博群電影節

I·CARE Film Festival · Once Upon Our Times

時代的註腳

博群電影節 2017 — 時代的註腳

I · CARE Film Festival 2017 – Once Upon Our Times

燈光暗了，銀幕亮起，小字淡入。

2017

將來回看，這一年，如同任何一年，一樣會湮沒在悠長的歲月。三月天，香港地，時事翻天，但面前幾許喧鬧，無數紛擾，最終都會淡出，成為過去。

年華如逝水，或緩或急，記憶如雪泥鴻爪，或深或淺。幸好有電影，雕刻時光，紀錄時代，留下亦輕亦重的註腳。

今年，博群電影節以「時代的註腳」為題，在光影中尋找曾經存在過的大小時代，就如開幕電影《甜蜜蜜》（1996，陳可辛），在風雲變色的歷史關頭，書寫小人物飄零的愛情。倏忽二十年，我們既重溫《香港製造》（1997，陳果），亦放映《一念無明》（2017，黃進），香港故事，莫失莫忘。時代流轉，記憶如何不滅？《消失的檔案》（2017，羅恩惠）回溯五十年光陰，展現紀錄片的視野與關懷。

山河萬里，時光有限，但我們仍可安坐校園，看《最好的時光》（2005，侯孝賢）和《山河故人》（2015，賈樟柯），馳騁於兩岸兩大導演的廣闊想像之中。

一連四周，我們在中大放電影，與老師們討論他們的心頭愛，過一個漫長三月，可走到盡時，該又會感嘆時光匆匆。若說浮生如夢，何妨在通宵放映的晚上，同看九年一遇的 Before 愛情系列，記取這個學期，我們一起看過的電影，一起思索過的時代。

* 詳細節目表，請瀏覽第 31-34 頁。

The lights dim. The screen starts glowing. Words fade in.

2017

This year, in retrospect, would have faded away into the mists of time as with any other year; this March, historic changes are due to happen in Hong Kong, and yet, all the tumult would eventually fade out, bygones would be gone.

Time flows like a river. Memories, whether deep or shallow, last no longer than footprints in the snow. Thankfully we have film – a medium that distills time into art and leaves records of bygone ages in both dainty and heavy strokes.

Titled "Once Upon Our Times", this year's I · CARE Film Festival takes us on a trip down memory lane to revisit all the past eras as captured on celluloid. Comrades, Almost a Love Story (1996, Peter Chan), our opening film, chronicled the drifting romance of two average Joes as the change of Hong Kong's sovereignty was nearing.

Two decades fleeted by, but Hong Kong remains close to our hearts as always. Made in Hong Kong (1997, Fruit Chan) and Mad World (2017, Wong Chun) tell the Hong Kong Story from two different times. How to keep memories alive in the fast-changing world? Documentary movie Vanished Archives (2014, Connie Lo) traces the past fifty years and makes it clear that film not only entertains, it inspires and cares just as much.

Life is impermanent. However, blessed ones like us can still sit comfortably and immerse ourselves in the boundless imagination of two master directors – Three Times (2005, Hou Hsiao-hsien from Taiwan) and Mountains May Depart (2015, Jia Zhangke from Mainland China).

In four successive weeks, we will play a fine selection of films and talk with teachers about their favourites. This March is going to be both long and short. If you do agree with the saying that life is but a dream, join our overnight screening of the Before Trilogy which took nine long years to make. Let's recall the movies we've seen and the eras we've pondered in this particular semester.

*Please refer to P31-34 for the programme schedule.

開幕放映－甜蜜蜜（修復版）

Opening Screening - *Comrades:* Almost a Love Story (Restored Version)

1996 • 香港 Hong Kong • 118 分鐘 min
普通話、粵語，中文字幕 In Putonghua and Cantonese with Chinese subtitles
導演 Director • 陳可辛 Peter Chan Ho Sun

八十年代的香港，那是一個內地人發來港夢，香港人發美國夢的時代。兩個差一點便是戀人的人在香港相遇：初到香港的黎小軍，遇上努力成為香港人的李翹，差那麼一點點，黎小軍和李翹會在一起。李翹教導黎小軍變成香港人，講廣東話、看香港錄像、飲維他奶、用傳呼機，但差異終究存在，愈努力接近夢想，他們的戀情偏偏落了空。後來李翹到台灣，黎小軍和期待來到香港的舊愛小婷完婚，以為過客的愛情落幕了嗎？就在鄧麗君不幸病逝那一天，兩人在紐約街頭重遇，〈甜蜜蜜〉繞樑三日，愛情的餘韻在匆匆走過的大時代，飄向何方。

The 1980s was a period when Mainlanders were busy chasing the Hong Kong Dream and Hong Kongers the American Dream. Two mainland immigrants – the Tianjin-born Li Xiaojun and Guangdong native Lee Kiu – chance upon each other in Hong Kong. Xiaojun is new to the colony whereas Kiu has been here trying all means to make Hong Kong her home. Kiu teaches Xiaojun all it takes to become a Hong Konger – speaking Cantonese, watching Hong Kong movies, drinking Vitasoy, using beepers; only in reality there are gaps that can never be filled. The lovers-to-be soon find themselves walking different paths. Kiu moves over to Taiwan, while Xiaojun seals the marriage with his longtime sweetheart from northern China. A doomed romance, however, comes back to life on the day when Taiwanese pop diva Teresa Teng dies. Thanks to her celebrated tune "Sweet as Honey" (the film's Chinese title), two estranged lovers cross paths again on the streets in New York. Love never ceases to mesmerize, as all ups and downs, twists and turns become part of our history.

日期 Date ¦ 6 / 3 / 2017
時間 Time ¦ 7:00pm
地點 Venue ¦ 新亞書院圓形廣場
New Asia College Concourse

映後座談講者 Post-screening Discussion Speaker ¦
陳可辛 Peter Chan Ho Sun
Director of Comrades: Almost a Love Story

映後座談主持 Post-screening Discussion Host ¦
李立峯 Francis Lee Lap Fung
香港中文大學新聞與傳播學院教授
Professor, School of Journalism and Communication, CUHK

座談語言 Language ¦ 粵語 Cantonese

陳可辛 |
香港電影導演及監製。1997 年，陳可辛憑《甜蜜蜜》成為香港電影金像獎最佳導演。

Peter Chan Ho Sun |
Chan is a Hong Kong film director and producer. His movie, Comrades: Almost a Love Story, won him the Best Director award at the Hong Kong Film Awards in 1997.

Years in the Blink of an Eye
倏忽二十年

幾乎是甜蜜的時代
Something Resembling Sweet Times

文：鍾曉烽　By Chung Hiu Fung

廿年逝去，香港這處借來的地方，彷彿經過無數秋與冬。世道盡是苦辣辛酸，當時代不再甜蜜，是時候回頭一看，乘著光影旅行，細味情愛離合的前世今生。

由陳可辛執導、岸西編劇的《甜蜜蜜》(Comrades: Almost a Love Story)，這部「幾乎是」愛情故事的電影，在 1996 年面世之時，香港處於社會和政治過渡期，而光影世界則成為想像身份認同的夢工場。李翹和黎小軍，一南一北，穿過深圳河的邊界，同是學做香港人，跑出來卻是兩種人生。廣州人李翹拼命融入，由港式粵語到講英語，看香港錄像、用提款卡，奮力向上全盤接受中環價值。從北方來港的小軍，卻多多少少保留一點鄉土情懷，一步一步被生活牽著走。雖然對未來的想像不一，但二人走過的軌跡，終究是殊途同歸——香港是尋夢的空間，卻不是圓夢的地方。不論是南下、越洋，還是片末大陸旅客提及的北進，「香港人」處處可以為家，到這處是為了那處，這種不斷逐夢的飄泊性，正正倒照那一代不少香港人的精神面貌。在電影尾聲，鏡頭忽爾回到 1986 年 3 月，列車駛進月台，車廂內的黎小軍，背倚著的竟是李翹。二人同車同軌，在相識以前，原來早已相遇。踏出車門，他向左走，她向右走，從此走了離離合合的雙程路。這個註腳，其實在電影中段早已鋪陳。從李翹口中說出，香港有五分之一是大陸人，呼應一種香港作為移民城市的歷史論述以外，亦添上一筆本是同根的國族書寫。

若將焦點移離李翹與小軍的敘事主線，其他電影角色構成一幅香港多元族裔的浮世繪。飾演姑姑 Rosie 的 Irene Tsu 本身是華裔美國演員，她與「情人」William Holden 之間如幻似真的愛情，黑白回憶隨火屑魂歸燈火闌珊處。而杜可風飾演的「齋滷味」，跟泰國情人「芥蘭」到她老家，離開香港這個暫借間。多元族裔以外，正如文化人陳冠中所言，香港本土文化是雜種本地化的產物，豹哥背後的米奇老鼠紋身，美式快餐和傳統中式婚禮，樽裝維他奶配上三級片租店，紀錄光影聲色般的城市生活萬花筒。電影多以特寫鏡頭捕捉人物間的情感交流，除卻這種細膩刻畫，電影鏡頭滿是城市空間的再現。不論是李翹與小軍相遇的麥當奴，還是街市、唐樓、麻雀館和骨場的市井地方，抑或是時代廣場等標誌，在電影中重組「香港」這個符號。

回到電影的一個母題，鄧麗君這位「一代華人歌后」成為離合或重聚的記號。在大笪地賣鄧麗君卡式帶，李翹向小軍坦白自己是廣州人；街上遇上鄧麗君，背向李翹的小軍，她或他會否永遠分離？甜蜜蜜一曲，本是印尼的民謠，編上中文歌詞，成為亞洲經典。在香港街頭，李翹騎在小軍的單車上哼著〈甜蜜蜜〉，一切都未曾開始。在紐約街頭，櫥窗裡傳來鄧麗君逝世的消息，櫥窗外兩人對望，然後〈甜蜜蜜〉的幕外聲緩緩奏出——在哪裡，在哪裡見過你，你的笑容這樣熟悉，我一時想不起，啊，在夢裡。

也許，在回歸二十年的今天重看《甜蜜蜜》，為的不是懷舊，而是在看似消散的香港流行文化中，重現一種香港故事的敘述和集體情感。橫跨香港歷史關口十年，碰巧小軍和李翹淡然在 1987 年股災後分手，而小軍寫給小婷的信中 1990 年冬前「近五十年最冷的一年」，這幾乎是愛情的片子，或許帶給未曾經歷過八、九十年代的你我他，重新思考本土文化的留白空間。遙望一個時代，是重組過去，更是為了書寫屬於我們這一代、甚是未來的時代註腳。

Comrades: Almost a Love Story was screened in 1996, a time when Hong Kong was experiencing both a social and political transition. The world of cinema was the perfect place for exploring issues of identity. While the two protagonists come from different backgrounds and end up taking diverging paths, they share the common goals of becoming a Hong Konger and realising their dreams in this international metropolis. “Hong Kongers” can call anywhere home, settling in one place just to get to another. This constant drifting in order to pursue one’s dreams precisely reflects the mentality of many locals of that generation. The character Li Qiao’s comment about a fifth of Hong Kong’s residents being mainland Chinese not only echoes the history of our home as a city of immigrants, but also highlights the fact that we share common origins. The supporting characters illustrate our multi-ethnic society, while certain featured elements demonstrating the fusion of East and West show that Hong Kong culture is the product of the localisation of mixed influences. Revisiting this work on the 20th anniversary of the handover is perhaps more about reviving some of Hong Kong’s many stories and collective emotions, as opposed to nostalgia. This work may reignite the thoughts surrounding local culture for those who never experienced life in Hong Kong during the 80s or 90s. Looking back at another time enables us to reconstruct the past, and, more importantly, create the narrative for our own generation, and maybe even the ones to come.

香港製造
Made in Hong Kong

1997 • 香港 Hong Kong • 108 分鐘 min
粵語，中英文字幕 In Cantonese with Chinese and English subtitles
導演 Director • 陳果 Fruit Chan Goh

日期 Date ¦ 7 / 3 / 2017
時間 Time ¦ 7:00pm
地點 Venue ¦ 潤昌堂103室
Room103, Y. C. Liang Hall

現在談論「香港製造」，人人趨之若鶩。將時間撥回 1997，「香港製造」可能只是迷茫的代名詞。在這齣極低成本製作的電影裡，你會看到幾個問題少年，試圖以問題解決問題，用疑惑掩蓋疑惑，最後所有路向都以失敗告終。軟弱的男主角中秋為了女主角阿萍，決定做人生唯一一次大事：做殺手。本應慷慨就義，買了手槍卻不敢下手，最後竟是在中秋時節以槍代刀切月餅。1997，你以為一定會出甚麼大事，但九七之後是九八，九八以後是九九，直至二零一七，年年中秋，大時大節，例行公事。陳果是在暗示香港製造的一事無成，抑或預見主權移交後山雨欲來，最終還是會不敵怯懦？廿年後的今天，重提「香港製造」，香港還是香港嗎？

Talk about Made in Hong Kong today, and many concur that it's a Hong Kong film that belongs to Hong Kong people. Back in 1997 however, it might have just been a byword for uncertainty. In this shoestring production, a bunch of problematic youths try to solve problems but end up creating more; their doubtful efforts lead nowhere but only breed more doubts. In a desperate attempt to save his lover, the film's hero Moon decides to do it big – make a fast buck as a hired gun. As it turns out, Moon's cowardice gets the better of him and he chickens out at the last minute. His gun, ironically enough, becomes the knife which he uses to cut the mooncake! Back in the day, everyone cringed at the mention of the number 1997. But now in 2017, the moon waxes and wanes every year as if she didn't care. Did Fruit Chan mean to say that everything is doomed, or that cowardice is the ultimate winner in post-handover Hong Kong? Today after two decades, is Hong Kong still the Hong Kong we knew?

消失的檔案
Vanished Archives

2017 • 香港 Hong Kong • 120 分鐘 min
粵語，中文字幕 In Cantonese with Chinese subtitles
導演 Director • 羅恩惠 Connie Lo Yan Wai

日期 Date ¦ 8 / 3 / 2017
時間 Time ¦ 7:00pm
地點 Venue ¦ 邵逸夫堂
Sir Run Run Shaw Hall

映後座談講者 Post-screening Discussion Speaker ¦
羅恩惠 Connie Lo Yan Wai
紀錄片導演 Documentary Director
程翔 Ching Cheong
資深傳媒人 Senior Journalist
梁文道 Leung Man Tao
文化評論員 Cultural Critic

***座談語言 Language ¦ 粵語** Cantonese*

很難想像一件影響香港至今的歷史事件，翻開政府檔案，全是空的。1967 年發生的工人大規模罷工事件，引發了一連串或稱作反英抗暴或稱作暴動的事件。曾經有一段日子，香港街道瀰漫恐怖氣氛，新聞紙上天天說街上發現假炸彈、警察拉了某某少年犯。歷史的真實本來就很難望清，但基本發生過的事情，還是有被釐清的需要。可惜時至今天，因為政府檔案的不透明，以及大量意識形態論述的影響，這段香港歷史一直被霧氣所籠罩，沒法看清真象。羅恩惠花了四年時間，以紀錄片的形式處理六七議題，她認為「這是香港人的記憶，事實不容塗脂抹粉」。

The mind literally boggles, as you try to dig out government records of a momentous event in Hong Kong history but find nothing at all! In 1967, a large-scale labour strike escalated into what is now known as the Anti-Hong Kong British Persecution Struggle, or simply as riots. There was a time in this city when fear had become a great common denominator. "Fake bombs discovered!", "Young mobsters arrested!" screamed the newspaper headlines day after day. It's never easy to find out the truth in history. That said, things that happened should see the light nonetheless. Unfortunately, due to the lack of transparency in government records and extensive propagandizing, this slice of local history has been shrouded in a veil of secrecy to this day. Director Connie Lo spent four years on this documentary to make a statement: "This is part of Hong Kong people's memories. The truth should never be glorified or compromised."

羅恩惠 |
先後供職於香港電台電視部、亞洲電視新聞部、加拿大新時代電視及無線新聞部《星期日檔案》，前後二十年。四年前成立「人文影像工作室」專注歷史紀錄。

程翔 |
資深媒體人、著名香港時事評論員。畢業於香港大學經濟系，後加入《文匯報》工作，曾出任該報駐北京記者站主任、副總編。1996 年出任新加坡《海峽時報》中國首席特派員，2009 年退休。

梁文道 |
讀書人、媒體人，為馬來西亞、中國大陸及香港等地多份報刊專欄作者。畢業於香港中文大學崇基學院哲學系，活躍於文化界及傳媒界多年，曾擔任電視及電台節目主持人、牛棚書院院長，出版作品包括《弱水三千 梁文道書話》、《讀者梁文道書話 II》、《味覺現象學》、《常識》等。

Connie Lo Yan Wai |
Over the past two decades, Lo had worked in different media groups including Radio Television Hong Kong (RTHK) TV, Asia Television (ATV) News, Fairchild TV in Canada and Sunday Report - a Television Broadcasts Limited (TVB) News programme. She founded Studio for Public Humanities Limited four years ago with a focus in history documentation.

Ching Cheong |
Ching is a senior journalist and a renowned Hong Kong political pundit. He was graduated from the University of Hong Kong with a degree in Economics. Ching then joined the pro-Red China newspaper Wen Wei Po, of which he eventually became the Beijing Bureau Chief and the Deputy Chief Editor. In 1996, he joined the staff of the Singapore-based Straits Times and was named Chief China correspondent for the journal until his retirement in 2009.

Leung Man Tao |
Leung is an intellectual, a media person and a columnist of several newspapers and magazines in Malaysia, Mainland China and Hong Kong. Graduated from The Chinese University of Hong Kong with a degree in Philosophy, Leung is active in the cultural and media fields. He hosted TV and radio programmes and was the Dean of Cattle Depot College.

消失的檔案
Vanished Archives

文：區家麟　By Allan Au Ka Lun

1967 至 2017，整整五十年，檔案消失，影像飛散，沒多少人願意記起，如若無發生過。

導演羅恩惠窮四年之力，重塑六七暴動歷史。兩小時紀錄片，帶你回到半世紀前的香港，真假炸彈遍地、赤色浪潮洶湧、毛語錄滿街、殖民地政府倉皇失措的時刻。

半世紀後，《消失的檔案》仍挖掘到新的史料，一本埋藏於遺物中的工作日記，記錄了鮮為人知的內情：當年周恩來批准撥出千多萬元給港澳工委作鬥爭經費；極左路線最激烈時，中資公司曾運來七百打甘庶刀及槍枝，暴力升級在即，幸得一直向周恩來總理匯報香港情況的吳荻舟阻止；這位香港恩人，後來因反對極左路線受批鬥。

地下組織，紅線灰線，拉攏熱情而天真的群眾；輿論機器開動，造謠抹黑，扭曲事實。韶光荏苒，鬥爭情節，卻原來一路未變。

當年受感召，積極參與運動甚至「製作波蘿」放炸彈的人，很多已風燭殘年。紀錄片末段，回望前塵，有人懺悔，躬鞠道歉；有人依然亢奮，堅持造反有理；有人終身含屈，受盡白眼，埋怨無人為他們討回公道，愛國熱情遭用完即棄；有人獲頒大紫荊勳章，左毒遺害，無人憶記；也有暴動要角，依然地位崇高，至今仍置身度外。

《消失的檔案》，重現香港歷史重要一章。那年的盲動，戛然而止，留下深刻教訓，就在一個無人認領的暗角。

Certain archives have been missing in the five decades between 1967 and 2017. Not many people are willing to recall the events that transpired. It is as if nothing ever happened at all. Director Connie Lo Yan Wai spent four painstaking years reconstructing Hong Kong's 1967 riots. The two-hour documentary takes viewers back half a century to a city littered with genuine and fake bombs, where leftists carrying Chairman Mao's Little Red Book took to the streets to challenge British colonial rule. Despite the passage of time, Vanished Archives has managed to unearth new information about the historic event. A work diary reveals that then Chinese premier Zhou Enlai approved the allocation of tens of millions of dollars to the Hong Kong and Macau Federation of Trade Unions to support their fight. When leftism was at its most extreme, China Resources Company supplied activists with 700 dozen sugar cane swords and some firearms. It was thanks to Ng Tik-chow, a man responsible for reporting the city's situation to Zhou, that the violence ceased to escalate. Despite saving Hong Kong from certain doom, Ng would later be criticised for opposing the left. Accounts of underground organisations encouraging the passionate yet naïve public to take action and the use of public opinion and rumours to defame individuals and manipulate the truth suggest that society has not really changed. Some of the interviewees featured in the film were active participants of the riots. Some show remorse for their actions, while some continue to stand by their convictions. Some have had their reputations tainted for life and complain of being exploited, while some were awarded the Bauhinia Medal. Vanished Archives fills in the blanks in this chapter of Hong Kong's history, bringing to light a profound lesson which has been left unclaimed in the dark recesses of time.

音樂人生
KJ Music And Life

2009 • 香港 Hong Kong • 93 分鐘 min
粵語，中英文字幕 In Cantonese with Chinese and English subtitles
導演 Director • 張經緯 Cheung King Wai

2001 年，黃家正以天才鋼琴獨奏家之姿，遠赴捷克錄製音樂唱片，這一年，他只得 11 歲。喜歡探索青春與世代問題的紀錄片導演張經緯，遇上了背負天才之名的黃家正，以鏡頭捕捉年少氣盛和恃才傲物，同時識破他的敏感與細膩：到國外接觸鋼琴老師，因為對曲式理解不同，他拒絕錄音；為了一場校際音樂比賽的勝負，他在演奏廳裡大發脾氣，不為獎牌，而是為了將音樂表演給所有人看，他眼中的音樂到底為何？ 17 歲那年，黃家正說，音樂就是他的人生，而他最希望學會做一個人。電影尾聲，鏡頭回到他的 11 歲，原來剛走上第一個高峰的他，正在思考人的生存與死亡。究竟是甚麼讓他年少老成？ 2017 年，「天才」長大了，鏡頭以外的他，如何探索自己？博群為你請來真．黃家正，來一場少年黃家正與成年黃家正的對話。

In 2001, Wong Ka Jeng (KJ), a 11-year-old Hong Kong pianist was invited to the Czech Republic to make his debut solo album. Documentary filmmaker Cheung King Wai's interest in youth and cross-generational issues brought him to this child prodigy and tortured soul, whose smugness and sensitivity were all laid bare under his lens – as a kid, KJ could demand "No more recording!" when the Czech piano teacher had a different take on his work; he could throw tantrum at the concert hall over the result of a music contest, not that he cared about the prize but that he believed his music has to be performed to all. At age 17, KJ said music is his life, his biggest dream is to be a proper man. Toward the end of the film, the 11-year-old boy is seen contemplating life and death of mankind right after he got his first big break. Why is this small kid wise beyond his years? Now in 2017, how does this young artist see music and life? Join us on a dialogue between the child genius and the full-fledged gentleman.

日期 Date ¦ 10 / 3 / 2017
時間 Time ¦ 7:00pm
地點 Venue ¦ 逸夫書院大講堂
Shaw College Lecture Theatre

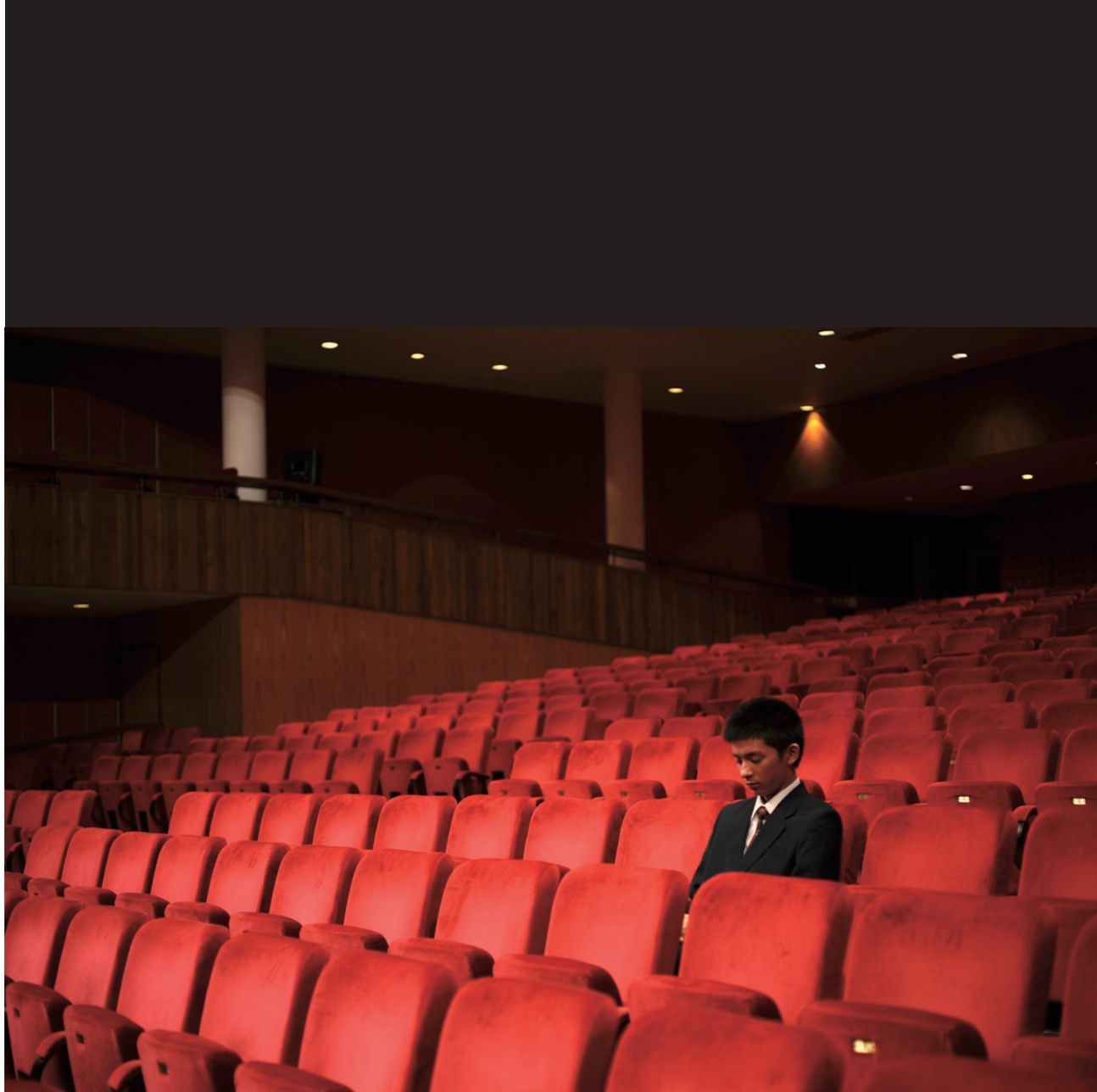
映後座談講者 Post-screening Discussion Speaker ¦
黃家正 Wong Ka Jeng
音樂人生主角、鋼琴家 KJ Wong, KJ Music and Life and Pianist

映後座談主持 Post-screening Discussion Host ¦
潘達培 Eric Poon Tat Pui
香港中文大學新聞與傳播學院專業應用副教授
Associate Professor of Practice, School of Journalism and Communication

***座談語言 Language ¦ 粵語** Cantonese*

黃家正 |
有鋼琴神童之稱，11 歲以獨奏家身份，獲邀赴捷克灌錄唱片，其成長故事拍成紀錄片《音樂人生》，獲金馬獎最佳紀錄片。2013 年於印地安那大學雅各斯音學院畢業回港發展音樂事業，專注練習、教學、演出。2016 年舉辦《本地薑音樂節》，展開新的一頁。除鋼琴事業外，黃家正亦撰寫專欄及藝術評論。

Wong Ka Jeng |
KJ is a music prodigy. At the tender age of 11, he played in a professional orchestra in the Czech Republic. His story was made into a documentary KJ: Music and Life, which was awarded the Best Documentary in the Golden Horse Awards. Upon graduation from Indiana University, KJ focuses on practicing, teaching and performing in Hong Kong. He started the Music Lab Festival in 2016, turning a new chapter for himself and local musicians. Apart from pursuing his career as a pianist, KJ also works as a columnist and an art critic.



Documenting Times
紀錄時代

大同
The Chinese Mayor

2015 • 中國 China • 89 分鐘 min
普通話，中英文字幕 In Putonghua with Chinese and English subtitles
導演 Director • 周浩 Zhou Hao

大同，是中國儒家思想的核心理想，落在千禧時代的中國大同市，卻是另一景象，城市的名字與市長耿彥的作為成了最深刻的諷刺。導演周浩大抵懂得孫行者七十二變，有能耐貼身拍攝中國官員的日常。這位勤力的市長天天簽公文，查看自己大興土木的文化建設，為著實現心中的文化大同夢，把大同市打造成美麗古城。但鏡頭底下，千瘡百孔，數以千計市民的家被逼拆遷，數億工程用料盡是「豆腐渣」，你以為耿彥的威風只來自官印？孤掌總是難鳴，電影裡那些趨炎附勢的市民才是官威所在，天天附和，刻刻建議，今天要陳情，明天要賠償，只要明碼實價，文化夢大可繼續。毛澤東說身上沒有蝨子的人無法瞭解中國，毛話兒在後毛時代竟同樣適用，中國的內患像蝨子，真正的大同世界，又在何方？

Datong or "great unity", once at the core of traditional Confucian ethics, becomes a stark irony if we look at today's Datong city in China. Director Zhou Hao has probably mastered all the chops of the resourceful Monkey King in Journey to the West, which equipped him with what it takes to follow on the heels of a mainland official. Mayor Geng works tirelessly in realizing his dream to restore Datong into its former glory as a cultural metropolis. Problems soon begin to surface – thousands of households are forced to relocate; millions of dollars-worth construction materials turn out to be scrap; and the Mayor finds himself surrounded by citizens scrambling to make money out of the initiative. Chairman Mao said those unbitten by fleas can't possibly understand China. The remark proves to echo nonetheless after all these years, as social ills in this country are no different from fleas. Which makes the World of Datong all the more elusive.

日期 Date ¦ 16 / 3 / 2017
時間 Time ¦ 7:00pm
地點 Venue ¦ 崇基學院利黃瑤璧樓2號演講廳
Esther Lee Building LT2,
Chung Chi College

Documenting Times
紀錄時代

翡翠之城
City of Jade

2016 • 台灣 Taiwan • 99 分鐘 min
緬甸語，中英文字幕 In Burmese with Chinese and English subtitles
導演 Director • 趙德胤 Midi Z

十七年前，千禧世代到來，在全球步入新世代的節日氣氛之外，緬甸玉礦區裡正上演生存的掙扎與生活的糾結，鏡頭聚焦在一個人身上——導演趙德胤的哥哥。哥哥也有千禧夢，那是逃離屬於礦工的西西弗斯式悲劇宿命。他在玉礦場工作，每天如同賭命，為世人挖出翡翠的男子不回家，卻在毒癮的刀口上徘徊，花光所有錢財，最終又走入惡之循環。趙德胤鏡頭對準哥哥，要求給予真相，竟發現哥哥把留學夢留給了自己。在和平都市的假面具以外，還有許多有著美麗名字的城市，被貪婪與戰火推到世界的邊緣。

17 years ago when the entire world was in a festive frenzy greeting the new millennium, the rural jade mines in Myanmar witnessed a story of personal struggles and harsh realities. The camera focuses on the protagonist, director Midi Z's elder brother De-chin. Like many others, De-chin also had his own dream for the new era, which sadly comes across as an inescapable tragedy à la Sisyphus. Working in the dangerous quarries, De-chin walks on thin ice every day. The jade digger never returns home and eventually, despite losing his entire fortune to drug addiction, chooses to perpetuate the same vicious cycle he first threw himself in. The director trains his camera on De-chin looking for an answer, only to find that it is his brother who made it possible for him to study abroad. Under the façade of peace and Shangri-La-esque names, every day a great many places in the world are being pushed to the periphery by greed and violence.

日期 Date ¦ 16 / 3 / 2017
時間 Time ¦ 8:30pm
地點 Venue ¦ 崇基學院利黃瑤璧樓2號演講廳
Esther Lee Building LT2,
Chung Chi College

日期 Date ¦ 21 / 3 / 2017
時間 Time ¦ 7:00pm
地點 Venue ¦ 潤昌堂103室
Room 103, Y.C.Liang Hall

大地之鹽
The Salt of the Earth

2014 • 法國 France • 109 分鐘 min
法語，英文字幕 In French with English subtitles
導演 Director • 雲溫達斯、J.R. 薩爾加多 Wim Wenders, Juliano Ribeiro Salgado

當我們拿起相機，我們在拿起的其實是甚麼？雲溫達斯或許想問自己喜歡的攝影師薩爾加多這個問題。薩爾加多在鏡頭中看見大地，包括那漫無邊際的非洲草原和冰天雪地的極地之境；而他更要看見那大地的鹽——活生生的人——由淘金者所填滿的巴西金礦，戰爭難民的亂葬崗，森羅萬象，人間種種，就是他眼中的時代註腳。鏡頭裏雖有美麗風光，卻沒有拍出天堂，而是呈現了煉獄。作為其中的一顆鹽，薩爾加多晚年回到老家，在乾旱的土地上造出綠洲，一反過去聚焦人類之惡的鏡頭，身體力行重現世界之美。人類與世界，人文與自然，是共孽抑或共業，透過薩爾加多鏡頭裏的凝視，我們不妨重新反思。

When you are holding a camera, what is it that you're actually holding? This is probably a question Wim Wenders had for Sebastião Salgado (Juliano Ribeiro Salgado's father), a photographer he admires. Salgado's camera takes us on a journey across the boundless grasslands in Africa and the ice caps in the polar regions. But what stands out is the salt of the earth – the living people such as the gold miners in Brazil, and war refugees at the dump sites. To Salgado, the myriad faces of humans are the footnotes to his times. Out of the picturesque scenery, however, the photographer didn't make heaven but purgatory. Himself being a salt of the earth, Salgado returned to his homeland during his later years and pictured the oases in the vastness of dry lands, turning his lens away from the darker side of humanity which had always drawn his interest. Are humans friends or enemies to Mother Nature? This is perhaps what we should contemplate.

Documenting Times
紀錄時代

日期 Date ¦ 15 / 3 / 2017
時間 Time ¦ 7:00pm
地點 Venue ¦ 崇基學院康本國際學術園5號演講廳
Yasumoto International Academic Park LT5, Chung Chi College

映前座談講者 Pre-screening Discussion Speaker ¦
金聖華 Serena Jin Sheng Hwa
香港中文大學翻譯學系榮休講座教授、《孔夫子》出品人金信民女兒
Emeritus Professor, Department of Translation and Daughter of Jin Xin Min, Producer of Story of Confucius

座談語言 Language ¦ 普通話 Putonghua

孔夫子
Story of Confucius

1940 • 中國 China • 96 分鐘 min
普通話，中文字幕 In Putonghua with Chinese subtitles
導演 Director • 費穆 Fei Mu

在日佔時期的孤島上海，費穆開始拍攝二千五百年前的苦命聖人孔仲尼，嘗試重現他在禮樂崩壞的春秋末年，廣收弟子、細心講學的過程。孔子是聖人賢師，你一定聽過，但如此深沉內斂又風采凜然地講學、集活潑與穩重於一身的孔子，你一定未見過。講孔子，人人以為好悶，但電影中動作之多、故事之繁雜，目不暇及，識睇睇孔子，原來是一件很型的事，特別當你看到費穆以精緻細膩的鏡頭，仔細重現春秋時代的禮儀，如畫如詩，都是為了襯托在這混亂時代堅定不屈一男子。孔子杏林講道，桃李滿門，他口中的道理我們讀得多，但電影的重心與用心，均在於他和學生的互動之上。這些孔式互動教學法，在今天看來一點不老套，在規矩與逾矩之間循循善誘，有沒有令你想起生命中曾經啟蒙你的那位老師？

Back in the Orphan Island period (1937–41) when Shanghai was still under Japanese occupation, Fei Mu made a statement at this time of decadence with this epic on Confucius, a luckless saint in China 2,500 years ago. Toward the end of the Spring and Autumn period when ethics were turned upside down, this man of integrity tirelessly taught his disciples to be good people. While Confucius as a guiding beacon or a great educator is known to many, one as charming, exuberant and grounded as Fei Mu's is probably unknown to most. Nowadays many eyelids become heavy whenever Confucius is mentioned, but this lively and convoluted portrayal of the saint shows clearly that a Confucius story can be cool! Fei Mu's nuanced mise-en-scène rebuilds in a poetic way the moral fibre of a long-gone era which in turn accentuates the moral calibre of the hero. Instead of repeating Confucius' teachings, the film educates by showing the interaction between the teacher and his students, which remains remarkable when seen today. As to whether rules should always be obeyed, Confucius patiently empowers his students to make their own choice. Is there any teacher who has inspired you this way?

金聖華 |
香港中文大學榮譽院士、翻譯學系榮休講座教授及香港翻譯學會榮譽會長，出版及翻譯多部文學作品。金聖華的父親金信民，為民華影業公司創辦人及電影《孔夫子》出品人。

Serena Jin Sheng Hwa |
Jin is a Honorary Fellow of the Chinese University of Hong Kong (CUHK), Emeritus Professor of Translation at CUHK and the President Emeritus of the Hong Kong Translation Society. She had published and translated numerous literatures. Her father, Xinmin Jin, was the founder of Min Hwa Motion Picture Company and was the producer of movie Confucius.

Hello Classics!
經典重現

最好的時光
Three Times

2005 • 台灣 Taiwan • 120 分鐘 min
普通話、閩南語，中文字幕 In Putonghua and Minnanese with Chinese subtitles
導演 Director • 侯孝賢 Hou Hsiao-hsien

這是三段穿插於不同時代的愛情故事：六十年代即將服兵役的少年與少女在信上相遇，少男後來為見少女一面，跑遍台灣的西南部，流露著戀愛的甜與澀；日治時期的知識份子與藝旦相愛不能相守，大時代之下，即使後來革命成功，還是解不開伊人的哀怨惆悵；千禧年代，體弱的她遇上當相片沖洗店店長的他，她明明已有伴侶，卻禁不住與他開展一場激烈的愛情，圍繞幾個人之間的感情糾葛，要怎樣才算得清清楚楚？生命中總有些片段在記憶中縈繞不去，什麼才是最好的時光？或者如侯孝賢導演所說：「最好，不是因為最好所以我們眷念不已，而是倒過來，是因為永遠失落了，我們只能用懷念召喚它們，所以才成為最好……」

Three varieties of love presented in three stories from three different times: 1966, 1911 during the Japanese Occupation, and the present after the new millennium. The first is a bittersweet tale between a young soldier who fails to see his love interest, the hostess of a pool hall, for one more time for the rest of his life. The second is the doomed romance between a songstress trapped in a brothel and a young scholar aspiring to reform his country. The third is about a frail woman who lets her passion run wild and starts a torrid affair with a guy who makes a living by developing film. When it comes to romance, all the entanglements are difficult to untie. We all have some moments from the past that linger in our minds. What makes the best time of one's life? This is Director Hou Hsiao-hsien's answer: "Time becomes timeless not because it is good. Very much the opposite, it's because those moments are gone forever. They become the best as we can only recall them with fondness."

日期 Date ¦ 13 / 3 / 2017
時間 Time ¦ 7:00pm
地點 Venue ¦ 邵逸夫堂
Sir Run Run Shaw Hall

最好的時光是，跑進你眼裡的煙

The Perfect Moment: When Smoke Gets in Your Eyes

文：李薇婷　By Li Mei Ting

生命中許多吉光片羽，無從名之，難以歸類，也構成不了什麼重要意義，但它們就是在我心中縈繞不去。譬如年輕時候我愛敲桿，撞球間裡老放著歌〈Smoke Gets in Your Eyes〉。如今我已快六十歲，這些東西在那裡太久了，變成像是我欠的，必須償還，於是我只有把它們拍出來。

我稱它們是，最好的時光。

以上，從朱天文的《劇照會說話》中抄錄下來，那時朱氏還未寫《三十三年夢》，關於侯孝賢的一切話語顯得如絲珍惜和雲淡風輕。《最好的時光》對侯導而言，看來是滿載回憶的，那不止是童年回憶，也是評論人唐諾對侯導的定位，他把侯氏的電影稱為屬於影迷的，最好的時光。這句評語，作為侯粉的我是很同意的，但我必須加上另一句，侯孝賢選用的演員，也是台灣電影史最好時光的一塊組件，他們是舒淇和張震，前者近年化身《攝隱娘》，後者當起導演，拍了《尺蠖》。而編劇朱天文，自然不用說，三三集團三女子，無一不是時代的註腳。但我有個壞習慣，宏大的事情記不清，無關緊要的細節倒是記得的，關於電影《最好的時光》，我記得那 1966 年在球桌邊上不斷被拿起的磨桿石，記得 1911 年大稻埕宅院開設詩酒會時藝妓的琴柄，記得 2005 年純白牆壁上貼着的照片，以及那一口煙……

三生三世，情緣未了。翻開朱天文寫的電影本事，原來《最好的時光》拍下了三個夢：戀愛夢、自由夢、青春夢，無一不是轉瞬即逝的時光，原來「回不去了」才是真正最好的時光。電影很少話，純然以影像和聲音來表現時代的特色，戀愛夢都是撞球聲和 The Platters 的歌〈煙迷你的眼〉，自由夢淹沒在青樓藝妓的琴聲裡，而近年才開始被高舉的青春夢，混雜在電腦打字的聲音裡。這是侯孝賢的說話方式。時代就隱藏在這些光影之下：1966 年台灣放棄反攻大陸計劃，戰爭氣氛緩和下來，但白色恐怖仍然繼續；1911 年梁啟超帶着女兒從日本來到基隆，留下不少詩文，鼓勵了民族解放運動旗手林獻堂；2005 年，電影拍攝的當下，台灣急速的現代化與城市化，與中國保持緊張的兩岸關係，但鏡頭似乎抹去了一些甚麼，掩去歷史的線索，傾一城於戀愛，家國台灣，散落成戀戀台北，但有情人終沒能成眷屬的，靖要離開了，城市不留人。

抬頭，銀幕亮起，趁老舊放映機捲膠片時逃逸的煙銷，跑進你的眼裡，我將之稱為，最好的時光。

For director Hou Hsiao-Hsien, Three Times seems to be replete with nostalgia – not just for childhood, but, as critic Tang Nuo (唐諾) once commented, for the perfect moments which Hou's fans have experienced themselves. As an admirer of the filmmaker myself, I absolutely agree with this statement. However, I must add that his choice of actors is also an essential element in creating the perfect moments of Taiwanese cinematic history. In this particular work, they were Shu Qi and Chang Chen, the star of recent blockbuster The Assassin and the director of 'Inchworm', one of three films featured in Three Charmed Lives, respectively. As for the film's screenwriter, Chu Tien-wen, her name alone draws in the crowds. I have a bad habit of not remembering the overall picture, but clinging onto the tiniest trivial details. In Three Times, I recall the cue-tip chalk sitting on the edge of the snooker table in the 1966 segment, the neck of the *pipa* played by the female entertainer at a poetry and wine gathering in the 1911 story, and the photos on the snow-white wall, along with that mouthful of cigarette smoke, in the part set in 2005...

According to Chu's notes, the love stories spanning three lifetimes are about the pursuit of three different dreams: love, freedom, and youth. All these are but fleeting moments – it turns out that the real "perfect moments" are those that we cannot return to. There is not much dialogue in the film, with images and sounds highlighting the characteristics of each era instead. Sounds of snooker balls colliding and the song Smoke Gets in Your Eyes by The Platters is heard throughout 'A Time for Love', 'A Time for Freedom' is drowned in the female entertainer's *pipa* melodies, while keyboard typing sounds are featured prominently in 'A Time for Youth'. This is Hou's way of "speaking".

Although life in different time periods are depicted in the film's moving images, elements of history seem to be obscured by romances which ultimately remain unfulfilled. When the silver screen lights up and the smoke from an old film projector gets in your eyes – that is what I call the perfect moment.

日期 Date ¦ 14 / 3 / 2017
時間 Time ¦ 7:00pm
地點 Venue ¦ 邵逸夫堂
Sir Run Run Shaw Hall

山河故人
Mountains May Depart

2015 • 中國 China • 131 分鐘 min
普通話，中英文字幕 In Putonghua with Chinese and English subtitles
導演 Director • 賈樟柯 Jia Zhangke

從《站台》到《山河故人》的賈樟柯，鏡頭裡的感情從深藏不露，變化成有情世界。九十年代末，中國經濟急速發展，電器店太子女沈濤，沒有選擇青梅竹馬的礦工梁建軍，而是嫁給了暴發戶張晉生，自此一去無回頭，她只能走向愈來愈物質富裕卻人情冷漠的未來。千禧之後，兩人終究離婚收場。年僅 8 歲的兒子張到樂（Dollar）跟隨父親移民澳大利亞。到樂長大後，連中文字都無法閱讀，只能在中文學校補習漢語，他和同樣是移民的老師 Mia 一拍即合，熱戀中的兩個異鄉人，對身份的迷惑再次被勾起。張到樂不想再回到中國，決定放棄自己的舊身份；與此同時，沈濤走進冰天雪地，再次感受青春情懷。現代中國，浪沒有淘盡英雄，而是匯來千古離人淚。賈樟柯亦沒有流連當日站台，而是越過山河，走訪故人。

From Platform to Mountains May Depart, Jia Zhangke seems to have let emotions of his characters – perhaps his own as well – flow much more freely. Time was the late 1990s when China's economy was growing fast. Shen, daughter of an electrical appliance shop owner, married the newly rich Zhang instead of her childhood sweetheart Liang, a miner by occupation. Beneath the material abundance the marriage offered was a life deprived of intimacy and human warmth. As expected, it all ended in divorce after the new millennium, with Dollar, her eight-year-old son moving to Australia with his father. Years later, Dollar can't even read Chinese and, while taking classes at a language school, hit it off immediately with his teacher Mia. Both immigrants, the pair have difficulty forging a sense of identity. As the film ends, Dollar decides to leave his past behind and never returns to China; her mother Shen, on the other hand, recalls her youthful passion dancing in the snow. China in the modern times creates no heroes but unending separations and sorrows. Jia Zhangke refuses to stay on his Platform and crosses the mountains to revisit his past.

活生生的人，是賈樟柯電影的力量

The Power of the Living Human Being

文：鍾嘉瑩　By Chung Ka Ying

《山河故人》上映時，我是和幾個本科生一同去看的。劇終了，我忍不住流淚。我清楚記得他們的反應：他們不明白，為何我哭紅了眼。

於他們而言，這可能只是一門電影課的其中一節。他們不明白我受這部電影觸動的原因，可能對導演賈樟柯也所知不多。46 歲的賈導手持的是一張亮麗履歷：畢業於北京電影學院文學系，在 1997 年已憑著編導的《小武》備受注目，連同《站台》（2000）和《任逍遙》（2002），都在他的家鄉山西拍攝，並稱「故鄉三部曲」。他在國際電影節屢獲殊榮，包括以《三峽好人》（2006）奪得威尼斯金獅獎；憑《天注定》（2013）榮獲康城最佳劇本獎；更在 2015 年獲康城影展導演雙週單元頒發終身成就獎，是華人導演的第一人……

不過，上天也許始終公平。大導如賈樟柯，在電影創作路上，同樣經歷琢磨的鈍痛。一路走來，跌跌碰碰。風光背後，仍在尋覓一個答案：真正在意的是什麼？ 2006 年，他與侯孝賢對談時，侯導說感覺他在《小武》受到重視後，太想把所有念頭都呈現出來，於是「把人放到一邊」，專注在空間、形式上，卻是用力、著急了。但到了《三峽好人》，「活生生的人」又回來了。賈樟柯回說，他到了三峽的廢墟，看著那裡的人「用手一塊磚、一塊磚拆」，城市就此拆毀消失，一顆心就此被他們觸動，「我在大都市裡耗掉的野性、血性，回去一碰，又點著了。」

於是，又回到最初的起點。由《小武》的扒手、《天注定》以生命作反抗的社會底層，到了《山河故人》這個以三角戀展開的故事，三人一路走來，在這道社會階梯面前，其中兩個往上攀，剩下那個往下爬，賈樟柯關注的不只是邊緣人，而是人本身，正如他在 2015 年的訪問中所言：「我的全部注意力都在人們的命運上，都在人們的情感生活上，是人在遷移。」

一路走來、歷經琢磨，真正重要的終於顯現。賈樟柯電影承載的故土情懷，固然令人唏噓，但珍貴的未必是「用手一塊磚、一塊磚拆」的社會變動，而是經歷變動當下的個體如何活著。他看重的是個體的命運。

城市也許面目全非，也許物是人非。在《山河故人》的最後一幕中，濤兒已經老了，她是電影中唯一一個沒有離開過的人。她走出家門，舊塔歷經多年仍屹立不倒，只是物是人非。在白雪下，她背對舊塔，一個人跳起舞來。

這呼應了電影的第一幕：年輕的濤兒和一群朋友笑得燦爛，在 Pet Shop Boys 的 DISCO 舞曲《Go West》下賣力跳著舞。青春的騷動總會過去，我們終究要由群舞走向獨舞。即使我們未必經歷同樣的社會變遷，但人面對的共同命運，足以令人感觸落淚。

也許就如賈樟柯在 2006 年說：「個人生命的印記、經驗，把它講述出來就有力量。」那力量足以令人動容，這是生而為人的共鳴。本科生，一路走來，你們很快會懂。

I could not help but cry after watching Jia Zhangke's *Mountains May Depart*. This was perhaps due to my familiarity with the history of the multi-award-winning director, whose accomplishments include being the first person of Chinese descent to be awarded the Carrosse d'Or at Cannes. Life is fair nonetheless, and Jia's creative journey in cinema was not without its trials and tribulations. To this day, he is still searching for the answer to the question: What really matters? Renowned Taiwanese Director Hou Hsiao-hsien once commented that he felt Jia tried to manifest all of his ideas at once after gaining recognition through *Xiao Wu*. This resulted in forced and hasty works which focused on space and form, while people were "put aside". However, the human aspect returned in *Still Life* – upon seeing people taking the village of Fengjie apart brick by brick in order to build the Three Gorges Dam, something stirred within him. And so, he was back at square one. The director is not only concerned about marginalised individuals, but human beings as a whole. As he stated in an interview in 2015, "My entire focus is on the fates, emotional lives, and transitions of people." The depictions of nostalgic sentiments toward native land in Jia's films elicit melancholy, yet are precious at the same time – not necessarily in terms of documenting "brick by brick" social changes, but rather how individuals survive such phenomena. Quoting his own words, "Power comes from telling the stories of people's experiences." This power has the ability to move hearts, creating resonance among human beings.

父子情
Father and Son

1981 • 香港 Hong Kong • 97 分鐘 min
粵語，中文字幕 In Cantonese with Chinese subtitles
導演 Director • 方育平 Allen Fong Yuk Ping

八十年代，一群電影新人類正準備拍攝屬於自己的作品，而方育平是其中最不易妥協的一位。沒有太多起伏的情節，忽視商業的元素，於是就有了《父子情》中的洋行職員羅山木。為了養家，羅山木用盡一切心力，獅子山下若真有精神，大抵就是他的踏實與堅持。好不容易一家七口熬過來，兒子卻不願順應自己的期望出國留學，另一邊廂女兒考得好成績，羅山木卻視而不見，逼她放棄理想。兩代人，各自在自身的局限裡徘徊。當兒子最終學成歸來，父親竟突然與世長辭，望子成龍何其諷刺。世代倫理在今天，同樣走不出互不理解的惡性循環，面對這個永恆難題，且看方育平給予我們甚麼啟示。

Back in the 1980s, a new breed of filmmakers were raring to create something entirely their own; among them, Allen Fong was the last person to compromise his auteurship. The result of minimal plot twist and commercial appeal is this heartfelt portrayal of Law, a foreign company worker who truly lives up to the Lion Rock spirit in feeding a family of seven. As fate would have it, Law is let down by his only son who refuses to study what he's expected to; the conventional Chinese father also lets down her bright daughter who aspires to go to college. Both generations struggle inevitably to come to terms with their own constraints. As it happens, right before the son comes back from overseas with his university certificate, the expectant father dies a sudden death. Today in Hong Kong, the vicious cycle still continues as different generations can hardly understand each other. Let's see if Allen Fong has any pointers on how to go about this perennial problem.

日期 Date ¦ 9 / 3 / 2017
時間 Time ¦ 5:45pm
地點 Venue¦ 崇基學院信和樓2號演講廳
Sino Building LT2, Chung Chi College

Hong Kong New Wave
香港新浪潮

倏忽一二十年
Years in the Blink of an Eye

問幕放映—甜蜜蜜 (修復版)
Comrades: Almost a Love Story (Restored Version)
映後分享：陳可辛、李立筆 (主持)
Post-screening Discussion: Peter Chan, Francis Lee (Host)
6/3 • 7:00pm
新亞書院圓形講場 New Asia College Concourse • 118 min
普通話、粵語，中文字幕
In Putonghua & Cantonese with Chinese subtitles
導演 Director：陳可辛 Peter Chan Ho Sun

香港製造 Made in Hong Kong
7/3 • 7:00pm
潤昌堂103室 Y. C. Liang Hall 103 • 108 min
粵語，中英文字幕 In Cantonese with Chinese & English subtitles
導演 Director：陳果 Fruit Chan Goh

紀錄時代
Documenting Times

大同 The Chinese Mayor
16/3 • 7:00pm
利黃瑤璧樓2號演講廳 Esther Lee Building LT2 • 89 min
普通話，中英文字幕 In Putonghua with Chinese & English subtitles
導演 Director：周浩 Zhou Hao

翡翠之城 City of Jade
16/3 • 8:30pm
利黃瑤璧樓2號演講廳 Esther Lee Building LT2 • 99 min
緬甸語，中英文字幕 In Burmese with Chinese & English subtitles
導演 Director：詹德進 Midi Z

大地之鹽 The Salt of the Earth
21/3 • 7:00pm
潤昌堂103室 Y.C. Liang Hall 103 • 109 min
法語，英文字幕 In French with English subtitles
導演 Director：溫德連斯、J.R. 薩爾加多
Wim Wenders, Juliano Ribeiro Salgado

消失的檔案 Vanished Archives
映後分享：羅恩恩、程翔、梁文道
Post-screening Discussion: Connie Lo Yan Wai, Ching Cheong, Leung Man Tao
8/3 • 7:00pm
邵逸夫堂 Sir Run Run Shaw Hall • 120 min
粵語，中文字幕 In Cantonese with Chinese subtitles
導演 Director：羅恩惠 Connie Lo Yan Wai

音樂人生 KJ Music and Life
映後分享：黃家正、潘達培 (主持)
Post-screening Discussion: Wong Ka Jeng, Eric Poon (Host)
10/3 • 7:00pm
逸夫書院大講堂 Lecture Theatre, Shaw College • 93 min
粵語，中英文字幕 In Cantonese with Chinese & English subtitles
導演 Director：張經建 Cheung King Wai

山河。時光
Time and Space

最好的時光 Three Times
13/3 • 7:00pm
邵逸夫堂 Sir Run Run Shaw Hall • 120 min
普通話、閩南語，中文字幕 In Putonghua & Minnanese with Chinese subtitles
導演 Director：侯孝賢 Hou Hsiao Hsien

山河故人 Mountains May Depart
14/3 • 7:00pm
邵逸夫堂 Sir Run Run Shaw Hall • 131 min
普通話，中英文字幕 In Putonghua with Chinese & English subtitles
導演 Director：賈樟柯 Jia Zhangke

新浪潮
香港 Hong Kong New Wave

父子情 Father and Son
9/3 • 5:45pm
信和樓2號演講廳 Sino Building LT2 • 97 min
粵語，中文字幕 In Cantonese with Chinese subtitles
導演 Director：方育平 Allen Fong Yuk Ping

忌廉清鮮奶 Cream Soda and Milk
9/3 • 7:20pm
信和樓2號演講廳 Sino Building LT2 • 120 min
粵語，中文字幕 In Cantonese with Chinese subtitles
導演 Director：單慧珠 Rachel Shin

孔夫子 Story of Confucius
映前分享：金聖華
Pre-screening Discussion: Serena Jin Sheng Hwa
15/3 • 7:00pm
康本國際學術園6號演講廳
Yasumoto International Academic Park LT6 • 96 min
普通話，中文字幕 In Putonghua with Chinese subtitles
導演 Director：費穆 Fei Mu

經典重現
Hello Classics!

老師看電影
TEACHERS' RECOMMENDATIONS

鐵人父子 The Finishers
映前分享：李筱莉、陳浩然 (主持)
Pre-screening Discussion: Daniel Lee, Edwin Chan Ho Yin (Host)
17/3 • 6:45pm
康本國際學術園4號演講廳 Yasumoto International Academic Park LT4 • 86 min
法語，中文字幕 In French with Chinese subtitles
導演 Director：尼爾斯・塔維涅 Nils Tavernier

刺猬的優雅 The Hedgehog
映後分享：趙芙莉
Post-screening Discussion: Julie Chiu Chu Lee
20/3 • 6:45pm
康本國際學術園6號演講廳 Yasumoto International Academic Park LT6 • 100 min
法語，英文字幕 In French with English subtitles
導演 Director：黛娜・阿魯雪 Mona Achache

周日皇后 Sunday Beauty Queen
映後分享：陳如玲
Post-screening Discussion: Chen Ju Chen
23/3 • 6:45pm • 潤昌堂103室 Y.C. Liang Hall 103 • 94 min
英語、菲律賓語，英文字幕 In English & Filipino with English subtitles
導演 Director：蕙拉拉蒂 Baby Ruth Villarama

變種異煞 Gattaca
映後分享：羅玉成
Post-screening Discussion: Klaus Colanero
24/3 • 7:00pm • 任宏錦書院演藝廳 Lecture Theatre, Wu Yee Sun College • 106 min
英語，英文字幕 In English with English subtitles
導演 Director：安德魯・尼奇 Andrew Niccol

爭氣 My Voice, My Life
映後分享：沈祖堯、何力高、黃希靖
Post-screening Discussion: Joseph Sung, Nick Ho, Coby Wong
27/3 • 6:45pm • 康本國際學術園6號演講廳 Yasumoto International Academic Park LT6 • 91 min
粵語，中英文字幕 In Cantonese with Chinese & English subtitles
導演 Director：楊紫燁 Ruby Yang

今夕。何夕
highlights of the year

池之鱼 An Odd Fish
28/3 • 6:15pm
何添樓B6演講廳 Ho Tim Building B6 • 95 min
粵語，中英文字幕 In Cantonese with Chinese & English subtitles
導演 Director：黃飛鵬 Wong Fei Pang

伴生 Snuggle
28/3 • 8:00pm
何添樓B6演講廳 Ho Tim Building B6 • 84 min
粵語，中英文字幕 In Cantonese with Chinese & English subtitles
導演 Director：黃肇邦 Wong Siu Pong

一念無明 Mad World
(只限中大校內人士 For CUHK staff and students only)
29/3 • 7:00pm
邵逸夫堂 Sir Run Run Shaw Hall • 101 min
粵語，中英文字幕 In Cantonese with Chinese & English subtitles
導演 Director：黃進 Wong Chun

閉幕講座：現在就是未來
Closing Lecture – The Future is Now
講者：黃進、黃飛鵬、黃肇邦、曾慶宏 (主持)
Speaker: Wong Chun, Wong Fei Pang, Wong Siu Pong, Eric Tsang (Host)
29/3 • 8:45pm
邵逸夫堂 Sir Run Run Shaw Hall • 粵語 In Cantonese

情約半生 Before Midnight
29/3 • 11:00pm
邵逸夫堂 Sir Run Run Shaw Hall • 109 min
英語，英文字幕 In English with English subtitles

日落巴黎 Before Sunset
30/3 • 00:50am
邵逸夫堂 Sir Run Run Shaw Hall • 80 min
英語、法語，英文字幕 In English & French with English subtitles

错留半天 Before Sunrise
30/3 • 2:20am
邵逸夫堂 Sir Run Run Shaw Hall • 101 min
英語，英文字幕 In English with English subtitles

導演 Director：李察・林尼特 Richard Linklater

其後—影友馬拉松
After the Party – Screening Through the Night

神秘放映 | 餘韻
Secret Screening

21/4 • 7:00pm
邵逸夫堂 Sir Run Run Shaw Hall
**詳情將於3月中旬公佈*
Details will be announced in mid-March

詳情及登記 Details and Registration | https://goo.gl/aQre7e

中大的日與夜 Our Day and Night
攝影鳴謝｜陳錦文
Photo Courtesy of Joseph M. Chan

日期 Date ｜ 9 / 3 / 2017
時間 Time ｜ 7:20pm
地點 Venue｜崇基學院信和樓2號演講廳
Sino Building LT2, Chung Chi College

忌廉溝鮮奶
Cream Soda and Milk

1981 • 香港 Hong Kong • 120 分鐘 min
粵語，中文字幕 In Cantonese with Chinese subtitles
導演 Director • 單慧珠 Rachel Shin

忌廉溝鮮奶，既是香港的特色飲品，亦是一個失聯多年的家庭之間的共同回憶。四人家庭父母離異，女兒跟母親，兒子跟父親，自此再無聯絡。多年後，學成歸來的女兒渴望找回父親與弟弟，卻陷入不願相認的局面。拒絕的背後，隱藏着父親狼狽的生活困窘，以及兒子所面對的青年問題。時代從不體恤眾生，社會亦不會為你改變，能轉變的只有自己而已。母親多年後再度接觸兒子的人生，發現他和女朋友所面對的艱辛卻無能為力，直至兒子錯手殺人，兩老才知道追悔無用。忌廉溝鮮奶獨特的滋味，或許也是這個家庭的寫照。

"Cream soda and milk" is a drink that's uniquely Hong Kong. It is as well the common memory shared by a broken family of four. Ever since divorce, the mother and daughter have ceased contact with the father and son. Years later, the daughter returns from her studies overseas hoping to be reunited with her estranged father and brother, but to no avail. Behind the rejection are the father's straitened circumstances and the son's issues as an adolescent. Time has no sympathy for the living beings. You can't expect the outer environment to change for you, but you can always change yourself from within. After years of separation, the mother has no idea how to ease her son and his girlfriend's plight; it's only after the son kills someone by mistake that the parents begin to regret. The special flavour of "cream soda and milk" perhaps best encapsulates this family in distress.

鐵人父子
The Finishers

2014 • 法國 France • 86 分鐘 min
法語，中文字幕 In French with Chinese subtitles
導演 Director • 尼爾斯 · 塔維涅 Nils Tavernier

體育選手需要的，不止是一對擅跑的腳，或是一雙靈活的手，更是一份信念和與堅持。《鐵人父子》改編自真實故事。患有先天腦麻痺症卻又希望挑戰三項鐵人的兒子，因為參加比賽而漸漸與父親拉近距離。兒子先天有病，無法活動自如，雖然得到母親的疼愛，但一直感到自己與父親關係疏離。一次偶然機會，兒子發現時常出差的爸爸年少時曾奪多項鐵人賽錦標，經歷爭執，終於說服父親與自己一同再參加比賽。練習的過程，是難能可貴的父子時光，兒子漸漸接近父親的思緒，而父親亦感受到兒子生存意志之堅定。有些人還未步入跑道便輸了，但有些人則雖敗猶榮，因為體育精神從來不是計較輸贏，而是在於參加者在比賽之中得到的人格啟迪與發展。

Sportsmanship is a matter of both flesh and spirit – the best limbs can't go without a strong mind. Based on a true story, The Finishers traces how Julien, a cerebral palsy-stricken teenager, bonds with his uncommunicative father through an Ironman triathlon they take up together. Born disabled, Julien has been showered with love from his mother but feels alienated from his father, Paul. By chance, Julien finds out that Paul was the winner of multiple triathlon trophies in his prime. After some heated fights, Julien finally manages to convince his father to join the contest with him. During training, Julien gradually gets to understand Paul's feelings, his unfailing enthusiasm for life all the while seeping into his father's soul. Some people are losers already even before setting foot on the trail, whereas some losers win the praises they deserve, because they have become better persons, be it victory or loss.

日期 Date ¦ *17 / 3 / 2017*
時間 Time ¦ *6:45pm*
地點 Venue ¦ *崇基學院康本國際學術園4號演講廳 Yasumoto International Academic Park LT4, Chung Chi College*

映前座談講者 Pre-screening Discussion Speaker ¦

李致和 Daniel Lee
體育運動科學系講師、香港三項鐵人運動員
Lecturer, Department of Sports Science and Physical Education and Triathlete, The Hong Kong Triathlon National Squad

映前座談主持 Pre-screening Discussion Host ¦

陳浩然 Edwin Chan Ho Yin
崇基學院通識教育主任及生命科學學院副教授
Associate Head & Dean of General Education, Chung Chi College and Professor of School of Life Sciences

座談語言 Language ¦ *粵語 Cantonese*

李致和 |
香港三項鐵人運動員。2011 年，「李鐵人」卸下戰衣，轉執教鞭擔任中文大學體育運動科學系講師。他曾代表香港參加不同國際性大賽，2006 年摘下亞運銀牌，更是首位參加奧運三項鐵人的香港運動員。

Daniel Lee |
Lee is the leading triathlete in Hong Kong. He was the first triathlon representative from Hong Kong and took part in a number of international sports competitions. During the 2006 Asian Games he claimed the silver medal in triathlon. Lee is currently a lecturer of Department of Sports Science and Physical Education of Faculty of Education in The Chinese University of Hong Kong.

TEACHERS' RECOMMENDATIONS
老師看電影

刺猬的優雅
The Hedgehog

2009 • 法國 France • 100 分鐘 min
法語，英文字幕 In French with English subtitles
導演 Director • 蒙娜．阿夏雪 Mona Achache

11 歲的主角 Paloma 是一位熱愛藝術與哲學又聰慧的女孩，她雖生活在富裕的家庭，然而她認為世界不過就是有錢父母買給金魚住的金魚缸，侷促又無聊，因此，她決定在 12 歲生日前自殺。在自殺之前，她決定用父親的攝像機，拍下身邊的大人，引證世界的荒謬與無聊。在紀錄的過程中，Paloma 與優雅又幽默的日本鄰居小津先生及看似脾氣暴躁但內裡是文學愛好者的中年女看更 Renée 成為朋友，令她發現生活有趣的一面。

The 11-year-old Paloma is an art and philosophy lover who is wise beyond her years. Despite the material comfort her family offers, she finds life suffocating and boring as in her eyes, the world is nothing but a fancy fish tank rich parents bought for their goldfish. Disillusioned, the little goldfish decides to end her life by her next birthday. Her dad's camera in hand, Paloma records the behaviour of the adults around her to put an endnote to life's absurdities. As she is wielding the camera, the friendship she strikes up with Mr. Ozu, an elegant yet amusing Japanese neighbour, as well as Renée, the concierge who hides her passion for literature under her volatile façade, shows her a much lovelier side of life.

日期 Date ¦ 20 / 3 / 2017
時間 Time ¦ 6:45pm
地點 Venue ¦ 崇基學院康本國際學術園6號演講廳
Yasumoto International Academic Park LT6, Chung Chi College

映後座談講者 Post-screening Discussion Speaker ¦
趙茱莉 Julie Chiu Chu Lee
通識教育基礎課程署理主任、晨興書院院務委員
Deputy Programme Director, General Education Foundation Programme and College Fellow, Morningside College

座談語言 Language ¦ 英語 English

趙茱莉 |
香港中文大學通識教育基礎課程署理主任，其學術興趣為中西現代詩、文學與佛經翻譯、翻譯評論、 翻譯史、以通識為本的經典教學及佛學研究。

Julie Chiu Chu Lee |
Dr. Chiu is the Deputy Programme Director of General Education Foundation Programme in The Chinese University of Hong Kong. Her academic interests include modern Chinese and English poetry, literary and buddhist translation, translation criticism, history of translation, teaching classics for general education and Buddhist studies.

周日皇后
Sunday Beauty Queen

2016 • 菲律賓 Philippine • 94 分鐘 min
英語、菲律賓語，英文字幕 In English and Filipino with English subtitles
導演 Director • 維拉拉瑪 Baby Ruth Villarama

說起香港的周末風光，好不容易偷得半日閒的菲律賓女傭在中環搭起的臨時小天地，確是一道讓人難以忘懷的風景。她們自小離家到外地打工，旁人只注意她們的工作和聯群結隊的假日，說到真性情與少女夢，卻乏人問津。導演 Villarama 走進香港鬧市，問問這群異鄉人有何所求，意外地跟隨一群有志於參加選美的「周日皇后」，看她們如何構想專屬的美夢。香港人看不見她們的美，但導演看見了，南韓釜山電影節的評審亦看見了。銀幕上，這群灰姑娘才是主角。

When it comes to weekend streetscape in Hong Kong, the little makeshift havens put up by the Filipino maids in Central are likely to spring to mind. Leaving their country at a young age for a better livelihood, they strike the most of us as menial workers who crowd together on holidays. Who cares who they are, what their dreams are...? As director Villarama delves into their world, she finds out that some of them are busy getting ready for a beauty pageant. Their beauty eludes most Hong Kongers, but not Villarama and the jurors at the Busan International Film Festival, South Korea. Show time for our Cinderellas!

日期 Date ¦ 23 / 3 / 2017
時間 Time ¦ 6:45pm
地點 Venue ¦ 潤昌堂103室 Room103, Y.C. Liang Hall

映後座談講者 Post-screening Discussion Speaker ¦
陳如珍 Chen Ju Chen
人類學系講師 Lecturer, Department of Anthropology

座談語言 Language ¦ 英語 English

陳如珍 |
香港中文大學人類學系講師，其研究興趣為中國人類學、全球化、都市人類學、社會差異與階層、勞動移民、性別研究、消費文化與媒體研究。

Chen Ju Chen |
Dr. Chen is a Lecturer of the Department of Anthropology in The Chinese University of Hong Kong. Her research interest includes anthropology of China, globalization, urban studies, social differences, labor migration, gender, consumption and mass media.

TEACHERS' RECOMMENDATIONS
老師看電影

變種異煞
Gattaca

1997 • 美國 USA • 106 分鐘 min
英語，英文字幕 In English with English subtitles
導演 Director • 安德魯．尼高 Andrew Niccol

假如給你一次登上太空船的機會，你會接受嗎？因為基因缺陷而天生體弱，只剩短暫人生的文生，不惜買來別人的優良基因，假冒他人，換取坐上太空船的資格，達成登陸太空的心願。你以為故事就是看着男主角完太空夢？不，在經歷《星球大戰》洗禮後的科幻片世界裡，變種異煞絕對是奇軍。走入太空總部，芸芸眾生，都是有錢選擇優良基因的新人類，文生偏偏是不幸的「last man standing」，有着傳統人類基因，卻成為食物鏈的最底層。這世界究竟是金錢萬能，科技超能，抑或取法自然才是正途？無法回頭的現代化科技幻象，最終被騙的只是人類。以為抵抗基因宿命，就可超越限制，直至文生混入新人類之間，走上太空處那條猶如旋轉基因排序形狀的迴轉樓梯，控訴科技摧毀人性，科技幻象終於被拆穿。

In the "not-too-distant future", people are classified according to genes. Vincent Freeman, conceived by traditional means without the aid of genetic selection, is doomed to a short life and relegated to the lowest rung of society as an "in-valid". Longing for the chance to travel to space, Vincent successfully passes himself off as a "valid" by donning the genetic makeup of someone else, thereby getting employment at Gattaca, a spaceflight conglomerate, as a navigator. Unlike the average sci-fi flick that celebrates another heroic dream coming true, Gattaca treads the uncharted water and poses this question: is it necessary to respect nature, or is money and technology indeed all-powerful? Once a firm believer that breaking genetic conditions would bring a brand new life, Vincent's final showdown against technological imperialism proves the true worth of human dignity.

日期 Date ¦ *24 / 3 / 2017*
時間 Time ¦ *7:00pm*
地點 Venue ¦ *伍宜孫書院演藝廳*
Lecture Theatre, Wu Yee Sun College

映後座談講者 Post-screening Discussion Speaker ¦
羅玉成 Klaus Colanero
通識教育基礎課程講師、伍宜孫書院成員
Lecturer, General Education Foundation Programme and College Member, Wu Yee Sun College

座談語言 Language ¦ *英語 English*

羅玉成 |
香港中文大學《與自然對話》通識教育基礎課程講師，羅博士也是一位物理學家和科學哲學家，其學術興趣為知識與人類價值之互動。

Klaus Colanero |
Currently teaches "In Dialogue with Nature" for the General Education Foundation Programme, Dr. Colanero is a physicist and aspiring philosopher of science. His main research interest is the interaction between knowledge and human values.

爭氣
My Voice, My Life

2014 • 香港 Hong Kong • 91 分鐘 min
粵語，中英文字幕 In Cantonese with Chinese and English subtitles
導演 Director • 楊紫燁 Ruby Yang

六個月，只是漫長人生的短暫時光，卻可能足以改變一個人。從奧斯卡載譽歸來的紀錄片導演楊紫燁，這次把鏡頭轉向香港一群「問題學生」，看看這群制度以外的青年在推崇精英的國際都市香港，還有立椎之地嗎？問題學生的問題多樣，包括眼睛漸漸失明的練子諾、早已放棄讀書的邊青周遜博、自信心低下的許賀然、無法適應新生活的新移民陳泳穎、以及擁有真摯熱誠卻無從發揮的黃希靖。時代是不等人的，特別當人們習慣了汰弱留強，以同一把尺量度不同人的價值。鏡頭下的他們，或曾想過放棄，也曾不敵困難，但是正如電影名所言，他們就是要爭氣，在善忘的時代裡發出屬於自己的聲音，走出自己的道路。

Six months are short, and yet long enough to change one's course of life. Oscar-winning documentary filmmaker Ruby Yang trains her camera on a group of "problem students", to investigate if there is indeed any room and hope for these kids denied by the elitist education system in Hong Kong. The problems these students have are many and various: Lin Tsz-nok is gradually losing his eyesight; Jason Chow is a delinquent who's given up on his studies; Hui Ho-yin has low self-esteem; recent immigrant Chan Wing-wing is struggling to call this city her home; and Coby Wong has no way to unleash her pent-up passion. The march of time waits for no one, especially today when the weak are meat for the strong to eat, and people are judged by the same set of values. Along their journeys, these young souls did lose hope at some point but, as the film title suggests, they are real fighters nonetheless who dare to speak out for themselves.

TEACHERS' RECOMMENDATIONS
老師看電影

沈祖堯｜香港中文大學校長及莫慶堯醫學講座教授，並為中國工程院院士、歐亞科學院院士、港科院創院院士。

何力高｜畢業於香港中文大學新聞與傳播學系，年輕時邂逅戲劇，泥足深陷至今，未嘗離開舞台，多擔任演員、編劇、填詞人。曾任職傳媒，卻愛上當教師，堅信音樂劇為青少年帶來不只是藝術知識，更是品格上的改進提升。

黃希靖｜在電影《爭氣》中擔任女主角，現就讀香港中文大學專業進修學院（CUSCS）公關及廣告高級文憑課程。

Joseph Sung | Sung is concurrently the Vice-Chancellor of The Chinese University of Hong Kong, Mok Hing Yiu Professor of Medicine of CUHK, an Academician of the Chinese Academy of Engineering of the People's Republic of China, an Academician of the Eurasian Academy of Sciences and a Founding Member of the Academy of Sciences of Hong Kong (ASHK).

Nick Ho | Nick is a graduate of the School of Journalism and Communication, The Chinese University of Hong Kong. Falling deeply in love with drama in his early days, Ho has been a devotee of the stage and took up multiple roles as an actor, a screenwriter, and a lyricist. He worked in the media sector before becoming a teacher. Ho believes that musical brings not only knowledge of art, but also enhancement of personal characters.

Coby Wong | Wong is the leading actress of My Voice My Life. She is a current student of the Public Relations and Advertising Higher Diploma Programme in the School of Continuing and Professional Studies of The Chinese University of Hong Kong (CUSCS).

日期 Date ¦ 27 / 3 / 2017
時間 Time ¦ 6:45pm
地點 Venue ¦ 崇基學院康本國際學術園6號演講廳 Yasumoto International Academic Park LT6, Chung Chi College

映後座談講者 Post-screening Discussion Speaker ¦
沈祖堯 Joseph Sung
香港中文大學校長 Vice-Chancellor and President, CUHK
何力高 Nick Ho
爭氣音樂老師 Music teacher, My Voice, My Life
黃希靖 Coby Wong
爭氣主角 Student, My Voice, My Life

座談語言 Language ¦ 粵語 Cantonese

日期 Date ¦ 28 / 3 / 2017
時間 Time ¦ 6:15pm
地點 Venue¦ 崇基學院何添樓B6演講廳
Ho Tim Building B6, Chung Chi College

池之魚
An Odd Fish

2014 • 香港 Hong Kong • 95 分鐘 min
粵語，中英文字幕 In Cantonese with Chinese and English subtitles
導演 Director • 黃飛鵬 Wong Fei Pang

每次沉進海裡，兩耳都很難聽見聲響，池之魚，大抵也是沉默、暗啞、微小，寂靜中假如有聲音，那該是魚與魚之間的絮語，抑或是海裡局外人的叫喊？住在公屋三父子，弟弟無法正常與人溝通，對聲音特別敏感，終日戴着耳罩，阻擋外界的聲音，同時亦在世界與自己之間填上一堵牆。做保安員的父親安靜而踏實，安於在同事之間當個不起眼的小角色，於是，哥哥亦漸見無聲，儘管這個性與自己保險經紀的職業不相稱。黃飛鵬的鏡頭深入三人的家中，亦冷峻安靜，為了紀錄這群被池水所困的池中之魚。身處香港不同的狹窄空間，年青導演想說的，是城市的侷促，抑或人與人之間的虛空？在拍攝這家人生活的同時，亦為今天香港留下真切的紀錄。

A father and his two sons live in a public rental home. The younger son, ultra-sensitive to sound, can't communicate properly with others and wears headphones all the time to insulate himself from the outside world. The security guard father is quiet too, happily content with the modest role he has at the office. The elder son too finds himself talking less and less, despite the fact that he makes a living as an insurance agent. Director Wong Fei-pang's camera delves into the household quietly, observing the pond and the encumbered existence of the fish within. In Hong Kong where space is a constant luxury, is it the suffocating lack of space or the disheartening lack of human interaction that the young director wants to address? This razor-sharp portrayal of a dysfunctional family makes for a true record of Hong Kong today.

日期 Date ¦ 28 / 3 / 2017
時間 Time ¦ 8:00pm
地點 Venue¦ 崇基學院何添樓B6演講廳
Ho Tim Building B6, Chung Chi College

伴生
Snuggle

2016 • 香港 Hong Kong • 84 分鐘 min
粵語，中英文字幕 In Cantonese with Chinese and English subtitless
導演 Director • 黃肇邦 Wong Siu Pong

陪伴每個人一生的，其實不是轟烈愛情，而是生、老、病、死。無論人能戰勝病魔，抑或延遲死亡，面對時間流逝，我們終歸徐徐老去。以《子非魚》奪獎的年青導演黃肇邦，以鏡頭陪伴三個家庭，紀錄老者與家人之間的關係，以及老者自己的私語。兩代之間的差異和距離，能否因為鏡頭而拉合？太太去世後獨自面對生死的松哥、對女兒萬分依賴的沛叔、與兒子相依為命的患癌弱智婦人慕嚴姨，忌諱與哀愁，從未離開過他們。在老年人口增長急速的社會，無法面對年華老去的，不止是老人自身，更是身為青年人的我們。真正的陪伴，不獨是身體上的相親相近，而是心靈上的互相理解，伴死、伴老、伴病，我們正在陪伴的，皆是生命。

What stays with us throughout our lives is, sad to say, not love, but birth, aging, illness and death. While we may triumph over illness or hold off death, each and every one of us inevitably grows old. Director Wong Siu-pong, who won accolades for Fish Story, follows three families who are grappling with the aging or passing of a loved one. Chung can hardly get over the loss of his wife before he himself falls ill and dies. Pui's excessive attention to his wife makes life difficult for their sole carer, their unmarried middle-aged daughter. The mentally-retarded, cancer-stricken Mo-yim and her caring son are everything to each other. In this rapidly aging society, both the old and the young find it hard to accept this shared fate of humanity. Companionship is genuine only when physical intimacy comes together with mutual understanding. Be it aging, illness or death, all are but part and parcel of life.

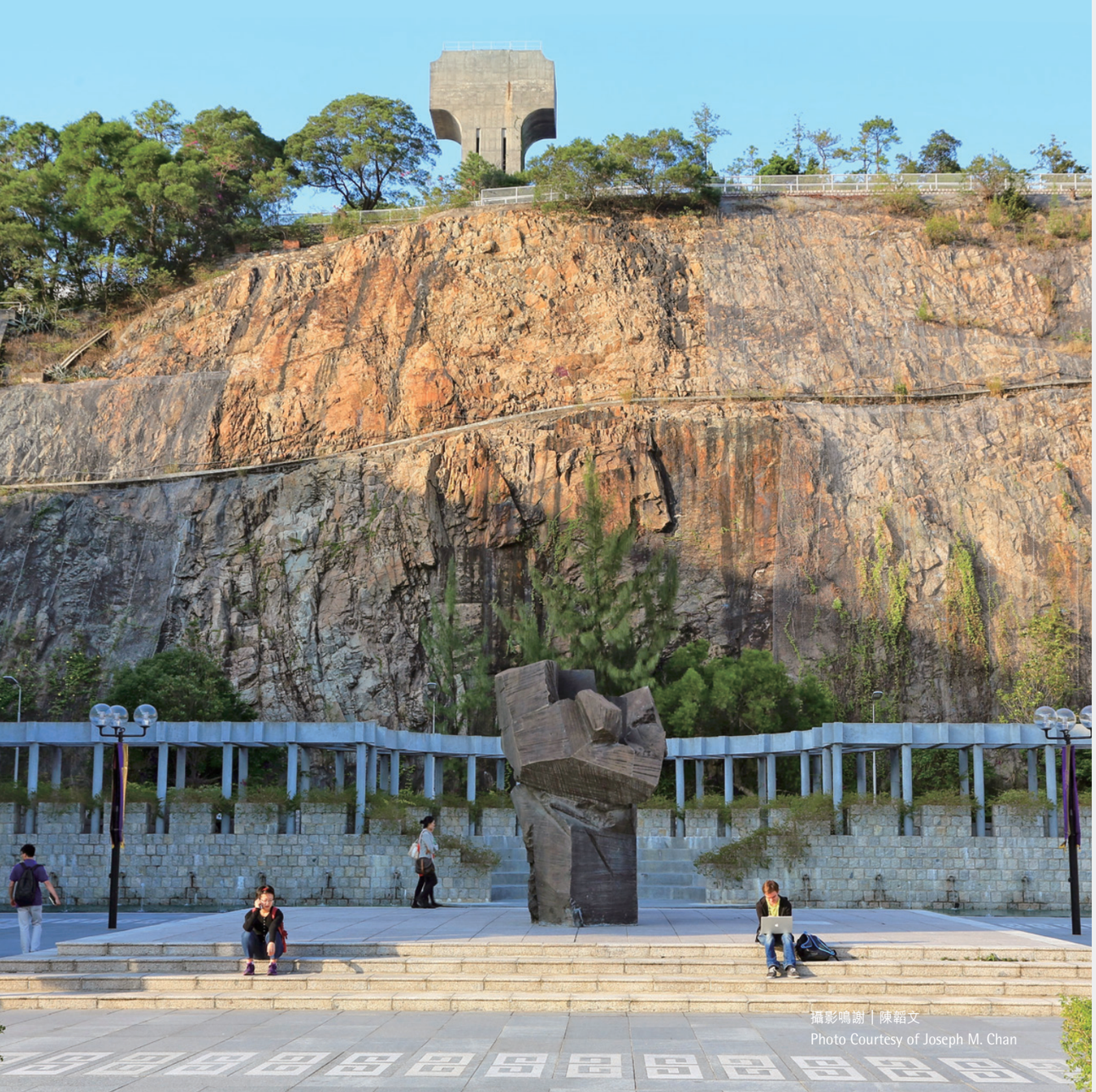
一念無明
Mad World

2017 • 香港 Hong Kong • 101 分鐘 min
粵語，中英文字幕 In Cantonese with Chinese and English subtitless
導演 Director • 黃進 Wong Chun

上帝要人死亡，必先讓人瘋狂。年輕新晉導演黃進，挾鏡頭走入僅百呎的房間內，近距離探勘兩代香港人的鬱結可有多深。銀幕上兩個男子，一個鬱鬱不歡，一個積鬱成疾，一間劏房，一個永遠不願打開的話匣子，另加一宗誤殺母親案，百分百香港的憂鬱。眼見下一代在社會掙扎求存，面對工作壓力、住屋問題、家庭困境、情緒病的糾纏和歧視的眼光，父親無能為力，而逃避的結果，卻是把自己的妻兒推進更深的火坑。直至兒子抵擋不住壓力，錯手殺死失禁的母親，一切如骨牌效應倒塌下來，唯一加高的，是兩人心間的石牆。黃進以電影為現今世代下了註腳，而未來，我們能夠改寫嗎？不妨來到銀幕下，問問專程來到中文大學的黃進。

Those whom God wishes to destroy, he first makes mad. Young Director Wong Chun totes his camera into a 100-sq-ft "cubicle apartment" for his piercing, heartrending portrayal of the deep-seated sorrows among two generations of Hong Kongers. Father and son, one emotionally unavailable and the other mentally sick, never talk to each other despite living under the same roof. Pressure at work, poor living conditions, family issues, mental illnesses, icy stares from people... The many problems haunting the son prove too much for the father who can't help but keep running away. Things fall further apart as the deadlock ends in a deadly note with the son killing his sickly mother by mistake. The director chose to document the present in this tone. Could there be a brighter chapter in the days ahead? Come talk with Wong Chun at the screening.

日期 Date ¦ 29 / 3 / 2017
時間 Time ¦ 7:00pm
地點 Venue ¦ 邵逸夫堂
Sir Run Run Shaw Hall



攝影鳴謝｜陳籍文
Photo Courtesy of Joseph M. Chan

閉幕講座 Closing Lecture

現在就是未來
The Future is Now

日期 Date ¦ *29 / 3 / 2017*
時間 Time ¦ *8:45pm*
地點 Venue ¦ *邵逸夫堂 Sir Run Run Shaw Hall*

講者 Speaker ¦

黃進 Wong Chun
一念無明導演 Director, Mad World

黃飛鵬 Wong Fei Pang
池之魚導演 Director, An Odd Fish

黃肇邦 Wong Siu Pong
伴生導演 Director, Snuggle

主持 Host ¦
曾慶宏 Eric Tsang Hing Wang
獨立電影導演 Independent Film Director

座談語言 Language ¦ *粵語 Cantonese*

黃進 |
畢業於香港城市大學創意媒體學院，曾以《三月六日》獲得金馬獎最佳創作短片提名，2016 年以《一念無明》參加多倫多電影節，並獲得金馬獎最佳新導演及香港電影評論學會最佳導演大獎。

黃飛鵬 |
畢業於香港城市大學創意媒體學院，現為獨立電影導演，作品包括《流浪犬》、《池之魚》、《寂靜無光的地方》、《十年－冬蟬》、《蚪尾》，希望作品都能忠於電影本身、自己和觀眾。

黃肇邦 |
畢業於香港樹仁大學新聞與傳播學系。首部紀錄長片《子非魚》入選多個國際影展，並獲香港亞洲電影節「亞洲新導演獎」提名及 FIRST 青年電影展「最佳紀錄片獎」等獎項。2014 年，紀錄短片《延長線》代表香港參加威尼斯國際建築雙年展。最新紀錄長片《伴生》榮獲香港電影評論學會大獎「年度推薦電影」。

Wong Chun |
Wong is a graduate of the School of Creative Media, the City University of Hong Kong. His film, Mad World, premiered at the Toronto International Film Festival. The film later made him the Best New Director at the Golden Horse Awards and the Best Director at the Hong Kong Film Critics Society Award.

Wong Fei Pang |
Wong, an independent filmmaker, graduated from the School of Creative Media, the City University of Hong Kong. His works includes The Death Dog, An Odd Fish , Leave Them High and Dry , Ten Years - Season of the End, and The Tail Before. He believes that a film is a manifestation of a situation or a relationship. Holding such a faith, he is making movies, which are true to the medium itself, true to himself, and to others.

Wong Siu Pong |
Wong is a graduate of Hong Kong Shue Yan University's Department of Journalism and Communication. His first long documentary, Fish Story, became a selection of different international film festivals, and won the award of Best Documentary in FIRST International Film Festival. Fish Story has also made Wong a nominee director of New Talent Award in HKAFF. Another documentary of Wong, Connection, was invited to showcase in the Venice International Architecture Exhibition in 2014. His latest documentary, Snuggle, was named the Films of Merit in the 23rd Hong Kong Film Critics Society Award.

今年，我們一起思考時代的同行者

Young Peers Dedicated to the Examination of Our Times

文：鍾嘉瑩　By Chung Ka Ying

「生命流傳，一地一情，掀動三代人命運輾轉的是什麼？」黃肇邦《延長線》（2014）預告片甫開始，映入眼簾的是如此一句。

香港電影當然不只經歷了三代，由 80 年代迎來新浪潮，步進 90 年代的黃金時期，2000 年起風光只能回味，來到現在，愈來愈多人北望神州，仍有人留守本土，而當中不乏年輕面孔，包括黃進、黃肇邦、黃飛鵬。

在香港電影最艱難的年代，他們選擇入行。

三名導演實在年輕，平均年僅 28。觀乎三人端出來的菜，社會性甚濃：黃進以《一念無明》（2017）兼述躁鬱症病人和城市的高壓；黃肇邦以《伴生》（2016）呈現老人與照顧者的關係；黃飛鵬《寂靜無光的地方》（2014）刻劃特殊教育學童處境，還有關於保育的《冬蟬》（2015）……

在這個高度潔癖的社會，他們透過光與影，讓處身邊緣的被看見。

這一代導演對社會的關懷，未必有意為之，更是出於本能，有的與社會運動密不可分，例如黃飛鵬在反對國民教育運動時，曾組織罷課；黃進的《三月六日》（2011）是他在反對財政預算案示威現場拍攝時被捕的親身經歷；有的源於個人經歷，例如黃肇邦的成長貼近草根階層，亦曾隨社工跟進有需要輔導的青年，對人的關顧由此而起。

對社會的愛，孕育了人文關懷。黃肇邦說，他拍《子非魚》（2013）是因為關注青少年的成長，「人在成長遇到什麼人，就會建立怎樣的價值觀，這些人也就孕育成一個怎樣的社會。社會卻忽略此階段，我覺得很悲涼。」黃進拍《一念無明》，是想透過戲劇，撕開社會往小眾身上貼的標籤，還原活生生的人和經歷。黃飛鵬的《池之魚》（2014）是「圓形無法放進正方形的故事」，角色盡是偏離正常軌道的人，偏偏「正常」的定義是如此狹隘。就如黃肇邦所說，社會擅於將人分類，然後只集中在精英上，而不理會需要幫助的人，「但他們也是很珍貴和有才能的。」

在人與人之間疏離冷漠的社會，電影讓他們成為更好的自己。

更好的自己，是黃飛鵬的答案，「電影令我觀察、感受到被忽略的人更多。」對於黃進，電影能夠快速讓觀眾進入他人的生活經驗，「從他人的生命反照自身，成就生命之間的碰撞。」黃肇邦說，他希望拍出「有重量的電影」，太多事情輕得不留痕跡，重量是帶來啟發和衝擊。影評人家明談到黃肇邦的《伴生》就說：「世上太多電影不是讓觀眾爽的，卻可以令人明白生命多一點。」

因為電影有著如此意義，他們願意如此回報：黃飛鵬自掏腰包補貼《冬蟬》的超支費用；由於資金所限，黃進趕在 16 天拍攝期的高壓狀態下，完成《一念無明》；黃肇邦拍《子非魚》時，每星期有一半時間要去學校拍攝，剩下時間都在接散工維生。他們資源有限，但台灣電影工作者詹宏志在《再見楊德昌》也說，「使一個社會產生好的創作，不是因為他資源齊備，而是他心念單純。」

獨立和主流有時界線曖昧，紀錄片和劇情片的分野未必重要，重要的是它是否由真實提煉而成。也許這社會如黃飛鵬所言，「我們淘汰事情的速度，已經快到不能理解」，也如黃進所說，「問題仍未解決」，但這一代導演以光影照亮了身處社會陰暗角落的人，為這些真實留下了紀錄。

黃進說：「香港新一代的年輕電影人，作品承載當下對世代的反思，與社會的強烈連結實屬自然。」生命流傳，一地一情，香港電影的命運仍屬未知之數，這一波是否香港電影（新）新浪潮也言之尚早。但他們是今年，我們一起思考時代的同行者。

The various triumphs of Hong Kong cinema, including the emergence of the New Wave movement in the 80s and the golden era of the 90s, have become distant memories with the dawning of the new millennium. As more and more filmmakers are looking to the North, some have chosen to stay. Among them are Wong Chun, Wong Siu-pong, and Wong Fei-pang. The trio, whose average age is just 28, entered the industry at its most difficult time. The works that they have brought to the table address current social issues, shedding light on life on the fringe. The concern that this generation of directors show for our society stems perhaps more from instinct than intent. Wong Siu-pong made Fish Story (2013) because he felt that child and adolescent development were being overlooked – one's values are established during these key life stages, ultimately shaping the future of our society. Meanwhile, through Mad World (2017), Wong Chun hoped to remove the labels that have been put on minority groups and tell real-life stories. As for Wong Fei-pang's An Odd Fish (2014), it is a tale about a square peg trying to fit in a round hole in a world where the definition of "normal" is extremely narrow. As Wong Siu-pong says, society is adept at categorising people, and then shifting its entire focus on the elite and ignoring those in need – yet these marginalised individuals are valuable and talented in their own right. The fate of Hong Kong cinema remains uncertain, and it is too early to say whether this generation's "New Wave" has arrived. In any case, these young filmmakers are peers dedicated to the examination of our times.

日期 Date ¦ 29 / 3 / 2017
時間 Time ¦ 11:00pm
地點 Venue ¦ 邵逸夫堂
Sir Run Run Shaw Hall

情約半生
Before Midnight

2013 • 美國 USA • 109 分鐘 min
英語，英文字幕 In English with English subtitles
導演 Director • 李察．林尼特 Richard Linklater

愛情片名作「Before 系列」，接連看完可能是影迷的平常事，但是，通宵把三片倒轉次序觀看，你又試過嗎？試想想，火花不等人，當你已經變成中坑，突然再遇過往念茲在茲的一場未完之戀，該如何是好？希臘美景如畫，一男一女共處一城，相伴左右，臉上卻多了紋理，心中亦帶着傷痕，是否一起走下去，的確是個大難題。決定審視過去，思考將來，究竟相隔十八年後，各自經歷過幾許風雨，此情還在不在？感情重燃，還要面對未來的挑戰，就在午夜臨到之前，兩人密談無間斷，偶爾調情、間或調侃，在對話機鋒之間，討論人生百態與各種情感難關。時下談愛情，彷彿一個早已泛濫的話題，但是，相隔十八年，再遇卻只有一天，當愛情不再春青無敵浪漫甘甜，而是柴米油鹽，家務分工，才發現愛的答案，從不輕易，愛的馬拉松才剛開始。

Viewing the Before Trilogy in one go might be a usual feat among film buffs, but have you ever watched the three episodes overnight in reversed order? Imagine you are middle-aged and suddenly given the chance to rekindle a Brief Encounter that has long lingered in your mind, what would you do? Jesse and Celine, who first met 18 years ago, happen to have one day to spend together in the paradise-like Greece. Behind the wrinkles on their faces and the wounds in their hearts, is the old affection still alive? Throughout the day, they flirt and banter back and forth, exchanging their views on what life throws at them while pondering what would become of them if they walked the path together. Too much has been said about love, but when love is not just about youthful passion but the nitty-gritties day in day out, it becomes all too clear that the answer to love is never easy to find. For the pair and many others, the marathon of love has only just begun.

日期 Date ¦ 30 / 3 / 2017
時間 Time ¦ 00:50am
地點 Venue ¦ 邵逸夫堂
Sir Run Run Shaw Hall

日落巴黎
Before Sunset

2004 • 美國 USA • 80 分鐘 min
英語、法語，英文字幕 In English and French with English subtitles
導演 Director • 李察．林尼特 Richard Linklater

時光倒流至 2004 年，9 年前，男人成了小說家，把自己和女人的相遇寫成書，正在歐洲參與新書發佈會，而女人剛巧是座上客。兩人再次相見，想要再續當年情，談何容易，男人有了妻兒，女人結識了男友，只是剛巧得到一天的單身。為了追回時光，兩人在巴黎漫步話當年，截然不同的人生經驗，他們究竟能否接受對方的變改？最後男人的夜班飛機錯過了，但男人卻沒有問，如果我有多張機票，女人會否同飛。所謂愛情，耐人尋味。愛情路是人生必經之道，有人想遇遇不上，有人想避避不開，重看這兩位限時情人為了拉近距離而作的努力，或許能從中學習到珍惜的可貴。

Time is 2004. Jesse, then a novelist, is hosting a book launch in Europe for his latest work about his encounter with Celine, who happens to be there among the audience. By then, Jesse has been married with kids, Celine also someone else's girlfriend. Single and available - just for one day - the pair stroll around Paris revisiting their good old times. After all those years, can they accept each other as who they are? Eventually, Jesse misses his late-night flight back home. The likely question of "If I had one more ticket, would you fly with me?", as it turns out, remains unasked and unanswered. Romance is always full of riddles. Some want it badly but never have the luck, some don't want it but just can't steer clear of it. During the only day they have, Jesse and Celine make every effort to get close to each other. Love should never be taken for granted. Agree?

情留半天
Before Sunrise

1995 • 美國 USA • 101 分鐘 min
英語，英文字幕 In English with English subtitles
導演 Director • 李察．林尼特 Richard Linklater

日期 Date ¦ 30 / 3 / 2017
時間 Time ¦ 2:20am
地點 Venue ¦ 邵逸夫堂
Sir Run Run Shaw Hall

回到最初，1995 年，李察．林尼特永遠不會想像到，這對一天的情侶，會變成電影史上永恆的愛情經典。來自美國的 Jesse 在維也納遇上了法國女生 Celine，兩人一見鍾情，決定在必須離開城市前相伴一天。情，原來真是要談出來的，整套電影沒有高潮起伏，也沒有主線劇情，不過就是兩個年青男女交談一些愛情的想法。但你慢慢發現，自己悄然希望維也納的行人路再長一點，時間再走慢一點，鏡頭下如此合拍的兩人，彷彿代觀眾完了一場靈魂伴侶夢。直至東方既白，男女將要各走各路，觀眾才明白到，浪漫從不來自永恆，而是基於即將消逝的一瞬。連續看完三套電影，打開門，你，正處身愛在黎明破曉時，還等甚麼？放膽去愛吧。

Back to where it all began. In 1995, Richard Linklater had probably never imagined that the one-day couple in his film would blossom into one of the best screen couples of all time. Jesse from the America happens upon Celine, a French girl, in Vienna. They decide to spend a day together before leaving the city and soon talk their way into each other's heart. With no dramatic twists nor any clear plotline, Before Sunrise only shows the couple trading their views on romance. As the film progresses, we find ourselves quietly wishing that the pathway they're walking on wouldn't end so soon, the time they're spending together wouldn't pass so fast. The pair are so meant for each other as if our dreams for a soulmate were all fulfilled. The sun rises again. Jesse and Celine have to return to their separate worlds. Not until then did we realize that what makes romance romantic is not eternity, but the very last moment before it vanishes. When you open the theatre doors after viewing the Before Trilogy, it will be the start of another day. What's holding you back? It's time for love!

After the Party – Screening Through the Night
其後 — 影友馬拉松

光影中大 — 邵逸夫堂的這些年

這個年頭，若談起邵逸夫堂，相信在不少同學的記憶底片上，主要是辦週會、開講座，甚至是考試的場所。可能你不知道，這個可容納 1438 人的表演場地，是香港碩果僅存可以播放菲林電影的劇場。不要忘記，它是「邵逸夫」堂，名字早已跟電影結下不解緣。

在 1981 年 7 月 5 日開幕的邵逸夫堂，是香港唯一一所以公帑為主要建築成本、設有環繞聲的大型電影院，是現今少數同時備有菲林和數碼放映的場地。「李行電影節」是首個由邵逸夫堂籌辦的電影節，後來嚴浩導演的《似水流年》也在這裡舉行首映，當時只有中大師生才可進場，仍然全院滿座，著名紀錄片如《天安門》及《平安米》亦曾在邵逸夫堂播放。在八十年代中期，多個學會組織都以電影放映來籌募經費，曾經有一個學年，邵逸夫堂一共播放五十一部電影。這個紀錄，使得邵逸夫堂需要實施一項政策，規定一個星期內不得放映多於三齣電影，免得影響學生的學業。直至九十年代初，隨著盜版及租借影碟盛行，電視台亦不時播放電影，「電籌」開始式微；加上學制「四改三」，課程變得緊密，同學的心力都花在進入職場的準備。到了千禧年代，電籌基本上已成絕響，最後一次電籌發生在 2010 年，當時放映的是《哲古華拉少年日記》，所得款項全數捐給海地地震的救災工程。

二十年過去，傳播科技的發展大大改變我們的觀影經驗。不單是儲存裝置的革新，各類網上平台、串流媒體等科技，都將看電影變成不受時空所限的個人化享受，受眾甚至可以隨意加速或跳播，打破原本的電影時序。可是，儘管時代巨輪轉得有多快，終究有些事物的質感是難以取代、無法磨平。不論是 16mm 還是 35mm 的菲林片，其景深效果、分明的層次、光影及色彩的對比度都是數碼電影無可比擬。跳出光影，觀影現場的聲音、空間、氣氛，都構成特殊的集體回憶。忽爾想起，近年出現在香港街頭的各類社區放映，除了試圖開拓街坊對公共空間的想像，放映本身亦肯定集體觀影的時代意義。不知道，你我幾乎每日經過的邵逸夫堂，會否再次成為他日一代中大人回憶中沒有褪色的底片呢？

（文章部分內容摘錄自 2010 年出版的《中大地圖王》）

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優惠期：2017 年 3 月 1 日至 3 月 31 日

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學生發展組合
Student Development Portfolio (SDP)

中大本科生若出席三場或以上電影放映連座談會 *，其參與將會記錄在「學生發展組合」內。

CUHK students who have participated in three or more sessions of screening with discussion*, their participation will be recorded in the Student Development Portfolio (SDP).

* 只適用於包含映前 / 映後座談會的放映 Only applicable to screening with pre- / post-screening discussion

關於「學生發展組合」
About SDP

「學生發展組合」乃一個紀錄學生體驗式學習活動，並將之歸納於「I · CARE 」全人發展框架內的大學電子平台。

全日制本科學生可以利用學生證號碼及校園電子郵件系統 (CWEM) 密碼於 www.cuhk.edu.hk/sdp 登入系統。
請瀏覽 www.sdp.cuhk.edu.hk 獲取更多資訊。

The Student Development Portfolio (SDP) is an electronic platform for capturing and presenting students' Experiential Learning Activities (ELA) under the I · CARE Framework.

All regular full-time undergraduate students can login the system with their Student ID and CWEM Password on www.cuhk.edu.hk/sdp. For more information, please visit www.sdp.cuhk.edu.hk.

主辦機構 Organiser

博群全人發展中心 I·CARE Centre for Whole-person Development

協辦機構 Co-organiser

藝術行政主任辦公室 / 邵逸夫堂 The Office of the Arts Administrator / Sir Run Run Shaw Hall

支持機構 Supporting Organizations

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新亞書院	New Asia College
聯合書院	United College
逸夫書院	Shaw College
晨興書院	Morningside College
善衡書院	S.H. Ho College
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和聲書院	Lee Woo Sing College
大學書店－商務印書館	The University Bookstore – The Commercial Press

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香港國際電影節協會 The Hong Kong International Film Festival Society
利希慎基金 Lee Hysan Foundation
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驕陽電影 Sundream Motion Pictures
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安樂影片有限公司 Edko Films Limited
岸上影像有限公司 Seashore Image Productions
星空傳媒 Fortune Star Media Limited
高先電影有限公司 Golden Scene Company Limited
南方影業有限公司 Southern Film Co. Ltd.
東華三院 Tung Wah Group of Hospitals
映像先驗 A Priori Image
香港胡同製作公司 Hu Tong Communications
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CNEX Studio Corporation
Le-Pacte
NeoClassics Films Limited
Filmbank Distributors Limited

（排名不分先後 listed in no particular order）

博群全人發展模式

香港中文大學（中大）致力培養學生的全人發展，服務有需要人群，促進香港、中國以及世界各地人民的需要。我們設立的 I·CARE 全人發展模式，在以下五大方面為學生提供多元的體驗式學習機會：

I - 人格與德育 (Integrity and Moral Development)

C - 創意與知性 (Creativity and Intellectual Development)

A - 生活藝術與美學 (Appreciation of Life and Aesthetics Development)

R - 人際關係與群育 (Interpersonal Relationships and Social Development)

E - 活力與身心健康 (Energy and Wellness)

中大一直致力在校園內外提供更多的學習機會，推動學生積極參與社會及公民服務，達致可持續的全人發展。2016 年 10 月，博群全人發展中心正式成立，通過博群計劃在中大推行全人教育，同時支援各部門的全人發展教育活動。

聯絡我們

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I·CARE Framework for Whole-person Development

The Chinese University of Hong Kong endeavours to nurture well-rounded graduates in serving the needs and enhancing the well-being of the citizens of Hong Kong, Mainland China and wider world community. We set clearly defined targets and provide a wide range of experiential learning opportunities to enhance students' development under the I·CARE framework which covers five key areas of personal growth:

I – Integrity and Moral Development

C – Creativity and Intellectual Development

A – Appreciation of Life and Aesthetic Development

R – Relationships and Social Development

E – Energy and Wellness

Through various activities spearheaded by the University, the Colleges and the I·CARE Programme, we aim to broaden students' learning experience on and beyond the campus, deepen students' understanding of local and global issues through social engagement and civic participation, as well as promote students' wellness and whole-person development. In October 2016, the I·CARE Centre for Whole-person Development was then established to support whole-person development activities across different units.

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The Chinese University of Hong Kong

I-CARE 關懷計劃

藝術行政主任辦公室
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