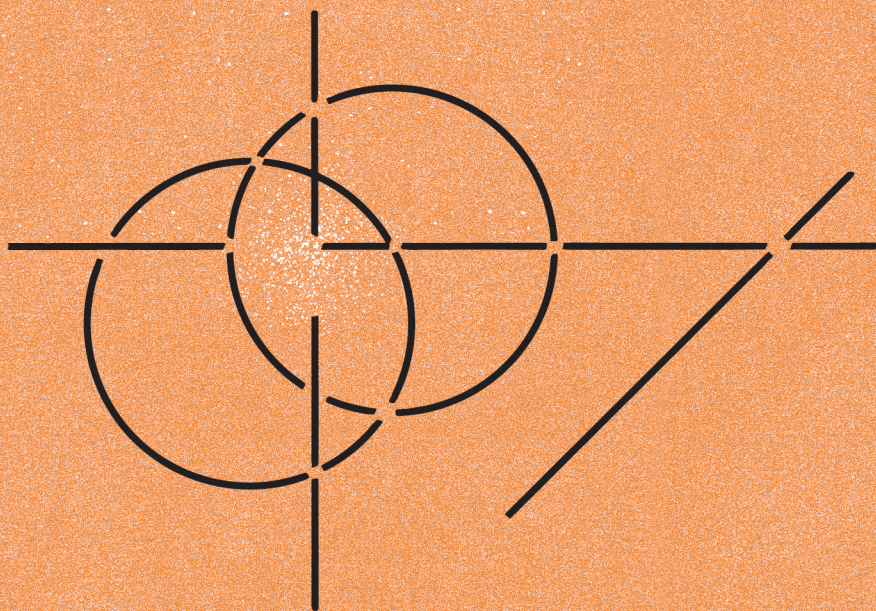


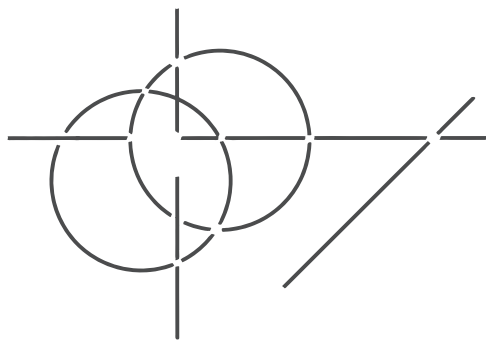
TAIWAN CINEMA TOOLKIT



DCP & Blu-ray Showcase , 2020
A CLICK TO THE BEST OF TAIWAN CINEMA

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TAIWAN CINEMA TOOLKIT



DCP & Blu-ray Showcase , 2020
A CLICK TO THE BEST OF TAIWAN CINEMA

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Introduction to Taiwan Cinema Toolkit

Taiwan Cinema Toolkit (TCT) is an overseas promotion project supported by the Ministry of Culture and administered by Taiwan Film and Audiovisual Institute. Every year, TCT selects some of the best Taiwanese films for a variety of non-profit screenings abroad, and offers screening subsidies and screening materials in different formats and languages. In recent years, TCT has become an authorized Taiwanese film database with curatorial concepts for overseas non-profit use. The Chinese-English yearly brochure contains commentaries, introductions and stills of selected films, while the TCT website also offers an extensive search tool by organizing the films into 9 categories: Youth, the City, Cultural Conflict, Gender, Literature, History, Society, Indigenous Peoples, and the Environment.

Since its launch in 2013, TCT has accumulated over 200 films, all recommended by prominent Taiwanese film directors, critics and curators. The authorization periods, area availability and formats for each film are clearly stated in the “Authorized Toolkit Films & Commercial Licensing Contacts” section in the brochure and on the TCT website. Currently, there are 40 films from the 2013-2015 TCT showcases with valid authorization, among them 24 films with permanent authorization. These films are only available in DVD format.

From 2016, to increase screening opportunities of Taiwanese films in professional institutes and medium to large-scale film festivals, TCT began providing screening materials in Blu-ray and DCP formats to offer curatable high-res lineups with thematic frameworks. Online screeners are also available to facilitate film selection from abroad. To open up more opportunities for in-depth cultural exchange, we offer screening and shipping subsidies, provide screening materials suitable for the event, and co-produce foreign language subtitles* to facilitate screening events collaborated by multiple parties. There are 57 films from 2016 to the current TCT showcase with valid authorization available in Blu-ray and DCP formats.

TCT aims to revitalize and promote some of the best Taiwanese films from past decades to the world. They are digitalized and translated into English to make them more accessible to international audiences and film scholars, thus opening up overseas channels for a better understanding of Taiwan cinema and to develop diverse perspectives on Taiwanese films. TCT contains mostly feature films and some documentaries. In recent years, films of various genres and types reflecting curatorial themes have been added to the lineup, most notably vintage *Taiyupian* (Taiwanese-language films) digitally restored by Taiwan Film and

Audiovisual Institute, and short films from new generations of directors. The *Taiyupian* features are among TCT’s most distinctive period films. The “Director/Filmmaker in Focus” section, that began in 2016, selects several films from the same director, or were made with the director serving in other roles, to trace the filmmakers’ creative trajectory, and introduce their signature aesthetics and the trademarks of their work. This section has been well-received by overseas curators, and has contributed to many retrospective screening events of those directors’ films. Past “Directors in Focus” include WAN Jen, CHANG Tso-Chi, Midi Z, Singing CHEN, and *Taiyupian* directors HSIN Chi and LIN Tuan-Chiu.

Meanwhile, TCT is more than just an authorized Taiwanese film database for overseas non-profit use. We now offer a comprehensive consulting service for first-time applicants to provide potential contexts for Taiwan cinema. In addition to recommending selections based on the applicants’ needs and queries, TCT also takes a further from the original section-driven film selection strategy by tapping into existing resources in the database. Through combining old and newly added films, various new programs are developed, supported by program discussion with a curatorial focus. TCT hopes to initiate more overseas collaborations for Taiwanese film screenings, and allow the world to appreciate Taiwanese films and culture from a variety of angles.

11 additional films are included this year: 1 digitally remastered film, 7 narrative features and 3 shorts; along with a “Filmmaker in Focus: TSAI Yang-Ming” section and 4 programs: “A Transition from Taiwan New Cinema: Beyond Realism”, “Animal Metaphors”, “Hitting the Road: Taiwanese Road Movies” and “Taiwanese-Language Romance”. The “hashtag” concept continues with the newly added films. Through choosing from a pool of keywords, applicants can make fast and accurate choices. These hashtags may also inspire subtopics to enable flexible film selection that extends beyond existing programs.

Take a cinematic journey with us as we welcome your applications for screenings. For more information, please visit our website at toolkit.tfi.org.tw/en

* The subsidy only applies to high-res (DCP & Blu-ray) showcases.

臺灣電影工具箱簡介

「臺灣電影工具箱」是由文化部補助、國家電影及視聽文化中心執行的海外推廣計畫，每年網羅台灣精選電影，藉由補助放映費、提供不同規格放映素材、合製不同語言版本之影片*等方式，支援海外各樣非營利放映活動，近年來更逐步發展成具策展概念的台灣電影海外非營利授權資料庫。專文、影片簡介、劇照等豐富的電影資訊，刊載於中英雙譯的年度手冊中，並同步以「青少年、城市、文化衝突、性別、文學、歷史、社會、原住民、環境」等 9 大類別於工具箱網站上呈現，便於大眾廣泛搜尋。

本計畫自 2013 年啟動至今，收錄超過 200 部由電影導演、影評、策展人推薦之台灣電影，各影片可供放映之年限、地區和規格皆清楚標示於手冊「工具箱授權內之影片索引與商業窗口」頁和工具箱網站中。2013 年至 2015 年的收錄片單僅提供一般 DVD 規格素材，目前仍具有有效授權之影片為 40 部，其中有 24 部影片則擁有永久授權。

2016 年起，本計畫為擴大台灣電影於專業機構及中大型影展的放映機會，新增藍光片與 DCP 素材選項，轉型推出具策展概念的高規格主題片單，同時也開設影片線上試看之服務，便利海外申請者進行選片。透過實際補助放映費與運費，提供符合活動需求的放映素材，甚或藉由多方放映合作，共同製作影片其他語言字幕版本，進一步開啟海外深度交流之契機。目前具有有效授權之高規格片單影片為 57 部。

「臺灣電影工具箱」致力於活化和引薦製作年份相對久遠的台灣優秀電影，協助影片內容英文化、影像數位化，提升近用性，以有效觸及更多觀眾與電影研究者，打開海外爬梳台灣電影史之窗，累積其認識台灣電影的多元視野。本計畫收錄之影片以劇情長片為大宗，紀錄片為輔，伴隨近年所推出的策展概念片單，納入了更多不同片型，相互映襯對照，交織出主題脈絡，尤以國家電影及視聽文化中心修復而成的台語片珍寶，及新生代導演蓬發的短片新勢力為一大特色。另外，2016 年起推出的「焦點導演／影人」單元，選入同一導演的多部作品，或其擔任不同影視崗位的足印，回溯其創作軌跡，並介紹作者印記與電影美學，廣受海外策展單位青睞，

促成不少導演作品回顧放映。歷年囊括的焦點導演跨越世代，包含萬仁、張作驥、趙德胤、陳芯宜，以及台語片導演辛奇與林博秋。

然而，「臺灣電影工具箱」不單只是台灣電影的非營利海外授權資料庫。對於首次接觸本計畫的海外申請者，為提供其認識台灣電影的脈絡，今年將深化策展諮詢服務，除了依照放映單位的活動需求，推薦合適的影片選擇外，本計畫也打破高規格片單推展之初，以單元為導向的選片策略，於新增年度影片之餘，回顧資料庫內的影片資源，藉由新舊影片的碰撞重新出發，發展成各式專題，輔以更具策展意識的專題論述，希冀主動促成更多台灣電影的海外放映合作，使國際社會得以更多元的視角觀看台灣電影及文化。

今年共新增收錄 11 部影片，包含 1 部數位掃描片、7 部劇情長片與 3 部劇情短片，亦推出「焦點影人：蔡揚名」單元及 4 個電影專題「新電影的過度：非寫實與魔幻」、「動物的隱喻」、「在路上——台灣公路電影」、「台語羅曼死」。新增的影片延續了「話題標籤」(Hashtag) 的概念，透過關鍵字的排列組合，引導海外申請者做出快速精準的選擇，甚至靈活發想延伸子題，帶出專題以外的選片可能。最後，歡迎和我們一起探索這些電影，並申請放映使用！手冊篇幅有限，想了解更完整的影片資訊，請上「臺灣電影工具箱」網站搜尋。

* 本補助僅適用於高規格（DCP、藍光）片單。

Terms of Use

I. To promote non-profit screenings and academic activities of Taiwanese films, Taiwan Cinema Toolkit (TCT) has accumulated over 200 films on DVD since its inception at 2013. From 2016, TCT began providing high-res formats such as Blu-ray and DCP¹ to screening organizers. TCT also subsidizes public screening fees for high-res format screenings at medium-sized or above screening events.

II. To apply for TCT, please first choose your screening format. Terms and conditions are as follows:

• DVD

- i. Please contact your nearest Taiwan's representative office to check the film's availability. If the office can provide the DVD to co-organize the event, application shall be made via the office or directly to TCT (toolkit@mail.tfi.org.tw) 30 business days prior to the day of screening. The DVD can be used once the application is approved by TCT. If the office cannot provide assistance, please contact TCT directly.
- ii. Each application allows up to 5 free screenings of the selected films. Depending on the available TCT budget, TCT may subsidize the approved application's public screening fees. If the applicant then wishes to hold further screenings, or if TCT is under constrained budget, the applicant will cover the screening fees.
- iii. Applications for 3 TCT DVDs from Central Motion Pictures Corporation (CMPC)—*Jump Ashin!* (2011), *Warriors of the Rainbow: Seediq Bale (Part I : The Sun Flag)* (2011), and *Warriors of the Rainbow: Seediq Bale (Part II : The Rainbow Bridge)* (2011)—need to be made 30 business days prior to the day of screening. The event must be free of charge and co-organized with Taiwan's representative offices. Only upon receiving an affirmative response from CMPC may TCT loan out the film.

• Blu-ray and DCP

- i. Not all TCT films can be provided with high-res formats. Please consult the TCT DCP & Blu-ray showcase list on page 72 for available films, and send the application to toolkit@mail.tfi.org.tw 45 business days prior to the day of screening. We welcome screening proposals and plans.
- ii. Each application allows up to 5 free screenings of the selected films. Depending on the available TCT budget, TCT may subsidize the approved application's public screening fees. Priority is given to the use of the current year's DCP & Blu-ray showcase. We encourage you to apply as early as possible in order to have the best chance of receiving screening subsidy. The applicant is also welcome to organize screenings at their own expense.
- iii. Depending on the available TCT budget, TCT may support subtitles translation fee or other related material cost. Please apply as early as possible to discuss collaboration details.

iv. TCT may support up to 2 KDM²s (1 test screening and 1 official screening) for each applied film. If the applicant requires additional KDM due to screening room change or other reasons, the cost shall be borne by the applicant. TCT could assist in contacting the post-production company in Taiwan.

III. The applicant must sign the **Assumption of Risk Agreement**³ after receiving an affirmative response from TCT. The applicant is responsible for the safekeeping of screening materials. Only upon receiving a fully signed Agreement may TCT loan out the materials. Depending on the applicant's need, TCT can cover one-way shipping costs. After screening, materials should be returned by the designated time and shipping method. In the event that materials get lost or damaged, the applicant will bear the material production costs⁴ quoted in the said Agreement, and the right to access TCT will be suspended for 6 months.

IV. The joint name or logo of "Taiwan Film and Audiovisual Institute" and "Taiwan Cinema Toolkit" should be displayed on the promotional materials for the screening event. After the screening, the applicant is required to fill in a screening report providing information on media coverage, audience attendance and at least 5 event photos, and email it to toolkit@mail.tfi.org.tw within 10 business days.

V. Not all TCT films can be screened in all areas. Please take note of the authorization description of each film, including the authorization period. Applicants wishing to screen a film in formats not authorized to TCT or obtain commercial usage should contact the film's rights holder. For more information, please consult page 72 for "Authorized Toolkit Films & Commercial Licensing Contacts" or the official TCT website at toolkit.tfi.org.tw/en.

VI. TCT's screening materials are not allowed to be duplicated, distributed, altered, edited, publicly transmitted, or broadcast publicly on television. For enquiries, please contact toolkit@mail.tfi.org.tw or telephone at (+886) 2-2392-4243 #355, #356.

¹ Digital Cinema Package, a compressed and encrypted audio/video packet that is used as the digital copy format for theater screening. DCP supports up to 4K resolution, and ensures consistent quality in every playback. Encryption allows the film to be playable only at a specific date and time to prevent piracy.

² Key Delivery Message, a key to unlock the encrypted DCP and allow the film to play on a specific date or time period.

³ Please refer to the annex of TCT's application form for **Assumption of Risk Agreement** sample

⁴ Damages for DVD: USD 50; for Blu-ray: USD 300; for DCP: USD 1,500

使用須知

1. 以推廣台灣電影海外非營利放映為理念，「臺灣電影工具箱」計畫從 2013 年起，陸續洽談台灣電影海外 DVD 公播放映授權，迄今已累積收錄超過 200 部影片，支援眾多非營利放映與教學研究活動。為提升推廣效益，2016 年起開始推出高規格素材片單，除 DVD 之外，亦提供藍光、DCP¹ 高畫質播放格式，供策展單位選擇。並視申請情況，補助高規格素材公播放映費，支援中型以上規模放映活動。

2. 如欲使用工具箱影片，請先決定欲放映的素材種類，並參考以下方式申請：

· 申請放映 DVD 素材：

- (1) 請於預計放映日期 30 個工作天之前，預先與鄰近的駐外單位洽詢，確認影片素材館藏。若駐外單位可提供影片素材合辦活動，可透過駐外單位或自行向工具箱 (toolkit@mail.tfi.org.tw) 提出申請，經審核後方可使用。若駐外單位無法提供協助，可直接向工具箱聯繫。
- (2) 每位申請者一次可申請 5 場 DVD 放映，經審核後，我們會在有限預算下，補助 DVD 公播放映費用。若欲放映更多場次或計畫經費不足支援，亦可自費放映。
- (3) 工具箱收錄之中影公司 3 部 DVD 影片《翻滾吧！阿信》、《賽德克巴萊（上）太陽旗》、《賽德克巴萊（下）太陽旗》，須與駐外單位合辦活動，且不得有任何收費行為，並於預計放映日期 30 個工作天前提出申請，經審核後方可使用。

· 申請放映藍光、DCP 等高規格素材：

- (1) 非所有工具箱影片皆可提供高規格素材，請先參考第 72 頁高規格片單規劃選片，並在預計放映日期 45 個工作天之前直接寄電子郵件至 toolkit@mail.tfi.org.tw 信箱與我們洽詢申請。如有活動企畫書等相關資料，請一併檢附，幫助審核。
- (2) 每位申請者一次可申請 5 場高規格影片素材放映，經審核後，我們會在有限預算下補助公播放映費用，以當年度高規格片單影片優先支援。請盡早向我們提出申請，以免向隅。申請單位亦可選擇自費放映。
- (3) 工具箱可視經費情況補助其他外語字幕之翻譯費或其素材製作費用。請盡早向我們提出申請，以洽談合作內容。
- (4) 申請 DCP 放映者，工具箱最多可支援各影片 2 支 KDM² 費用（包含放映和測試各 1 場）。如申請單位因放映廳別更動或其他原因需開立額外的 KDM，請自費負擔，工具箱可協助與台灣國內後製廠商聯繫。

3. 如經審核通過，申請者須簽署「風險承擔切結書」³，並善盡影片素材保管責任。影片素材將在確收簽署完成之切結書後提供。工具箱可視申請需求，協助支付單程運費。放映後，影片素材需依議定日期及運送方式如期歸還。若有遺失或損毀之情形，即依上述切結書內容賠償素材製作費⁴，且停止 6 個月工具箱申請權利。

4. 使用單位需於宣傳品露出「國家電影及視聽文化中心」與「臺灣電影工具箱」的聯名字樣或 logo，並於活動結束 10 個工作天內回傳活動成果（活動照片至少 5 張、媒體露出及各場觀影人次）至 toolkit@mail.tfi.org.tw 信箱。若資料不齊全或無故逾期繳回，將停止工具箱使用權利至完成繳交為止。

5. 工具箱各影片皆載明授權使用年限及不可公開放映地區，使用者應注意遵守。洽詢營利使用或本計畫未獲授權之其他規格素材播映，請直接與各影片權利擁有者聯絡，聯繫方式請參閱第 72 頁「工具箱授權內之影片索引與商業授權窗口」，或至工具箱網站 (toolkit.tfi.org.tw) 查詢。

6. 工具箱影片皆不可重製、散布、改作、剪輯、公開傳輸及電視頻道公開播送。

如有任何問題，請洽 toolkit@mail.tfi.org.tw (+886)-2-2392-4243 #355 或 #356

註 1：DCP(Digital Cinema Package)，是一組經過壓縮加密後的影音封包檔案，為影廳放映時所使用的數位拷貝格式。DCP 最高能支援至解析度 4K 的畫質，並能確保每次的播放品質一致。透過加密，更能讓電影僅限定開放某個時間或日期內播放，減少盜拷流出的風險。

註 2：KDM(Key Delivery Message)，是解開加密 DCP 的一組金鑰，可讓影片於指定的日期或時間內播放。

註 3：「風險承擔切結書」範本請詳閱臺灣電影工具箱影片使用申請單之附件

註 4：DVD 規格賠償金：50 美金、藍光規格賠償金：300 美金、DCP 規格賠償金：1,500 美金



2020

New Lineup

2020年新片單

Revenge of the Goat

小文空仔與那隻羊

In Soul

回魂

Lichao

離巢

* Somewhere I Have Never Travelled

帶我去遠方

* One Day

有一天

Make Up

命運化妝師

To My Dear Granny

親愛的奶奶

* Murmur of the Hearts

念念

A Fish Out of Water

上岸的魚

* Missing Johnny

強尼·凱克

Titles with * are also included in the programs of this brochure
標示 * 的影片也同步收錄於本手冊的專題片單中



#dark comedy #film set #film crew
#gangster #props

Revenge of the Goat

小文空仔與那隻羊

2017 | 32 min | Color 彩色 | Short 短片 | Mandarin, Taiwanese 國語、台語發音
DVD Subtitles 字幕: English 英文

- ★ 2018 Women Make Waves International Film Festival, Taiwan 台灣國際女性影展
- ★ 2017 Golden Harvest Awards & Short Film Festival 金穗獎

A goat has a starring role in a film. The director believes it's the film's "spirit medium". But production designer, Kong, and assistant, Wen, are struggling to get it to the hotel set on time. Across the city, a broke greengrocer strikes a secret deal with a casino owner to turn things around if he pulls the trigger in an assassination. As the rest of the film's crew and the greengrocer converge on the hotel, confusion over a black briefcase will seal the destinies of everyone, all under the goat's watchful eye.

The film is the director's graduation project. With natural performances, multiple storylines, and fast-paced suspense, it offers witty observations on filmmaking, the workplace and society all wrapped up in an enthralling dark comedy. The film adopts a magical visual style, as when events are seen through the goat's eyes, while the film leaves an intriguing open ending to let the viewers' imagination run wild.

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The film is for non-profit screening only.
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For commercial licensing, please contact TUNG Shu-Yuan: jwin0522@gmail.com



Director TUNG Shu-Yuan

導演 | 董淑緣



Born in 1994, TUNG graduated from the Department of Motion Pictures and Video at Kun Shan University. She was the director's assistant and trailer editor for the Golden Horse Awards Best Short Film *Babes' Not Alone* (2017), and is now an independent producer and documentary editor.

1994 年生，畢業於崑山科技大學視訊傳播設計系，現為獨立製片、紀錄片剪輯工作者。曾任金馬獎最佳短片《亮亮與噴子》(2017) 導演助理及預告片剪輯。

劇組美術空仔帶著實習助理小文，匆忙地運送一隻明星羊來到拍片現場。這隻羊被劇組導演欽點為「天臺上的靈魂使者」，似乎身懷大任，將在劇中擔任要角。同時，城市的另一端，一位落魄菜販正與某位賭場老闆進行秘密交易，他被告知只要扣下板機、命中目標，就能扭轉頹勢。兩批原本毫不相干的人馬，帶著同款的神祕黑皮箱在一間老舊的旅社相遇，交織的命運就此展開。而空仔與總是狀況外的菜鳥小文，也在這一連串的意外中，被迫捲入了一場真假顛倒、妙趣橫生的戲中之戲。

本片為導演的畢業製作，片中演員表現自然真實，多線交錯的劇情流暢大氣，加上懸疑緊湊的節奏，構成一齣引人入勝的黑色喜劇。其中不乏對於拍片生態，以及職場和社會的諷刺觀察，為全片增添趣味。整體魔幻的影像風格，更在片尾陡然轉以羊的視角回望旅社，留下耐人尋味的開放式結局，為觀眾帶來無限想像。

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#alcoholism #domestic violence #illusion
#haunted #collusion

In Soul

回魂

2017 | 19 min | Color 彩色 | Short 短片 | Mandarin 國語發音 | DVD Subtitles 字幕: English 英文

★ 2017 Golden Harvest Awards & Short Film Festival 金穗獎

An abused woman is notified by the police that her heavy-drinking husband is found dead at the bottom of a cliff. Just when she thinks she and her son can finally have a life away from violence, her husband's ghost begins to haunt them, forcing her to relive her traumas. When a young policeman grows suspicious of the husband's death, the woman becomes increasingly controlling, like her husband, forcing her son to collude with her in her growing sense of guilt.

Writer-director CHANG is best known for his depictions of dysfunctional families, violence and guilt. All are presented in this spine-chilling short film, executive produced by award-winning director CHUNG Mong-Hong, himself known for bleakness and dark humor. The ghost becomes a metaphor for the trauma of abuse and guilt that hovers over the film's damaged characters. The dark mise en scène and ambiguous jump cuts enhance the film's chilling atmosphere. However, underneath the generic horror motifs is the reality of the tragic cycles of violence presented in society.

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For commercial licensing, please contact CHANG Yao-Sheng: yaosheng.chang@gmail.com



Director CHANG Yao-Sheng 導演 | 張耀升



Born in 1975, Taiwanese novelist CHANG is also a scriptwriter, director and content developer. He has adapted several of his writings into films, and co-written feature film screenplays. His work often represents dark and thrilling revelations on the invisible scars in families and twisted human relationships.

1975 年生，台灣小說家，現跨足編導及內容開發工作，曾多次將自己的短篇小說改編成影視作品，亦為他人長片合寫劇本。作品多揭露家庭內部的親密傷痕、人際關係的疏離及扭曲，深具幽暗且殘酷的驚悚張力。

在一個不知名的濱海小鎮，飽受丈夫暴力相向的女人，某日被警察通知前往認屍。在太平間目睹丈夫墜海腐敗的屍體後，她原以為自己和幼子從此可擺脫家暴的陰影，不料午夜夢迴時，竟發現丈夫的鬼魂於家中盤桓不散，甚至在兒子房間內悄悄和他對話，過往受創的記憶如潮水襲來，再次將她捲入噩夢般的深淵。當警方懷疑起丈夫死因並不單純時，女人如被附身般，複製起丈夫的暴力言行，用凶狠的語氣脅迫兒子串供。這對宛若被詛咒的母子，能否逃離看似無可挽救的宿命？

本片編導張耀升擅長刻劃畸零家庭、血腥罪愆，並徹底體現在這部驚悚而迷離的短片，鬼魂成為暴力創傷及罪惡感的隱喻，如烏雲般籠罩了主角們的殘破生命。由同具黑色冷冽風格的金獎導演鍾孟宏擔任監製，全片幽暗的場景設計、跳躍而曖昧的剪接手法，增添了陰森幢幢的鬼氣，然而恐怖類型外衣下，包裝的是台灣社會中再寫實不過的暴力輪迴悲劇。

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#mental disorder #mother-daughter relationships

#childhood memory #long-term care #single parent family

Lichao

離巢

2018 | 26 min | Color 彩色 | Short 短片 | Mandarin 國語發音 | DVD Subtitles 字幕: English 英文

- ★ 2019 Kaohsiung Film Festival 高雄電影節
- ★ 2019 Womem Make Waves International Film Festival, Taiwan 台灣國際女性影展
- ★ 2019 Golden Harvest Awards & Short Film Festival 金穗獎

Xiao-An has been away from home for years. When her mother decides to sell the old apartment and move to the seaside to nurse her deteriorating mental health, Xiao-An returns to help organize the apartment. There, tangible traces of her childhood evoke comforting memories. But when Xiao-An discovers she is pregnant, differences with her mother lead to conflicts and arguments unearth secrets from her mother's past. As their quarrels increase, the only fleeting peace comes with her mother's medication. For brief moments, they might just be able to rediscover their love and find reconciliation.

Rising director CHEN Ting-Ning uses a tense hand-held style to create an intimate picture of the daily life of a modern mother and daughter. There are numerous gripping scenes between the two, from a heated confrontation in the living room to a dance together under the kitchen light. These are intercut with flashbacks of the daughter's childhood memories. In a heartfelt and moving way, the film captures a family's intricate love-hate relationship.

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For commercial licensing, please contact CHEN Ting-Ning: wendy4120@gmail.com

Director CHEN Ting-Ning

導演 | 陳定寧



Born in 1990, CHEN graduated from the Dept. of Motion Picture at National Taiwan University of Arts. She won the Student Slate Grand Prize at the Golden Harvest Awards, and later directed a segment from the anthology film *Somewhere 4 Some Time*, produced by the PTS¹ and TFAI². Many of her films reflect her own life experiences and tell women's stories in Taiwanese families.

1990 年生，台灣藝術大學電影學系畢業，2015 年以短片《乍暖》榮獲金穗獎學生作品類首獎，2019 年受邀執導由公視新創電影和國家電影及視聽文化中心共同策畫的短片輯《4X 相識》：〈燒肉粽 2019〉。電影作品多反映自身成長經驗，描寫台灣家庭中的女性境遇。

曉安離家多年，她獨守空巢的母親因精神狀況逐漸耗弱，決定賣掉陪伴曉安長大的老公寓，隻身搬至海邊靜養。當曉安返家幫忙母親整理房子，細覽牆上的童年塗鴉、聆聽卡式收音機的兒時錄音，一段段沉睡的溫馨記憶悠悠被喚醒；然而，母女間的觀念歧異、糾結心事，也在狹小擁擠的空間內，逐漸爆發成難解的衝突。白日爭執不斷的兩人，惟有在母親夜間服藥助眠、意識迷離時，才能享有短暫和平共處的寧靜時光，搬家後即將分道揚鑣的她們，能否在人生岔口修補彼此內心的傷痕？或是從此形同陌路？

新銳導演陳定寧運用大量的室內手持鏡頭，親暱凝視了台灣當代家庭的日常風景，片中母女激盪出多場精彩的對手戲，兩人從客廳的火爆對峙，到狹小廚房微光下的相擁共舞，時而魔幻地穿插女主角記憶中自己的童年身影，將成長過程與家人間難以言喻的矛盾愛憎、和解共存，演繹得真切而動人。

¹ Public Television Service

² Taiwan Film and Audiovisual Institute

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#alienation #coming of age #colorblind #LGBTQ
#grandparenting #seaside village

Somewhere I Have Never Travelled

帶我去遠方

2009 | 94 min | Color 彩色 | Narrative Feature 劇情片 | Mandarin, Taiwanese 國語、台語發音
DVD Subtitles 字幕: English 英文

- ★ 2009 Taipei Film Festival 台北電影節
- ★ 2009 Karlovy Vary International Film Festival 卡羅維瓦利影展
- ★ 2009 Hong Kong International Film Festival 香港國際電影節

Colorblind girl A-Kuei feels alienated and misunderstood. She's raised by her grandmother who would rather believe she is possessed than hear her feelings. The only person in the village who understands her is her bookworm cousin A-Hsien. He tells her that there is an island far away in the South Pacific where everyone is also colorblind due to a genetic mutation. As A-Kuei develops a hazy affection for A-Hsien, she begins to discover his secrets. Both teens long to escape from their remote seaside village, travel far away to a place where they can find unbridled happiness and truly be themselves.

Writer-director FU Tien-Yu's debut feature is a quirky and colorful coming-of-age story that tackles issues of grandparenting, single-parent families and a young girl's sense of alienation through the metaphor of colorblindness. Building on its perceptive character sketches, authentic performances and compassionate representation of its rustic coastal setting, with more ambitiously imaginative sequences, even integrating animation, the film departs from traditionally realist Taiwanese films to create something more playful, childlike and magical.

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For commercial licensing, please contact Wu's Production Co.: 7720315@yahoo.com.tw



Director FU Tien-Yu

導演 | 傅天余



Born in 1973, FU received her M.A. in Media Ecology and Cinema Studies at New York University, and began filmmaking under the encouragement of director WU Nien-Jen. She often imaginatively transforms social issues into tender stories about women and explores characters' complex emotions. Her directorial work includes *My Egg Boy* (2016).

1973 年生，紐約大學媒體生態與電影研究碩士，早年從事寫作，在吳念真導演鼓勵下轉戰電影創作。擅以蘊含想像力的手法，將社會議題轉化為溫柔的女性故事，細膩剖析角色的情感世界。近年代表作有《我的蛋男情人》(2016)。

少女阿桂從小因色盲而無法融入這世界，被當作異類的她一直不被周遭眾人理解，一手拉扯她長大的阿嬤認定她是卡到陰，從不願傾聽她的內心感受。整座村裡唯一懂她的人，是熱愛閱讀的表哥阿賢，他知悉阿桂的煩惱，有一天告訴她：在遙遠南太平洋的某座島嶼上，所有居民由於基因突變而天生色盲，阿桂在這世上其實並不孤單。當阿桂對阿賢逐漸產生一股朦朧的情愫，卻也意外發現他不為人知的愛情煩惱。兩人都渴望逃離封閉的濱海鄉村，隨著心愛的人旅行至遠方，在掛著彩虹的自由天空下尋找自己的幸福。

編導傅天余的首部長片以色盲作為非主流族群的巧妙隱喻，將單親家庭、隔代教養、性別少數等議題，串織成充滿奇趣色彩的溫暖圖像，娓娓訴說一個充滿酸澀心事的少女成長故事。台灣日漸凋蔽的海濱景象，經由親切可愛的小人物速寫、自然生動的表演以及獨特的空間描繪，使本片在勾勒素樸的人情味之餘，揮灑出不同以往台片寫實路線的魔幻氛圍。

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#adolescence #dream #fate #lovers

#military service #déjà vu

One Day

有一天

2010 | 93 min | Color 彩色 | Narrative Feature 劇情片 | Mandarin 國語發音

DVD Subtitles 字幕: English 英文

- ★ 2010 Golden Horse Awards - Nominated for Best New Director, Best Original Screenplay
金馬獎 — 最佳新導演、最佳原著劇本入圍
- ★ 2010 Hong Kong International Film Festival 香港國際電影節
- ★ 2010 Berlin International Film Festival - Forum 柏林影展 — 青年導演論壇

Singing suffers the recurring dream of a man shouting at her, who she believes to be her father who had disappeared at sea. While working on a ferry, she also dreams of an encounter with a mysterious young soldier who tells her they will meet one day. After moving to Taipei, Singing indeed meets this young man and they fall in love. During the young man's military service in Kinmen, he dreams of Singing. Carrying an old compass, the same as the one Singing's father gave her, he tries to give her a warning, but can dreams avert tragedy?

As the characters' memories are continuously reshaped by fictional narrative and reiteration, the script becomes a poetic memoir of youth, integrated with the director's own experiences. The film retains the realist style of Taiwanese New Wave, but also gets creative with its narrative technique introducing contrasting magical elements in fine balance. The story not only jumps across time but also alternates between dream and reality in which drifting, aimless adolescence and its yearnings are captured.

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For commercial licensing, please contact Strawberry Time Films Co., Ltd.: 747report@gmail.com

Director HOU Chi-Jan

導演 | 侯季然



Born in 1973, HOU often uses history and memory as his subject, and infuses a strong personal style into his poetic imagery. His first documentary feature *Taiwan Black Movies* (2005) studies social realist films in the 80's, and is one of the most important expositions in Taiwanese cinema history.

1973 年生，畢業於政治大學廣播電視研究所，擅長以歷史、記憶作為創作題材，詩意的影像中帶有強烈的個人風格。執導作品包含紀錄片與劇情片，第一部紀錄長片《台灣黑電影》(2005)關注 80 年代社會寫實作品，為台灣電影史的重要論述之一。

一位住在旗津港邊的女孩，時常夢到一名看不見臉孔的男孩，對自己大喊著聽不清楚的話。某天，女孩一如往常地在一艘開往金門的客輪上工作，入夜後，卻突然遭遇一連串無法解釋的事件，並遇見一位穿著軍服的神祕男孩。男孩告訴自己，未來他們會在台北相遇，而現在，他們正在經歷一場改變彼此命運的夢。女孩一開始感到荒謬，直到看見男孩拿出的指北針，漸漸開始相信，眼前的這個人可能就是自己不斷夢見的人。夢醒後，女孩鼓起勇氣前往台北，欣然擁抱夢境成真的一刻……。

導演回憶年輕時的片段時光：台北的 K 書中心、高雄的壽山營區……透過劇本寫作，記憶在虛構與重述間不斷變形、連結、延展，最後串成了一篇詩意的青春記事。影片承襲了新電影寫實的影像風格，卻也透過創意的敘事手法，不僅跳越時空，更穿梭於夢與現實之間，將看似對比的魔幻元素揉揉得恰到好处。電影可以透過敘事超越現實、塗改記憶，然而不變的卻是那些等待的思念、以及百無聊賴的青春。

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#funeral practices #student-teacher relationships
#LGBTQ #secret #suicide #investigation

Make Up 命運化妝師

2011 | 107 min | Color 彩色 | Narrative Feature 劇情片 | Mandarin 國語發音
DVD Subtitles 字幕: English 英文

- ★ 2012 Asian Film Festival Italia - Best Actress 義大利亞洲電影節 — 最佳女主角
- ★ 2011 Tokyo International Film Festival 東京國際電影節
- ★ 2011 Taipei Film Awards - Best Actress 台北電影獎 — 最佳女主角

Mortuary cosmetologist Min-Hsiu helps families find solace in making the deceased beautiful again. But when a body from a suicide turns out to be her old high school music teacher CHEN Ting, buried teenage memories are stirred. Min-Hsiu is forced to confront her own past when CHEN's husband, NIE, seeks information about his wife's history. But a washed-up detective suspects there's more to the case so he hires Min-Hsiu to uncover the truth behind CHEN and NIE's relationship.

Director LIEN's debut is a stylish mystery drama involving a suspicious death, alongside the taboo subjects of funeral practices and student-teacher relationships. The film, which came out in 2010, foresaw the rise of the suspense genre in Taiwanese cinema, which has grown in popularity in recent years. LIEN builds an eerie and unsettling atmosphere using canted angles and contrasting color schemes that shift between warm and cold. Flashback scenes and imagined conversations between Min-Hsiu and the deceased CHEN gradually reveal the narrative's dark secrets.

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Director LIEN Yi-Chi

導演 | 連奕琦



Born in 1977 and graduating from The Department of Theatre Arts at the Chinese Culture University, LIEN is a prolific director whose films include *Sweet Alibis* (2014), *All Because of Love* (2017), and *Let's Cheat Together* (2018). His films adopt drastically different styles but each retains his signature dark humor and elements of the detective and thriller genres.

1977 年生，文化大學戲劇學系戲劇組畢業，作品包含《甜蜜殺機》(2014)、《痴情男子漢》(2017)、《市長夫人的秘密》(2018) 等片，產量豐沛、類型多元。歷年作品看似風格迥異，卻有一貫獨特的黑色幽默筆觸或驚悚推理元素。

外表冷漠、不苟言笑的遺體化妝師敏秀，平日努力透過自己的工作讓死者家屬獲得心靈上的慰藉。某日在大體化妝檯上，她發現躺在眼前冷冰冰的遺體，竟是自己高中時的音樂教師陳庭，少女時代情感受創的塵封記憶頓時翻湧起來。她一面回首痛苦的過去，一面安撫著陳庭的深情丈夫磊城夫，並在得知陳庭之死疑似另有隱情後，暗中與落魄警員合作，一步步調查陳庭死亡背後的真相。

本片是導演的初試啼聲之作，全片以神祕命案為主軸，佐以被視為禁忌的遺體化妝師職業、女同志師生戀題材，在 2010 年代初預示了台灣影壇近年蔚為主流的懸疑類型風潮。連奕琦透過失衡的水平線、不協調的冷熱燈光色調，成功在視覺上營造出詭譎不安的氣氛。兩位女主角跨越生死的想像式對話、穿梭今昔的交叉剪接手法，亦巧妙揭露潛藏人心的幽暗秘密。

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#family #reminiscence #childhood
#generations #coming of age #memoir

To My Dear Granny

親愛的奶奶

2013 | 117 min | Color 彩色 | Narrative Feature 劇情片 | Mandarin 國語發音
DVD Subtitles 字幕: English 英文

- ★ 2014 Singapore Chinese Film Festival 新加坡華語電影節
- ★ 2013 San Diego Asian Film Festival 聖地牙哥亞洲電影節
- ★ 2013 Golden Horse Awards - Nominated for Best Supporting Actress, Best Original Screenplay
金馬獎 — 最佳女配角、最佳原著劇本入圍

Da, a family man, begins writing a eulogy for his beloved grandmother's funeral. As he does so, he begins to reminisce about his childhood, reevaluating suppressed memories and family secrets from his past. He was brought up by his grandmother as his mother was always busy with work, and his father was absent, supposedly working overseas. Da recalls the joyful times he spent with his grandmother and the special bond they made through their cinema visits — and the occasion when, in trouble, Da tried to steal money from her, only to chance upon the revelation of his father's real disappearance.

Inspired by the director's personal experience, the film uses a complex narrative structure mixing flashback and imaginary elements to make a simple story emotionally charged and extraordinary. As Da recalls differing moments from his formative years, a story emerges of his love for his grandmother and the conflicted, multifaceted relationships within his family. Both dreamlike and nostalgic, with meticulous use of color to vividly render memories, family bonds across three generations are depicted with depth and honesty, and while the emotions are intimate, they are also universal and evocative.

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For commercial licensing, please contact Central Motion Picture Co.: mo_wu@movie.com.tw, celine@movie.com.tw



Director CHU Yu-Ning

導演 | 瞿友寧



Born in 1970, Taiwanese writer-director CHU has made numerous popular television series, breaking countless viewing records. *It Started with A Kiss* (2005), *In Time With You* (2011), and *A Boy Named Flora A* (2017) were all smash hits. In recent years, he has acted as executive producer on many films.

1970 年生，為台灣導演及編劇，戲劇作品屢創下海內外收視紀錄。其代表作《惡作劇之吻》(2005)、《我可能不會愛你》(2011) 及《花甲男孩轉大人》(2017) 皆轟動一時。近年除了編導工作之外，更以監製的身份參與多部電影作品。

為什麼應該最親密的家人之間，反而很多話都說不出口？成家立業的阿達，動筆寫了一封信給奶奶，回憶起祖孫過去相處的點滴。父親長年缺席，媽媽成日在工廠加班，阿達童年最深刻的回憶，便是跟奶奶去看電影的美好時光。奶奶愛孫心切，卻也愛面子，習慣壓抑內心情緒，直到在市場遇上詐騙，才令家人驚覺她對孫子隱藏的疼愛。某日阿達在闖下大禍後，情急之下決定去偷奶奶的積蓄，沒想到這一偷，竟偷出了家裡隱藏多年的秘密……

本片改編自導演的親身經歷，故事簡單平實，卻因獨特的敘事結構和魔幻元素而顯得動人且別緻。非線性的倒敘手法，將過往回憶隨著阿達信中提及的片段跳躍穿插，層層堆疊出對奶奶的滿滿思念，以及與家人間的矛盾和掙扎。缺席的爸爸不時出現於畫面中，回憶的色彩更隨著印象深淺而轉變，使本片的場景更貼近夢與記憶的質地。其中橫跨三代的羈絆深刻且真摯，雖來自導演私密情感，卻能使觀眾共感，勾起各自對於家庭的溫暖記憶。

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#parental relationships #trauma
#expressive arts #fairy tale #reconciliation

Murmur of the Hearts

念念

2015 | 119 min | Color 彩色 | Narrative Feature 劇情片 | Mandarin 國語發音
DVD Subtitles 字幕: English 英文

- ★ 2015 Toronto International Film Festival 多倫多國際電影節
- ★ 2015 Hong Kong Film Critics Society Awards - Film of Merit, Best Screenplay
香港電影評論學會大獎 — 推薦電影、最佳編劇
- ★ 2015 Hong Kong International Film Festival 香港國際電影節

A mother moves to the city, taking her daughter, Mei, but leaving her son Nan with their father. Years later, Nan, now a tour guide, still struggles to let go of the disappearance of his mother and sister. Mei, finding herself accidentally pregnant, is reminded of her mother, who subsequently died during childbirth following an affair with another man. Mei's boyfriend, Hsiang, a boxer with little potential, continues to fight because he believes it is the only way to connect with his own late father. Each at a crossroads in their lives, Mei, Nan and Hsiang must learn to reconcile their pasts.

The film develops an intimate portrait of three characters coming to terms with past trauma and parental relationships. It weaves together memories and heartfelt feelings of sadness and regret into a dreamlike process of reconciliation. Directed in a subtle, understated style, gradually turning up the emotional intensity, the film culminates in Mei confronting her demons when fate appears to repeat history. A gentle and moving depiction of growing up.

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For commercial licensing, please contact Unique Films International Company Limited: redonredpatricia@gmail.com



Director Sylvia CHANG

導演 | 張艾嘉



Born in 1953, CHANG has been involved in film, television and music for over 40 years. She has starred in more than 100 films; has written and directed 15 films; and won Best Actress at the Golden Horse Awards and Hong Kong Film Awards for *Passion* (1986). Her best known film as director is *Siao Yu* (1994).

1953 年生，於港台從影 40 餘年，具音樂、影視產業等多重跨界身分。主演電影超過 100 部、編劇及導演作品 15 部，以《最愛》(1986) 獲得金馬獎與香港金像獎雙料影后。執導代表作為《少女小漁》(1994)。

有沒有一個人，你以為忘了，卻影響你一輩子？一念之差，母親帶著女兒育美遠去他方，留下兒子育男。長大後的育男成為在地導遊，對母親與妹妹消失的身影念念不忘；畫家育美想念難產去世的母親，在面對感情與過去的陰影之下，卻懷上了男友阿翔的孩子。阿翔身為後備拳擊手，以為拳擊是自己與死去父親的唯一連結，如今面臨禁賽，教練坦言說他沒有天賦。徬徨關口，三位年輕人各有奇遇。親情與愛情，忘不了的人最是捨不棄；和解或重聚，似乎就在一念之間。

《念念》(2015) 是一個關於心靈的故事，敘事流轉於具象情節與抽象心念，穿越時空的記憶宛如夢境，召喚的是生命中無從閃躲的念想，和那些難解的題。導演用平和的鏡頭語言累積情感，細膩地探討過去如何影響現在，致使人們負重前行。當命運在重複，總有直面恐懼的時刻，圍繞心底深處的喃喃自語，讓這趟釋然的旅程顯得特別溫柔動人。

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#memory #blood ties #reincarnation
#marriage crisis #long-term care

A Fish Out of Water

上岸的魚

2017 | 91 min | Color 彩色 | Narrative Feature 劇情片 | Mandarin, Taiwanese 國語、台語發音
DVD Subtitles 字幕: English 英文

- ★ 2017 Toronto International Film Festival 多倫多國際電影節
- ★ 2015 San Sebastián International Film Festival 西班牙聖賽巴斯提昂影展
- ★ 2015 São Paulo International Film Festival 巴西聖保羅國際影展

A young boy, An, believes in reincarnation, obsessively searching for his “past parents”. Meanwhile, his actual parents’ marriage is crumbling. An’s behavior adds pressure to the family where An’s father tends his own incapacitated parent at the expense of his wife and son. Stresses force An’s mother to leave home with An, but the deadlock isn’t resolved until An’s obsession with a “former” seaside home offers the family an unexpected chance for reconciliation.

The story meditates on what brings a family to inception, disintegration and reunion, as the camera’s soothing gaze allows life’s pain and pleasure to slowly unfold. Underneath honest and profound observation lies the question of how memories play a part in blood ties. No matter how external conditions change, what remains unchanged is love itself.

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For commercial licensing, please contact Swallow Wings Films Co., Ltd.: pacificoceansy@gmail.com



Director LAI Kuo-An

導演 | 賴國安



Born in 1969, veteran filmmaker LAI has accumulated over 20 years of experience in commercials, and worked on hundreds of videos. He has won the Ministry of Culture’s Excellent Screenplay Award twice for *Pigeons* and *Back Garden*, the original screenplay of his feature directorial debut *A Fish out of Water* (2017).

1969 年生，資深影像工作者，參與廣告拍攝 20 餘年，涉獵各項影視製作職務，完成影像作品上百部，並兩度以劇本《鴿子》、《後花園》獲文化部優良電影劇本。《上岸的魚》(2017) 為其首部執導的劇情長片。

亟欲尋找前世父母的小男孩怡安，目睹了父親浩騰與母親雅紀的失和過程。怡安無法解釋的轉變，加深了家庭原本潛藏的裂痕。浩騰在爸爸意外中風後肩負起照顧責任，再無心力協助家中問題，甚至忽略雅紀的感受。不滿於丈夫的無能為力，雅紀帶著怡安搬出去住，卻仍苦於現實壓力與孩子帶來的精神困擾。最終一家三口再度團聚，跟隨怡安口中的前世記憶，來到海邊已然傾頹的房屋——那片海灘，正是浩騰與雅紀拍攝婚紗照的地方。

本片以前世記憶做為引子，聚焦現代社會的核心家庭：剖開傳統樣本、反思家庭關係的緣起緣滅、直視成員的瓦解和重聚，一體兩面的幸福與苦難，就在舒緩的鏡頭凝視中娓娓道來。在深刻寫實的觀察之外，又串聯到血緣與記憶的思考，以前世的獨特命題切入今生，談論變與不變的辯證：無論人生的外在條件如何改變，不變的是本質的愛。

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#Taipei #loneliness #sense of belonging
#companionship #metropolis

Missing Johnny

強尼·凱克

2017 | 104 min | Color 彩色 | Narrative Feature 劇情片 | Mandarin 國語發音
DVD Subtitles 字幕: English 英文

- ★ 2018 New York Asian Film Festival 紐約亞洲電影節
- ★ 2017 Busan International Film Festival 釜山國際電影節
- ★ 2017 Taipei Film Awards - Best Supporting Actor, Best New Talent, Best Screenplay, Award for Outstanding Artistic Contribution (Cinematography)
台北電影獎 — 最佳男配角、最佳新演員、最佳編劇、最佳攝影

Qi moves from Hong Kong to Taipei alone, with only her pet parrot for company. There, she continually receives phone calls asking for a mysterious man called Johnny. She gradually bonds with her landlady's autistic son and a local builder working for the landlady and living in his car as he rebuilds his life, the three brought together in a search when the parrot escapes.

"Missing" in the film's title evokes both actual loss, and the pathos of thinking of someone or something. As the audience are piecing together the story, the characters are also trying to make themselves whole. Featuring scenes of movement throughout Taipei city, and an ambient electronic soundtrack from acclaimed composer, LIM Giong, the film recalls *Millennium Mambo* (2001) for a new generation, giving the audience a sense of both vibrancy and loss permeating the city. And moments of beauty too, when souls collide and connect serendipitously.

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Director HUANG Xi

導演 | 黃熙



Born in 1975, HUANG graduated from New York University with a B.F.A degree in Film & Television. She interned on the set of *Goodbye South, Goodbye* (1996), and has subsequently worked with director HOU Hsiao-Hsien on many occasions since returning to Taiwan in 2011. *Missing Johnny* (2017) is her feature debut as director.

1975 年生，紐約大學電影系畢業，1996 年曾參與《南國再見，南國》(1996) 劇組實習，並於 2001 年返台後加入侯孝賢導演多部經典影片製作。《強尼·凱克》(2017) 是她首部執導的劇情長片。

徐子淇獨自一人從香港來台北生活，對未來迷惘，也沉溺在與男友若即若離的關係之中。日常中好幾通尋找「強尼」的錯誤來電，和小房間裡飼養的黑頭凱克鸚鵡，是生活的陪伴與調劑。李立是樓下房東的兒子，某天發現徐子淇帶鸚鵡搭捷運後，需要倚靠彩色便條紙維持的規律生活，就此產生了漣漪。以車為家的張以風，平時幫人整修房子，卻沒有自己的家。他時常到歷史老師家吃飯，旁觀這家人的喜怒哀樂，試圖找尋自己的歸宿。一隻意外飛走的鸚鵡，讓三位互不相識的陌生人有了短暫的交會，也讓台北不再那麼孤獨。

本片藉由尋找從未現身的「強尼」，具象每個人心中曾經想念某人及追尋歸屬的過程。一去不復返的黑頭「凱克」，更暗示著想放下思念繼續前行的渴望。電影中的人物看似充滿故事，卻在敘事中淡化成零碎的片段，不僅觀眾需要拼湊故事的全貌，角色們也在試圖拼湊完整的自己。一幕幕在城市中奔跑、遊蕩的場景，加上林強迷幻的配樂，儼若新世代的《千禧曼波》(2001)，帶領大家一窺當代台北的脈動與失落。同時，也在日常的機遇中，凝結人與人之間在碰撞後交織出的片刻美好。

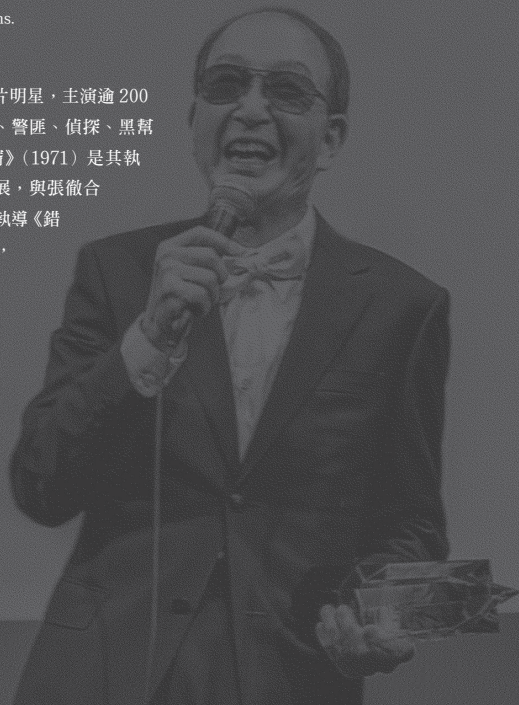
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Filmmaker in Focus: TSAI Yang-Ming

焦點影人：蔡揚名

Born in 1939, TSAI Yang-Ming rose to prominence as a Taiwanese-language film star in his early career, acting in over 200 films under the stage name YANG Ming. He transitioned to directing Mandarin films and became a blockbuster director who made over 70 films in the Wuxia, detective, crime and gangster genres. After *The Rich Groom and His Double* (1971), the first color Mandarin film he directed, TSAI worked at the Shaw Brothers in Hong Kong, and made the hit film, *Police Force* (1973), with CHANG Cheh. After returning to Taiwan, TSAI used the alias OUYANG Chun to direct *Never Too Late to Repent* (1979) and *Woman Revenger* (1982). TSAI popularized Taiwanese social realist films, and was dubbed "The godfather of Taiwanese gangster films". This section selects 4 of his films: *The Rice Dumpling Vendors* (1969), co-starring TSAI and his regular on-screen love interest CHIN Mei, and the 2 aforementioned social realist films, along with *Joe-Goody* (1992), a gangster film TSAI collaborated on with renowned Taiwan New Cinema filmmakers in his attempt in the 1990s, to transition to a subtler aesthetic style. TSAI's film career showcases the development and transformation of early Taiwanese commercial films. This section also includes HOU Chi-Jan's *Taiwan Black Movies* (2005) as reference material for social realist films.

蔡揚名，1939年生，早年以藝名「陽明」躍升台語片明星，主演逾200部台語片，後轉任國語片導演，拍攝類型涵蓋武俠、警匪、偵探、黑幫等逾70部作品，是當時的票房保證。《真假金龜婿》(1971)是其執導的第一部彩色國語片，隨後也一度赴香港邵氏發展，與張徹合拍叫座的《警察》(1973)。返台後則化名「歐陽俊」執導《錯誤的第一步》(1979)、《女性的復仇》(1982)等片，開創台灣社會寫實片風潮，有「台灣黑幫電影教父」之稱。本單元除選入其與螢幕情侶金玫主演的台語片《燒肉粽》(1969)外，也加入上述2部社會寫實片，以及導演於九〇年代後嘗試轉向內斂藝術風格、與新浪潮大將合作的黑幫電影《阿呆》(1992)。本單元藉由爬梳蔡揚名的電影之路，觀看早期台灣商業電影的發展與流變，並重新收錄侯季然導演的紀錄片《台灣黑電影》(2005)作延伸閱讀。



Filmography

電影年表



ACTOR

演員作品

- 1964 • Golden Demon
《金色夜叉》
- City of Sadness
《悲情城市》
- 1965 • The Dusk Hometown
《黃昏故鄉》
- Homeland Connecting Boat
《故鄉聯絡船》
- 1966 • Ocean Girl
《海女紅短褲》
- 1967 • Great Lamentation
《三聲無奈》
- Love You till I Die
《愛你到死》
- 1968 • A Romance in Ryukyu
《琉球之戀》
- 1969 • The Rice Dumpling Vendors
《燒肉粽》
- Love Me Once Again
《淚的小花》

DIRECTOR

導演作品

- 1972 • Prodigal Boxer
《方世玉》
- 1978 • Big Land Flying Eagles
《大地飛鷹》
- 1979 • Never Too Late to Repent
《錯誤的第一步》
- Shooting in the Morning
《凌晨六點槍聲》
- 1981 • The Country of Beauties
《美人國》
- 1982 • The Switch
《慧眼識英雄》
- Woman Revenger
《女性的復仇》
- Breaking through the Black Whirl
《衝破黑漩渦》
- 1984 • The First Stitch
《在室男》
- 1985 • Taste of Mercy
《慈悲的滋味》
- 1987 • Love is Grown with Flower
《芳草碧連天》
- 1988 • Gangland Odyssey
《大頭仔》
- 1992 • Joe-Goody
《阿呆》
- 1998 • Chivalrous Legend
《俠盜正傳》
- Xin A Li Ba Ba
《新阿里巴巴》

TSAI Yang-Ming: A Paradigm for Taiwan's Commercial Cinema History

In a forum held by the Chinese Taipei Film Archive (now known as the Taiwan Film and Audiovisual Institute) for the film *Joe-Goody* (1992), TSAI Yueh-Hsun, son of the director TSAI Yang-Ming, asked his father a question: “*What is cinema?*” His father simply answered that “*Cinema is just cinema.*” But later he qualified his comment: “*A man only lives once in a lifetime. But in a film, you can dream and live multiple times. Shooting a film can represent the process of your life, enabling you to put emotion into the story and see what the audience feels in the movie theater. Whether the audience gets positive or negative effects, he learns from us. That is cinema.*”

TSAI Yang-Ming has reasons to be regarded as the director with the most extensive experience in Taiwanese cinema. Having worked in the film industry for nearly 60 years, TSAI has starred in more than 200 Taiwanese-language films (a.k.a. *Taiyupian*) and directed over 70 Mandarin films. He started his career as a movie theater manager, a script supervisor, an A-list celebrity, before becoming “the godfather of gangster films.” He also received the Star Asia Lifetime Achievement Award from New York Asian Film Festival.

TSAI used to be a young dry-cleaning apprentice who came to Taipei from Yunlin. Even then, he spoke to his cousin about his dream of being a movie star. His cousin could not help but laugh at his wishful thinking. Yet, unexpectedly, both of them embarked on cinematic journeys afterwards.

TSAI's acting debut did not go well. As early as 1957, he had the opportunity to play a role in a Taiwanese-language film. Going by his stage name of YI Ming, he was so nervous that he took 32 takes for one scene and all his scenes were cut in the end. Luckily, he was later invited to work as a movie theater manager in Dingshuangxi. After the previous bitter lesson, TSAI decided to study hard, watching particular films many times and taking in various directorial approaches, from Akira KUROSAWA and Federico FELLINI to Hollywood cinema. TSAI once said that he obtained all his knowledge about cinematic arts from foreign films that he saw two years before he left for compulsory military service.

After discharge from the military, TSAI went to work for the director LIN Fu-Ti¹ as a script supervisor. But after he ventured into the sea as a body double, the crew became aware of his commitment. LIN decided to cast him as the lead actor. It was at this time that TSAI took the stage name YANG Ming. Later, the box office hit *Golden Demon*² (1964), which was adapted from a Japanese novel of the same title, built the foundation for TSAI's stardom in Taiwanese-language films. During the popular period of Taiwanese-language cinema, TSAI starred in over 200 films in various genres spanning social realism, comedy, and espionage, while romantic dramas and family melodramas such as *The Rice Dumpling Vendors* (1969) were still in the majority. Unlike most Taiwanese-language melodramas featuring miserable women who were bullied and harassed by men, TSAI in *The Rice Dumpling Vendors* took the role of a male protagonist in distress. This focus, perhaps, reflected TSAI's aura of decency and faithfulness to love as he portrayed on screen.



When Taiwanese-language films began to wane following their inability to acquire color film stock due to the Kuomintang Government's systematic promotion of Mandarin-language films, TSAI never yielded. At that time, while the Government initiated the Mandarin Promotion Movement and discriminated against Taiwanese dialects, many actors in Taiwanese-language films were forced to shift to TV drama series. As Taiwanese-language films were stigmatized as inferior and low quality, most of the filmmakers who spoke Mandarin rejected Taiwanese-language actors lest their films were considered mediocre. Only a few directors, including TSAI and Joseph KUO Nan-Hong³, successfully made the transition to become famous Mandarin film directors in the 1970s. After an invitation from the director CHANG Ying, TSAI started to direct Mandarin films. He also encountered pushback in the very beginning: “How could a Taiwanese dialect actor direct Mandarin films?” However, he persuaded people with impressive box office results. Having gone through the era of Taiwanese-language films when they were still widely loved by audiences, and at a time when there was not a national subsidy grant or opportunities to attend film festivals to win awards, TSAI was convinced that “being a blockbuster is everything to a film.” In his viewpoint, pursuing the so-called “commercial route” was not only the moral obligation to film investors but also a responsibility on behalf of the public: “After all, the audience pays for enjoying entertainment.”

TSAI's directorial debut of a Mandarin-language color film was *The Rich Groom and His Double*, made in 1971. In 1972, he went to Hong Kong to direct *Prodigal Boxer*. The film was then sold overseas, initiating the craze for the FONG Sai-Yuk series. As soon as Run Run SHAW⁴ saw the stock footage, he decided to offer TSAI a deal to work for his company, the Shaw Brothers. Subsequently, TSAI directed *Police Force* (1973), which was written by NI Kuang. However, not yet convinced by TSAI, SHAW insisted on CHANG Cheh as co-director. Eventually, *Police Force* earned more than one million Hong Kong dollars and was awarded a certificate of merit by the Governor of Hong Kong. TSAI was thus held in high regard by Run Run SHAW.

However, like many Taiwanese directors, TSAI was determined to return to Taiwan due to feeling uncomfortable working in Hong Kong. But he had to use a new name, OUYANG Chun, to direct future films because of a contract dispute with the Shaws. When wuxia films became all the rage, TSAI directed *Thou Shall Not Kill...but Once* (1975) and *Valley of the Double Dragon* (1974) written by CHIU Kang-Chien (with HOU Hsiao-Hsien working as the script supervisor). He also directed the box office smash *Big Land Flying Eagles* in 1978 and reached his first commercial peak by wuxia films.

While many Taiwanese filmmakers plunged into making wuxia films, TSAI was unexpectedly inspired by a newspaper headline in 1979 to direct *Never Too Late to Repent* in the same year, taking the first step towards what would become known as Taiwan Black Movies, a genre predominantly derived from true-life stories that boldly depicted crime, sex and revenge. After the film succeeded at the box office, TSAI worked with the actress YANG Hui-Shan for the film *Woman Revenger* (1982), which established a wave of female revenge films, along with *The Lady Avenger* (1982) directed by YANG Chia-Yun. TSAI once confessed



that after directing so many wuxia films set in ancient times, he believed that films nurtured in Taiwan should evoke the island's vitality. However, based on and adapted from true stories, Taiwan Black Movies often verged on disqualification under film censorship, but nevertheless they still reached a second peak for Mandarin commercial films directed by TSAI.

Following a commercial route led to TSAI becoming an invincible director in the film industry. For him, the crew was like a family. As a director, he aspired to be the "breadwinner" of the whole team. He would shoot a new film in two and a half months, making 4 or 5 films in a year. Only by doing so could he retain talented professionals. It was also the reason he could break records by shooting more than 70 films in his career. He was equally proud to have nurtured 4 new directors across 8 films. His pupils included his cousin CHEN Chun-Liang, who had once laughed at his dreams of movie stardom, and who directed films such as *Love in Chilly Spring* (1979) and *The Child of Peach* (1987); LIN Ying, who directed many famous TV drama series; YANG Li-Kuo, the director of *The Dull Ice Flower* (1989); Kevin CHU Yen-Ping, a renowned comedy director in Taiwan whose works include *Seven Foxes* (1989), *A Home Too Far* (1990), and *The Clown* (1980) that brought fame to the comedian HSU Pu-Liao.

When Taiwan New Cinema emerged in the 1980s, TSAI's directorial style changed too. *The First Stitch* (1984) adapted from YANG Ching-Chu's novel of the same name, along with *The Green Trees* (1988), were palpably dissimilar to his previous themes. TSAI also made a breakthrough in making gangster films. *Gangland Odyssey* in 1988 not only helped Hong Kong actor Alex MAN Chi-Leung win the Best Leading Actor at the Golden Horse Awards but also allowed HOU Hsiao-Hsien to see CHEN Sung-Yong's performance and invite him to star in *A City of Sadness* (1989).

In the late 80s, TSAI had the chance to attend international film festivals overseas and reflected on his route through filmmaking. His past commercial films more or less hindered his improvement in cinematic arts since he had primarily focused on whether the audience understood the story or the film became a hit or not. In 1992, TSAI directed *Joe-Goody*, hoping to find stylistic innovation and revolution after his 30 years of filmmaking. He invited WU Nien-Jen to write the script, and Mark LEE Ping-Bing to be the cinematographer. *Joe-Goody* has restrained dialogues and emotion, more long takes, and makes more use of colors to show the stylistic signature of the director and the cinematographer. Compared to the coldness of childhood reminiscence in the beginning of the film, the later crucial sex scenes lead to an emotional climax built on strong hues and intertwining light and shadow.

Joe-Goody also provided TSAI Yueh-Hsun, his own son, with instant fame. Afterwards, other than working with WU Nien-Jen and Mark LEE Ping-Bing again in the film *Chivalrous Legend* (1998), TSAI Yang-Ming stepped into the TV industry and became a producer and a director of many drama series. 1996's *Fantasies Behind the Pearly Curtain* was one among them. TSAI Yueh-Hsun also directed many TV dramas and films, including *Meteor Garden* (2001), *The Hospital* (2006), and *Black & White* (2009). His daughter TSAI Mi-Chieh was one of

the directors of *HIStory* (2017-2019), a "Boy's Love" web series drama reflecting a new generation in Taiwan.

Insisting on making films with the utmost sincerity, TSAI Yang-Ming never ceased working despite the harsh environment of post-war Taiwan. He is a filmmaker who has treated cinema as more important than his own life. Nicknamed Boss TSAI, TSAI Yang-Ming's journey through cinema exhibits a significant alternative within commercial cinema set apart from Healthy Realism and Taiwan New Cinema under the aegis of Central Motion Picture Corporation. TSAI began in Taiwanese-language films, moving to Mandarin wuxia films and Taiwan Black Movies, and finally comedy. TSAI Yang-Ming's journey through cinema is an essential paradigm that cannot be overlooked when revisiting the genealogy of Taiwan's commercial cinema.

¹ Born in 1934, LIN Fu-Ti, who had previously worked in art departments, was attentive to the aesthetics of images and excelled at transforming actors according to their roles. His directorial works were mostly inspired from true stories. With the new path of tragic romance that he opened up for Taiwanese-language films, he successfully shifted to the making of Mandarin films, making close to 50. From 1980 onwards, LIN began producing and directing many popular TV drama series, such as *The Stars Know My Heart* (1983) and *Seeing Ah-Lang again* (1982).

² *Golden Demon* was a Taiwanese-language film adapted by LIN Fu-Ti from the Japanese novelist Koyo OZAKI's novel of the same title. It became a major hit after its release in 1964, with the box office in Taipei alone amounting to 10 times its production costs. Its success assured the box office power of the combined talents of LIN Fu-Ti, YANG Ming, and lead actress CHIN Mei. Their later collaborations, such as *Journey to the Promise Island* (1964) and *City of Sadness* (1964), all dominated the box office.

³ Born in 1935, Joseph KUO Nan-Hong began his career directing *Lament of the Ancient Palace* (1958) which he wrote himself. He directed over 30 Taiwanese-language films before shifting to Mandarin films. *The Swordsman of All Swordsmen* (1968) is representative of his work after he moved from drama to directing wuxia films. He went to Hong Kong in the 1970s. During the time when Bruce Lee's films were popular, KUO directed the kung-fu film *The 18 Bronzemen* (1976) which became an overnight sensation. Other than filmmaking, KUO actively promotes cinematic education. He is currently living in Kaohsiung and has been an important driving force behind the Kaohsiung Film Archive.

⁴ Run RUN SHAW, a.k.a. Shao Yifu, was a Hong Kong film and television producer, an entertainment tycoon, and a philanthropist. He founded Shaw Brothers in Hong Kong in 1958. The company released over 1,000 Chinese-language films.

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台灣商業電影史的典範 —— 蔡揚名的電影之路

在國家電影資料館（現國家電影及視聽文化中心）為《阿呆》（1992）辦的座談會中，蔡岳勳當場問他爸爸：「電影是什麼？」蔡揚名原本只答：「電影就是電影」，接著說：「人一輩子只能活一次，但在電影裡面，你可以做夢，可以活好幾次。處理一部電影能代表你人生的歷程，把你的感情放進戲裡面，再到電影院裡看到觀眾的體會。也許觀眾學到好的或是壞的，這都是我們教的。這就是電影。」

從影將近 60 年，主演 200 多部台語片，執導超過 70 部國語電影，台灣電影史資歷最完整的，莫過於從戲院經理、場記、明星一路成為「黑幫電影教父」，並曾榮獲紐約亞洲電影節終身成就獎的導演蔡揚名。

曾經，他是一位從雲林來到台北當洗衣店學徒的男孩。當年負責燙衣服的他，跟著表弟奔跑在五分埔的稻田中，說出自己想當電影明星的心願。表弟聽了只覺得荒謬，忍不住哈哈大笑，從沒想過，兩人最後竟真的先後走上電影之路。

起初，蔡揚名以男明星出道的過程不算順利。雖然早在 1957 年就曾有機會演出台語片，但當年藝名「易明」的蔡揚名因為緊張，一顆鏡頭足足 NG 了 32 次，戲份最後全被刪光。幸運的是，蔡揚名後來被請去頂雙溪擔任戲院經理。經過先前的慘痛教訓，他開始用心學習，每部片都看好幾遍。從黑澤明、費里尼到好萊塢電影，蔡揚名自言，他對電影藝術的認識，都是在當兵前那兩年自己從各國電影學來的。

蔡揚名退伍後，先是擔任林福地¹導演的場記。一次冒險下海的替身經驗，讓劇組成員注意到他的認真。林福地便決定起用他當男主角，藝名「陽明」。一部改編自日本同名小說的《金色夜叉》²（1964）奠定他台語片一線小生的地位。台語片時期蔡揚名曾主演超過 200 部電影，類型橫跨社會寫實、喜劇電影和諷刺電影，但仍以文藝愛情片和《燒肉粽》（1969）等家庭通俗劇為大宗。不同於多數以受男性欺壓的「苦情女」為主的台語通俗劇，蔡揚名在《燒肉粽》中反而成為主要的落難人物，或許也反映出蔡揚名在銀幕上較顯斯文癡情的文藝形象。



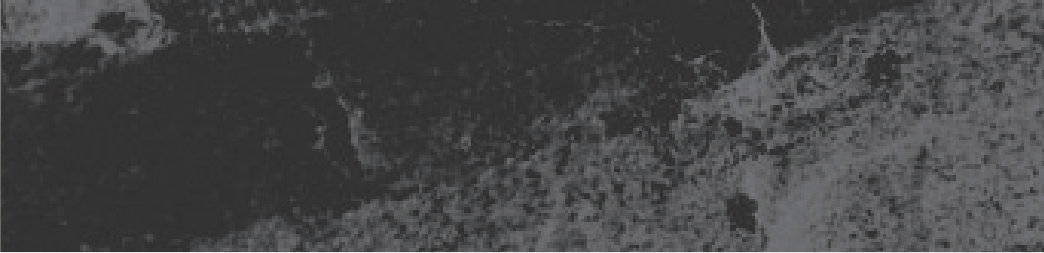
當台語片在國民黨政府不平等的輔導政策下，因為無法跨越彩色轉型技術門檻而沒落後，蔡揚名也並未屈服。在當年推行國語運動歧視方言的環境下，許多台語演員都被迫轉進電視圈。當台語片蒙上「粗製濫造」的低俗汙名後，國語片商大多拒絕錄用台語片演員，以免電影被認為不夠水準。只有少數如蔡揚名和郭南宏³等人，在七〇年代成功轉型為國語片大導演。蔡揚名在導演張英的邀請下，開始執導國語片。起初同樣遭受質疑，「台語片演員怎麼能執導國語電影？」，但他很快就以賣座成績服人。經歷過沒有國家輔導金可領，也沒機會參賽領獎，卻也能廣受觀眾愛戴的台語片時代，蔡揚名認為「賣座，才是電影的一切。」在他眼中，所謂的「商業路線」，不只是對投資者的道義，也是對大眾的責任，「畢竟觀眾是花錢來享受娛樂的。」

蔡揚名首部執導的彩色國語片是《真假金龜婿》（1971）；1972 年赴港執導《方世玉》，拍得好更拍得快，海外版權也順利賣出，帶起後續「方世玉」系列熱潮。邵逸夫⁴看過毛片後，就決定將蔡揚名簽進邵氏。蔡揚名進到邵氏後，執導由倪匡編劇的《警察》（1973），在邵氏要求下與張徹掛名聯合執導。《警察》最後票房突破百萬港幣，更獲得香港總督頒發獎狀嘉許，蔡揚名也從此受邵逸夫器重。

但蔡揚名後來跟許多台灣導演一樣，因為不習慣香港生活決定返台。也因為與邵氏的合約糾紛，蔡揚名不得不化名「歐陽俊」，繼續其導演生涯。在武俠片正紅時，蔡揚名不只導過邱剛健編劇的《殺戒》（1975）和《雙龍谷》（1974）（侯孝賢導演於此片擔任場記），更在 1978 年拍出票房冠軍《大地飛鷹》，以武俠電影打下第一波商業電影高峰。

當台灣電影一窩蜂著迷於武俠熱的時候，1979 年蔡揚名又意外從報紙標題獲得靈感，以《錯誤的第一步》開啟社會寫實的「台灣黑電影」先河。成功賣座後，再與女星楊惠珊合作《女性的復仇》（1982），與《瘋狂女煞星》（1982）等片共同掀起一系列女性復仇電影熱潮。蔡揚名曾自言，在拍攝許多古代背景的武俠電影後，他認為在台灣這塊泥土中生長出的電影，就該更有台灣的生命力。從台灣真人實事改編，遊走在當年電影檢查標準邊緣的「台灣黑電影」，就成為蔡揚名闖出的第二波國語片商業高峰。

遵循商業路線，正是蔡揚名能在電影圈屹立不搖的原因。在他看來，一起拍片的劇組就是一家人。



身為導演，就有「養」一整個劇組的自我期許。拍片節奏一定抓在兩個半月開拍一部新戲，一年4到5部片，這樣才能留住人才，也才讓他創下一生執導超過70部電影的不凡紀錄。他更驕傲的是，全世界沒有一個導演能像他一樣，用8部電影帶出4位導演：他的子弟兵，有當年和他在稻田奔跑的表弟，拍過《春寒》（1979）、《新桃太郎》（1987）等片的陳俊良，執導多部知名八點檔電視劇的林鷹，《魯冰花》（1989）的導演楊立國，以及拍過《七匹狼》（1989）和《異域》（1990），並以《小丑》（1980）捧紅許不了的台灣著名喜劇導演朱延平。

當「台灣新電影」在八〇年代冒頭後，蔡揚名的導演風格也有了變化。1984年改編自楊青矗小說的《在室男》和1988年的《校樹青青》，都與他過往拍攝題材明顯不同。在「黑幫電影」中，蔡揚名也不斷突破自我。1988年執導的《大頭仔》，不只讓香港明星萬梓良榮獲當年度金馬獎最佳男主角，侯孝賢導演更是因為看過本片，才決定在《悲情城市》（1989）請來陳松勇擔任男主角。

蔡揚名在八〇年代末期有機會出國並見識各大影展後，對拍片路線也有所反省。過去拍商業電影，多少妨礙了他在電影藝術上的進步，總是太關心觀眾懂不懂、電影賣不賣座。1992年，蔡揚名執導《阿呆》，希望自己在步入影壇的30餘年後，能有風格上的突破與轉變，除了繼續請吳念真編劇外，更請來李屏賓負責攝影。《阿呆》不只對白和情緒內斂，留有更多長鏡頭空間，在色彩運用上更能看見導演和攝影師的風格設計。相較於開場幼年回憶的冷咧，後面幾場關鍵的交歡場景，濃烈的顏色運用與光影交替總能將情緒推到高峰。

《阿呆》更捧紅了男主角蔡岳勳，也就是蔡揚名的兒子。其後，蔡揚名除了再與吳念真和李屏賓合作《俠盜正傳》（1998），也跨足電視圈，成為多部電視劇的製作人和導演，如1996年的《一籠幽夢》。蔡岳勳也執導多部偶像劇和電影，如《流星花園》（2001）、《白色巨塔》（2006）和《痞子英雄》（2009）。而蔡揚名的小女兒蔡宓潔，也成為台灣新生代BL劇《HIStory》（2017-2019）的導演之一。

奉行「做電影一定要誠懇」的蔡揚名，在戰後台灣並不特別理想的電影環境仍奮戰不輟，是將電影看得跟生命一樣重要的電影人。旁人總暱稱「蔡老大」的蔡揚名，他的從影歷程，展現台灣電影史在中影譜系的「健康寫實」與「台灣新電影」外，影響同等重要的商業電影譜系：從台語電影到國語武俠片，乃至「台灣黑電影」和喜劇片。蔡揚名的電影之路，正是我們重訪台灣商業片譜系不容錯過的重要典範。

- ¹ 林福地，1934年生，美術出身，注重影像美感，擅以角色塑造演員，導演之作品取材寫實，在台語片愛情悲劇中開拓出新道路，也讓他順利轉入國語片圈，作品約計50多部。1980年更開始製作並執導多齣膾炙人口的電視連續劇，如《星星知我心》（1983）、《又見阿郎》（1982）等。
- ² 《金色夜叉》，由林福地改編自日本小說家尾崎紅葉同名小說的台語片，1964年上映後票房表現極佳，光台北一地票房就已超過製片成本10倍，從此帶動林福地、陽明和女主角金瓊的組合，成為台語片票房保證「鐵三角」，後續如《寶島夜船》（1964）、《悲情城市》（1964）等片亦部部賣座。
- ³ 郭南宏，1935年生，初以自編自導的《古城恨》（1958）出道，拍攝過30多部台語片，後轉為國語片導演，《一代劍王》（1968）為其由文藝片轉型為動作片導演的代表作。於1970年代赴香港發展，後在李小龍電影蔚為風潮時，推出功夫片《少林寺十八銅人》（1976），轟動一時。除了拍攝電影也積極推廣電影教育，現居高雄，為高雄市電影館的重要推手。
- ⁴ 邵逸夫，香港電影及電視製作人、娛樂業大亨、慈善家。1958年於香港成立邵氏兄弟（香港）有限公司，出品逾千部華語電影。

蘇致亨

國立台灣大學社會學研究所碩士，曾任國家電影中心（現國家電影及影視文化中心）研究員。著有《毋甘願的電影史：曾經，臺灣有個好萊塢》。



The Rice Dumpling Vendors

《烧肉粽》

Successful businessman Tsi-Bing is tricked by his mistress into believing that his wife is having an affair. After throwing his wife out of the house, he realizes his mistress has vanished with his fortune, forcing him and his three children into poverty. After he breaks his leg, the children sell rice dumplings without his knowledge to help with household expenses. This melodrama stars TSAI during his time as a Taiwanese-language film mainstay. The pain and regret on his face as the ill-fated father sees his daughter selling dumplings in an alley has become the film's most defining tear-jerking scene.

事業順利的志明被情婦設計，誤會妻子不忠將她趕出門，財產也慘遭侵吞，只好帶著3個小孩搬到簡陋的矮房生活。志明更在打臨工時摔斷腿，孩子們為了貼補家用，瞞著他上街賣肉粽。本片是蔡揚名為台語片當紅小生「陽明」時期主演的通俗劇，其演出的落難父親，在巷弄間與女兒撞見彼此叫賣燒肉粽，臉上夾雜後悔與心疼的神情，是全片最賺人熱淚的名場。

1969 | 84 min | B&W 黑白 | Narrative Feature 劇情片 | 2K Restoration 2K 數位修復

Never Too Late to Repent

《錯誤的第一步》

Night-club worker, MA Sha is imprisoned for manslaughter. He breaks out in an attempt to find his father but is rearrested and sent to the correctional institution on Orchid Island. There, he encounters his elementary school classmate, now a correctional officer, and under his guidance MA reforms and turns his life story into a book as a cautionary tale for youngsters. This first Taiwanese social realist film is a bold adaptation of controversial criminal MA Sha's life, telling the tale of a prodigal son's return, and inspiring a number of similarly themed films.

馬沙在酒店打工時誤殺嫖客入獄，後為尋找親生父親越獄被捕，移送至蘭嶼管訓。在這，遇上了擔任隊長的小學同學，在他的耐心引導下，不僅洗心革面，更寫下生命故事希望成為後世的警惕。本片是台灣社會寫實電影的初試啼聲之作，大膽改編爭議性受刑人馬沙在獄中的經歷，娓娓道來一則浪子回頭的故事。隨後相關類型作紛紛湧現，迅速帶起熱潮。



1979 | 96 min | Color 彩色 | Narrative Feature 劇情片



Woman Revenger

《女性的復仇》

A letter from Japan calling for help prompts dance instructor Ling-Ling to risk her life to investigate the death of her friend and save her friend's sister, whose life is still in danger in Japan. Ling-Ling is hunted down by gangsters and blinded in her right eye. Hell-bent on justice and revenge, she becomes a knife-wielding dark angel who will not stop until vengeance is served. This film is the quintessential female revenge film in Taiwanese social realist cinema. Its depiction of a powerless woman rebelling against patriarchy provided a collective emotional outlet for a politically oppressed society.

一封來自日本的求救信，促使舞蹈老師玲玲冒險赴日調查朋友的死因，並救出仍在水深火熱中的朋友妹妹。過程中卻被黑道無情追殺，刺瞎了右眼。為討回公道，玲玲誓死報復，成為手持利刃的黑暗使者，展開一場女性的復仇。本片是台灣社會寫實電影中，女性復仇主題的代表作。其中弱女子對父權社會的反抗，更是台灣仍處政治高壓時代下的宣洩出口。

1982 | 85 min | Color 彩色 | Narrative Feature 劇情片

Taiwan Black Movies

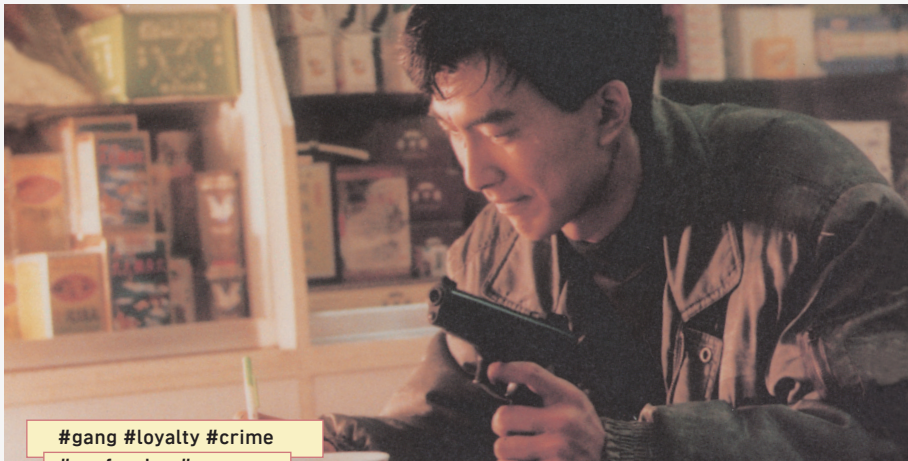
《台灣黑電影》

Although Taiwan was still under martial law, between 1979 and 1983, an unexpected trend flourished for social realist, or "Taiwan Black Movies", boldly depicting crime, sex and revenge. Beginning with OUYANG Chun's (TSAI Yang-Ming) *Never Too Late to Repent* (1979), 117 Black Movies were made in just five years, many becoming blockbusters. This documentary analyzes surviving Black Movies and juxtaposes their often shocking scenes with actual political and social events at the time to attest to how the public's suppressed emotions and silenced expressions were turned into imagery, seeking outlets through cinema.

1979 到 1983 年仍在戒嚴時期的台灣，有一批「台灣黑電影」以社會寫實之名，大膽描寫犯罪、肉慾與復仇。由歐陽俊（蔡揚名）執導的《錯誤的第一步》（1979）首開先例，短短五年間密集浮現，共達 117 部，席捲全台票房，引起黑白兩道側目。本片搜羅並分析現存的黑電影，對照當時的政治、社會事件，印證現實中被壓抑的情緒、消音的話語，皆化為黑電影底片中一幕幕聲嘶力竭的畫面。

Director 導演 HOU Chi-Jan 侯季然 | 2005 | 61 min | Color 彩色 | Documentary 紀錄片





#gang #loyalty #crime
#confession #revenge

Joe-Goody 《阿呆》

Dai was born into a poor family with a mentally-challenged mother and an abusive veteran father. To find a better future, he goes to northern Taiwan to work for a crime boss, Mr. LIN. When the police begin cracking down on crime gangs after the murder of a police officer, Mr. LIN flees abroad with his mistress, forcing Dai to look after his family. Dai falls in love with Mrs. LIN and bonds with her daughter. However, he's diagnosed with a brain tumor that begins to make him volatile. While visiting Dai in the ward, Mrs. LIN asks for a final favor and convinces him to take on a violent path that will lead to a tragic confrontation.

Throughout the 90s, director TSAI focused on gangster-themed subjects and true crimes, gradually replacing melodrama with more realistic portrayals. Here, working with Taiwanese New Wave veterans, cinematographer Mark LEE Ping-Bing and editor CHEN Po-Wen, the film's black and white flashbacks, stylized cinematography and nuanced portrayal of human relations gave *Joe-Goody* (1992) a uniquely Taiwanese sensibility at a time when a large number of commercial gangster films were being imported from Hong Kong.

Licensing period: August 1, 2020 - December 31, 2023
Licensed to all regions except: China (not including Hong Kong and Macau)
The film is for non-profit screening only.
Regarding the conditions for screening, please contact Taiwan Cinema Toolkit: toolkit@mail.tfi.org.tw
For commercial licensing, please contact Juan Mei-Na: nanalisa333@hotmail.com



1992 | 120 min | Color 彩色 | Narrative Feature 劇情片 | Mandarin, Taiwanese 國語、台語發音
DVD Subtitles 字幕: English 英文

出身貧困眷村的阿呆，母親因精神疾患而飽受鄉里歧視，父親則是動輒暴力相向的外省老兵，為擺脫不幸的命運，他經朋友引薦北上為黑道大佬工作，擔任林董的司機暨貼身保鏢。當他在林董暗示下夥同兄弟殺害警察後，警方開始大力掃黑，地方幫派的鬥爭也蠢蠢欲動，林董帶情婦逃往海外，託阿呆照顧妻女，阿呆與老闆娘莎莉漸生情愫，也和其幼女小靜產生家人般的依賴。為在腥風血雨中求生並保護所愛之人，發現自己罹患腦疾的阿呆，逐漸喪失鄉村青年的純良本色，在暴力衝動驅使之下，最終走向無力挽回的悲劇式毀滅。

90年代初的蔡揚名延續對黑幫題材、真實刑案的關注，一改以往戲劇化的激情手法，轉向更為寫實、內斂的藝術風格，並找來攝影指導李屏賓、剪接師陳博文等台灣新電影浪潮的大將，以黑白閃回鏡頭、風格化攝影技巧、細膩的人際網絡刻劃，使本片在港式商業警匪片大舉輸入的年代中，成為一股獨特清流。

授權年限: 2020 年 8 月 1 日 - 2023 年 12 月 31 日
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A Transition from Taiwan New Cinema: Beyond Realism

新電影的過渡：非寫實與魔幻

When Taiwanese cinema is discussed internationally, it is most often in terms of Taiwan New Cinema and, in particular, its impressive use of realism. However, around 10 years after its peak, domestic film-making had hit rock bottom. An overemphasis on aesthetic concerns and looser narrative structures resulted in lesser dramatic impact that increasingly distanced the films from audiences. In more recent years, Taiwanese cinema has begun to return to the territories of genre conventions, striving to innovate and re-enter commercial film-making. However, during the transitional phase between the two approaches, a number of films sought to balance creative and commercial considerations and in doing so, produced some unexpected films that blended realism, illusion and imagination, and even states of insanity, to great effect. The stories are often located in the island's coastal limits, hinterlands or virtual spaces. These films delighted in exploring the uncertainties and liminal spaces between reality and imagination, and often dream-states, sometimes even through the evocation of ghosts and gods in the fabric of everyday life. This program aims to immerse international audiences in the ambiguous charms, the madness and uncertainty, and the stylistically intense beauty of the Taiwanese films of this period; those that transitioned the magical spaces between the realism of New Cinema and the high concept approaches to commercial genre films.

國際影壇在討論台灣電影時，最容易提及的往往就屬台灣新電影了，對於其寫實主義更是印象深刻。然而，新電影後約10年左右，台灣電影在本土卻陷入一段低潮。過於追求藝術性導致敘事相對鬆散，降低了戲劇性，似乎無意間與觀眾形成了隔閡。近年，台灣電影的趨勢便努力轉向「類型慣例」(genre convention)的範疇，除力求創新外，也欲重新朝商業類型片發展。在這個過渡期，卻意外衍伸出介於這兩者之間的電影：以寫實主義及本土關懷為基調，探討夢境、幻覺、想像、瀕臨瘋狂狀態的真實性；也有反過來的方式，討論島嶼邊緣、虛擬空間、神明與鬼魂的世界等元素，如何真實存在於日常的現實世界。此一專題希望能讓世界觀眾接觸台灣電影時，除了在新電影的寫實主義與商業類型電影這兩種框架之外，更能一窺介於這兩者間，明暗曖昧、癡狂耽妄、風格強烈的台灣電影魅力。

One Day 《有一天》

Director 導演 | HOU Chi-Jan 侯季然

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Singing, a young woman living in coastal southern Taiwan, dreams of an encounter with a mysterious young soldier who tells her they will meet one day. After Singing moves to Taipei, they indeed meet each other and fall in love. During the young man's military service in Kinmen, he dreams of giving Singing a warning. The realistic depiction of ordinary lives coupled with the use of dream sequences results in a magical film poem.

旗津女孩時常夢見一位看不清臉孔的男孩。某天夜裡，在前往金門的客輪上，她遭遇了一連串無法解釋的離奇事件。眼前穿著軍服的神祕男孩告訴她，未來會在台北相遇，而現在的他們，正在經歷一場改變彼此命運的夢。寫實的日常搭配夢境的獨特敘事，為台灣新電影寫出魔幻的青春詩篇。

2010 | 93 min | Color 彩色 | Narrative Feature 劇情片

Soul 《失魂》

Director 導演 | CHUNG Mong-Hong 鍾孟宏

A-Chuan, a chef in a Japanese restaurant, suddenly collapses at work. He is taken to his home in the mountains to recover, yet doesn't seem to recognize his family anymore. When A-Chuan's father comes home to find his daughter in a pool of blood and his son standing beside her, he tries to cover up the truth but the situation soon gets out of hand. The camera's detached gaze and the film's ambiguity surrounding mental disorder and demonic possession contribute to a chilling tale about a father-son's love-hate relationship.

阿川是日本料理店的廚師，某晚工作突然昏倒卻查不出病因。同事幫忙送他回山上老家靜養，竟對父親與姊姊一臉陌生。一日父親回家，驚見倒臥血泊中的女兒與身旁無動於衷的阿川。企圖掩蓋真相的父親，卻逐漸邁向無法收拾的殘局。鏡頭宛如新電影保持距離的凝視，故事卻遊走在精神失常與鬼魂附身間，虛實難分，並在氤氳的山林間，娓娓道來一段以驚悚包裝的父子情仇。



2013 | 112 min | Color 彩色 | Narrative Feature 劇情片 | DVD Only

The Fourth Portrait 《第四張畫》

Director 導演 | CHUNG Mong-Hong 鍾孟宏



After his father's death, 10-year-old Xiang goes to live with his mother and stepfather. However, a lurking threat of unspoken violence surrounds the new home. Scorned and resented, and lost in the world at large, Xiang turns to portraiture as a way of understanding the lives around him. One night, Xiang dreams of his elder brother who went missing, his subconscious gradually bringing to light a startling secret through his drawings. Following-up his debut, *Parking* (2008), CHUNG Mong-Hong crafts a visually striking portrait of Taiwanese life, and a delicate hymn to the bonds of family and society.

與父親相依為命的小翔在父親病死後，久違又陌生的母親突然出現，帶他到新家與個性陰沉的繼父同住，卻沒見到早先與母親一同離去的親哥哥。與不安好心的繼父同處一室，依舊孤獨的小翔，試圖透過繪畫了解自己身處的世界，藏在他第四張畫作裡的秘密即將呼之欲出。導演藉由童真的想像力，以濃烈詭麗的影像風格，真實呈現邊緣家庭的社會問題。

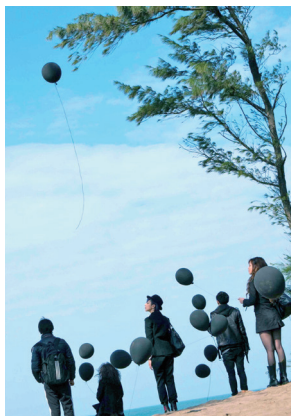
2010 | 103 min | Color 彩色 | Narrative Feature 劇情片 | DVD Only

Honey Pupu 《消失打看》

Director 導演 | CHEN Hung-I 陳宏一

Radio-show hostess Vicky's boyfriend, Dog, vanishes on New Year's Eve. Vicky tries to find evidence on a website Dog set up. During the investigation, she comes across a group of youngsters in discussion on the website. The group's search for Dog leads them to Playing, a mysterious woman who might be the cause of men disappearing. But she only leads to more enigmas. Director CHEN uses discussion on the disappearance of love and the physical disappearance of the cityscape to explore "missing" and "searching". The film is filled with surreal animated sequences, a cinematic signature of CHEN's.

電台主持人 Vicky 的戀人 Dog 在跨年夜突然消失。她登入 Dog 架設的「消失打看」(missing.com)，企圖找尋他的蹤跡，並在這裡認識一群熱衷尋找「消失」事物的新世代青少年。一位與眾多男子消失有關的謎樣女子 Playing 出現後，帶出了更多未解謎團。從討論愛情的消失，到城市中實體事物的消失，是導演對消失與尋找的詰問。片中大量超現實的動畫場景，更呈現出導演專屬的個人印記。



2011 | 103 min | Color 彩色 | Narrative Feature 劇情片 | DVD Only

Bundled 《我叫阿銘啦》

Director 導演 | Singing Chen 陳芯宜



Homeless old man A-Ming finds a video camera, telling everyone that the happy family in the video is his. Whippersnapper, a former prize-winning writer, now lives on the street forgotten by the world, his mind drifting between reality and dreams. Reporter Wen-Ping, the only person who remembers Whippersnapper, tries desperately to bring him back to reality. Meanwhile, she interviews A-Ming and broadcasts his video. The film focuses on a group of forgotten city vagrants, and uses surrealism and the words spoken in dreams to explore the dialectics of reality and fantasy.

四處流浪的老翁阿銘撿到一台家庭錄影機，從此到處向人述說影像中的幸福家庭是他曾經的過去。文學百萬首獎得主少年仔被世人遺忘後，昏沉地遊蕩街頭，漸漸無法區分夢境與現實。唯一記得少年仔的記者文萍，急欲將他拉出夢境，並在節目中播出阿銘的採訪及家庭錄像。本片聚焦一群被遺忘的城市浪遊者，以超現實的拍攝與角色的喃喃夢語，呈現虛實間的反覆辯證。

2000 | 78 min | Color 彩色 | Narrative Feature 劇情片

Eighteen 《十八》

Director 導演 | HO Ping 何平

A well-travelled, multilingual tour guide one day takes his wife and daughter to a desolate seaside town and checks in to a run-down hotel. The man throws himself into gambling, tossing dice with local residents all day. His neglected wife and daughter eventually leave the god forsaken town without him. The film is shrouded in an apocalyptic atmosphere, and in its town filled with antisocial lowlives, sex, violence and death are displayed unapologetically. The film's distinctive magical realism is achieved by blending a concern for landscape with a stream of consciousness approach to dreams and fantasies.

精通多國語言、走遍世界的導遊，某天載著妻女到一處荒蕪的濱海小鎮，入住宛如廢墟的旅舍。男人鎮日與當地人廝混，漸漸沉迷擲骰子的賭博遊戲，被晾在一旁不知所措的母女，最後也離開了這個鬼鎮。全片瀰漫末日氛圍，小鎮裡充斥著反社會的底層小人物，不避諱地展示性、暴力、與死亡。結合台灣新電影對土地的關注，與意識流的夢境及幻想交織出獨特的魔幻寫實風格。



1993 | 106 min | Color 彩色 | Narrative Feature 劇情片 | DVD Only

The Tenants Downstairs 《樓下的房客》

Director 導演 | Adam TSUEI 崔震東



An eccentric landlord installs hidden cameras in his tenement building to spy on his residents' dirty secrets. Persuaded by one of the tenants, a mysterious female writer, he begins to deceive and manipulate other tenants to expose the darkest corners of the human psyche. With a colorful collection of strange souls and strange happenings in the apartment, the film distances itself from reality, creating an atmospheric, stage-like use of space, color, shadow and light. The narrative, guided by the perverted voyeur, challenges audiences' ability to discriminate reality from fantasy.

個性古怪的房東，在出租公寓內安裝針孔攝影機，窺探 8 位房客深藏的秘密。偷窺之餘，更在其中一位神秘女作家的刺激下，開始愚弄並操控其他房客，進而揭露一連串獵奇的黑暗人性。公寓裡光怪陸離的人事，也許真實隱藏在現實世界的角落，卻在導演劇場化的空間、色彩及明暗設計之下，帶出與寫實的距離感。變態偷窺狂的敘事視角，更挑戰觀眾對現實與幻想的分界。

2016 | 116 min | Color 彩色 | Narrative Feature 劇情片

INTOXICANT 《匿名遊戲》

Director 導演 | John HSU 徐漢強

A hacker with the alias INTOXICANT announces that he is going to destroy the internet forum BDD. That night, netizens flood the system to await the impending apocalypse. Things remain mysterious until conversations between a veteran netizen and a new BDD user reveal a series of deceptive mind games behind the hacking crisis. The film turns cyberspace into a physical world, with actors portraying a web forum's anonymous user accounts. Despite everything taking place in a virtual world, human nature is all too real, as trust is betrayed and power struggles are waged.

化名為 INTOXICANT 的駭客，預告將對電子佈告欄「BDD」進行毀滅性攻擊。當晚，BBS 亂成一團，並有無數湊熱鬧的鄉民湧入。然而，透過一位冷眼旁觀的老手與一位 BBS 菜鳥的對話，爾虞我詐的心理戰才正要展開。本片使用擬人手法，將網路空間實體化，並以真人演出網路匿名帳號。在人與人的信任瀕臨崩解之際，具體呈現虛擬世界中的寫實人性。



2008 | 25 min | Color 彩色 | Narrative Feature 劇情片 | DVD Only

Animal Metaphors 動物的隱喻

Human stories are usually at the center of films. However, sometimes animals are given more than just a supporting role. They can also be essential and embody the film's core values. The films selected in this program collect a range of animal motifs — from anthropomorphism and bestiality, to metaphor and fantasy — that feature animals as a central force in their narrative. Sometimes this indirectly reveals a protagonist's emotional plight, at other times it allows for the representation of underprivileged "others".

In radically different ways, both *Soul* (2013) and *The Fantasy of Deer Warrior* (1961) address the animality that still exists in humans despite our claims to be civilized. While the moths and parrot of *The Moths* (2015) and *Missing Johnny* (2017) respectively, suggest the yearnings of metropolitan women who are trapped or striving to break free.

While *Black Bear Forest* (2016) allows audiences to directly witness the suffering of endangered animals, the viewer's confrontation with underprivileged "others", such as vagabonds and those made homeless, is at the center of both *The Pig* (2013) and *God Man Dog* (2007) through the analogous representation of animals. *Murmur of the Hearts* (2015), meanwhile, draws on a mermaid fairytale to look at the childhood trauma of sibling separation, and in *The Mountain* (2015), the animals at the heart of Indigenous hunting rites help to speak of the people's plight and the survival of their rituals.

電影往往以人的故事為主題，但出現在電影裡的動物有時卻不單只是配角，反而可能舉足輕重、甚或凝結了全片核心意念。本專題的影片呈現出「社會裡的人／社會化的人」對於「自然裡的動物／代表自然的動物」的不同想像——有以「動物擬人化」的方式，間接展露主角內心所面臨的困境；有的則讓主角與觀眾直接撞見自身世界之外，以動物或其作為象徵的次等弱勢「他者」。《失魂》(2013) 和《大俠梅花鹿》(1961) 展示了人類儘管自居文明，但內在仍然存在的動物性。《蛾》(2015) 裡的蛾與《強尼·凱克》(2017) 中的鸚鵡，隱喻了都會女性受困或突圍的敏感內心，《念念》(2015) 則以美人魚傳說洄溯童年的分離創傷。而社會裡的「他者」就猶如《黑熊森林》(2016) 裡瀕臨絕種的動物、《靈山》(2015) 裡的原住民和他的獵物、《豬》(2013) 裡用以獻祭的豬隻與被迫遷的人，還有《流浪神狗人》(2007) 裡的無家拾荒者及流浪狗，彼此互為表裡，在人類宰制的世界裡難以覓得容身之處。

The Fantasy of the Deer Warrior

《大俠梅花鹿》

Director 導演 | CHANG Ying 張英



Sika and Big Antlers are two deer locked in a fight to win the heart of Miss Deer. The jealous and promiscuous Foxy tries to sabotage their courtship, but her scheme draws a pack of blood-thirsty wolves who hold Miss Deer hostage. Sika Deer must rescue his love before it's too late. The film is adapted from *Aesop's Fables*, and the animals are portrayed by actors wearing animal costumes, who frolic in nature and fight chaotic battles. Their antics bring to light the animality at the heart of human relationships.

寧靜的森林中，梅花鹿與大角鹿為爭奪鹿小姐芳心打得難分難解。風騷的狐狸精眼紅善妒，設下詭計陷阱搞破壞，沒想到卻引來噬血的狼大爺入侵，鹿小姐更因心善而受騙遭挾持。梅花鹿能否及時趕到，英勇救美呢？本片改編自多則知名伊索寓言，並讓人類穿上禽獸裝在天然景裡追逐嬉戲，上演一場森林大混戰——乍看胡鬧，反讓人類的動物性及人際社會的殘酷性一一現身。

1961 | 87 min | B&W 黑白 | Narrative Feature 劇情片 | 2K Restoration 2K 數位修復

Black Bear Forest

《黑熊森林》

Director 導演 | LEE Hsiang-Hsiu 李香秀

Every winter, the endangered Formosan black bears come to Dafen in Yushan National Park for food. HWANG Mei-Hsiu, a passionate ecologist, searches for the black bears in the harsh terrain, guided by LIN, an Indigenous hunter. Her quest not only enables her to capture rare footage of other wild animals such as the Formosan muntjac, rock macaques and yellow-throated martens, but also reveals the suffering of the Formosan black bears, many who lose their paws in traps. The limping figures of these black bears are a poignant reminder of how we should reassess our relationship with nature.

每到冬天，瀕臨絕種的臺灣黑熊匯集於玉山國家公園「大分」山區採食。熱衷生態研究的黃美秀，在布農獵人巡山員林大哥的帶領下，深入蠻荒之地追尋熊跡，也悲傷揭示牠們遭臨斷掌的苦難。本片不僅捕捉到山羌、台灣獼猴、黃猴貂等可愛小動物們的珍貴畫面，也記錄下因人類設置的捕獸夾而斷掌的黑熊於林間蹣跚步行的身影，以鮮血與傷口反思人類與自然之間的關係。



2016 | 127 min | Color 彩色 | Documentary 紀錄片

The Pig

《豬》

Director 導演 | Singing CHEN 陳芯宜



Taipei is suffering a long drought. Dawang is about to lose his home as his community faces demolition. The pig he has painstakingly raised is soon to be a religious offering. He recalls the Buddhist fable of a benevolent king who sacrificed himself to end his country's long drought and save his people from starvation. With urban renewal and demolition at its core, the film displays the "wounds" of housing development, using the selling and killing of Dawang's pig to symbolize the decline and demise of once cherished lifestyles, and how the loss of home affects the people forced to relocate.

從前，有一位仁慈的國王，國內久旱成災時因不忍人民挨餓，以虔誠之心捨身祈雨。台北久旱，社區拆遷即將流離失所的大旺，對著畜養多年即將被送去作為祭祀牲禮的家豬，講述這個關於犧牲的佛家寓言。本片以都更拆遷為主題，速寫實體居所的斑駁傷痕，並透過豬被賣掉和宰殺，象徵原所珍愛的生活方式正消亡。失去家的過程，再現了人們被迫遷徙的無奈與痛。

2013 | 21 min | Color 彩色 | Short 短片

The Mountain

《靈山》

Director 導演 | SU Hung-En 蘇弘恩

Teymu Teylong, a Truku elder and a famous hunter in Hualien Ciyakang village, has experienced both Japanese rule and that of the Republic of China. The film gently follows his routine of farming, hunting and ritual practice, and is intercut with archival footage of Indigenous peoples as they were "civilized" by different foreign powers. Through the contrast of images, the director builds up a sense of alienation to emphasize that Indigenous culture is manifested in friendly coexistence with nature and the group, not something to be reduced to a government propaganda tool. The film also echoes the Indigenous movement today, highlighting their fight for survival through the seeking of name rectification.

太魯閣族老者 Teymu Teylong 經歷日治與民國時代，是花蓮西林部落的知名獵人。本片以旁觀者視角緩緩道出他於山林裡耕種、狩獵、祭祀的規律生活，日常紀錄中卻穿插過去台灣原住民遭受不同外來政權教化的檔案影像，突顯正名運動中原住民的生存現實。片末老獵人靜靜地以獵刀剝下獵物毛皮，既是對自然和祖靈的禮讚儀式，似也批判了台灣更迭政權底下，長年無息的國家暴力。



2015 | 61 min | Color 彩色, B&W 黑白 | Documentary 紀錄片

God Man Dog 《流浪神狗人》

Director 導演 | Singing CHEN 陳芯宜



A white-collar urban couple growing apart after the death of their child; a poverty-stricken Indigenous family; and a limping, homeless man collecting abandoned deity statues: strangers whose fates are connected and changed forever through a car accident involving a stray dog. This film evokes the absurdity of consumer society and hierarchical systems through people, gods, and dogs—all susceptible to loss and damage. In the end, as the surviving dogs—one stray, one a pedigree breed—run carefree on the highway, it's a declaration that all lives, no matter how high or low, deserve to live with dignity.

經歷喪子之痛而漸行漸遠的都會白領夫妻、生活清苦的原住民家庭、撿拾落難神像的癡腿無家者，三組人互不相識，在台灣東部公路上因為一場閃躲流浪狗的车禍而有了交集，改變了彼此的命運。本片透過人、神、狗勾勒出消費社會與階級社會的荒謬，流浪與殘缺是他們的共同語言。片末，車禍倖存的名犬和流浪狗無憂無慮地奔跑在公路上，象徵了生命不分貴賤、皆應有尊嚴地活著。

2007 | 119 min | Color 彩色 | Narrative Feature 劇情片

Soul 《失魂》

Director 導演 | CHUNG Mong-Hong 鍾孟宏

A-Chuan, an apprentice in a Japanese restaurant, faints at work and is sent to his home in the mountains to recover. However, he doesn't seem to recognize his own father and sister, and behaves strangely. One day, his father comes home to find his daughter murdered by A-Chuan. He begins to suspect that the man in front of him is not his son... Occupied by an unknown entity, A-Chuan's baby resembles the twitching severed fish head at the beginning of the film. When the soul is separated from the body, irrational and animalistic violence soon takes control.

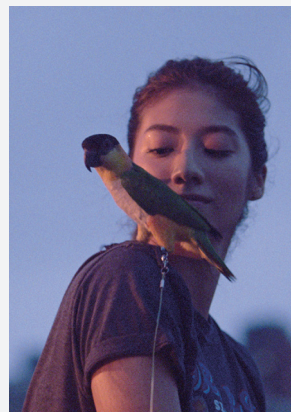
阿川在日本料理店當學徒，因工作時昏倒被送回山上老家靜養。見到父親和姐姐，阿川卻一臉陌生，散發詭譎的氣息。某日父親回家發現女兒被阿川殺死，開始懷疑眼前異常的阿川並不是他的兒子。父親費力收拾殘局，卻引來更多危機。被來路不明他者佔據身體的阿川，如同片頭料亭師傅刀下的魚肉、沒了身體卻仍抽搐的魚頭；靈魂與身體脫節，使非理性、動物性的暴力恣意狂妄。



2013 | 112 min | Color 彩色 | Narrative Feature 劇情片 | DVD only

Missing Johnny 《強尼·凱克》

Director 導演 | HUANG Xi 黃熙



Qi, living alone in Taipei and feeling directionless, has only her pet parrot for company. She continually receives phone calls asking for a mysterious man called Johnny. But the disappearance of the parrot connects her with two strangers, making life in the city less lonely. The parrot's loss represents the paranoia of modern society. But even when we get disoriented, there's always a way out as long as we keep on moving. The philosophical rhetoric at the end becomes the perfect footnote for the film: "Is a flying bird in locomotion or motionless? Motionless at this point. How about the next?"

對未來迷惘的子淇在台北獨居，幾通尋找「強尼」的錯誤來電，以及小房間裡飼養的鸚鵡，是她的調劑與陪伴。某日鸚鵡忽然消失，卻讓子淇與兩位陌生人短暫交會，也讓台北不再那麼孤獨。鸚鵡「凱克」暗示現代人的偏執，但即便迷惘，只要步履不停，終會抵達出口。片中一句哲學提問為本片下了完美註解：「一隻飛行中的鳥，是動還是不動的？這個瞬間不動，那下個瞬間呢？」

2017 | 104 min | Color 彩色 | Narrative Feature 劇情片

Murmur of the Hearts 《念念》

Director 導演 | Sylvia CHANG 張艾嘉

Further Reading → P.30

Nan and Mei are brother and sister growing up on Green Island. They like to listen to their mother's fairytale of a mermaid who escaped her palace by swimming towards the light. The mother eventually escapes to Taiwan, taking Mei with her but leaving her son with their father. Haunted by their childhood separation, the siblings follow a lonely path into adulthood. However, there are also heartfelt feelings in the process of reconciliation, as the mermaid fairytale becomes the continuation of the family's love, offering courage when they need it the most.

生長在綠島的兄妹育男和育美，總在睡前聽媽媽講述美人魚游出龍宮的故事。美人魚好奇外面的世界，某日她決心向那道光游去，而媽媽也帶著女兒遠赴台灣展開新生活，留下兒子育男。分離的兄妹從此被記憶困住，幼年創傷令兩人孤獨的成長只能負重前行。然而，圍繞心底的美人魚傳說卻成了家人之間愛的延續，在各自面對困境時召喚勇氣，讓這趟釋然的旅程顯得溫柔動人。



2015 | 119 min | Color 彩色 | Narrative Feature 劇情片

The Moths 《蛾》

Director 導演 | CHENG Wen-Tang 鄭文堂



Misuo and Xiao-Xiang suddenly discover they can sense each other's existence. When Misuo enters an old building slated for redevelopment, images of Xiao-Xiang's childhood there flash before her mind. When Xiao-Xiang returns to her old home, she discovers Misuo's phone number written on the wall. But their mysterious telepathy suddenly breaks after Xiao-Xiang tries calling it. 10 years later, 35-year-old Misuo is now an entomologist who lives a cocooned life. One night, when she watches the moths fluttering towards the light, memories of Xiao-Xiang return.

25 歲的米索和 21 歲的小襄，某日忽然感應到了對方的存在。當米索隨建築師男友來到一棟待拆老宅，小襄在這裡的童年影像在米索腦海閃現。從此，世界因兩人的神秘關係化作一只打開的繭。小襄重返老屋，發現樑上寫了手機號碼。正當米索的電話響起，小襄還來不及開口，這段關係就隨一瓶破裂的香水驟然停止。35 歲的米索成了昆蟲學家，封閉如繭。某夜，她望著撲燈的蛾，再次想起了小襄。

2015 | 25min | Color 彩色 | Short 短片 | DVD only

Hitting the Road: Taiwanese Road Movies

在路上 —— 台灣公路電影

Road movies originated from North America thanks to its vast land and the growth of the automobile industry. Taiwan's road movie genre hasn't yet reached its mature form, but this allows the genre to have more possibilities, unrestricted by existing formulas. Despite its small size, Taiwan boasts a variety of landscapes, diverse coastal and circular routes, along with various modes of mobility such as riding motorbikes or bicycles, and travelling on foot. These qualities give Taiwanese road movies distinctive local characteristics. 1959's *Brother Wang and Brother Liu Tour Taiwan* is considered the prototype for Taiwanese road movies.

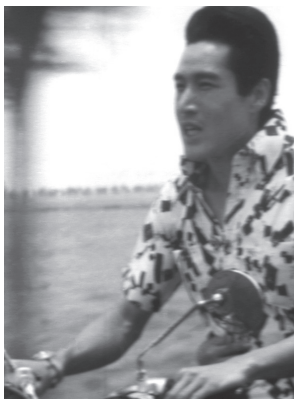
After half a century, the genre has developed into three main types: personal growth during a coastal trip, land and social concerns, and restricted movements in the city. From 2006, films started to emerge that depicted scenic coastal road trips, the characters experiencing personal growth and acquiring new understanding of the world as they move; homeless diasporas and destinationless migration that captures the chance encounters of strangers and the ripples these encounters create; and the circular movement of characters inside cities, hinting at the frustrations of inexplicable plight while expounding a kind of modern violence in a heartless metropolitan landscape.

公路電影起源於北美大陸廣袤的土地，發展於汽車工業起步帶來的影響。雖然此類型在台灣尚未成熟，卻也因此不受公式化的束縛，產生更多可能性。台灣土地雖小，但多變的島嶼地貌、南北沿海或環島路線，以及機車、腳踏車、甚至步行等多樣化的移動媒介，仍發展出獨具地方色彩的公路電影類型。1959 年《王哥柳哥遊台灣》中全台走透透的旅行，可視為台灣公路電影的雛形。約半世紀後，更逐漸在台灣發展出三大面向：沿海旅途的個人成長、土地社會關懷、以及城市空間內的封閉式流動。自 2006 年起，紛紛出現以美麗沿海地景展開旅途的作品，在移動的同時，述說個人成長與對世界的新認識。此外，也有以無家者的流離及居無定所的遷徙為題，帶出陌生人間的相識與機遇所產生的漣漪。最後，則是在城市內原地打轉的迴圈移動，暗指角色們無法逃脫眼前困局的無奈，闡述冰冷都會生活下的現代暴力。

Dangerous Youth

《危險的青春》

Director 導演 | HSIN Chi 辛奇



Khue-Guan, a deliveryman, dreams of making it big. He meets a teenage runaway, Tsing-Bi, enticing her to work in a nightclub to make him money. Meanwhile, the nightclub hostess, Giok-Sian, pays for Khue-Guan's company. When Tsing-Bi becomes pregnant with Khue-Guan's child, she asks him to marry her but is coldly rejected. Khue-Guan proposes to Giok-Sian only to be callously ridiculed. Now Khue-Guan must decide between love or money. With its roving motorbike scenes, delinquent youth, and candid depiction of physical desires using New Wave aesthetics, this is one of the most avant-garde of all Taiwanese-language films.

趙家少女晴美和魁元同居，愛苗滋長之下，甘願為他到酒家賺錢。酒家老闆玉蟬則以金錢包養魁元，談性不談情。晴美意外懷孕，被魁元要求墮胎。魁元向玉蟬求婚，卻引來一陣訕笑。徘徊於愛情與金錢間的三人，會走向何方？片中以一台四處兜風的機車和一幕機車原地繞行的引擎音爆片段，象徵失速的青春。新浪潮的影像美學，赤裸呈現肉體慾望，是現存台語片中的辛辣前衛之作。

1969 | 95 min | B&W 黑白 | Narrative Feature 劇情片 | HD Restoration HD 數位修復

Brother Wang and Brother Liu Tour Taiwan

《王哥柳哥遊台灣》

Director 導演 | LI Hsing 李行

Fat Wang and skinny Liu are best friends. A fortune teller foresees that Wang will win a fortune in 3 days, but Liu will die in 44 days. When Wang wins the lottery as predicted, he decides to take Liu on an adventure around the island but an unexpected outcome awaits them at the end of the journey. This frothy Taiwanese-language comedy showcases Taiwan's scenery in the 1950s and features Taiwan's own version of Hollywood's classic comedy duo Laurel and Hardy.

身材對比強烈的王哥、柳哥是一對好哥們。某天算命師預言王哥3天內會中大獎，柳哥則會在44天內死去。命運迥然的難兄難弟，在王哥真的中了彩券大獎後，決定帶著柳哥展開一場環島冒險。旅程結束後，竟迎向意外的結局。宛如好萊塢經典喜劇組合勞萊與哈台的台灣版，除了帶領著觀眾一探1950年代的台灣風光，更在注定回到原點的環島旅程下，跳脫了迷信命運的困局。



1959 | 148 min | B&W 黑白 | Narrative Feature 劇情片 | 2K Restoration 2K 數位修復

Connection by Fate

《超級公民》

Director 導演 | WAN Jen 萬仁



Suffering the pain of divorce and the death of his child, former social activist, A-Te, takes a job as a taxi driver, giving a ride to Ma Le, a young Indigenous man who comes to Taipei to find work, only to be exploited. Later, after accidentally killing his superintendent, Ma Le is sentenced to death. Thereafter, his ghost roams the street of Taipei, encountering A-Te, where, together a dialogue begins on politics, ethnicity and state violence.

前社運狂熱分子阿德，因過於投入，間接導致稚子之死，與妻子分開後，改開計程車為生。原住民青年馬勒獨自上台北工地打工，因受不了壓榨，失手殺死漢人主任，被處以死刑。馬勒殺人當晚，阿德碰巧載了他一程，爾後，馬勒的鬼魂便回來與阿德結伴穿梭於台北街頭。移動於冰冷城市的計程車司機，與鬼魂一起陷在無法逃脫的困局，卻也展開一場關於政治、族群、與國家暴力的反思與對話。

1998 | 113 min | Color 彩色 | Narrative Feature 劇情片 | DVD only

God Man Dog

《流浪神狗人》

Director 導演 | Singing Chen 陳芯宜

On a beautiful east coast road, a car accident involving a stray dog connects 3 groups of people with life-changing results: a white-collar urban couple, growing apart after the death of their child, a poverty-stricken Indigenous family struggling with alcoholism, and a limping homeless man who collects abandoned religious statues. Using multiple storylines, the film reflects the director's deep concerns for the land, the diaspora of the homeless, the void in contemporary urban home-life, and the disparities among different social classes, sexes, and ethnic groups.

經歷喪子之痛而漸行漸遠的都會白領夫妻、生活清苦的原住民家庭、撿拾落難神像的癱腿無家者，三組互不相識的人馬，某日在蜿蜒美麗的東部公路上，因一場閃躲流浪狗的車禍有了交集，也改變了彼此的命運。全片不僅關注無家者的流離，也指出安居者內在的荒蕪，以及不同身分者在階級、性別、與族群上的差異。藉由多線敘事的交錯，勾勒出導演對這片土地的深度關懷。



2007 | 119 min | Color 彩色 | Narrative Feature 劇情片

Somewhere I Have Never Travelled

《帶我去遠方》

Director 導演 | FU Tien-Yu 傅天余

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A-Kuei, a colorblind girl living in a coastal village, sees the world differently and feels misunderstood. The only person who understands her is her bookworm cousin A-Hsien, who tells her the story of a "Colorblind Island," where everyone is just like her. A-Hsien and A-Kuei explore their village on bicycles and visit the nearby port. Each experiences romance in their own way as they long to escape from their remote seaside village and travel far away to a place where they can find unbridled happiness and truly be themselves.

生活在濱海鄉村的阿桂，因為色盲，從小看到的世界就不太一樣，也一直不被周圍的人理解。熱愛閱讀的阿賢表哥是唯一明白阿桂煩惱的人，有天表哥告訴她「色盲島」的故事，希望她不再感到孤單。當阿桂在阿賢身上萌生朦朧的愛情，卻也意外發現他不為人知的秘密。騎著腳踏車在小鎮漫遊的兩人，各自遇見愛情不同的樣貌。幾場港邊送別的場景，更暗指兩人雖嚮往遠方，卻無法離開的困境。

2009 | 94 min | Color 彩色 | Narrative Feature 劇情片

Towards the Sun

《迎向邊疆公路》

Director 導演 | WANG Yi-Ling 王逸齡

Jia-Ming, a fruit farmer from the east of Taiwan, lives in his truck after his house is foreclosed. He comes across A-Anh, a divorced Vietnamese woman who is returning home after her visa expires. Jia-Ming offers to take her to the airport, but their journey takes an unexpected turn. The protagonists, coming from very different backgrounds, happen to be on the opposite end of life's journey. Together they head northbound, moving from the mesmerizing coastline into cities with dazzling lights. Not knowing what awaits them in the days that follow, they still sense a glimmer of hope in each other's company.

台東果農加明房子被法拍後，被迫將家當搬上貨車，展開漂泊的生活。路上巧遇離婚的越南女子阿英，因居留期滿，帶著一張機票準備返鄉。加明好心想送阿英去機場，途中卻有意料外的發展。離家與返家，立場、身分截然不同的兩人，一路從鹿野小鎮向北奔馳。從景色迷人的海岸線移動到燈火璀璨的都市，即使仍不知道明天會如何，卻在偶然的陪伴中，看見一絲希望之光。



2016 | 30 min | Color 彩色 | Short 短片

A Taxi Driver

《暴好人》

Director 導演 | CHEN Yen-Hong 陳彥宏



A Cui, a good-hearted taxi driver, is taken advantage of by everyone in his life. First he learns that his beautiful, successful wife is having an affair, then he picks up a man who is out for revenge, getting him entangled in a series of violent incidents. As the day ends, A Cui swears never to be a doormat again. However, fate decides to play a cruel joke on him. As the protagonist moves through the city, the director blends recent social events with his personal experience as a city-dweller to create a thriller that exposes the violence permeating the metropolis.

老好人阿強是位計程車司機，不管在家、在外都不受尊重。某天，雇用的徵信社拍到事業有成的妻子外遇的照片；一開工就載到尋仇少年，捲入暴力事件上了新聞。結束一天的混亂後，夜裡阿強決定不再當老好人，卻連老天也開了他一個殘酷的玩笑。導演結合近年社會時事與在台灣都市空間的生活經驗，以驚悚的電影語言，呈現主角在城市裡的週圍移動，道出現代都會的無聲暴力。

2018 | 30 min | Color 彩色 | Short 短片

Wild Tides

《野潮》

Director 導演 | LU Po-Shun 呂柏勳

Teenager Bo-Yan looks for work in his village during the oyster harvesting season. After finally finding work at his friend's place, he is sent to deliver the key to an oyster fishing boat in a neighboring village. However, he accidentally loses the key en route. To prove he's worthy of trust, Bo-Yan insists on looking for the key despite the rising tides. The boys roam around in the village on motorbikes talking about everyday things. But a post-apocalyptic tone alludes to problems of seawater intrusion and land subsidence on the west coast, as well as the struggle for survival of the underprivileged.

博彥騎著破舊機車，在海口蚵田收成的季節覓尋差事，卻四處碰壁。好不容易在死黨家找到工作，更被指派將採蚵所需的鑰匙送到鄰村，途中卻因貪玩搞丟了。不想搞砸被認可的難得機會，儘管天色漸暗、潮汐漸漲，博彥仍堅持下水尋找。男孩們乘著機車穿梭於小鎮的畫面，在無聊青春言不及義的對話外，末日般的色調，更暗指西部沿岸海水倒灌、地層下陷及底層人掙扎求生的悲歌。



2016 | 25 min | Color 彩色 | Short 短片

Taiwanese-Language Romance

台語羅曼史

When it comes to romantic melodramas, most Taiwanese audiences would immediately think of films such as Chiung-Yao's "Mandarin Romance" from the 1970s. These were the so-called "three-hall" films, so-called because their action took place mainly in living rooms, dining rooms and cafés, where romance is the heart of the story and good looking men and women speak of love in high-literary style, and lovers break class barriers to finally come together. In the 70s, Taiwan was economically stable but politically conservative. It was at this time that the melodrama reached its height of popularity, and gave rise to Taiwan's earliest-celebrity culture. But as early as the 1960s, Taiwanese cinema had been producing "Taiwanese-language Romance". As society transitioned from agriculture to industry and commerce, the population began pursuing wealth, status, and more casual relationships. However, since traditional morals still existed, class and gender gaps remained the core of Taiwanese-language romance, where female protagonists often suffer mistreatment and endure hardship. Therefore, "pathos" remains the audiences' main impression of Taiwanese-language romance. However, from the mid-60s, female characters were no longer just orphans or bargirls; they were also business owners, spies and single mothers. Moreover, male characters were no longer always privileged. They could likewise be powerless or in distress. These romantic films softened the nation's conservative tone and helped play a part in the modernization of Taiwanese society.

提到愛情文藝片，台灣觀眾立即想起七〇年代瓊瑤三廳電影¹的「國語羅曼史」。以浪漫愛情為主題，俊男美女以文藝腔言情，突破階級差距的阻礙，有情人終成眷屬。當時經濟穩定、政治保守，此類型達到巔峰，催生了台灣最早的明星經濟。不過，台灣電影早在六〇年代就另有「愛到卡慘死」的「台語羅曼史」。當時社會從農業轉型為工商業，大眾開始追求自由戀愛與財富地位，但固有的倫理和傳統道德仍在，故階級和性別的差異仍是台語片戀愛起手式，多由受難女方帶出身世乖舛與哀怨際遇，所以時至今日「悲情」仍是觀眾對台語片的既定印象。然而，六〇年代中期之後，女性角色不再只是孤女或酒家女，也有老闆娘、閨課、單親媽媽；男性未必總佔優勢，也漸有落難和無能形象。台語片鬆動保守秩序的突破，為台灣社會現代化的變遷留下軌跡。

¹ 電影中的主要場景，多以室內家中的客廳、飯廳與外出約會的咖啡廳為主，因此稱作「三廳電影」。

May 13th, Night of Sorrow 《五月十三傷心夜》

Director 導演 | LIN Tuan-Chiu 林搏秋



Siok-Hui works as a nightclub singer to support her family, but her spoiled younger sister looks down on her occupation. When both sisters fall in love with the same man, Siok-Hui's enraged sister leaves home, then becomes involved in a murder case. An original script, it is the forerunner of Taiwanese female coming-of-age films. A spoiled young woman matures after getting entangled in a love triangle and murder, while her elder sister, after a life of suffering finally embraces happiness, together raising questions of what qualities women need in order to survive.

淑惠在舞廳賣唱，拉拔妹妹淑清考進藥廠。淑清戀上開朗的玻璃部主任，時常與姐姐分享彼此的戀愛心事，卻在5月13日迎城隍這天，發現兩人竟愛上同一人。淑清憤而離家，並捲入一宗兇殺命案。原創劇本藉著陰錯陽差的愛情和兇殺，使嬌生慣養的妹妹一夕長大，是台灣電影描寫女性心境成長的先驅。在長期自我剝削的姊妹終於放心擁抱幸福的同時，也提問女性在世間的生存條件。

1965 | 97 min | B&W 黑白 | Narrative Feature 劇情片 | 2K Restoration 2K 數位修復

The Husband's Secret 《丈夫的秘密》(原名：《錯戀》)

Director 導演 | LIN Tuan-Chiu 林搏秋

Wealthy woman Tshiu-Bi marries Siu-Gi and the two live a happy married life. After seeing an old friend and single mother, Le-Hun, struggling to raise her son, Tshiu-Bi tries her best to help her, not knowing Le-Hun was once her husband's lover. The film is a traditional melodrama about lovers finally reunited after many twists of fate, but employs a new modernist film language and a third-person female voice-over to both sympathize with, and judge the characters. Incorporating feminine consciousness and sisterhood, this film offered possibilities different from the ill-fated love triangles of the past.

家境富裕的秋薇招贅方婿守義，婚姻美滿。秋薇久別重逢同窗老友麗雲，發現她遇人不淑，為扶養兒子落入風塵。秋薇十分照顧麗雲，未料她竟是守義多年前的舊情人。麗雲走避，風波卻起。雖是戀人歷經波折而後團圓的傳統通俗劇，但導演實驗了現代派的嶄新電影語言，以第三人稱女聲旁白表達對角色的同情和責備，透過女性意識與姊妹情誼，提出三角戀悲情之外的不同選擇。



1960 | 102 min | B&W 黑白 | Narrative Feature 劇情片 | 2K Restoration 2K 數位修復

Encounter at the Station

《難忘的車站》

Director 導演 | HSIN Chi 辛奇



Following a misunderstanding, Kok-Liong and Tshui-Giok rekindle their love and share a son together. However, Tshui-Giok discovers that Kok-Liong is already married. Unwilling to break up the family, Tshui-Giok leaves her son to Kok-Liong's wife and vanishes, her disappearance driving Kok-Liong to madness. The film marks a pinnacle of Taiwanese-language melodrama, its female protagonist's tragic life and love story suffers all forms of patriarchal violence, while the wife chooses to back down out of empathy as a woman before the final salvation in which Kok-Liong and Tshui-Giok can finally get back together.

誤會冰釋的舊情人國良與翠玉，於酒場再見後續緣同居並育有一子，國良卻早已有了家室。不願為難正宮的翠玉，把自己的孩子轉託後獨自離去。面對翠玉的消失，國良崩潰發瘋，送往日本治療。本片乃悲情台語片代表，女主角身世淒涼，戀情坎坷，嚐盡父權社會各式暴力。陷於三角關係的同性競爭對手，因同理女人處境選擇退讓，有情人終成眷屬成為最後唯一的救贖。

1965 | 113 min | B&W 黑白 | Narrative Feature 劇情片 | 2K Restoration 2K 數位修復

Back to Anping Harbor

《回來安平港》

Director 導演 | WU Fei-Jian 吳飛劍

Siu-Khim falls for a Dutch ship's doctor, becoming pregnant. The doctor leaves, promising to return, but Siu-Khim never hears from him again. Siu-Khim raises their daughter Kim alone. After Kim grows up, she too falls in love with a man who is about to study abroad. Will destiny repeat itself? Will their lovers ever return? Inspired by the Taiwanese-language song *Remembering Anping*, this film was made at the end of the Taiwanese-language film era retaining such melodramatic characteristics as love at first sight and the long wait, but implicitly tells the modern history of Taiwan.

秀琴與船隻拋錨而滯留台灣的荷蘭船醫相戀，未婚懷孕。船醫被迫離台前承諾盡快回來與她結婚，但卻從此音訊全無。秀琴獨力生養的混血女兒阿金，長大後竟也愛上出國深造的男子，同樣悲情，她們的情郎究竟會不會回來安平港？敘事靈感來自改編台南地方史實的台語歌《安平追想曲》。本片在台語片時代尾聲時刻問世，仍有一見鍾情與漫長苦戀，更隱晦勾勒出台灣的近代政治史。



1972 | 100 min | B&W 黑白 | Narrative Feature 劇情片 | HD Restoration HD 數位修復

Dangerous Youth

《危險的青春》

Director 導演 | HSIN Chi 辛奇



Teenage runaway Tsing-Bi falls for deliveryman Khue-Guan. However, Khue-Guan pimps her out while becoming romantically entangled with a nightclub hostess who pays his expenses. After Tsing-Bi becomes pregnant, Khue-Guan is forced to consider what he truly wants for his life. Written and directed by HSIN Chi, the film depicts rebellious youths casually shuffling between city and country on motorbikes. Though the characters sell their bodies or buy sexual pleasure, the film still concludes with a positive affirmation of love. However, female characters also move past the tragic heroine image to subvert traditional gender-power relations.

趙家少女晴美愛上送貨員魁元，卻遭利用下海撈錢。魁元深陷於酒家老闆娘以金錢包養的愛情遊戲中，卻在晴美意外懷上自己的孩子後，被迫思考自己要的究竟是什麼。辛奇自編自導，以主角騎機車悠哉穿梭於都會與郊野之間，呈現青春不羈的形象。片中，雖人人為錢出賣肉體，用錢購買性的歡愉，但仍賦予青年男女肯定愛情的正面成長作結。女人也跳脫悲情苦旦形象，顛覆男女權力位階。

1969 | 95 min | B&W 黑白 | Narrative Feature 劇情片 | HD Restoration HD 數位修復

The Bride Who Has Returned from Hell

《地獄新娘》

Director 導演 | HSIN Chi 辛奇

BEI Sui-Mi becomes a tutor for the WANG family in a bid to investigate her sister's death. As a series of hauntings occur in the mansion, Sui-Mi discovers her sister's diary. But as she gets closer to the truth, she develops feelings for Mr. WANG. And on the eve of their wedding, the killer returns. This localized adaptation of the Gothic romance, *Mistress of Mellyn*, is shot in a classical Hollywood style full of suspense, with an ending that exemplifies the traditional trope in which women have to fight for their status within the family.

白瑞美潛入王家擔任家庭教師，調查姊姊死因。王家的豪宅接連發生鬧鬼事件，瑞美也意外發現姊姊的日記，在逐步逼近命案真相的同時，姊夫和瑞美卻萌生了致命的情愫，幕後的有心人則虎視眈眈。本片是以《米蘭夫人》為雛形的「哥德式羅曼史」在地化改編，好萊塢古典敘事技巧嫻熟，影音運鏡手法充滿懸疑。然而最後結局，卻仍以道德審判複製了女性爭奪家庭地位的封建結構。



1965 | 118 min | B&W 黑白 | Narrative Feature 劇情片 | 2K Restoration 2K 數位修復

Forever Love 《阿嬤的夢中情人》

Directors 導演 | Aozaru SHIAO, KITAMURA Toyoharu 蕭力修、北村豐晴



Grandma Mei-Yue has dementia and believes she's the wife of Taiwanese-language movie star WAN Bao-Long. Her husband, LIU Chi-Sheng, a retired screenwriter, reveals to his confused granddaughter a beautiful romance that once occurred in Hollywood Taiwan. The film is a love letter to 1960s Taiwanese cinema describing onstage action and offstage romance during the heyday of Taiwanese-language film. Filled with witty period dialogue, the film retains a deep nostalgia for the era, the wild ideas filmmakers would come up with at that time, and vivid recreations of the spectacle of film stars and premieres.

失智的阿嬤美月，宣稱自己是台語片明星萬寶龍的太太，現實漸與回憶和幻想混淆不清。曾為王牌編劇的阿公，面對一頭霧水的孫女小婕，終於向她說出當年發生在「台灣好萊塢」的萬永愛情。本片無疑是寫給六〇年代台灣電影的情書，道出一段台語片黃金時代的前台盛況與後台情緣。不僅重現當年巨星隨片登台的盛況，幕後的點子狂想和別有風趣的台詞，都深切表達對台語片的戀戀不忘。

2013 | 125 min | Color 彩色 | Narrative Feature 劇情片

List of Format Availability

影片素材規格

Title	DVD	Blu-ray	DCP
Revenge of the Goat 小文空仔與那隻羊	●	●	●
In Soul 回魂	●	●	●
Lichao 離巢	●	●	●
Somewhere I have Never Travelled 帶我去遠方	●	●	●
One Day 有一天	●	●	●
Make Up 命運化妝師	●	●	●
To My Dear Granny 親愛的奶奶	●	●	●
Murmur of the Hearts 念念	●	●	●
A Fish Out of Water 上岸的魚	●	●	●
Missing Johnny 強尼·凱克	●	●	●
Joe-Goody 阿呆	●	●	●

We only initiate the process of making DCPs and Blu-ray discs after confirming your application. Applicants are advised to submit their applications as early as possible for the best chance of receiving the requested formats.

待審核通過後，工具箱才會進一步製作高規格素材。請及早向我們提出申請，以順利取得欲播映的素材規格。

Authorized Toolkit Films & Commercial Licensing Contacts

工具箱授權內之影片索引
與商業授權窗口

I. DCP & Blu-ray Showcase 高規格片單

Narrative Features 劇情長片

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A

A Fish Out of Water 上岸的魚

- ⊙ April 1, 2020 - Dec. 31, 2025
- China (not including Hong Kong and Macau)
- △ Swallow Wings Films Co., Ltd.
海鵬影業有限公司
pacificoceansy@gmail.com

B

Back to Anping Harbor 回來安平港

- ⊙ 2014 - Dec. 31, 2025
- China (not including Hong Kong and Macau)
- △ Taiwan Film and Audiovisual Institute
國家電影及視聽文化中心
service@mail.tfi.org.tw

Brother Wang and Brother Liu Tour Taiwan 王哥柳哥遊台灣

- ⊙ June 1, 2017 - Dec. 31, 2025
- China (not including Hong Kong and Macau)
- △ Taiwan Film and Audiovisual Institute
國家電影及視聽文化中心
service@mail.tfi.org.tw

Bundled 我叫阿銘啦

- ⊙ June 1, 2018 - May 31, 2023
- China (not including Hong Kong and Macau)
- △ The Walkers Films
行者影像文化有限公司
thewalkersfilms@gmail.com

C

Cloudy 順雲

- ⊙ June 1, 2019 - May 31, 2024
- China (not including Hong Kong and Macau)
- △ Q Place Creative Inc.
好風光創意執行股份有限公司
Joanna1_Chang@pegatroncorp.com

D

Dangerous Youth 危險的青春

- ⊙ June 1, 2019 - May 31, 2024
- China (not including Hong Kong and Macau)
- △ Taiwan Film and Audiovisual Institute
國家電影及視聽文化中心
service@mail.tfi.org.tw

E

Encounter at the Station 難忘的車站

- ⊙ June 1, 2019 - May 31, 2024
- China (not including Hong Kong and Macau)
- △ Taiwan Film and Audiovisual Institute
國家電影及視聽文化中心
service@mail.tfi.org.tw

Exit 迴光奏鳴曲

- ⊙ June 1, 2019 - May 31, 2024
- China (not including Hong Kong and Macau),
United Kingdom, France, Southeast Asia
- △ Grey Wolf International Film Production Co., Ltd.
老灰狼影片製作公司
saburotw@hotmail.com

Narrative Features 劇情長片

F

Forever Love
阿嬤的夢中情人

- ⊙ 2015 - Dec. 31, 2025
- China (including Hong Kong and Macau), Southeast Asia
- △ Greener Grass Production Co., Ltd.
瀚草影視文化事業股份有限公司
tsengchenchou@gmail.com

G

God Man Dog
流浪神狗人

- ⊙ June 1, 2018 - May 31, 2023
- China (not including Hong Kong and Macau)
- △ The Walkers Films
行者影像文化有限公司
thewalkersfilms@gmail.com

J

Joe-Goody
阿呆

- ⊙ Aug. 1, 2020 - Dec. 31, 2023
- China (not including Hong Kong and Macau)
- △ Juan Mei-Na 阮美娜
nanalisa333@hotmail.com

L

Lokah Laqi
只要我長大

- ⊙ June 1, 2019 - May 31, 2024
- China (including Hong Kong and Macau), Malaysia, Brunei
- △ Sky Films Entertainment Co., Ltd.
華映娛樂股份有限公司
elaine@skyfilms.com.tw

Long Time No Sea
只有大海知道

- ⊙ June 1, 2019 - May 31, 2024
- China (not including Hong Kong and Macau), Japan
- △ Swallow Wings Films Co., Ltd.
海鵬影業有限公司
pacificoceansy@gmail.com

M

Make Up
命運化妝師

- ⊙ April 1, 2020 - Dec. 31, 2025
- China (not including Hong Kong and Macau)
- △ JA Productions., Inc.
甲普國際多媒體有限公司
janice093093@gmail.com

May 13th, Night of Sorrow
五月十三傷心夜

- ⊙ June 1, 2018 - May 31, 2023
- China (not including Hong Kong and Macau)
- △ Taiwan Film and Audiovisual Institute
國家電影及視聽文化中心
service@mail.tfi.org.tw

Missing Johnny
強尼·凱克

- ⊙ April 1, 2020 - Dec. 31, 2025
- China (not including Hong Kong and Macau), Japan
- △ MandarinVision Co., Ltd.
華文創股份有限公司
sales@mandarinvision.com

Murmur of the Hearts
念念

- ⊙ April 1, 2020 - Dec. 31, 2025
- China (including Hong Kong and Macau), Japan, Singapore, Malaysia
- △ Unique Films International Company Limited
比高國際有限公司
redonredpatricia@gmail.com

N

Never Too Late to Repent
錯誤的第一步

- ⊙ June 1, 2017 - Dec. 31, 2023
- China (not including Hong Kong and Macau)
- △ Juan Mei-Na 阮美娜
nanalisa333@hotmail.com

O

One Day
有一天

- ⊙ April 1, 2020 - Dec. 31, 2025
- China (not including Hong Kong and Macau), Thailand
- △ Strawberry Time Films co., Ltd.
時光草莓電影有限公司
747report@gmail.com

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P

Panay
太陽的孩子

- ⊙ June 1, 2019 - May 31, 2024
- China (not including Macau), Hong Kong, Japan
- △ Central Motion Picture Co.
中影股份有限公司
mo_wu@movie.com.tw
celine@movie.com.tw

Pakeriran
巴克力藍的夏天

- ⊙ June 1, 2019 - May 31, 2024
- China (not including Hong Kong and Macau)
- △ Creative Century Entertainment Co., Ltd.
原創娛樂股份有限公司
juliet@creativecentury.tw

S

Six Suspects
六個嫌疑犯

- ⊙ June 1, 2018 - May 31, 2023
- China (not including Hong Kong and Macau)
- △ Taiwan Film and Audiovisual Institute
國家電影及視聽文化中心
service@mail.tfi.org.tw

Somewhere I have never travelled
帶我去遠方

- ⊙ April 1, 2020 - Dec. 31, 2025
- China (not including Hong Kong and Macau)
- △ Wu's Production Co.
吳念真企劃製作有限公司
7720315@yahoo.com.tw

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Narrative Features 劇情長片

T

The Bride Who Has Returned from Hell 地獄新娘

- ⊙ June 1, 2019 - May 31, 2024
 □ China (not including Hong Kong and Macau)
 △ Taiwan Film and Audiovisual Institute
 國家電影及視聽文化中心
 service@mail.tfi.org.tw

The Fantasy of the Deer Warrior 大俠梅花鹿

- ⊙ June 1, 2018 - May 31, 2023
 □ China (not including Hong Kong and Macau)
 △ Taiwan Film and Audiovisual Institute
 國家電影及視聽文化中心
 service@mail.tfi.org.tw

The Husband's Secret 丈夫的秘密

- ⊙ June 1, 2018 - May 31, 2023
 □ China (not including Hong Kong and Macau)
 △ Taiwan Film and Audiovisual Institute
 國家電影及視聽文化中心
 service@mail.tfi.org.tw

The Rice Dumpling Vendors 燒肉粽

- ⊙ June 1, 2019 - May 31, 2024
 □ China (not including Hong Kong and Macau)
 △ Taiwan Film and Audiovisual Institute
 國家電影及視聽文化中心
 service@mail.tfi.org.tw

The Tenants Downstairs 樓下的房客

- ⊙ June 1, 2019 - May 31, 2024
 □ China (including Hong Kong and Macau),
 Malaysia, Brunei, Singapore, United Kingdom
 △ Amazing Film Studio Co., Ltd.
 安邁進國際影業股份有限公司
 info@amazingfilm.com

To My Dear Granny 親愛的奶奶

- ⊙ April 1, 2020 - Dec. 31, 2025
 □ China (not including Hong Kong and Macau)
 △ Central Motion Picture Co.
 中影股份有限公司
 mo_wu@movie.com.tw
 celine@movie.com.tw

Typhoon 颱風

- ⊙ June 1, 2019 - May 31, 2024
 □ China (not including Hong Kong and Macau)
 △ Taiwan Film and Audiovisual Institute
 國家電影及視聽文化中心
 service@mail.tfi.org.tw

V

Vengeance of the Phoenix Sisters 三鳳震武林

- ⊙ June 1, 2018 - May 31, 2023
 □ China (not including Hong Kong and Macau)
 △ Taiwan Film and Audiovisual Institute
 國家電影及視聽文化中心
 service@mail.tfi.org.tw

W

Who Killed Cock Robin 目擊者

- ⊙ June 1, 2019 - May 31, 2024
 □ China (including Hong Kong and Macau),
 Japan, South Korea, Singapore, Malaysia,
 Brunei, North America
 △ MandarinVision Co., Ltd.
 華文創股份有限公司
 sales@mandarinvision.com

Woman Revenger 女性的復仇

- ⊙ June 1, 2017 - Dec. 31, 2023
 □ China (not including Hong Kong and Macau)
 △ Juan Mei-Na 阮美娜
 nanalisa333@hotmail.com

Narrative Shorts 劇情短片

A

A Taxi Driver 暴好人

- ⊙ June 1, 2019 - May 31, 2024
 □ China (not including Hong Kong and Macau)
 △ Public Television Service Foundation
 公共電視文化事業基金會
 sineadchien@mail.pts.org.tw

B

Babes' Not Alone 亮亮與噴子

- ⊙ June 1, 2018 - May 31, 2023
 □ China (not including Hong Kong and Macau)
 △ LEE Yi-Shan 李宜珊
 jovi91210@gmail.com

I

In Soul 回魂

- ⊙ April 1, 2020 - Dec. 31, 2025
 □ China (not including Hong Kong and Macau)
 △ CHANG Yao-Sheng 張耀升
 yaosheng.chang@gmail.com

L

Letter #69 第六十九信

- ⊙ June 1, 2018 - May 31, 2023
 □ China (not including Hong Kong and Macau)
 △ LIN Hsin-I 林欣怡
 netsocio@gmail.com

Lichao 離巢

- ⊙ April 1, 2020 - Dec. 31, 2025
 □ China (not including Hong Kong and Macau)
 △ CHEN Ting-Ning 陳定寧
 wendy4120@gmail.com

T

The Clock 阿霞的掛鐘

- ⊙ June 1, 2018 - May 31, 2023
 □ China (not including Hong Kong and Macau)
 △ The Walkers Films
 行者影像文化有限公司
 thewalkersfilms@gmail.com

Narrative Shorts 劇情短片

Towards the Sun 迎向邊疆公路

- ⊙ June 1, 2018 - May 31, 2021
- China (not including Hong Kong and Macau)
- △ Public Television Service Foundation
公共電視文化事業基金會
sineadchien@mail.pts.org.tw

P

The Pig 豬

- ⊙ June 1, 2018 - May 31, 2023
- China (not including Hong Kong and Macau), Japan
- △ Taipei Film Commission
台北市電影委員會
hl@taipeifilmcommission.org

R

Revenge of the Goat 小文空仔與那隻羊

- ⊙ April 1, 2020 - Dec. 31, 2025
- China (not including Hong Kong and Macau)
- △ TUNG Shu-Yuan 董淑緣
jwin0522@gmail.com

W

Wild Tides 野潮

- ⊙ June 1, 2018 - May 31, 2023
- China (not including Hong Kong and Macau)
- △ LU Po-Shun 呂柏勳
broker1677@gmail.com

Documentaries 紀錄片

A

Absent Without Leave 不即不離

- ⊙ June 1, 2018 - May 31, 2023
- China (including Hong Kong and Macau), Thailand
- △ Activator Marketing Co., Ltd.
牽猴子整合行銷股份有限公司
ivymavis@gmail.com

After Spring, the Tamaki Family... 海的彼端

- ⊙ June 1, 2018 - May 31, 2023
- China (not including Hong Kong and Macau), Japan
- △ Moolin Films, Ltd.
木林電影有限公司
info@moolinfilms.com

A Foley Artist 擬音

- ⊙ June 1, 2018 - May 31, 2023
- China (including Hong Kong and Macau), Germany, France, Italy, Japan
- △ Activator Marketing Co., Ltd.
牽猴子整合行銷股份有限公司
ivymavis@gmail.com

B

Black Bear Forest 黑熊森林

- ⊙ June 1, 2018 - May 31, 2023
- China (not including Hong Kong and Macau)
- △ Swallow Wings Films Co., Ltd.
海鵬影業有限公司
pacificoceansy@gmail.com

G

Gi Rahitzu 季拉黑子

- ⊙ June 1, 2019 - May 31, 2024
- China (not including Hong Kong and Macau)
- △ Mayaw Biho 馬躍·比吼
mayawbiho@gmail.com

L

Let the Wind Carry Me 乘著光影旅行

- ⊙ June 1, 2018 - May 31, 2023
- China (including Hong Kong and Macau)
- △ Activator Marketing Co., Ltd.
牽猴子整合行銷股份有限公司
ivymavis@gmail.com

M

Millet's Back Home 好久不見德拉奇

- ⊙ June 1, 2019 - May 31, 2024
- China (not including Hong Kong and Macau)
- △ Sayun Simung 莎韻西孟
sayun.simung@gmail.com

O

Out/Marriage 失婚記

- ⊙ June 1, 2018 - May 31, 2023
- China (not including Hong Kong and Macau)
- △ TSAI Tsung-Lung 蔡崇隆
twinflows@gmail.com

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P

Pusu Qhuni 餘生一賽德克·巴萊

- ⊙ June 1, 2019 - May 31, 2024
- China (not including Hong Kong and Macau), Japan
- △ ARS Film Production Co., Ltd.
果子電影有限公司
arsfilm2004@gmail.com

S

Short Films of Taiwan's Indigenous Peoples from the Japanese Colonial Period

日治時期臺灣影像輯——原住民篇：
福爾摩沙、日警視察番社、台中高砂族內地
觀光、高砂族素描

- ⊙ June 1, 2019 - May 31, 2024
- China (not including Hong Kong and Macau)
- △ Taiwan Film and Audiovisual Institute
國家電影及視聽文化中心
service@mail.tfi.org.tw

T

Taiwan Black Movies 台灣黑電影

- ⊙ June 1, 2017 - Dec 31, 2025
- China (not including Hong Kong and Macau)
- △ Strawberry Time Films Co., Ltd.
時光草莓電影公司
747report@gmail.com

Documentaries 紀錄片

The Mountain 靈山

- ⊙ June 1, 2019 - May 31, 2024
- China (not including Hong Kong and Macau)
- △ Tosee Publisher
同喜文化出版工作室
service@tosee.com.tw

The Walkers 行者

- ⊙ June 1, 2018 - May 31, 2023
- China (not including Hong Kong and Macau)
- △ The Walkers Films
行者影像文化有限公司
thewalkersfilms@gmail.com

V

Voices of Orchid Island 蘭嶼觀點

- ⊙ June 1, 2019 - May 31, 2024
- China (not including Hong Kong and Macau),
United States and Canada (DVD format)
- △ Dept. of Intellectual Property and Technology
transfer, Academia Sinica
中央研究院智財技轉處
IP@gate.sinica.edu.tw

DVD Showcase

DVD片單

Narrative Features 劇情長片

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H

Hsi Shih: Beauty of Beauties 西施

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- China (not including Hong Kong and Macau)
- △ Taiwan Film and Audiovisual Institute
國家電影及視聽文化中心
service@mail.tfi.org.tw

I

It Takes Two to Tango 車拼

- ⊙ 2016 - 2022
- China (not including Macau), Hong Kong,
Japan, Singapore
- △ Wan Jen Films Co., Ltd.
萬仁電影有限公司
jenwan102102@gmail.com

J

Jump Ashin! 翻滾吧! 阿信

- ⊙ 2015 - 2021
- China (including Hong Kong and Macau),
South Korea, Southeast Asia
- △ Central Motion Picture Co.
中影股份有限公司
mo_wu@movie.com.tw
celine@movie.com.tw

7 Days in Heaven 父後七日

- ⊙ 2015 - 2021
- China (not including Hong Kong and Macau),
Japan, Singapore
- △ Magnifique Creative Media Production
蔓菲聯爾創意製作
rexhappynue@gmail.com

A

A Time in Quchi 暑假作業

- ⊙ 2016 - 2022
- China (including Hong Kong and Macau),
Luxembourg, Belgium, the Netherlands,
France, Switzerland, South Korea
- △ Swallow Wings Films Co., Ltd.
海鵬影業有限公司
pacificoceansy@gmail.com

C

Connection by Fate 超級公民

- ⊙ 2016 - 2022
- China (not including Hong Kong and Macau)
- △ Wan Jen Films Co., Ltd.
萬仁電影有限公司
jenwan102102@gmail.com

E

Eighteen 十八

- ⊙ Unlimited 無限制
- China excluding Hong Kong and Macau
- △ Taiwan Film and Audiovisual Institute
國家電影及視聽文化中心
service@mail.tfi.org.tw

Narrative Features 劇情長片

P

Partners in Crime 共犯

- ⊙ 2016 - 2022
- Asia
- △ Double Edge Entertainment Corp.
得藝國際媒體股份有限公司
amyhsu@deegroup.com

S

Soul 失魂

- ⊙ 2015 - 2021
- China (not including Hong Kong and Macau)
- △ Cream Production
甜蜜生活製作有限公司
cream.film@msa.hinet.net,
anny@creamfilm.com.tw

Super Citizen Ko 超級大國民

- ⊙ 2016 - 2022
- China (not including Hong Kong and Macau),
Japan
- △ Taiwan Film and Audiovisual Institute
國家電影及視聽文化中心
service@mail.tfi.org.tw

T

The Fourth Portrait 第四張畫

- ⊙ 2015 - 2021
- China (not including Hong Kong and Macau)
- △ Cream Production
甜蜜生活製作有限公司
cream.film@msa.hinet.net
anny@creamfilm.com.tw

Together 甜·秘密

- ⊙ 2016 - 2022
- China (not including Hong Kong and Macau)
- △ REDIRON Film and Television Studio
紅花鐵馬映像所有限公司
lovelyflyingcat@gmail.com

Tomorrow Comes Today 你的今天和我的明天

- ⊙ 2016 - 2022
- China (not including Hong Kong and Macau)
- △ Will Work 4 Food Productions
wwff.productions@gmail.com

Twa-Tiu-Tiann 大稻埕

- ⊙ 2016 - 2022
- Asia, Oceania
- △ Green Film Production
青睞影視製作有限公司
ching.yeh@greenfilm.com.tw

W

Warriors of the Rainbow: Seediq Bale (Part I: The Sun Flag & Part II: The Rainbow Bridge) 賽德克·巴萊 (上) 太陽旗 (下) 彩虹橋

- ⊙ 2015 - 2021
- China (not including Macau), Hong Kong,
Southeast Asia, Japan, North & South Korea,
Australia, New Zealand, North America,
Latin America, United Kingdom, Germany,
Austria, Francophone Europe, Switzerland,
Luxembourg, Spain, Andorra, Alto-Adige,
Malta, Liechtenstein, Turkey, Croatia, Slovenia,
Kosovo, Hungary, Czech, Montenegro
- △ Central Motion Picture Co.
中影股份有限公司
mo_wu@movie.com.tw
celine@movie.com.tw

Narrative Shorts 劇情短片

A

A Breath from the Bottom 狀況排除

- ⊙ Unlimited 無限制
- China (not including Hong Kong and Macau)
- △ CHAN Ching-Lin 詹京霖
chinglin.chan@gmail.com

A Piece of Cake 簡單作業

- ⊙ Unlimited 無限制
- China (not including Hong Kong and Macau)
- △ WU De-Chuen 吳德淳
wudc0101@yahoo.com.tw

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B

Badu's Homework 風中的小米田

- ⊙ Unlimited 無限制
- China (not including Hong Kong and Macau)
- △ Green Light Film Ltd.
綠光全傳播有限公司
ypcheng43@gmail.com

Breeze and Drizzle 晚風細雨

- ⊙ Unlimited 無限制
- China (not including Hong Kong and Macau)
- △ Ministry of Culture 文化部
joseph@moc.gov.tw

E

End of a Century: Miea's Story 世紀末的華麗

- ⊙ Unlimited 無限制
- China (not including Hong Kong and Macau)
- △ Ministry of Culture 文化部
joseph@moc.gov.tw

F

Family Viewing 闔家觀賞

- ⊙ Unlimited 無限制
- China (not including Hong Kong and Macau)
- △ KUO Cheng-Chui 郭承衛
chengchui@gmail.com

Narrative Shorts 劇情短片

H

Hopscotch 跳格子

- ⊙ Unlimited 無限制
- China (not including Hong Kong and Macau)
- △ CHIANG Hsiu-Chiung 姜秀瓊
chcfilm@gmail.com

I

Intoxicant 匿名遊戲

- ⊙ Unlimited 無限制
- China (not including Hong Kong and Macau)
- △ John HSU 徐漢強
ck1109@gmail.com

M

My Mother 後來

- ⊙ Unlimited 無限制
- China (not including Hong Kong and Macau)
- △ Ministry of Culture 文化部
joseph@moc.gov.tw

O

Old Seafarer 老海人洛馬比克

- ⊙ Unlimited 無限制
- China (not including Hong Kong and Macau)
- △ Ministry of Culture 文化部
joseph@moc.gov.tw

P

Paperboy 送報伙

- ⊙ Unlimited 無限制
- China (not including Hong Kong and Macau)
- △ Ministry of Culture 文化部
joseph@moc.gov.tw

S

Sleeping with Her 片刻暖陽

- ⊙ Unlimited 無限制
- China (not including Hong Kong and Macau)
- △ WEN Chih-Yi 溫知儀
wenchihi@gmail.com

Spring Beauty 降生 12 星座

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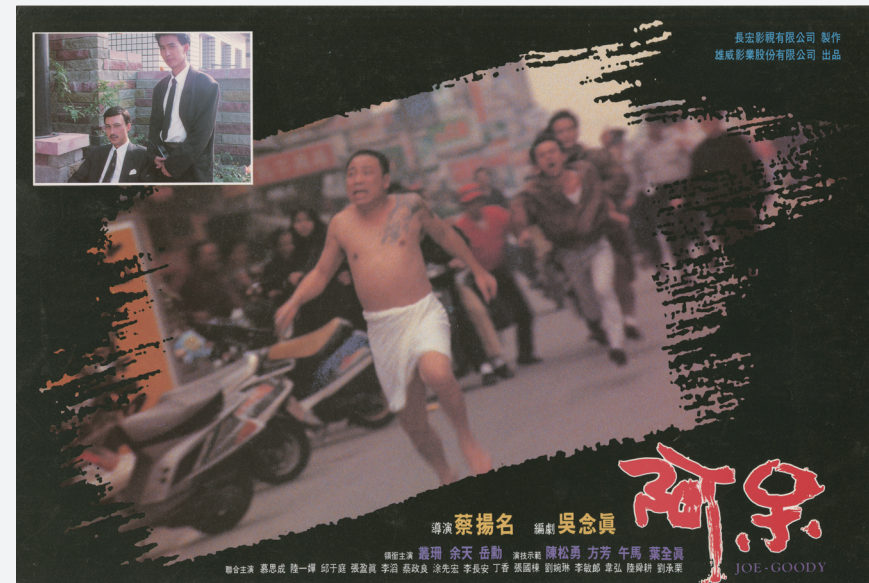
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Director 導演 TSAI Yang-Ming 蔡揚名 | Joe-Goody 阿呆 | 1992

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* 2020 New Lineup

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One Day (2010)

Make Up (2011)

To My Dear Granny (2013)

Murmur of the Hearts (2015)

A Fish Out of Water (2017)

Missing Johnny (2017)

Joe-Goody (1992)

• Filmmaker in Focus: TSAI Yang-Ming

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