocence Film Festival, and The Best Supporting Actress Award at HK Film Awards. In 2008, he completed "The Moss", which participated in Seoul's Chungmuro International Film Festival, Montreal Fantasia International Film Festival, and China's Chang Chun Film Festival.



野•良犬



野•良犬

主要導演作品 Filmography Highlights  
 《青苔》 The Moss (2008)  
 《野•良犬》 The Pye Dog (2007)

## 導演的話

電影是製造時間、空間、人物的魔法，永遠無法忘記第一次參與拍攝電影時，看到四層樓高的吊臂、威也、二百多個工作人員，就是為了自己在劇本上寫的兩行字……！然後…拍完，所有東西也拿走，現場變回平常的地方，這裡好像從來沒有發生過任何事一樣繼續存在著，然而剛才的迷離魔幻境界卻會存在於菲林與觀眾腦海之間…！

### From the Director

Movie is the magic creator of time, space and people. I can never forget the very first time I made a movie. A four-storey tall crane, tones of wires, and over two hundred crew members, all came together because of those two lines that I wrote on the script. Shortly after, the scene was completed. Then everything was gone. The location returned to its original state, just as nothing had ever happened there. But, the magical scene has already been captured on film, and will stay in audiences' minds...!





**黎**妙雪自1989年起參與電影副導演之工作，1999年憑處女作《爸爸的玩具》榮獲菲律賓第一屆Cinemanlia 國際電影節「最佳短片獎」。

2001年，黎執導首部長片《玻璃少女》，此片於日本Yubari International Fantastic Adventure Film Festival獲得 Young Fantastic Competition「特別評審團大獎」，並獲邀參加第三十三屆康城影展「導演雙週」單元。

黎憑《戀之風景》(2003年)入選第六十屆威尼斯電影節及第八屆釜山國際電影節競賽部分；2005年，執導首部HD長片《小心眼》，首次嘗試拍攝驚悚片題材。07年完成第四部劇情驚悚片《地獄第19層》。



**C**arol Lai started involving in film production as an assistant director since 1989. Her first film "Father's Toy" won the Best Short Film Award at the first Cinemanlia International Film Festival in the Philippines. It was also screened at the Pusan International Film Festival.

Her debut feature "Glass Tears" won the Judges Special Prize in the Young Fantastic Competition of Yubari International Fantastic Adventure Film Festival. It was also invited to the Director's Fortnight at the Cannes Film Festival.

Lai's another feature "The Floating Landscape" competed at the Venice Film Festival and Pusan International Film Festival. In 2005, she completed her first thriller, "The Third Eye", which was shot on HD. She just finished her fourth feature, the thriller "Naraka 19".

主要導演作品 Filmography Highlights  
 《地獄第19層》 Naraka 19 (2007)  
 《戀之風景》 The Floating Landscape (2003)  
 《玻璃少女》 Glass Tears (2001)

## 導演的話 From the Director

香港電影需要“第三條道路”  
 Hong Kong movie needs the "Third Road"



## 導演的話

### From the Director

電影應該有洗滌心靈的作用；  
而非只供大眾娛樂的。

The function of a movie is to cleanse one's soul; it is not just to entertain.



安娜與安娜

**林**愛華畢業於香港大學文學院，其後前往美國羅省修讀電影課程，1994年報讀香港電影導演會的課程後，於1995年3月正式加入香港電影行業，於U.F.O.電影公司擔任全職編劇工作，2000年執導首部電影《十二夜》，在2003及2007年，分別拍攝她第二及第三部作品《尋找周杰倫》及《安娜與安娜》。

**A**ubrey Lam graduated from the Faculty of Arts, University of Hong Kong, before she studied movie making in Los Angeles, U.S.A. In 1994 she enrolled in related courses offered by the Hong Kong Directors' Guild. In March of 1995 she started her career in the film industry, at first as a full time screenwriter with U.F.O. Corporation. In 2000 she directed her debut movie "Twelve Nights". Later in 2003 and 2007, she went on to direct her second and third movie, "Hidden Track", and "Anna and Anna".



尋找周杰倫

**主要導演作品 Filmography Highlights**  
 《安娜與安娜》 Anna and Anna (2007)  
 《尋找周杰倫》 Hidden Track (2003)  
 《十二夜》 Twelve Nights (2000)

# 高手們的話 From The Masters

# 高手們的話 From The Masters

## 陳可辛

：我覺得香港電影的出路就是把你最好的做出來，不管你在哪裡，不管你拍什麼題材，而且不一定要堅持是香港的什麼什麼，好電影就是好電影，現在大家說香港電影不好、合拍電影不好看，是因為我們沒拍好電影，香港精神是沒有說怎麼樣叫香港電影、怎麼叫內地、怎麼叫合拍，好看就行…

現在電影的危機已經不限於香港了，無論是港片、還是華語片、還是荷里活片，其實全球都有危機，近年的幾部荷里活商業大片，能夠得到跟歷史上一些偉大的電影相同的票房，已經覺得是很恐怖的事了，因為觀眾改變了整個看電影的習慣，大家都是看影碟、看電腦，而不是看電影，那麼我們在這個時候只能盡量把我們能拿到的資源作最好的電影，大片不是問題所在，合拍片不是問題所在，只要把電影拍好，就不是妥協。

## Peter Chan

Making good movies is our only way out. No matter where and what you are shooting, don't bother holding onto the Hong Kong elements. Good movies are good movies. When people said Hong Kong films or co-production films were lousy, it is because we didn't make good films. The 'Hong Kong Spirit' is not about the definitions of Hong Kong movies, Mainland movies or co-production films. It is just about making GOOD movies.

Nowadays, the decline of film industry is global. Hong Kong movies, Chinese movies and Hollywood movies are all in crisis. It is rare even for Hollywood to have a box office hit like the great movies before. It is because the movie-going pattern of audience is changed. People are now watching VCDs, DVDs and online videos instead of movies. All we could do is to make the best movies we can make out of the available resources. The issue is not the scale of the project, or whether it is a co-production film. An uncompromising attitude is to make high quality movies.

## 許鞍華

：拍電影需要導演的激情來推動，凝聚起來的激情就是推動香港電影工業再創高峰的力量。

## Ann Hui

Filmmaking is facilitated by the passion of directors. Their passion converged is the force to move our film industry to a new peak.

## 林嶺東

：向前看、向錢看，能拍出雅俗共賞的電影就可以生存下去，能生存下去就可以拍多些更好的電影。

## Ringo Lam

Look forward and look at money. We'd survive if we'd make quality movies which suit every walk of life. When we survive, we can go on making better movies.

## 劉偉強

：有人曾經說過，幸福就像一個玻璃球，如果掉在地上，碎片散滿地的時候，每一個人都可以去撿，可是就算怎麼努力你都撿不完，但只要努力，始終都會撿到一點，這是我相信的。在過去二十多年的歲月，香港電影都過著一段很幸福的日子，受到很多觀眾的寵愛。但當幸福的日子過去後，我們還是要面對現實，不要再計較失去了多少，倒不如好好把握機會，大家做好本份，努力學習。我從不覺得香港電影應該功成身退，只要我們仍然愛這個行業，願意為這份愛付出我們的心血，我深信幸福日子一定會重臨。讓大家一齊努力，為香港電影打氣。

## Andrew Lau

I once heard that FORTUNE is like a glass ball. If you drop it, it'll shatter into pieces. Everyone can come and pick up the shards. You'll get some, if not all, of the shards if you try hard enough. This is what I believe in.

In the past 20 years, the Hong Kong film industry was filled with fortune. There are fans of Hong Kong Movies everywhere. But the golden age has already passed. We should face the reality. Instead of counting what we've lost, we should grab every opportunity to do our duty and learn everything we can. I don't think Hong Kong movies should stop here. I truly believe that, if we love this industry and are willing to pay more effort, fortune will come back sooner or later. Let's cheer on and support the Hong Kong film industry!

## 曾志偉

：香港的導演其實是人材濟濟，每位都搞盡腦汁，到處找投資者，爭取開戲的機會。以前香港每一代的電影大亨都能夠掌握這個人材庫，逐漸打造出香港的電影工業。在香港電影下一任電影大亨出現之前，這個責任就需要香港電影發展局來做臨時替工咯！

## Eric Tsang

Hong Kong directors are abundant as always. They are trying their best to find investors and filming opportunities. In the past, each generation of movie tycoons had tapped on this talent pool and established Hong Kong's filmmaking industry. Hong Kong Film Development Council should take up the responsibility for the moment until the next movie tycoon appears.

## 王家衛

：拍電影就好像是你在做一個手錶，或者你是一個廚師，最主要的是，在做這個東西的過程裏面，你盡了力，也過了癮了。認為這個是一個很好的東西，拿出去，希望大家也可以享受，就是這個感覺。

## Wong Kar-wai

Filmmakers are like watchmakers or chefs. The most important thing is you've tried your best and enjoyed the process. It is like you are offering something you love to the others, hoping that they'll like it too.

## 爾冬陞

：只可以埋怨自己運氣不好，千萬不要懷疑自己的才華。

## Derek Yee

You may blame on your luck, but never suspect your own talent.



HONG KONG FILM  
香港電影  
NEW ACTION



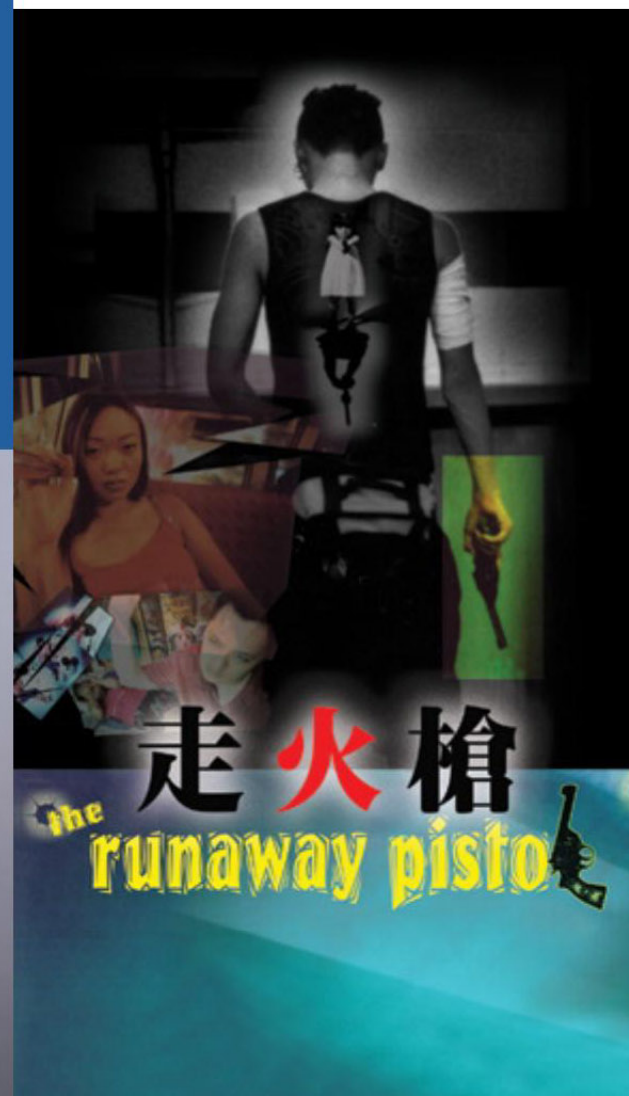
## 導演的話 From the Director

作為一個導演，我認為電影是需要大量和不同觀眾的，所以我的目標是把香港電影推廣到不同的地方去，擴大香港電影的市場空間，更重要者，是把香港電影人的精神灌注其中，增加香港電影以至香港人在海外的影響力。

As a director, I think movies should appeal to many and different audiences. My goal is to promote Hong Kong Films to everywhere in the world and extend its marketing reach. More importantly, I want to show the spirit of Hong Kong filmmakers in my movies. I hope that, in this way, Hong Kong Films and even Hong Kong people are becoming more and more noticeable overseas.



林華全  
Lam Wah Chuen



**1960**年出生於香港，中學畢業於香港電影文化中心報讀電影製作課程。後更全職投入電影中心工作。先後任職場記、副導演、助理製片及特技動畫攝影師，96年起與導演陳果合作無間，為他的電影擔任攝影及配樂。2001年拍出第一部電影作品《走火槍》。並獲得2002年台灣金馬獎最佳電影、最佳導演及最佳編劇三項提名。

**A** Hong Kong Film Cultural Centre graduate, Lam began his career with Shaw Brothers Studio cinematography unit. He continued to gain experience as assistant director, visual effects specialist and has directed numerous music videos.

In 1996, he teamed up with his Film Cultural Center fellow, Fruit Chan and began his career as cinematographer and music composer.

By 2001, "The Runaway Pistol" marked Lam's directorial debut. Multi-talented, he also served as writer, cinematographer, editor and music composer.

### 主要導演作品 Filmography Highlights

《情意拳拳》 Nothing is Impossible (2006)  
《走火槍》 The Runaway Pistol (2001)

# 導演的話

## From the Director

電影是透過某個角度去呈現我們部份的世界，這角度也就是導演的個人視點。一個成功的導演，是他個人的視點會受到大多數觀眾愛戴與認同，相反亦然。

Movie is a fraction of our world viewed at a certain angle; therefore, a director's POV-Point Of View. A successful director is the one whose POV is loved and enjoyed by most; and the vice versa.



羅守耀



Dennis Law 羅守耀



**於**美國Loyola Marymount University修讀電影，2003年與導演杜琪峯合作，成為銀河映像的主席。2005年先後出品了《黑社會》及《黑社會2以和為貴》兩部話題電影，哄動整個香港影壇。

羅守耀其後成立了影視點製作有限公司，執導電影《非常青春》及《戀愛初歌》，及後轉向嘗試動作戲劇類型，執導《黑拳》及《奪帥》，顯示極其專業的技巧。他現正投入製作第五及第六部電影作品《短暫的生命》及《滅門》。

**D**irector /Screenwriter/Producer Dennis Sau-yiu Law studied filmmaking at Loyola Marymount University with a Major in Film Directing. In 2003, as the chairman of Johnny To's Milkyway Image, Law came to have plenty of opportunities to travel to the world's film festivals. Apart from producing "Election" and "Election 2" with To in 2005, Law later formed his own production company, Point of View Movie Production Co. Ltd. and made his directorial debut with "The Unusual Youth" in 2005, and then "Love @ First Note", "Fatal Contact" and "Fatal Move". Currently, Law is making his fifth and sixth films as screenwriter and director for 2009, namely "A Very Short Life" and "The Bad Blood".

### 主要導演作品 Filmography Highlights

- 《奪帥》 Fatal Move (2008)
- 《黑拳》 Fatal Contact (2006)
- 《戀愛初歌》 love @ first note (2006)
- 《非常青春》 The Unusual Youth (2005)



導演的話  
From the Director  
**電影—堅持**  
Movie—  
Never give up

羅永昌  
Law Wing-cheong



**羅**永昌於1989年加入香港無線電視台任職助理編導，於1997年投身電影界任職副導演、執行導演、導演及剪接多部作品。羅永昌憑電影《孤男寡女》獲得入圍第45屆亞太電影節之最佳剪接獎項。2001年憑《暗戰2》獲得第39屆金馬獎之最佳剪接。《天生一對》更獲得第26屆香港電影金像獎最佳新晉導演提名。



Law joined Television Broadcast Ltd as an assistant director in 1989 and became a director in 1994. In 1997, he left the TV station and began movie production as an associate director, director and editor. Law was nominated for Best Editor at the 45th Asia-Pacific Film Festival for the film "Needing you". In 2001 Law was awarded Best Editor for the film "Running Out of Time 2" at the 39th Taipei Golden Horse Awards. In 2006, he was nominated for Best New Director for the film "2 Become 1" at the 26th Hong Kong Film Awards.

主要導演作品 Filmography Highlights  
《每當變幻時》 Hooked On You (2007)  
《天生一對》 2 Become 1 (2006)



李公樂  
ee Kung-lok

## 導演的話

### From the Director

我想拍部好電影！我想拍部好電影！我想拍部好電影！我想拍部好電影！  
我想拍部好電影！我想拍部獲獎的電影！獲獎的就是好電影嗎？我想拍部  
好電影！我想拍部好電影！我想拍部好電影！我想拍部賣座的電影！賣座  
的就是好電影嗎？我想拍部好電影！我想拍部好電影！我想拍部好電影！  
我想拍部自己喜歡的電影！自己喜歡的就是好電影嗎？我想拍部好電影！  
我想拍部好電影！我想拍部好電影！我想拍部觀眾喜歡的電影！觀眾喜歡  
的就是好電影嗎…我不知道電影是什麼，所以我要繼續拍電影，我要拍部  
好電影！

I wanna make a good movie! I wanna make a good movie! I wanna make  
a good movie! I wanna make a good movie! I wanna make a good movie!  
I wanna make a good movie! I wanna make an award-winning movie!  
But does winning awards matter? I wanna make a good movie! I wanna  
make a good movie! I wanna make a good movie! I wanna make a box  
office record breaker! But does box office record represent quality? I  
wanna make a good movie! I wanna make a good movie! I wanna make  
a good movie! I wanna make a movie I like! But does it mean it is good?  
I wanna make a good movie! I wanna make a good movie! I wanna make  
a good movie! I wanna make a movie that the audiences like! But does  
it mean it is good... I dunno what a movie is, so I have to work on it until  
I get it right, I wanna make a good movie!



師奶唔易做



師奶唔易做

**李**公樂憑藉多年電視及電影副導演經驗，於2003年與黃精甫合導獨立電影《福伯》受到業界好評，並獲世界各地電影節參展邀請。2005年與余偉國合導《再說一次我愛你》，取得票房佳績。2006年參與映藝娛樂主辦的〈亞洲新星導〉，拍攝第一套個人導演作品《師奶唔易做》。2008年參與驕陽電影作品《奪標》，並任聯合導演。

**W**ell-experienced as an assistant director in television and film industry, Kung-lok Lee co-directed "Fubo", an independent film with Ching-po Wong in 2003. Much acclaimed, "Fubo" has participated in a lot of film festivals around the world. In 2005, Lee co-directed with Wai-kwok Yu "All About Love", which was a box office success. In 2006, he participated in Focus First Cuts organized by Focus Films and made his debut film "My Mother is a Belly Dancer". In 2008, he participated in "The Champion" organized by Sundream Pictures as a co-director.

#### 主要導演作品 Filmography Highlights

《十分鍾情 - 開飯》 A Decade of Love (2008)  
《師奶唔易做》 My mother is a Belly Dancer (2006)





# 導演的話

細細個，飲住維他奶去維園踢波，踢住拖鞋去太平戲院睇公餘場，土生土長香港仔，吃喝玩樂樣樣熱愛本土風味香港特色。加入導演行列，更希望能在工作上展現獨特香港風格。我的電影，堅持我們獨有的港式幽默趣味、地道笑料、驚險動作元素，以及打不死精神。只要一看，你，就會明白這就是「香港製造」。

## From the Director

Playing football at Victoria Park, drinking my Vitasoy, watching movies at Tai Ping Theatre in my slippers. These were what I did when I was a kid. A typical Hong Kong style. I enjoyed everything in the Hong Kong way. My aspiration is to show Hong Kong style through my movies. My movies contain our unique Hong Kong culture, comedy and spirit. The minute you watch it, you know it is "made in Hong Kong".



想見妳

李保樟  
Lee Po Cheung

單身部落

想見妳

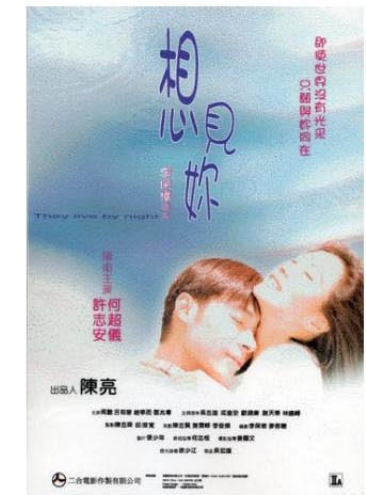


**李**保樟從1989年參與的第一部電影起，至今已參與拍攝20餘部不同類型電影，影片類型豐富，包括古裝動作、都市浪漫愛情、喜劇，並與不少著名導演合作，包括王家衛、徐克、張婉婷等。

自1995年起李保樟兼任編劇工作。1998年首次執導其第一部清新，誠意的電影 - 《想見妳》。2002年，李在《我老婆唔夠秤》與著名監製及編劇陳慶嘉首次合作，其後合編《炮製女朋友》和於《安娜與武林》中任策劃。2005年執導及編寫由文雋監製之二十集電視劇《如果月亮有眼睛》。2007年執導電影《單身部落》。

**P**o-cheung Lee started his career in movie production in 1989, and has participated in the production of over 20 movies. These include different genre such as classic martial arts, romance, comedy etc.

He started scriptwriting in 1989 and directed his first movie in 1998, "Want to See You", which was a fresh and sincere production. In 2002, Po-cheung cooperated with renowned producer and scriptwriter Hing-ka Chan in "My Wife is 18". After, they wrote "My Dream Girl" together. In "Anna and Kung Fu Land", Po-cheung was the production manager. In 2005, he wrote and directed "If The Moon Can See", a 20-episode TV series produced by Manfred Man-chun Wong. In 2007, he directed "Single Blog".



主要導演作品 Filmography Highlights  
《單身部落》 Single Blog (2007)  
《想見妳》 Want to See You (1998)



## 導演的話 From the Director

拍電影的日子有好過嗎？

許多年前，當我在日本讀電影的時候，我的學兄嘆息：電影已是夕陽工業……若干年後，我在嘉禾工作的時候，我周遭的龍虎武師或副導演，抱怨拍電影已經搵唔到食，改行做地產代理或保險經紀去也……又若干年後，我創立了「同道」，然而，身邊的嘆息、抱怨聲依然不絕。

其實，拍電影的日子有好過嗎？

唔，這真是一個深奧的問題，值得窮一生的時間去追求。

Has filmmaking ever been easy?

When I was studying filmmaking in Japan, one of my seniors sighed and said, "Filmmaking is already a sunset industry..." A few years later, when I worked in Golden Harvest, the stunt men and co-directors complained to me that they couldn't make a living. And so, they decided to work as real estate or insurance agents... Then I founded the Same Way Production Limited. But sighs and complaints are still daily before me.

Has filmmaking ever been easy?

Hmmm, this is a complicated question which deserves me to spend all my life on figuring it out.

**梁**德森，澳門出生。1984年留學日本，後入讀今村昌平之日本映畫學校主修導演、劇本科。88年回港，加入嘉禾電影（香港）有限公司，從事電影製作，99年設立同道制作有限公司，主力港日合作之電影、電視及廣告製作及發行。2000年首次執導，是監、導、編兼一身之獨立製作人，至今共導演五部電影。

**B**orn in Macau, Tak-sam Leong completed his film studies at Imamura Shohei's Japan Academy of Moving Images, majoring in directing and scriptwriting. He returned to Hong Kong in 1988 and started his movie career with Golden Harvest (Hong Kong) Ltd. In 1999, he established Same Way Production Ltd., specializing in Hong Kong - Japan joint productions and distributions in movies, TV, and commercials.

Tak-sam finished his directorial debut in 2000. He is an independent movie-maker who comes off as a producer, a director and a scriptwriter. At present, he has directed five movies.

### 主要導演作品 Filmography Highlights

- 《爆裂都市》 Explosive City (2004)
- 《禁室培慾3》 Perfect Education (2002)
- 《非常凶姐》 The Stewardess (2001)



爆裂都市



禁室培慾3



非常凶姐



## 導演的話

電影需要購票入座，是一種買賣的過程，所以它絕對是一種商業行為，而觀眾可以選擇喜歡的電影類型入座，例如藝術片、動作片、驚悚片、色情片等等。我稱之為「電影類型」。所以我不贊同電影分為藝術電影和商業電影，或主流電影和非主流電影的說法。

### From the Director

Audiences buy tickets to see a movie, so movie-going is a process of buy and sell. Surely it is a commercial activity. Audiences have the freedom to choose the type of movies they want to see. For example, art film, actions, horrors, sex movies, etc. I call them "Movie Categories". Therefore, I disagree with classifying movies into art films and commercial films, or mainstream or non-mainstream. The opening up of the Mainland movie market in the past 15 years has posed a deep impact on Hong Kong films. Perhaps it helps the local market to overcome a lot of difficult times which could be indicated by some statistics. However, the limitation on topics and contents might lead us to an alley.

梁鴻華  
eung Hung Wah

**梁**鴻華由電視童星出身，到成為跨影視演、導、編、製作人，曾於德寶電影公司任職策劃及編劇，參與作品包括《三人新世界》及《皇家師姐IV》。九十年代成立個人電影公司，曾執導電影《山村老屍》、《PTU女警—偶然陷阱》、及《魔幻賭船》等，現正製作電影《白櫻桃》及《復仇者之吻》。

**H**ung-wah started as a child actor and through the years he advances to become an actor, a writer, a director and a producer. During his years at D&B Production, he worked as screenwriter and line producer in many movies including "Heart Against Hearts" and "In the Line of Duty 4". In the 90s, he founded his movie company and directed "A Wicked Ghost", "PTU File — Death Trap", and "A Wondrous Bet". In productions are "White Cherry" and "Kiss of the Revenger".



#### 主要導演作品 Filmography Highlights

- 《PTU女警—偶然陷阱》 PTU File—Death Trap (2005)
- 《魔幻賭船》 A Wondrous Bet (2005)
- 《山村老屍》 A Wicked Ghost (1999)



# 導演的話

## From the Director

不要給障礙和藉口，阻擋我們創作的路，繼續努力！

Don't let difficulties and excuses stop your creation. Hang in there!

**勞**上政 (又名勞劍華)，曾先後擔任多個電影工作崗位，是極具經驗的香港電影製作人，一九八三年加入新藝城電影公司參與電影製作。一九九三年已為執行導演，一九九六年開始正式執導。近年也擔任統籌及策劃一職。

**S**heung-ching Lo (aka Kim-wah Lo), an all-rounded veteran in movie production. He started his movie career at Cinema City Productions Limited in 1983 as an Assistant Director. In 1996, he completed his directorial debut. In recent years, he works as a Line Producer and Production Manager in different film projects.

### 主要導演作品 Filmography Highlights

- 《午夜照相館》Open mid-night (2006)
- 《左鄰右里》Good friends (2005)
- 《幽靈情書》Shadow (2001)
- 《藍煙火》Marooned (2000)
- 《陽光警察》Sunshine Cop (1999)



# 導演的話

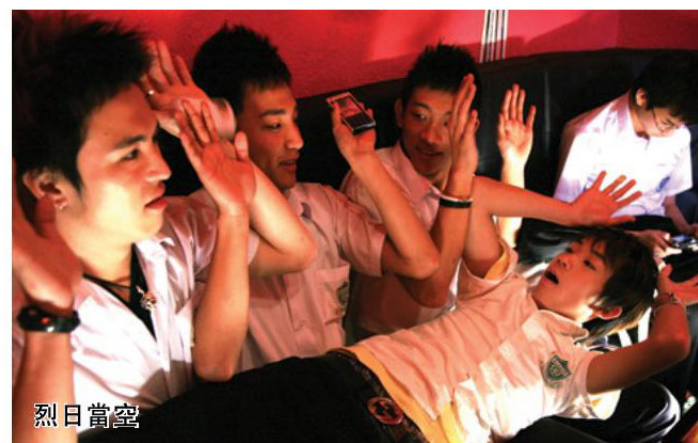
## From the Director

M 麥曦茵  
Mak Hei-yan

《烈日當空》是我的首個個人長片，由資料搜集、創作劇本、尋找一眾新演員、拍攝，直到影片接近完成，我相信並不只是在拍一部關於青春的電影，而是在探索和經歷青春的狀態：CHAOS, VOID, 茫然，失措，混沌，偶爾狂喜，莽撞卻壓抑——《烈日當空》就是這樣躁動不安、情緒起伏如青春期受荷爾蒙刺激的一個作品。故事雖屬虛構，現實卻如戲中少年獨白：「每一天都有更荒謬的事發生」，烈日當空下理應坦然無懼，陰晴不定的卻是少男少女稚嫩敏感的心靈；這部電影承載著同是香港長大、二十多歲的我，和當中十多歲少年人面對荒謬現實、殘酷青春的同步呼吸與吶喊。或者，青春最錯，就是害怕犯錯，但願青春中無可避免的傷口，都隨時間自我癒合——像故事中的少年在缺失中，找到象徵自我療傷的根據。



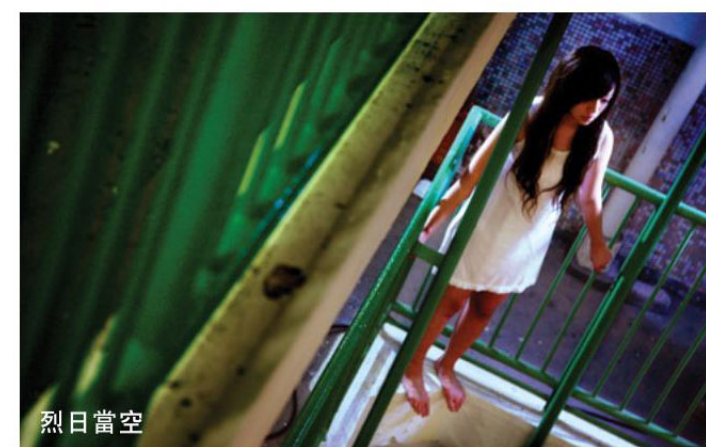
"High Noon" is my first feature film. From research, scriptwriting, casting, shooting until the film is almost finished, I believe I was not only making a film about the young generation. I was searching for and experiencing the state of being young: chaos, void, confusions, anxiety, unformulated, occasional madness with joy, recklessness yet suppression. "High Noon" is restless and emotional like puberty under the stimulation of hormones. It is a make-up story, but the truth is like a line in the movie, "everyday has something more ridiculous happening". There should be no fear under the Sun. Gloomy is only the sensitivity mind of a young girl. This movie carries the young generation in Hong Kong like me, and the breath and shouts of young people when they are hit by the ridiculous and cruel reality. Perhaps, the biggest mistake of being young, is afraid to make any mistake. I hope that the scars from youth would heal with the passage of time, just like the story of "High Noon".



**麥** 曦茵 1984年生於香港，2003年畢業於香港理工大學設計系文憑課程，期間任職平面設計師。首部短片及畢業作品《他·她》獲第十二屆ifva公開組金獎，第九屆德國漢諾威市國際電影節國際組別青年導演獎及於第十四屆台灣女性影展參展。2006年，參與電影《大丈夫2》前期副導及編劇工作，同年畢業於城市大學創意媒體學院。2008年，執導首部長片《九降風》之香港篇《烈日當空》於2008年香港國際電影節首映、台北電影節及入選韓國Cinema Digital Seoul 2008 Film Festival競賽影片。

**H**ei-yan Mak was born in 1984 and graduated from School of Design at Hong Kong Polytechnic University in 2003. During her studies, she worked part time as a graphic designer. Her debut and graduation movie He , She won the Gold Award at IFVA in 2006, the Young Director Award at Germany's Hanover International Film Festival in 2007, and participated in Taiwan Female Film Festival. In 2006, she participated in the production of "Men Suddenly in Black 2" as a pre-production director and screenwriter. In the same year, she graduated from School of Creative Media at City University of Hong Kong. In 2008, she directed her first feature film "High Noon", the Hong Kong Chapter of Winds of September which premiered at Hong Kong International Film Festival and Taipei Film Festival. It was also selected for competition at Cinema Digital Seoul 2008 Film Festival.

**主要導演作品 Filmography Highlights**  
《烈日當空》 High Noon (2008)



# 導演的話

每當人類一思考，上帝就會發笑，我們活在都市裡，一切來得快，去得易。悲歡離合，總是百味分陳，花開花落，緣起緣滅。塵世有幾許何堪動地震天，一切還不過去似微塵，生死愛慾，恩怨情仇，回頭再看，都不過是一堆破事兒。

## From the Director

When human being starts to think, God will smile.

We are living in a busy world. Everything passes by quickly. Happiness, sadness, separation, reunion. Sweetness and bitterness. Blossom and wither. Love comes, love fades. Is there one thing so important that will shake the sky and rock the earth? Everything goes by like a heap of dust. Life and death, love and desire, blessings and hatred. When we look back, all are just trivial matters.



破事兒



伊莎貝拉



伊莎貝拉

1999年自資十二萬港元，執導首部短片《暑期作業》，即成首部獲台灣金馬獎最佳短片提名之香港作品，2001年執導首部長片《買兇拍人》，嶄露黑色創意，03年執導《大丈夫》，獲香港電影金像獎最佳新導演獎。06年執導《伊莎貝拉》，獲柏林國際電影節最佳音樂銀熊獎及曼谷世界電影節最佳影片。07年彭完成第六部電影《出埃及記》，獲西班牙聖巴斯蒂安國際電影節最佳攝影銀貝殼獎。彭氏天馬行空的創意，令每部作品都能激起話題，引人爭議。



破事兒

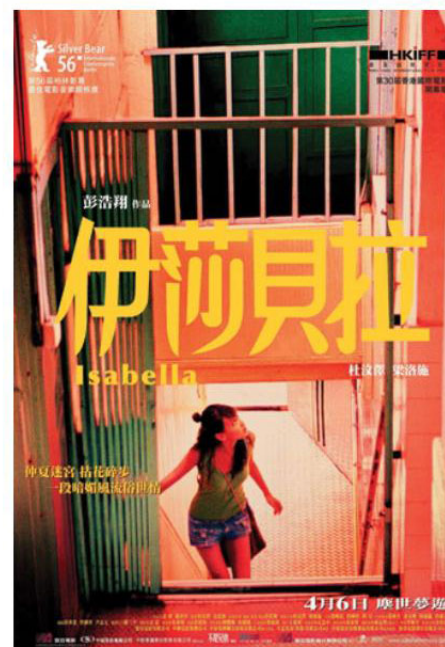


破事兒



破事兒

With HKD120,000 out of his own pocket, Pang directed his very first short film "Summer Project" in 1999. The film immediately became a success and was the first Hong Kong movie to be nominated for Best Short Film in Taiwan Golden Horse Award. In 2001, his talented creativity in dark comedy was fully demonstrated through his first feature film "You Shoot, I Shoot". In 2003, he directed "Men Suddenly In Black" and snatched the Best New Director Award at Hong Kong Film Award. "Isabella" in 2006 was another huge success by winning the Best Music Silver Bear Award at Berlin International Film Festival and Best Picture at Bangkok World Film Festival. In 2007, Pang finished his sixth movie "Exodus" which won the Best Cinematography Silver Shell Award at Spain San Sebastian Film Festival. His unlimited creativity has made every one of his movies so unique that they are always the talk of the town.



### 主要導演作品 Filmography Highlights

- 《破事兒》 Trivial Matters (2007)
- 《出埃及記》 Exodus (2007)
- 《伊莎貝拉》 Isabella (2006)
- 《AV》 AV (2005)
- 《公主復仇記》 Beyond Our Ken (2004)
- 《大丈夫》 Men Suddenly In Black (2003)
- 《買兇拍人》 You Shoot, I Shoot (2001)

# 導演的話

## From the Director

拍電影是導演在片場由零開始打造一個夢；  
看電影是觀眾在戲院對號入座編織無數夢。  
引發他人共鳴，在光影中共同追一個夢是當導演的理想；  
觸動個人感情，在光影中各自追不同夢是做觀眾的樂趣。  
我是個理想主義者，但我更希望讓觀眾在我的電影中找到他們的夢。

$$F(\text{夢}) = \int (\text{導演}) d \text{時間} = \infty \text{ 觀眾夢}$$

Movie making to a director is the making true of a dream, starting from zero in a studio; Movie watching to the viewers is the weaving of dreams as they sit in the cinema.

The ideal of a director is to rouse empathy in others, so that together they follow through a dream in the glimmer and flashes of a movie; the joy of a viewer is to have emotions ignited, each chasing a different dream in the glimmer and flashes of a movie.

I am all for idealism, and my one aspiration is to allow viewers to find their dreams in my film.

$$F(\text{Dream}) = \int (\text{Director}) d (\text{Time}) = \infty \text{ Viewers' Dreams}$$



89年入行，分別為中外電影、廣告、紀錄片、MTV擔當過電影副導演、策劃、編劇、剪接、導演和監制等多個崗位，熟悉每個工作流程亦因而善於取得製作與創作間的平衡。

05年兼任導演、編劇和剪接的首部個人作品《b420》參加了多個國際影展，分別獲得第十九屆日本福岡亞洲電影節電影大賞及 第四屆維也納國際青年電影節之最佳電影。

07年為在中國橫店拍攝的好萊塢電影《功夫之王》擔任製作總監。

Mathew Tang first launched his career in the film industry back in 1989, taking on various roles as assistant director, coordinator, screenwriter, edit master, director and producer. Such experience in the many facets of movie making has gained him practical knowledge in every procedure, as well as the ability to achieve balance between production and creativity.

In 2005 he directed, wrote the script and edited his first film "b420", which was admitted by several international film festivals. In fact, the film won the Grand Prix Award in the 19th Fukuoka Asian Film Festival, and was awarded Best Film in the 4th Viennese Youth International Film Festival.

In 2007 he got dual credits as Associate Producer and Line Producer for the Hollywood film "Forbidden Kingdom", when the shooting was done at Hengdian, China.



主要導演作品 Filmography Highlights  
《b420》 b420 (2005)



曾國祥  
erek Tsang

尹志文  
immy Wan

## 導演的話 From the Director

一切都是夢想，我們齊來盡興吧！

It's all a dream. Let's play.

**paperscissorrock™** 是個集結一眾電影製作人、寫作人、演員和音樂人的組織，並沒有固定架構，基於不同的工作性質和成員所擁有的獨特性，因此，各成員所擔當的角色會因應不同計劃而改變...

組織主要成員為曾國祥及尹志文。

**paperscissorrock™** is an amalgamation of filmmakers, writers, actors, and musicians without a fixed entity. The grouping may change from project to project, depending on the nature of the work and the availability of each and every member in the affiliation...

The core members of the group are Derek Tsang and Jimmy Wan.

### 主要導演作品 Filmography Highlights

- 《戀人絮語》 LOVER'S DISCOURSE (2008)
- 《周公解夢》 THE INTERPRETATION OF DREAMS ACCORDING TO CHAU KUNG (2005)
- 《AV情報站》 AV NEWS (2004)
- 《回》 ROOM (2003)

### 曾國祥

一直有志投身電影工作的曾國祥，於加拿大遊學歸港後，隨即加入香港著名導演陳可辛主理的 Applause Pictures 電影公司工作，於《見鬼》、《三更》、《金雞》、《春逝》等曾擔任副導演、場記、製作助理及後期監督等不同崗位。

於2003年，曾國祥組織一眾新一代電影人，成立電影公司 **paperscissorrock™**，翌年更編寫及執導其首部作品《回》，此片亦同時於多個海外影展被邀參賽及觀摩。

除參與電影幕後之工作外，曾國祥亦步其父親 - 曾志偉後塵，踏出幕前表演的工作，已演出超過十多部電影，作品包括：《黑白道》、《我要成名》、《伊莎貝拉》、《一個好爸爸》及《花非花》等。

### 尹志文

香港土生土長，於香港演藝學院修讀電影系；曾編導多部獨立電影，作品包括《冬天不再可否再來不再》、《囍》、《草原上的女兒》及《回》等，亦憑《囍》獲得2000法國普瓦泰國際學院電影節國際錄像大獎及角逐香港金紫荊最佳短片等。

畢業後一直從事電影及廣告的幕後工作，期間曾擔任副導演、策劃、編劇及導演等不同崗位，05年開始與彭浩翔合作編寫劇本及擔當策劃工作，作品有《伊莎貝拉》、《出埃及記》、《破事兒》及《是日公映》。

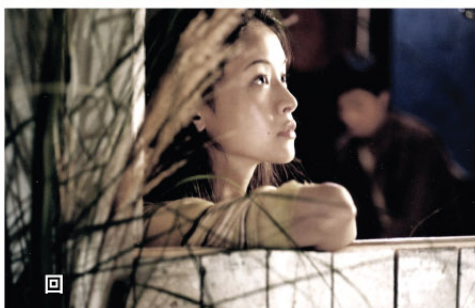
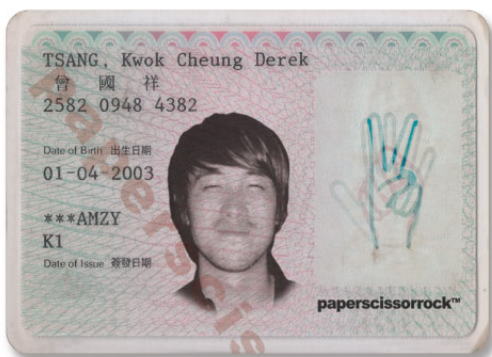
於03年，因獲得香港藝術發展局資助，尹志文首次聯同電影人曾國祥合拍短片《回》；此片被選為第廿八屆香港國際電影節觀摩電影及2006年釜山亞洲短片電影節參賽作品等；而是次合作更觸發 **paperscissorrock™** 的正式成立。

現正與曾國祥策劃第一部劇情長片《戀人絮語》。

**Derek Tsang** had taken up various positions since he joined Peter Chan's Applause Pictures. He has been an assistant director, script supervisor, post-production supervisor, and production assistant in many of Applause's productions from 2001 to 2004. In 2003, he made his first independent film "Room" (HKIFF 28th), commissioned by the Arts Development Council in Hong Kong, with his partner Jimmy Wan.

In addition to his work behind the screen, Derek followed the footsteps of his father, the veteran actor Eric Tsang and received rave reviews for his role in "AV" in 2005. He has been collaborating with Pang Ho Cheung ever since, co-writing "Isabella" with Pang Ho Cheung and Jimmy Wan.

**Jimmy Wan** is a graduate from the Hong Kong Academy for Performing Arts in 2001. During his studies, his Short Film "Double Happiness" has won the International Video Award at the 2000 Poitiers International Film Schools Festival and was nominated for Best Short Film Award at Hong Kong Film Awards. Right after graduation, he started his moviemaking career as a script supervisor. Soon he became the assistant directors for many of Hong Kong's film productions. Starting from 2005, he works closely with Ho-cheung Pang as scriptwriter and production manager.





我相信電影的本質是快樂，快樂到令人投入地歡笑、尖叫、流淚、振奮、失落、甚至按不住激情，熱烈的鼓起了掌。

當我們喊Action的一刻，不可思議的事情便開始，我們都親眼目睹著奇蹟，一次又一次的發生；這種奇蹟，讓我們能快樂的走下去。

## 導演的話

From the Director



W 黃精甫  
Wong Ching Po



**黃**精甫早期曾擔任電影宣傳片、音樂錄像帶以及廣告導演。1997年憑獨立製作《我愛水龍頭》贏得香港獨立短片及錄像比賽公開組金獎，作品均表現出其獨特拍攝風格。黃執導之獨立電影《福伯》受到業界好評，影片獲得世界各地電影節的參展邀請。2004年憑第一套主流電影作品《江湖》，獲得第廿四屆香港電影金像獎最佳新晉導演獎。

Ching-po Wong started his career as a director for movie trailers, music videos, and commercials. In 1997, he directed the independent production "I Love Faucet", winning Gold Award in The HK Independent Short Film & Video Awards. His productions are always having a distinctive individuality. "Fubo", another independent film directed by Wong, had received much acclamation in the industry. It participated in film festivals around the world. He directed his first mainstream film "Jiang Hu" in 2004 and was awarded Best New Director in the 24th Hong Kong Film Awards.



主要導演作品 Filmography Highlights  
 《十分鐘情之清芳》 A Decade of Love (2008)  
 《阿嫂》 Mob Sister (2005)  
 《江湖》 Jiang Hu (2004)  
 《福伯》 Fubo (2003)

# 導演的話

## From the Director

在我拍過的電影中很喜歡「六樓后座」中的一個遊戲 - 《誠實與大膽》。作為一個導演，我認為誠實與大膽是很重要，要誠實地表達自己的信念及視野，也同時應大膽去嘗試及尋找新的角度及拍攝手法。今日電影工業已被稱為「夕陽工業」，更需要我們一班電影人去努力尋找那對「新鮮的眼睛」，讓觀眾有起死回生的感覺。我會繼續去發掘那對「fresh eyes」！

Of all the films I've made, I like the title of my film "Truth or Dare" the most. Truth and Dare is my filmmaking motto. You have to be true to your own vision, and dare to search for new challenges. Today, especially in the HK film business, which has fallen on hard times, it is essential for directors to bring a fresh eye to every film they make. I still see myself as a "new" director. To me, being new means that I'm not limited to any form, and that I will continue to bring a new, fresh angle to every film I make !

**B** 黃真真  
arbara Wong



六壯士



六樓后座2家屬謝禮

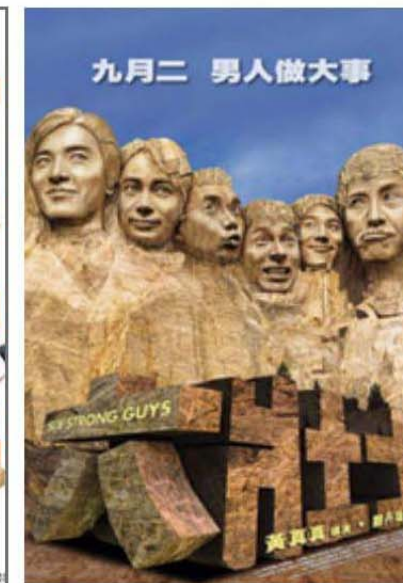


**黃**真真於香港演藝學院戲劇系畢業，主修演技。畢業後到美國紐約大學電影系就讀，其畢業作品《Hugo》，獲選該年度紐約大學最佳學生電影。

1999年，黃真真返回香港發展，製作以香港及中國女性為題材的《女人那話兒》，電影以訪問紀錄片形式，表達女性對事業、愛情及性愛的思想及態度，內容大膽，在紐約國際獨立電影節奪得「最佳國際影片」。

After graduated from Hong Kong Academy for Performing Arts — School of Drama with a major in Acting, Barbara Wong advanced her film studies at the New York University Film School. Her graduate film, "Hugo", was awarded 'NYU's Best Student Film'.

She returned to Hong Kong in 1999 and started her career in movie by submitting proposals to the Hong Kong — Asia Film Financing Forum (HAF). By the end of the year, one of her film proposals, "Women's Private Parts", a feature documentary about Hong Kong women's true feelings about sex and love, was selected for production. This turned out to be a success. "Women's Private Parts" was awarded 'Best International Feature Film' in the New York International Independent Film Festival in 2001. It was also nominated and officially selected by 6 other international film festivals.



- 主要導演作品 Filmography Highlights
- 《六樓后座2家屬謝禮》 Happy Funeral (2008)
  - 《女人本色》 Wonder Women (2007)
  - 《見習黑玫瑰》 Protege de la Rose Noire (2004)
  - 《六壯士》 Six Strong Guys (2004)
  - 《六樓后座》 Truth or Dare: 6th Floor Rear Flat (2003)
  - 《女人那話兒》 Women's Private Parts (2001)

# 導演的話

人天生就喜歡聽故事。而流行、普及的電影，就是以聲和畫把故事娓娓道來。所以無論世道怎變，娛樂方式如何多樣化，人根本上還是會為一齣好電影而興奮或感動。  
如電影能講好一個故事，「帶觀眾入戲院」也許不會太艱難。

## From the Director

Everyone is born to be a keen story-listener. A popular and successful movie is a story-teller using sound and pictures. No matter how this world changes, how the entertainment format varies, we will still be excited and touched by a good movie.

If a movie can tell a good story, it will not be too difficult to bring audiences into the cinema.



魔術男



魔術男



魔術男



**九**八年畢業於香港中文大學藝術系。大學期間為展開拍電影的機會而爭取到美國愛荷華大學作交換生，在一年間，盡用該校的攝影器材、剪接設備及修讀、旁聽各大小電影課堂。

作品《魚》、《阿偉與婉芳》及《燦若繁星》均在香港獨立短片及錄像比賽中獲獎，其中《燦》獲公開組金獎、最佳劇本及大獎，並獲第七屆金紫荊獎最佳獨立短片。

零四年，僅以港幣廿五萬元資金完成首齣劇情長片《當碧咸遇上奧雲》，即成為第一屆香港亞洲電影節開幕電影及奪得獨立精神大獎，另獲邀參展釜山國際電影節及東京國際電影節等。

《魔術男》是他的第二齣劇情長片。獲第二十七屆香港電影金像獎最佳新晉導演提名，及南方都市報第八屆華語電影傳媒大獎最佳新導演提名。亦參展香港亞洲電影節、意大利烏甸尼斯亞洲電影節及好萊塢（中國）電影節。

**H**e graduated from the Fine Arts Department at the Chinese University of Hong Kong in 98. In 96 as an exchange student he went to the University of Iowa in US and started making short films and videos.

"Fish", "Ah Wai & Murphy" and "Glowing" were awarded in the Hong Kong Independent Short Film and Video Awards where Glowing got the best script, gold award and grand prize. It was also the Best Independent Short Film in the 7th Golden Bauhinia Awards.

In 2004 Adam finished his first feature film, "When Beckham Met Owen" which was the opening film at the Hong Kong Asian Film Festival and got the Independent Spirit Award. He was also invited to various international film festivals such as the New Talent -Young Cinema Film Festival in Taipei, Pusan International Film Festival and Tokyo International Film Festival.

In 2007, Adam finished the shooting of his second feature film "Magic Boy" of which he is the director and script writer.

### 主要導演作品 Filmography Highlights

- 《魔術男》 Magic Boy (2007)
- 《當碧咸遇上奧雲》 When Beckham Met Owen (2004)
- 《燦若繁星》 Glowing (2000)
- 《阿偉與婉芳》 Ah Wai & Murphy (1999)
- 《魚》 Fish (1997)



# 導演的話

## From the Director

中學時的某一天，被莫名的「感召」，渾噩的少年選擇了要走電影創作之路，矢志不移...轉眼之間，由電視編劇到電影編劇再糾膽當起導演來，我的路已走了近二十年。今天，我依然熱愛創作熱愛電影，相信明天也會...

I was called to make movies during my high school days. Since then, I've never stopped. From drama scriptwriter to movie scriptwriter and then to director, 20 years slipped quietly. Today, I still love creation and movies. And I'm sure that this is love that lasts...



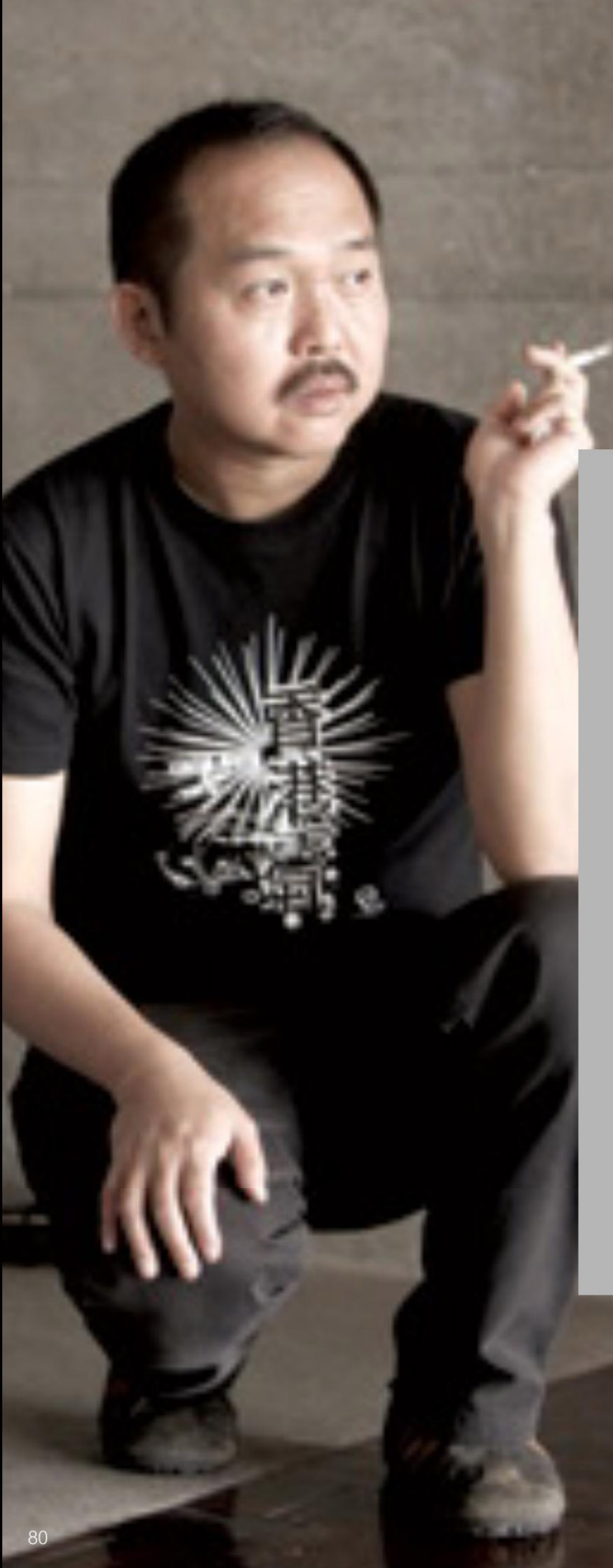
**1989年** 預科畢業，後加入香港無線電視廣播有限公司做戲劇組編劇。1992年離開無線電視全職投入電影編劇工作，成為杜琪峰銀河映像的主力創作班底。其中所參與編劇的精彩作品眾多，包括《非常突然》、《鎗火》、《暗戰》、《PTU》、《大隻佬》及《黑社會》等。07年首次執導作品《跟蹤》獲邀參加多國影展，並獲香港電影金像獎最佳新晉導演獎。

Yau has been known as a popular writer for films directed by Johnnie To and Wai Ka-fai of Milkyway Image (HK) Ltd. His acclaimed movies include "Expect the Unexpected", "The Mission", "Running Out of Time", "PTU", "Running on Karma" and "Election". His directional debut "Eye in the Sky" was premiered internationally and has garnered him the Best New Director at the Hong Kong Film Awards.

Graduated at high school in 1989, Yau worked in the Television Broadcasts Limited (TVB) as a drama scriptwriter. His movie scriptwriting career was started in 1992 by joining the Milkyway Image.



主要導演作品 Filmography Highlights  
《跟蹤》 Eye In The Sky (2007)



## 導演的話

### From the Director

電影是需要不斷被發掘，尤其是蘊藏豐富的香港電影，有更多可被再發掘、再創新的可能性。我們必要重新詮釋香港電影的現代性，多接觸世界有助我們市場的定位。

電影同時也是充滿啟發性的藝術：它會將一個城市的性格、形態揭示出來，我覺得每個地方的電影都有一個使命，去將該地方的特性及精神重現出來。

In cinema, I believe in re-invention. With its huge cinematic heritage, Hong Kong cinema has a big reservoir to be re-invented and re-innovated. Nevertheless, we have this urgency to redefine the modernity of our cinema. Being contemporary with the outside world helps our marketability.

Cinema is also an art of Revelation: revealing a city's own character, its own shape. I strongly believe that the regional cinema has a vocation to reveal its singularity, rediscover its own soul.



蕩寇

**1966**年生於香港，於1994年畢業于比利時國立高等舞臺藝術學院（INSAS）電影攝影專業，1996年開始攝影及導演工作，現活躍於中國內地和香港的電影製作中。

**B**orn in 1966 in Hong Kong, Yu Likwai graduated from INSAS (Institut National Supérieur des Arts de Spectacle, Belgium) in 1994, majoring in cinematography. He made his directorial debut in 1996.

#### 主要導演作品 Filmography Highlights

《蕩寇》 Plastic City (2008)

《天上人間》 Love Will Tear Us Apart (1999)

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部份「高手們的話」摘自「香港電影」雜誌。  
Some quotations of "From The Masters" are excerpts from  
"Hong Kong Film" magazine.