

江島 湖與

武俠在台灣

影視聽特展

Film Series & Audiovisual Exhibition

WUXIA
GENRE
IN
TAIWAN

2022

1.21

4.24



指導單位



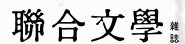
主辦單位



贊助單位



媒體協力



場地協力



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島嶼江湖：武俠在台灣

武俠，自文字到影像有其源遠流長的歷史，是中國及中國領土以外的華語語系 (sinophone) 文化生產場域中，常見的一種文體與類型。台灣自日治時期起的通俗文學，即出現發揮虛實融合的武俠小說，初期多以中國及日本歷史為敘事背景，爾後納入台灣民間傳說及軼事，創造出特有的實踐與表達。

在上個世紀動盪與飄零的苦悶年代，武俠成為各方抒懷的載體，閱聽者或認同剷奸除惡的正義，或寄情雲遊四海的自在，又或者投射浪跡天涯思鄉故土的惆悵。同時，武俠結合情感敘事與感官刺激的起伏跌宕與快慢有致，也可以是擁抱避世主義的娛樂形式。自1960年代，武俠在台灣因為聯邦影業所推出胡金銓導演作品的成功以及武俠小說的興盛，一路從電影轉進至廣播與電視，成為常民文化在影視聽範疇的主導類型。

類型意指在形式風格美學、敘事主題與結構、乃至於角色型態都有可歸納的相似性，重複出現的相似性即代表著特定元素獲得觀眾的認同與回響。以台灣為現實時空座標所想像的江湖，有著哪些可供識別的特徵？這些特徵是如何自原型中衍生變異而來？為何是這些特徵？這些特徵承載了什麼樣的期待、欲望或情感？而不同的影視聽媒介又是如何做出不同的呈現與轉譯？「島嶼江湖：武俠在台灣」影視聽特展以跨媒介的回顧，整理出精華片刻，企圖以點線面的鋪陳，爬梳武俠此一類型在台灣發展的演變，並探查演變過程所發生的沿用、挪用或創用，於台灣影視聽發展史及文化史上的意義。

王君琦

策展人暨國家影視聽中心執行長

Wuxia Genre in Taiwan

Wuxia, as a popular genre in media texts across literature, film, television, and radio, has a long history in China and the Sinophone communities outside China. In Taiwan, wuxia novels blending fantasy and reality has emerged in popular literature as early as in the Japanese colonial period. Early novels of this type were set against the background of Chinese and Japanese histories. Later works integrated Taiwanese folklore, shaping unique practices and articulation.

In the turbulent and agonizing years of the past century, wuxia represented a lyrical form bearing a variety of sentiments. Readers and audience identified with the justice that eradicates evils, abandoned themselves to the freeness of wandering in the world, or psychologically projected their melancholy and nostalgia in exile.

Combining affective narratives and sensory stimuli, wuxia also was a form of enthralling entertainment with dramatic tension and kinetic rhythm that encouraged escapism. Since the 1960s, following the success of King Hu's films produced by Union Motion Picture Company and the vogue of wuxia novels in Taiwan, the genre had expanded from cinema to radio and television, becoming a dominant audiovisual genre in mass culture.

Genre refers to the categorization based on similar formal qualities in aesthetics, themes, motifs, and characterizations. Its repetitions imply audience's recognition of and resonance with specific elements. What are the distinct features of the imagined Jianghu world of Taiwan? How did these features derive and evolve from their prototypes? Why these features, and what kind of expectations, desires, or emotions do they suggest? And how do different audiovisual media formats construct diverse representations and translations? *Wuxia Genre in Taiwan* is an audiovisual retrospective across different media formats. Key moments are selected to map out the evolution of the wuxia genre in Taiwan that revisits the applications, appropriations, and creations of genre formulas and conventions. It is hoped that its meaning to the development of film and audiovisual industries and the cultural history of Taiwan can be further explored.

WANG Chun-Chi

Curator of *Wuxia Genre in Taiwan*

Director of Taiwan Film and Audiovisual Institute

武俠類型的永恆魅力

武俠片是華語電影獨有的類型，它長年根源自歷史、文化、文學與民間言傳等領域，深深刻在全球華人的腦海裡。每個人心中都有對江湖或武林這樣的抽象場域之想像，也對俠客的正義氣節懷抱著長久的認識與敬仰。甚至可以說武俠片在近代華人影史裡佔有半壁江山，不僅幾番掀起製片浪潮，也累積了許多經典人物與作品。

這次「島嶼江湖：武俠在台灣」影視聽特展中的影展部份，我們以歷史發展為縱軸，經典與作者代表性為橫軸，精選出近三十部以台灣為主創團隊或相關淵源的刀劍武俠片。時間上從五〇年代末，歷經《龍門客棧》問世的分水嶺，一直延續到近代的武俠片各式變奏，呈現橫跨超過六十個年頭的美學與類型流變。

其中從黑白走到彩色，由台語拍至國語，從香港渡洋來台，再由台灣返回影響香港，最後還擴及全世界。從戲曲風格到胡金銓的作者美學，再看到各種流行元素的貫注、變革甚至顛覆，這是一條民族類型的漫漫長路，也是觀察類型發展的最佳案例。

這次除了原本本中心典藏的武俠片經典，還挖出許多難得一見的奇片片單，不但花了漫長時間追溯其片源、版權，也耗費不少工夫和預算在重整其影片規格與品質，一切得來不易。同時亦為本展編纂了一本小而美的特刊，包括多篇專文論述，也有所有參展影片的詳細介紹。希望大家透過這次的大展再次感受到武俠電影獨有的世界觀與迷人魅力，尤其企盼更多年輕觀眾的嚐鮮參與、鑑往知來，更一同期許將來再有機會出現武俠電影的下一個盛世。

徐翻文
協同策展人

The Everlasting Charm of the Wuxia Genre

Wuxia films belong to a unique genre in Chinese-language cinema. They have long been rooted in the fields of history, culture, literature and folklore, leaving an imprint on Chinese-speaking communities worldwide. Everyone can picture the abstract terrain of “Jianghu world” or “martial arts society” in their mind, and also have a certain understanding and admiration for swordsman's righteousness. It could also be said that wuxia films represent a great big role in the history of contemporary Chinese-language cinema, not only have they brought about several upsurges of production, but they've also accumulated many classic figures and films.

In the *Wuxia Genre in Taiwan* retrospective, we use history development as the vertical axis and classics and auteur as the horizontal axis to select nearly 30 wuxia titles involving swordplay, all of which were mainly supported by or related to Taiwanese cast and crew. The timeframe starts from the late 50s, also including the pivotal moment of *Dragon Inn's* release, all the way to more recent variations of martial arts films, presenting the evolution of aesthetics and genres spanning over six decades.

They went from black and white to color, from Taiwanese-speaking to Mandarin-speaking, from Hong Kong to Taiwan, and then from Taiwan returning to Hong Kong, and finally spreading to the whole world. From traditional Chinese opera style to King Hu's auteur aesthetics, seeing the involvement, transformation and even subversion of various popular elements, this is a long road of ethnic genres and a perfect case for observing the development of genres.

In addition to the archived wuxia classics preserved by the institute, we have dug out many unusual titles which are rare to see in theaters. Enormous time was spent on finding print sources and copyright holders; great effort and budget were also invested in improving the screening format and quality. It was not an easy task. We have also compiled a small but exquisite special program book, including many essays as well as detailed introductions of each selected film. Hope everyone can experience the unique world view and charms of wuxia cinema through this exhibition. Moreover, I hope that more younger audiences could see it for the first time, participate, and learn from the past. Let's all hope that another wuxia cinema's prosperous era will soon return.

Steven TU

Co-curator

中心簡介 ABOUT TFAI

「國家電影及視聽文化中心」是我國唯一典藏影視聽資產專責行政法人機構，以強化影視聽資產典藏修復研究推廣、實現資產公共化任務為宗旨。

本中心設立於1978年，為國內第一座且歷史最悠久的電影專門圖書館及資料館，並設有典藏中心，後於2014年轉型為財團法人國家電影中心，2020年完成「行政法人國家電影及視聽文化中心」法制化。本中心在16座片庫存有電影膠片約兩萬部、影視聽文物逾20萬件，核心任務在於以影視聽媒介保存記憶、典藏歷史，並透過數位技術達到開放研究及活化推廣之近用意義。2021年進駐新莊場館，開放映演、圖書閱覽及展陳空間，向大眾推廣影視聽珍貴遺產，提供影視聽文化生活場域。

Taiwan Film and Audiovisual Institute (TFAI) is the only non-governmental public body in Taiwan that specializes in the preservation and conservation of film and audiovisual heritage. Its aim is to collect and restore film and audiovisual heritage and to ensure its public accessibility for research and education.

Founded in 1978, formerly known as the Film Library, TFAI was Taiwan's first and most long-standing film library and archive that has rare collections. It later transformed into the national-level Taiwan Film Institute in 2014 and later into Taiwan Film and Audiovisual Institute in 2020. TFAI hosts over 20,000 copies of films and over 200,000 artifacts in its 16 vaults. The institute's core mission is to restore and preserve history in the form of audiovisual media through digital technology. TFAI has been relocated to Xinzhuang in 2021, the new venue accommodates two cinemas, a library, and an exhibition hall as it continues to enhance the value of film and audiovisual heritage and promote film and audiovisual culture.

交通資訊 Transport

► 捷運 By MRT

搭乘桃園機捷至新莊副都心站 → 由2號出口步行約5分鐘抵達
Take Taoyuan Airport MRT to Xinzhuang Fuduxin Station → 5 minutes walk from Exit 2

► 公車 By Bus

國家影視聽中心站（原榮華中信街口）：813區
Taiwan Film and Audiovisual Institute Station (Ronghua Zhongxin Roads): 813 Shuttle

中信國小站：617、617副
Zhongxin Elementary School Station: 617, 617Sub.

中原路站：257、615、617、617副、622、813、835、橘17、藍18
下車後於中信街左轉 → 步行約10分鐘抵達
ZhongYuan Rd. Station: 257, 615, 617, 617Sub., 622, 813, 835, Orange17, Blue18
Turn left at Zhongxin Street after alighting → 10 minutes' walk

► 高鐵／臺鐵 By Train (THSR/Taiwan Railway)

轉搭桃園機捷 → 新莊副都心站 → 由2號出口步行約5分鐘抵達
Transfer to Taoyuan Airport MRT → Xinzhuang Fuduxin Station → 5 minutes walk from Exit 2



聯絡資訊 Contact TFAI

242030 新北市新莊區文藝路2號
No.2, Wenyi Rd., Xinzhuang
Dist., New Taipei City 242030
02-8522-8000

武藝·影藝

免費入場

活動免費入場，詳見每場報名資訊，額滿為止。
活動開始前視現場情況開放候補入場。

報名方式請洽Accupass活動頁面



▶ 01/23 (日) 20:30 一代宗師·胡金銓

地點 | TFAI 大影格

講者 | 林靖傑

《大俠胡金銓》導演

石雋

胡金銓御用男主角

塗翔文

影評人、「島嶼江湖：武俠在台灣」協同策展人

※ 本座談憑同日《大俠胡金銓》票券入場，活動前視座位開放候補入場。

▶ 02/20 (日) 16:00 俠士身後的影武者— 動作設計的武藝薪傳

地點 | TFAI 大影格

講者 | 陳世偉

資深武術指導，曾參與《俠女》、《龍城十日》等作品

楊志龍

金馬獎提名動作導演

▶ 03/06 (日) 16:30 筆劍俠影— 從文學世界跨足武俠電影

地點 | TFAI 大影格

講者 | 鍾玲

作家、《空山靈雨》監製

朱天文

作家、《刺客聶隱娘》編劇

▶ 04/03 (日) 18:00 星光講堂—張震的武俠世界

地點 | TFAI 大影格

講者 | 張震

《臥虎藏龍》、《刺客聶隱娘》演員

※ 本場講堂為《刺客聶隱娘》映後活動，欲觀賞電影者須購票入場。

▶ 04/17 (日) 16:00 武俠電影與性／別

地點 | TFAI 大影格

講者 | 游靜

香港作家、中研院文哲所訪問學人

MARTIAL ARTS · CINEMA ARTS

Free Entry

Free admission. For each talk's registration, please refer to the following information. Limited space will be available. Depending on on-site capacity, walk-ins will be admitted prior to the event.

For signing up, please visit:



▶ Jan. 23 (Sun.) 20:15 The Grand Master - King Hu

Venue | TFAI Cinema A

Speakers | Lin Jing-jie

Director of *The King of Wuxia*

Shih Chun

King Hu's long-time collaborating actor

Steven Tu

Film Critic, Co-curator for *Wuxia in Taiwan*

※ A ticket for the same-day screening of *The King of Wuxia* will be admitted first for the talk. Walk-ins will be admitted prior to the talk depending on on-site capacity.

▶ Feb. 20 (Sun.) 16:00 Martial Arts Masters Behind the Scene - The Legacy of Action Choreography

Venue | TFAI Cinema A

Speakers | Chen Shih-wei

Senior Martial Arts Choreographer. Participated in the productions of *A Touch of Zen*, *A City Called Dragon*, and many more.

Gino Yang

Golden Horse Awards nominated Action Choreographer

▶ March 6 (Sun.) 16:30 From Literary World to Wuxia Cinema

Venue | TFAI Cinema A

Speakers | Chung Ling

Writer, Executive Producer of *Raining in the Mountain*

Chu T'ien-wen

Writer, Script Writer of *The Assassin*

▶ April 3 (Sun.) 18:00 The Wuxia World of Chang Chen

Venue | TFAI Cinema A

Speakers | Chang Chen

Actor, *Crouching Tiger, Hidden Dragon* and *The Assassin*

※ The talk is a post-screening event of *The Assassin*. Ticket purchase is required for the screening.

▶ April 17 (Sun.) 16:00 Wuxia Cinema and Sex / Gender

Venue | TFAI Cinema A

Speakers | Yau Ching

Hong Kong Writer, Visiting Scholar at Institute of Chinese Literature & Philosophy, Academia Sinica

「島嶼江湖：武俠在台灣」展覽

免費入場

武俠×AR×實境劇場×多視角直播

人人為俠，止戈於刀光劍影

重溫美好的時代記憶，體驗現代武俠的嶄新風貌

▶ 02/04 (五) - 04/24 (日)

週三至週日 10:30-20:00 (週五、六延長至21:30閉館)

▶ 展覽地點 | 國家電影及視聽文化中心

▶ 演出時間表

02/26 (六)

15:00 ★ | 16:00 ★ | 17:00 ★

02/27 (日)

15:00 ★ | 16:00 ★ | 17:00 ★

03/26 (六)

15:00 | 16:00 | 17:00

03/27 (日)

15:00 | 16:00

※ 所有場次皆為現場演出，★為同步線上直播場次

▶ 演出團隊

天照光創作體

製作人

劉天涯

導演

齊藤伸一

編劇、武術指導

郭耘廷

▶ 參加方式

武俠劇場採預約報名，或於活動當日現場候補入場。座位有限，額滿為止，場次時間請參考TFAI官網。www.tfai.org.tw

注意事項

主辦單位將保留活動更新權利，活動將視嚴重特殊傳染性肺炎 (COVID-19) 的疫情變化，遵循中央流行疫情指揮中心針對群聚活動的防疫政策進行調整，請密切注意國家影視聽中心官網及Facebook最新公告。

線上報名



WUXIA GENRE IN TAIWAN: EXHIBITION

Free Entry

Wuxia x AR x Live Theater x Multi-angle Live-streaming

Everyone is a swordsman. Stop the battle at the flashes and shadows of swords and knives.

Relive the good memories from the past. Experience the new style of modern wuxia.

▶ Feb. 4 (Fri.) - April 24 (Sun.)

10:30-20:00 (Wed., Thu. and Sun.); 10:30-21:30 (Fri. and Sat.)

▶ Venue | Taiwan Film and Audiovisual Institute

▶ Performance Schedule

Feb. 26 (Sat.)

15:00 ★ | 16:00 ★ | 17:00 ★

Feb. 27 (Sun.)

15:00 ★ | 16:00 ★ | 17:00 ★

March 26 (Sat.)

15:00 | 16:00 | 17:00

March 27 (Sun.)

15:00 | 16:00

※ All performances will be live, and the ones with "★" mark will also have live streaming

▶ Performance Team

Hikari Studio

Producer

Liu Tian-ya

Director

Saito Shinichi

Script Writer, Martial Arts Choreography

Kuo Yun-ting

Please sign up in advance on the website. If last minute seats are still available, there will be a queue for rush seats at the venue. For performance timetable, please visit www.tfai.org.tw

Sign Up



The host reserves the rights for any updates of the event. Adjustments will be made if the gathering restrictions issued by the government were changed due to COVID-19. Please stay tuned to TFAI's website and Facebook page for the latest news and announcements.

武俠展延伸活動

武俠電影裡的角色經常穿梭於山林田野間，俠義精神也時常隱含著對民間社會、自然環境與土地關懷，認識人與土地相互依存而孕生的青草及物候知識，可謂生於這座島嶼上現代俠客的必備技能。

江湖在走，強健的體魄要有。本次特展規劃結合武俠及本土藥草的特別企劃，【藥草球工作坊】帶你運用青草製作本土藥草球，學習透過藥草球按壓手法與力道的筋絡按摩，與植物共同合作釋放身體壓力，修復淤塞部位；【舒筋健骨藥浴包】以五感認識本土青草及其傳統療效，製作屬於自己的藥浴配方回去沐浴，促進循環代謝也令身心獲得放鬆、舒緩與釋放，再搭配強筋健骨的傳統飲品，使闖蕩於江湖的當代俠客們也可以獲得自我照護的技能。



▶ 講師介紹

劉雨青

畢業於國立台北藝術大學美術學系，喜愛植物與土地，致力於建立植物與人的連結互動，並將台灣本土植物與文化融入園藝治療。現為臺灣園藝輔助治療協會、亞太國際園藝治療協會認證註冊全職園藝治療師。

【舒筋健骨藥浴包】

時間 | 02/19 (六) 14:00-16:00

地點 | 國家電影及視聽文化中心 多功能室



EXTENDED EVENT

The characters in wuxia films often travel through the mountains and the fields. The righteous chivalry often implies care for the people, the natural environment and the land, also the knowledge of herbs and phenology originated from people and the earth's coexistence. These could be seen as the must-have skills for modern warriors living on this island.

Staying in the Jianghu world, one must have a strong physique. This exhibition includes a special project which combines wuxia and native herbs, In the "Herb Ball Workshop" we will teach you how to use herbs to make native herb balls, and learn how to massage through herb ball pressing methods to release the pressure and fix congestions and blockages in the body with the help of plants. Through five senses, "Refreshing Herbal Bath Pack" introduces native herbs and traditional healing methods. One can make a custom recipe herbal bath pack for bathing. It will help you stimulate the circulation and relax the body and mind. Matching with drinks which strengthen your muscle and bones, so that the modern warriors can also take care of themselves.

▶ Lecturer

Liu Yu-ching

Graduated from BFA in Fine Arts at Taipei National University of Arts, Yu-ching loves plants and the earth, dedicated herself to building the connections between plants and people, and introduces Taiwanese native plants and culture into gardening therapy. Currently is a full-time gardening therapist certified by Taiwan Horticultural Therapy Association and Asia Pacific Association of Therapeutic Horticulture (APATH).

Refreshing Herbal Bath Pack

Date and Time
Feb. 19 (Sat.) 14:00-16:00

Venue | Multi-functional Room, Taiwan Film and Audiovisual Institute



Herb Ball Workshop

Date and Time
March 12 (Sat.) 14:00-16:30

01/10 (一) 12:00 開始售票

全票：220元／張

TFAI 會員票 | 學生票：180元／張

TFAI 會員早鳥優惠：150元／張

限 TFAI 會員購買，02/06 (日) 23:59 前購票享早鳥優惠

會員申請



孩童票 | 愛心票 | 敬老票：110元／張

年滿2歲至12歲者可享有孩童票優惠；年滿65歲以上者即可享有敬老票優惠；愛心票僅供65歲以上老人、身心障礙人士與乙名必要陪同者購買。以上入場時請出示相關證明。

影展套票：800元／5張 不限場次

含「套票禮」兌換券，可兌換「鳥嶼江湖：武俠在台灣」影視聽特展專刊乙份。

※數量有限，兌完為止

團體票：20張(含)以上享7折優惠 不限場次

▶ 網路售票

至 OPENTIX 網站 (www.opentix.life) / APP 購票，須選擇 OPENTIX APP 電子票券、超商取票 (7-ELEVEN 門市、全家門市) 或分銷點印出實體票券 (本中心為 OPENTIX 分銷點，可進行現場取票)。

OPENTIX



▶ 端點售票

至 OPENTIX 服務據點購票，包含分銷點與 FamilyMart 全家便利商店、7-ELEVEN 超商 (※ 超商機台取票單筆訂單不得超過8張，依超商規定，每張票券需另支付新臺幣10元服務費。)

▶ 現場售票

可至國家電影及視聽文化中心 (新北市新莊區文藝路2號) 購票，服務時間為開館營業日，於首場放映前30分鐘開放售票 (週三至週日 13:00-20:00，週一、二休館)。

▶ 購票須知

1. 票券為唯一入場憑證，請妥善保存票券，遺失、毀損概不補發。
2. 電影進正片後20分鐘不再開放入場，亦不得退換票，敬請準時入場。
3. 為了影廳內安全與維持逃生動線，請勿逗留、站立或坐在廳內走道與其他非座位處。
4. 如遇天災或不可抗力之因素，主辦單位將依據新北市政府發佈之命令，決定是否取消放映，並儘速於官網公告相關訊息。
5. 本中心保有更動節目之權利，所有演出時間及內容將依現場實際狀況而定。最新訊息與異動資訊隨時公布於官網。
6. 本活動放映節目權利皆屬版權所有者，任何攝影、錄影、錄音行為皆屬違法，可能招致法律訴訟，本中心保留要求違法觀眾刪除檔案之權力。
7. 工作人員為維護放映場次順利運行所採取之各種方法，皆為維護大眾最佳觀影狀況；本中心不接受任何針對工作人員之惡意行為，並視情況採取相應措施。
8. 因應中央流行疫情指揮中心防疫之規定，觀影前請配合測量體溫。若額溫超過攝氏37.5度(含)者將婉拒入場並協助退票。

▶ 退票方式

1. 退票最遲須於該放映場次開演前1天辦理 (每張需酌收10%手續費)，逾期恕不受理。例：12/18場次，最遲須於12/17前完成退票手續。
2. 網路購票使用刷卡結帳，退票金額將會退回原刷信用卡。
3. 電子票券或票券尚未取票而需退票，請使用網站退票申請系統或攜帶身分證及訂單編號至 OPENTIX 服務據點，於時限內提出申請，或以電子郵件、傳真至 OPENTIX 辦理退票。
4. 如非直接於 OPENTIX 購買，請與原購買人領取退票款項。
5. 紙本退票請至 OPENTIX 服務據點，或於退票時限內至國家電影及視聽文化中心辦理 (新北市新莊區文藝路2號)。
6. 「換票」視同「退票」，若須更換場次須依上述退票方式辦理，購買操作請謹慎小心。

▶ 注意事項

1. 因「嚴重特殊傳染性肺炎 (COVID-19)」，活動現場將實施相關防疫措施，並依疫情指揮中心發布事項調整，請務必配合。
2. 觀影全程須佩戴口罩。
3. 入場時須配合測量額溫，額溫攝氏37.5度以上者將謝絕入場。
4. 洽詢電話：02-85228000 #3312、3313

Ticket sales begin at 12:00 on January 10 MON.

GENERAL: NTD 220 PER TICKET

TFAI MEMBERS | STUDENT: NTD 180 PER TICKET

TFAI MEMBERS EARLY BIRD: NTD 150 PER TICKET

Early Bird tickets are valid only for TFAI members. The early bird sale ends at 23:59 on Feb. 6 (TUE).

CHILDREN, DISABLED OR SENIOR CITIZEN: NTD 110 PER TICKET

Children aged 2 to 12 years old can be admitted with children tickets. Disabled or Senior Citizen tickets are only for senior citizens aged over 65 or disabled person with one companion for the same screening. All concession ticket holders must present valid IDs at entrance. If no valid ID is presented, the discount must be made up.

Festival Package tickets: NTD 800 for 5 tickets (for any given screening)

Including a voucher to redeem "package giveaway", one copy of "Wuxia Genre in Taiwan: Audiovisual Exhibition" catalog, which could be redeemed at the info counter.

※ Available on a first-come, first-served basis with limited offer.

Group tickets: 30% off discount for 20 tickets or more (for any given screening)

► Online Ticket Purchase

OPENTIX (www.opentix.life) /APP, choose App electronic ticket or print-out at a convenience store (7-Eleven or FamilyMart) /service center (an OPENTIX service center is located at the institute. Tickets could be picked up on-site)

► Service Center Purchase

Go to a OPENTIX service center, including service counters and convenience stores (7-Eleven and FamilyMart) ※Each order at 7-Eleven or FamilyMart could include up to 8 tickets. NTD 10 handling fee per ticket will be charged.

► On-site Purchase

Tickets can be purchased at the TFAI (No.2, Wenyi Rd., Xinzhuang Dist., New Taipei City). The ticket sales will be open 30 minutes before the first screening of the day during the service hours (13:00-20:00 Wed.-Sun., closed on Mon. & Tue.)

Member
Application



OPENTIX



► Notes For Ticket Sales

1. Admissions are permitted only with valid tickets. Tickets will NOT be reissued if they are lost or damaged.
2. Latecomers will NOT be admitted into the screening beyond the first 20 minutes of the film. Tickets can NOT be exchanged or refunded.
3. In order to maintain the safety in the auditorium and keep the emergency pathways clear, please do not linger, stand or sit on the paths or anywhere other than the seats.
4. In the event of natural disasters or force majeure events, the festival may cancel the screenings based on the instructions given by the New Taipei City Government. Updates will be posted on TFAI's official website.
5. The Festival preserves all rights to change the program due to unexpected occurrences. Latest updates will be announced on TFAI's official website.
6. All the copyrights belong to the copyright holders. Any recording of image or sound is against the law and could be persecuted. The Festival reserves the right to delete these audio/visual files.
7. All the measures taken by the festival staff are meant to ensure the smooth running of the festival and maintain the best viewing quality. The festival will not tolerate any offensive behavior towards the staff and appropriate measures will be taken according to the situation.
8. In accordance with the regulations of the Central Epidemic Command Center, please take your body temperature before watching the movie. If the forehead temperature exceeds 37.5 degrees Celsius (inclusive), admission will be declined and the ticket will be refunded.

► Change and Refund

1. Tickets must be refunded the day prior to the screening date (a handling fee of 10% per ticket will be charged), and they will be non-refundable after that. For example, a ticket to a screening on Dec. 18 must be refunded by Dec. 17.
2. Refunds for the tickets paid by credit cards will be credited into the accounts.
3. For electronic tickets and the tickets that have not been printed out, please apply for refunds on the website or go to an OPENTIX service center with valid ID and the order number before the deadline. Refunds can also be applied by email or fax.
4. If the tickets were not purchased on OPENTIX, please get the refunds from the original buyers.
5. For paper tickets, please go to an OPENTIX service center or TFAI (No.2, Wenyi Rd., Xinzhuang Dist., New Taipei City).
6. Change of tickets will be processed as "refund". Please book tickets with care and if any change of tickets is needed, please see the above for the process.

► Important Notice

1. Due to the Covid-19 restrictions, please obey the following rules, which will be constantly adjusted according to the instructions issued by the Central Epidemic Command Center.
2. Masks must be worn throughout the screening.
3. Temperature must be taken at entrance. Those whose temperature is higher than 37.5 °C cannot be admitted.
4. For more information, please contact us at 02-8522-8000 ext. 3312 or 3313.

限量免費特映

FREE SCREENINGS

諸葛四郎—英雄的英雄

Shiro - Hero of Heroes

▶ 01/23 (SUN.) 13:00

林子竣、莊永新 LIN Yu-chun,
CHUANG Yung-hsin | 2022 | 88 min

★導演莊永新出席映後座談

★參與座談觀眾將獲贈精美贈品

Post-screening talk with director

Chuang Yung-hsin

Each audience member who participated in the post-screening talk will receive a free gift.

*影片資訊請見p. 82-83

For film info, please see p. 82-83

刺客

Assassin

▶ 03/13 (SUN.) 16:00

▶ 04/03 (SUN.) 13:30

屠忠訓 TU Chong-hsun | 1976 | 97 min

*影片資訊請見p. 94-95

For film info, please see p. 94-95

一代劍王 數位修復版

The Swordsman of

All Swordsmen Digital Restoration

▶ 04/23 (SAT.) 16:30

郭南宏 Joseph KUO | 1968 | 87 min

★導演郭南宏出席映後講堂

Post-screening talk with director Joseph Kuo

*影片資訊請見p. 32-33

For film info, please see p. 32-33

索票規則

01/12 (三) 起，可至國家電影及視聽文化中心1F服務櫃台現場索取以上場次特映兌換券，每人每場至多索取2張（《刺客》限索1場），數量有限，索完為止。

服務櫃台開放時間

週三至週日13:00-20:00（春節請另洽館方網站公告），若有疑問請電洽服務專線 02-8522-8000。

How to get tickets

Starting from 1/12 (Wed.), each person could ask for up to two tickets per free screening (one screening maximum for *Assassin*) at TFAI's front desk on the ground floor. Tickets are limited, and will be available on a first-come, first served basis.

Front Desk Open Hours

13:00-20:00 Wed.-Sun. (For Lunar New Year's open hours, please see further announcements on TFAI's website.) If there's any question, please contact us at 02-8522-8000.

放映場次 SCREENING SCHEDULE

★ 映後／映前座談 With Q&A

▲ 影片非英語發音且無英文字幕 Non-English Language Film without English Subtitles

◎ 免費索票 Free Tickets

影片規格、級別、場次異動請以官網及現場公佈為準

Please refer to the announcement on the website and venues for any changes of format, ratings, screening and events.

1月 January

▶ 01.21 FRI	大影格 Cinema A		17:20	
			大俠胡金銓 <i>The King of Wuxia</i>	
			220+10min (中場休息)	
			★憑邀請入場 P.30	
▶ 01.22 SAT	大影格 Cinema A	13:30	16:30	19:30
		雲州大儒俠史豔文 <i>The Scholar Swordsman</i>	聖石傳說 <i>The Legend of the Sacred Stone</i>	雙雄大門雙假面 <i>Shuang Xiong Da Dou Shuang Jia Mian</i>
		93min P.58	100min ▲★ P.76	106min P.40
▶ 01.23 SUN	大影格 Cinema A	13:00	15:50	20:30
		諸葛四郎—英雄的英雄 <i>Shiro - Hero of Heroes</i>	大俠胡金銓 <i>The King of Wuxia</i>	主題講座 TALK 一代宗師·胡金銓 <i>The Grand Master - King Hu</i>
		88min ★◎ P.82	220+10min (中場休息) P.30	
▶ 01.28 FRI	大影格 Cinema A			19:20
				空山靈雨 <i>Raining in the Mountain</i>
				122min P.96
▶ 01.29 SAT	大影格 Cinema A	13:30	16:30	
		龍門客棧 <i>Dragon Inn</i>	迎春閣之風波 <i>The Fate of Lee Khan</i>	
		112min P.46	106min ▲ P.90	

2月 February

▶ 02.04 FRI	大影格 Cinema A	13:00 俠女 <i>A Touch of Zen</i> 180min P.88	16:50 雪嶺劍女 <i>Vengeance of Snow-Maid</i> 90min P.52	
▶ 02.05 SAT	大影格 Cinema A		16:30 青城十九俠 <i>The Daring Gang of Nineteen from Verdun City</i> 80min P.36	
▶ 02.06 SUN	大影格 Cinema A	13:30 古墓俠侶 <i>The Heroic Lovers from the Tomb</i> 92min P.38	16:00 聖石傳說 <i>The Legend of the Sacred Stone</i> 100min ▲ P.76	
▶ 02.11 FRI	大影格 Cinema A			19:30 青城十九俠 <i>The Daring Gang of Nineteen from Verdun City</i> 80min P.36
▶ 02.12 SAT	大影格 Cinema A		16:30 雲州大儒俠史豔文 <i>The Scholar Swordsman</i> 93min P.58	
▶ 02.13 SUN	大影格 Cinema A	13:30 黑帖 <i>Black Invitation</i> 81min P.50	16:30 鐵娘子 <i>Iron Mistress</i> 89min P.48	19:00 古墓俠侶 <i>The Heroic Lovers from the Tomb</i> 92min P.38

▶ 02.18 FRI	大影格 Cinema A			19:30 三鳳震武林 <i>Vengeance of the Phoenix Sisters</i> 88min P.42
▶ 02.19 SAT	大影格 Cinema A		15:40 刺蠻王 <i>She'd Hate Rather Love</i> 92min ★ P.56	
▶ 02.20 SUN	大影格 Cinema A	13:30 龍城十日 <i>A City Called Dragon</i> 91min P.86	16:00 主題講座 TALK 俠士身後的影武者 <i>Martial Arts Masters Behind the Scene</i>	19:30 飛龍山 <i>The Fly Dragon Mountain</i> 85min P.54
▶ 02.25 FRI	大影格 Cinema A			19:30 黑帖 <i>Black Invitation</i> 81min P.50
▶ 02.26 SAT	大影格 Cinema A		15:40 俠女 <i>A Touch of Zen</i> 180min P.88	19:30 忠烈圖 <i>The Valiant Ones</i> 103min P.92
▶ 02.27 SUN	大影格 Cinema A	13:30 龍門客棧 <i>Dragon Inn</i> (35mm放映場) 112min P.46		

3月 March

▶ 03.04 FRI	大影格 Cinema A			19:30 鐵娘子 <i>Iron Mistress</i> 89min P.48
▶ 03.05 SAT	大影格 Cinema A		16:00 迎春閣之風波 <i>The Fate of Lee Khan</i> 106min ▲ P.90	
▶ 03.06 SUN	大影格 Cinema A	13:20 刺客聶隱娘 <i>The Assassin</i> 105min ★ P.80	16:30 主題講座 TALK 筆劍俠影 <i>From Literary World to Wuxia Cinema</i>	19:00 空山靈雨 <i>Raining in the Mountain</i> 122min ★映前 P.96
▶ 03.11 FRI	大影格 Cinema A			19:30 雙雄大門雙假面 <i>Shuang Xiong Da Dou Shuang Jia Mian</i> 106min P.40
▶ 03.12 SAT	大影格 Cinema A		16:30 諸葛四郎— 英雄的英雄 <i>Shiro - Hero of Heroes</i> 88min P.82	
▶ 03.13 SUN	大影格 Cinema A	13:30 龍城十日 <i>A City Called Dragon</i> 91min P.86	16:00 刺客 <i>Assassin</i> 97min © P.94	19:30 青城十九俠 <i>The Daring Gang of Nineteen from Verdun City</i> 80min P.36

▶ 03.18 FRI	大影格 Cinema A			19:30 要命的小方 <i>Love and Sword</i> 91min P.64
▶ 03.19 SAT	大影格 Cinema A		16:30 大地飛鷹 <i>Big Land Flying Eagles</i> 98min ★ P.60	
▶ 03.20 SUN	大影格 Cinema A	13:30 忠烈圖 <i>The Valiant Ones</i> 103min ★ P.92	16:40 飛龍山 <i>The Fly Dragon Mountain</i> 85min P.54	19:20 臥虎藏龍 <i>Crouching Tiger, Hidden Dragon</i> 120min P.78
▶ 03.25 FRI	大影格 Cinema A			19:30 迎春閣之風波 <i>The Fate of Lee Khan</i> 106min ▲ P.90
▶ 03.26 SAT	大影格 Cinema A		16:30 要命的小方 <i>Love and Sword</i> 91min ★ P.64	19:30 忠烈圖 <i>The Valiant Ones</i> 103min P.92
▶ 03.27 SUN	大影格 Cinema A	13:30 午夜蘭花 <i>Night Orchid</i> 90min P.66		

4月 April

▶ 04.01 FRI	大影格 Cinema A			19:30 大地飛鷹 <i>Big Land Flying Eagles</i> 98min P.60
▶ 04.02 SAT	大影格 Cinema A		17:00 夢中劍 <i>The Dream Sword</i> 98min P.62	
▶ 04.03 SUN	大影格 Cinema A	13:30 刺客 <i>Assassin</i> 97min ◎ P.94	16:00 刺客聶隱娘 <i>The Assassin</i> 105min ★ P.80	19:40 刺蠻王 <i>She'd Hate Rather Love</i> 92min P.56
▶ 04.08 FRI	大影格 Cinema A			19:30 武林龍虎鬥 <i>The Bravest Revenge</i> 90min P.70
▶ 04.09 SAT	大影格 Cinema A		16:00 午夜蘭花 <i>Night Orchid</i> 90min ★ P.66	
▶ 04.10 SUN	大影格 Cinema A	13:30 夢中劍 <i>The Dream Sword</i> 98min ★ P.62	16:30 大地飛鷹 <i>Big Land Flying Eagles</i> 98min P.60	19:20 臥虎藏龍 <i>Crouching Tiger, Hidden Dragon</i> 120min P.78

▶ 04.15 FRI	大影格 Cinema A			19:30 古墓俠侶 <i>The Heroic Lovers from the Tomb</i> 92min P.38
▶ 04.16 SAT	大影格 Cinema A		16:30 十萬金山 <i>The Ghost Hill</i> 92min P.72	
▶ 04.17 SUN	大影格 Cinema A	13:30 三鳳震武林 <i>Vengeance of the Phoenix Sisters</i> 88min P.42	16:00 主題講座 TALK 武俠電影與性/別 <i>Wuxia Cinema and Sex/Gender</i>	19:00 雪嶺劍女 <i>Vengeance of Snow-Maid</i> 90min P.52
▶ 04.22 FRI	大影格 Cinema A			19:30 十萬金山 <i>The Ghost Hill</i> 92min P.72
▶ 04.23 SAT	大影格 Cinema A		16:30 一代劍王 <i>The Swordsman of All Swordsmen</i> 87min ★◎ P.32	19:30 武林龍虎鬥 <i>The Bravest Revenge</i> 90min P.70
▶ 04.24 SUN	大影格 Cinema A	13:30 要命的小方 <i>Love and Sword</i> 91min P.64		

開／閉幕片 OPENING AND CLOSING FILMS

胡金銓導演的武俠片風格，一直深深影響著整個華語電影史，尤其是武俠類型的發展。林靖傑執導的紀錄片《大俠胡金銓》從生平和美學，到他晚年不為人知的秘密，走訪各地做足訪問與田調，完整揭露。而另一位台灣重要武俠片導演郭南宏的代表作《一代劍王》，則以數位修復版問世，為本次影展開幕片。

Director King Hu's style of wuxia films has always deeply influenced the history of Chinese-language cinema, especially the development of the wuxia genre. Through traveling to many places for interviews and research, *The King of Wuxia* directed by Lin Jing-jie reveals King Hu's life, aesthetics, and the unknown secrets in his later years. Another important Taiwanese wuxia director Joseph Kuo's masterpiece, *The Swordsman of All Swordsmen*, has been digitally restored and became the festival's closing film.

開幕片 OPENING FILM



台灣 Taiwan | 2022 | DCP | 彩色 Color | 220min

導演 / 林靖傑 LIN Jing-jie

台灣導演、編劇，1967年生於高雄鳳山，曾任記者、編輯，亦參與劇場編導，所執導之影像作品，包括劇情片、紀錄片和短片，屢獲影展獎項肯定。2007年憑藉《最遙遠的距離》獲威尼斯影展國際影評人週最佳影片，近年代表作有紀錄片《尋找背海的人》及劇情片《愛琳娜》。

大俠胡金銓 *The King of Wuxia*

世界首映 World Premiere

胡金銓是武俠電影劃時代的宗師，他所開創的電影美學，至今深深影響徐克、李安等名導，甚至世界影壇。本片跨越台、港、中、美，透過四十幾位重量級人物訪談，深入解析胡金銓電影的過人之處，亦首次揭露他追求完美的瘋魔作風，以及曲折漂泊的生命歷程。並透過石雋的腳步，重返當年拍攝場景，彷彿穿越時空。俠客老矣，卻不放棄尋覓大導演的身影，五十年的記憶如靈光閃現，真摯動人。

King Hu is the epoch-making master of martial arts cinema. The cinematic aesthetics he created has deeply influenced renowned directors such as Tsui Hark and Ang Lee, and the film industry worldwide. Traveling to Taiwan, Hong Kong, China, and the U.S., this film deeply analyzes the extraordinary artistry of King Hu's cinemas through interviews with over 40 heavyweight figures. Also, this is the first time to reveal his madly pursuit of perfection, and the arduous and wandering journey of life. Through Shih Chun's footsteps, like traveling through time, the film returns to the film sets where the scenes were being shot back then. The swordsmen turned old but never gave up searching for the great director's influences, flashing back to fifty years of memories, the sincerity through the relationships are deeply felt.

01.21 FRI 17:20

TFAI 大影格 ★憑邀請入場

01.23 SUN 15:50

TFAI 大影格

※ 本片放映有中場休息 10 分鐘

閉幕片 CLOSING FILM



台灣 Taiwan | 1968 | DCP | 彩色 Color | 87min

導演 / 郭南宏 Joseph KUO

1935年生於台南，本名郭清池，曾自編自導《古城恨》、《魂斷西子灣》等三十多部電影，培植多位台語明星如柯俊雄、江南等人。1968年受邀為聯邦影業公司執導《一代劍王》，為其由文藝片轉型為動作片導演的代表作，後推出功夫片《少林寺十八銅人》，轟動一時。

一代劍王

數位修復版
Digital Restoration

The Swordsman of All Swordsmen

世界首映 World Premiere

雲中君率眾闖入武林至尊長山公的家，劫「追魂劍」並滅口。其子蔡穎傑長大後練就一身武藝，踏上報仇雪恨之路，卻發現曾救過他的女俠飛燕子就是仇家之女，陷入恩仇兩難。這是導演郭南宏的武俠片代表作，情節豐富，結構工整，影片成功塑造田鵬所飾演的一代劍王蔡穎傑，此角之後還延伸到另外兩部作品，證明其當年受觀眾喜愛的程度。

In order to obtain a legendary sword, Yun Chung-chun leads a gang into the home of elderly master swordsman Chang Shan-kong, killing all but Chang Shan-kong's son, Tsai Ying-chieh, before stealing the prized possession. Eighteen years later, Tsai Ying-chieh has grown up to become a master swordsman in his own right and sets off on a journey of revenge. On one occasion, he is poisoned and saved by a female warrior, Flying Swallow. He later discovers that Flying Swallow is Yun Chung-chun's daughter, who has been searching for Chang Shan-kong's surviving son to atone for her father's sins. Faced with this stroke of fate, will Tsai Ying-chieh choose to avenge his father or repay Flying Swallow for saving his life?

04.23 SAT 16:30

TFAI 大影格 ★◎

免費索票資訊，詳見 P.20

早期作品 EARLY FORMS

在《龍門客棧》掀起的浪潮之前，台灣已出現零星武俠片創作，像是帶有強烈戲曲風格的台語片《雙雄大門雙假面》，而《青城十九俠》與《古墓俠侶》則是香港新華公司來台攝製的武俠片。由於台語武俠片留下完整可觀的作品不多，時序上其實在《龍門客棧》之後的《三鳳震武林》，亦一併收列於此單元。

Before the wave set off by *Dragon Inn*, there were sporadic wuxia films being created, such as the Taiwanese-speaking flick *Shuang Xiong Da Men Shuang Jia Mian* featuring strong opera style, and *The Daring Gang of Nineteen from Verdun City* and *The Heroic Lovers From the Tomb* were wuxia films shot in Taiwan and produced by Hong Kong's Hsin Hwa Motion Picture Company. Although *Vengeance of the Phoenix Sisters* was released after *Dragon Inn*, since not many Taiwanese-speaking wuxia flicks were being preserved, the former was also included into this program.

青城十九俠

The Daring Gang of Nineteen from Verdun City

香港 Hong Kong | 1959 | DCP | 黑白 B&W | 80min

導演 / 屠光啟 TU Kuang-chi

導演、編劇、演員，1914年生，浙江紹興人，本名屠廣圻。1939年以演員身分於電影中亮相，1941年獨立執導之電影《新漁光曲》廣受好評。於1949年到香港發展，為邵氏父子有限公司重要導演之一，以拍攝文藝片為主。六〇年代開始涉足武俠片，從影生涯執導逾八十多部電影。

當年紅極一時的少女明星蕭芳芳飾演主角沙燕，描寫她如何與十八位師兄共同習武，一心努力為父母之死報血海深仇的故事。這是香港新華公司來台拍攝的武俠片，電影裡有許多台灣當時的地景樣貌，演職員表中還看得見大導演宋存壽時任場記。故事上主要還是傳統武俠電影「報恩仇」的主題，蕭芳芳靈活可愛的小女俠形象尤其深植人心。



02.05 SAT 16:30
TFAI 大影格

02.11 FRI 19:30
TFAI 大影格

03.13 SUN 19:30
TFAI 大影格

Siao Fong-fong, who played the heroine Sha Yen, was a young actress who enjoyed huge popularity at that time. *The Daring Gang of Nineteen from Verdun City* (aka *19 Heroes of the Green Mountain*) portrays how Sha Yen practices kung fu with her eighteen fellow male apprentices, vowing to seek revenge for the murder of her parents.

Produced by Hsin Hwa Motion Picture Company in Hong Kong, it was shot in Taiwan and featured the local landscape. The credits show that renowned director Sung Tsun-shou worked as script supervisor on the production. The theme, "avenging the murder of one's parents", is typical of a traditional martial arts movie. Siao Fong-fong as a lovely young swordswoman in the film left a deep impression on countless fans.

古墓俠侶

The Heroic Lovers from the Tomb

香港 Hong Kong | 1961 | DCP | 黑白 B&W | 92min

導演 / 屠光啟 TU Kuang-chi

導演、編劇、演員，1914年生，浙江紹興人，本名屠廣圻。1939年以演員身分於電影中亮相，1941年獨立執導之電影《新漁光曲》廣受好評。於1949年到香港發展，為邵氏父子有限公司重要導演之一，以拍攝文藝片為主。六〇年代開始涉足武俠片，從影生涯執導逾八十多部電影。

這也是當年香港新華公司再度來台取景拍攝的武俠片。故事交織於一個幫派、兩組為父母報仇的俠客之間。對照於金庸1959年發表的《神鵰俠侶》，很難不看到本片受其影響，包括在古墓場景中要求弟子棄絕情慾的「絕塵派」，男女主角的戀情與鴛鴦劍法，以及神似金庸筆下的李莫愁、老是笑臉殺人的陰素棠，都有可與《神鵰俠侶》對照一看的趣味。



02.06 SUN 13:30

TFAI 大影格

02.13 SUN 19:00

TFAI 大影格

04.15 FRI 19:30

TFAI 大影格

The Heroic Lovers from the Tomb was a martial arts movie produced by Hsin Hwa Motion Picture Company in Hong Kong and shot in Taiwan. It tells the story of a gang and two teams of warriors seeking revenge for the murder of their parents.

In comparison with *The Return of the Condor Heroes* written by Jin Yong and published in 1959, it is easy to see the influence of the novel on the film, including the similarities that the disciples are asked to be abstinent, the romance between the hero and the heroine, and the resembling name of their sword moves.

雙雄大鬥雙假面

Shuang Xiong Da Dou Shuang Jia Mian

(*Little Heroes vs. Two Masked Villains*)

台灣 Taiwan | 1962 | DCP | 黑白 B&W | 106min

導演 / 邵羅輝 SHAO Lo-hui

本名邵守利，台語電影時期代表人物。1919年生，童年居於台南，後隨父東渡日本，於東京帝國影劇學校學習編導，畢業後進入大阪松竹映畫株式會社擔任演員，並學習拍攝電影。1955年，邵羅輝以16毫米攝影機拍攝歌仔戲電影，後執導作品類型多元並結合自身日本文化經驗。

漫畫家葉宏甲1958年開始連載《諸葛四郎》後，首部真人演出的改編電影，亦為現存唯一的諸葛四郎台語片。故事敘述桂王兩個女兒被惡黨鐵面隊所迫害，全為了他所擁有的龍鳳兩把神劍，正當桂王一籌莫展之際，終於得到諸葛四郎與真平兩位少俠現身相助。電影在當時台語片的背景之下，混入濃厚的戲曲與舞蹈元素；而反派人物以假面面具為標記，則成為它的奇觀特色。

01.22 SAT 19:30

TFAI 大影格

03.11 FRI 19:30

TFAI 大影格



Since comic artist Yeh Hung-chia started publishing the comic series, *Jhuge Shiro* in 1958, this production was the first live-action movie based on the story and the only Taiwanese-language *Jhuge Shiro* movie that has survived.

King Gui's two daughters become the victims of the Demon Society as the villains try to seize King Gui's treasured Dragon and Phoenix Swords. When King Gui is at his wit's end, *Jhuge Shiro* and Zheng Ping, two young swordsmen, turn up and solve the crisis. Made in the era of Taiwanese-language cinema, the traditional music and dance are incorporated in the film; moreover, the masks the gangsters wear have become a unique trademark.

三鳳震武林

數位修復版
Digital Restoration

Vengeance of the Phoenix Sisters

台灣 Taiwan | 1968 | DCP | 黑白 B&W | 88min

導演 / 陳洪民 CHEN Hung-min

1932年出生於廈門，為台灣第一批本土電影技術人員。早年在電影經手大量台語片，與當時從事電影剪接的工作人員，組成「南方仁」工作小組。1963年領取公費赴日學習電影特技，回台後除了剪接，也參與劇本創作。1968年執導其首部台語片《三鳳震武林》，導演作品逾二十多部。

現存少數可見、類型風格清楚的台語武俠片。除了台灣本土戲曲色彩濃厚，它出現在《獨臂刀》與《龍門客棧》隔年，顯然受其影響。故事是三女為父母報仇的標準情節，現在看來最大的樂趣是性別角色。歌仔戲天王楊麗花扮演「女扮男裝」的「女俠」，還讓兩個妹妹對他意亂情迷，前衛地透過戲裡戲外、顛鸞倒鳳的趣味，帶入觀眾對她／他的崇拜凝視。



02.18 FRI 19:30
TFAI 大影格

04.17 SUN 13:30
TFAI 大影格

A gang of bandits raid the home of a former sheriff, murdering him and his wife. His three young daughters escape and hide separately. Fifteen years later, they have grown up to become warriors, determined to seek vengeance for their parents. The eldest sister, disguised as a man, leaves her mentor and searches for the bandits. Eventually she crosses paths with her sisters, who both unwittingly fall in love with this handsome stranger. Finally, the bandit leader lures them to a bloody showdown, but can the three sisters unite to avenge the murder of their parents?

A stellar cast of Taiwanese opera stars was assembled, including Yang Li-hua, Liu Ching and Chin Mei, to present a rare Taiwanese-language wuxia film.



類型發展 DEVELOPMENTS OF THE GENRE

若以《龍門客棧》為分水嶺，接下來長達二十多年的武俠片風潮，即是台灣武俠片創作的黃金年代。除了胡金銓，此單元收錄了不少多年未曾問世的奇片，來自不同導演、原著、公司，也有星光閃閃的演出陣容，既有美學變遷，也有歷史脈絡，亦能揣想當時的流行趨勢，更看得出之後轉往電視武俠劇的有跡可尋。

If *Dragon Inn* is the watershed, the wuxia film boom twenty years since could be seen as the golden era of Taiwanese wuxia cinema. This program includes many unusual titles which haven't been shown for many years. Made by different directors, writers and companies, these films also starred many famous actors and actresses. Aesthetics transformation, historical context and trends at that time could be perceived. The trends of later turning to wuxia TV series could also be noticed.

龍門客棧

Dragon Inn

4K 數位修復版
4K Restoration

台灣 Taiwan | 1967 | DCP、35mm | 彩色 Color | 112min

1968 金馬獎優等劇情片、最佳編劇

導演 / 胡金銓 King HU

1932年生於北京，為新派武俠電影先驅人物。1950年隻身赴港，曾任助理會計、廣告畫師、演員，1958年加入邵氏公司展開編導工作。1964年執導首部戲曲片《玉堂春》，於首部武俠片《大醉俠》開始建立胡氏美學。1967年《龍門客棧》的成功票房，掀起武俠片產製潮流，後再以《俠女》躍身國際影壇。

除了在港台創下票房盛況，帶起當代武俠片的新浪潮，本片奠定胡金銓美學地位，也像是座時代的分水嶺，從此深深影響日後所有的武俠片創作。片中的客棧主景，由內而外，展現多層次的場面調度；從石雋的儒俠、上官靈鳳的俠女到大反派蕭少鏞的造型，都深具代表性；當然還有和過去截然不同的打鬥拍法與剪接節奏。這是部劃時代的經典，一看再看都仍有收穫。

01.29 SAT 13:30

TFAI 大影格

02.27 SUN 13:30

TFAI 大影格 35mm 放映場



In the Ming dynasty, the loyal Minister of Defence Yu Chian has been executed by the emperor's chief eunuch Tsao Shao-chin. Yu's children have been sentenced to exile from China, but as they travel towards the empire's western border, Tsao sends his agents to kill them. Having reached Dragon Inn, located in the desolate lands near the border, the agents prepare an ambush.

Meanwhile, three swordsmen, including Hsiao Shao-tzu and the Chu brothers, have made their way to the inn. Suspecting the trio are plotting to rescue the Yu children, the agents trick them into a fight at night. With the help of innkeeper Wu Ning, formerly one of Minister Yu's men, the trio save the children and kill Tsao.

鐵娘子

Iron Mistress

台灣 Taiwan | 1969 | DCP | 彩色 Color | 89min

導演 / 宋存壽 SUNG Tsun-shou

1930年生於江蘇，後輾轉徙居香港，1963年來台與李翰祥同組國聯電影公司。早年從事編劇，執導筒後多次採用禁忌題材，挑戰當時文藝片的框架，《破曉時分》、《母親三十歲》等片皆為其代表作。1973年以師生戀情為題的《窗外》，捧紅了林青霞，也成為瓊瑤電影經典之一。

由聯邦公司出品，這是被稱為「文人導演」的宋存壽，少數拍出的武俠電影。以女性為主角，描寫抗金領袖鐵娘子帶領一群人聚於山頭，卻受到對方計謀之分化，最終如何突破困難，打敗金兵的故事。擅長文戲的宋存壽藉此講述為武也要有謀略的概念，除了兩方的鬥智鬥武，亦是少數花費篇幅描述兒女情長的武俠片。韓湘琴的女俠大姐形象鮮明，苗天的反派一角亦深植人心。



02.13 SUN 16:30
TFAI 大影格

03.04 FRI 19:30
TFAI 大影格

Set during the Jin invasion of China in the Southern Song dynasty, *Iron Mistress* tells the story of the eponymous heroine who rises up in this turbulent time to lead a rebellion against their tyrannical enemy with her upstanding character and masterful kung fu. Under the constant pursuit of General San Ke-ning of the Jin, Iron Mistress hides out in the depths of the mountains with her subordinates, never imagining that the Jin would take advantage of her kind-heartedness by manipulating her emotions and creating distrust as part of a scheme to crack her inner circle.

Iron Mistress is one of the earlier works of director Sung Tsun-shou and a response to the martial arts film wave triggered by *Dragon Inn*.

黑帖

Black Invitation

台灣 Taiwan | 1969 | DCP | 彩色 Color | 81min

導演 / 周旭江 CHOU Hsu-chiang

導演、編劇，生於上海市，畢業於四川江安國立戲劇科學校。1944年於中國電影製片廠擔任演員，並參與電影編劇。1949年來台，為台灣電影製片廠及各民營電影公司撰寫劇本，於1956年起執導電影長片，題材橫跨諜報、武俠、喜劇等類型，與張美瑤、柯俊雄、唐寶雲等知名演員合作。

原來在《刺客聶隱娘》之前，也有描寫俠客鋒芒、露或不露之間的武俠片。白鷹飾演過去被視為遊手好閒的家僕之子，當他離鄉多年回家，遇上故鄉被黑道威脅鉅款。表面上此男仍像過去一樣窩囊，原來他早已練就一身好武功，只是承於師訓必須「深藏不露」。這是部難得文戲比武戲多的武俠片，比例雖少，但最後大戰仍看得出身兼武指的男主角白鷹精心設計的變化。



02.13 SUN 13:30

TFAI 大影格

02.25 FRI 19:30

TFAI 大影格

In *Black Invitation*, Pai Ying plays a servant's son Nien-tzu, who is known for his idleness. When he returns home years after he left, he is threatened by the gangsters. On the surface, Nien-tzu appears to be a coward as people remember him, but later it turns out that he has become a great swordsman. The deceptive appearance is the embodiment of his master's teachings – one should conceal his true capabilities.

This is a rare wuxia movie, in which drama plays a more dominant role than action choreography. Nevertheless, in the showdown, the audience gets to see the amazing fighting designed by Pai Ying, who also worked as action choreographer on the production.

雪嶺劍女

Vengeance of Snow-Maid

台灣 Taiwan | 1970 | DCP | 彩色 Color | 90min

導演 / 周旭江 CHOU Hsu-chiang

導演、編劇，生於上海市，畢業於四川江安國立戲劇科學校。1944年於中國電影製片廠擔任演員，並參與電影編劇。1949年來台，為台灣電影製片廠及各民營電影公司撰寫劇本，於1956年起執導電影長片，題材橫跨諜報、武俠、喜劇等類型，與張美瑤、柯俊雄、唐寶雲等知名演員合作。

在山中向雪嶺醜婆習得一身好武藝的雪姑，一心想為母親報仇，下山後卻陰錯陽差愛上了仇人的兒子，而且兩人都以假身份面對彼此，誤會一重又一重，這段跨越兩代的愛恨情仇，究竟該如何收拾？演藝生涯中多半拍攝文藝片的玉女甄珍，拿起刀劍扮女俠，面對的也是很少演動作戲的武家麒，這部難得一見的武俠片重新問世，光看甄珍的風采就值回票價。

02.04 FRI 16:50
TFAI 大影格

04.17 SUN 19:00
TFAI 大影格



Snow Maid spends years practicing kung fu under the guidance of Ugly Maid in the mountains. All she has on her mind in these years is to avenge her mother's death. Nevertheless, after she bids farewell to her master and leaves the mountains, she unexpectedly falls in love with her enemy's son. As they both conceal their true identities and misunderstanding keeps accumulating, how will this romance end?

In *Vengeance of Snow-Maid*, Chen Chen, a celebrated actress who appeared mostly in melodramas, transforms herself into a swordswoman, starring opposite Wu Chia-chi, who was also rarely seen in wuxia movies. Just to see Chen Chen again is a reason good enough to watch this classic.

飛龍山

The Fly Dragon Mountain

台灣 Taiwan | 1971 | DCP | 彩色 Color | 85min

導演 / 陳洪民 CHEN Hung-min

1932年出生於廈門，為台灣第一批本土電影技術人員。早年在影經手大量台語片，與當時從事電影剪接的工作人員，組成「南方仁」工作小組。1963年領取公費赴日學習電影特技，回台後除了剪接，也參與劇本創作。1968年執導其首部台語片《三鳳震武林》，導演作品逾二十多部。

擔任過《龍門客棧》剪輯工作，並拍過《三鳳震武林》的導演陳洪民，在本片展現更成熟且複雜的創作軌跡。在傳統的復仇故事之下，二虎子長大成了疤拉虎，但衝動殺錯仇人，成了心頭陰影，也為這個俠客的復仇之路，帶來了不同以往的結局。電影的開頭與結尾都在大漠山嶺中場面調度，氣勢與節奏皆見其企圖心，展現西部片般的視野與風格。



02.20 SUN 19:30
TFAI 大影格

03.20 SUN 16:40
TFAI 大影格

As young Er-hu begs outside a rundown temple, Miss Yun of the Chang's Village gives him a white jade pendant. That night, the jade pendant is stolen and Er-hu's mother is murdered by the thief. Ten years later, Er-hu has become a warrior renowned for fighting injustices and protecting the weak. One day, as he continues his search for the whereabouts of the jade pendant and his sworn enemy, he sees the pendant on a stranger and ends up causing the man's death. Shockingly, it is eventually revealed that the dead man was none other than the master of the Chang's Village...

刺蠻王

She'd Hate Rather Love

台灣 Taiwan | 1971 | DCP | 彩色 Color | 92min

導演 / 華慧英 HUA Hui-ying

導演、攝影、製片，1925年生於上海，1946年進入中國電影製片廠，擔任攝影助理工作。1954年中影成立，其擔任主要攝影師，並以《宜室宜家》榮獲第1屆金馬獎最佳黑白攝影，亦為中影第一部彩色電影《蚵女》之攝影師。1968年離開中影投向國際聯邦公司，與胡金銓合作多部作品。

唐威蓄鬚飾演一反常態的俠客金山戈，戴罪之身、浪跡天涯，加入民間組織抗金的條件，竟是要求取得金元帥完顏人頭之後，要迎娶一心為父報仇的宋朝元帥之女恩珠。金山戈先以頹廢、無賴甚至帶點登徒子的輕佻形象出現，顛覆傳統武俠片中「俠」之形象；隨著劇情裡整群人齊力抗金的經過，也讓這位非典型俠客漸漸洗白，最終瀟灑地如西部英雄般退場。



02.19 SAT 15:40

TFAI 大影格 ★

04.03 SUN 19:40

TFAI 大影格

In *She'd Hate Rather Love*, David Tang Wei takes up an unusual role of swordsman Chin Shan-ke. A convict and a wanderer, Chin Shan-ke agrees to join a civilian group to fight against the Jin. However, he has one condition - after he beheads Marshal Wan Yan of the Jin, he wants to marry En-chu, the daughter of Marshal Chang of the Song, who vows to seek revenge for her father's death.

At first, Chin Shan-ke appears to be a flippant and luscious man who smashes the image of a conventional swordsman. However, as their fight against the Jin continues, Chin Shan-ke gradually wins his comrades' respect and admiration. In the end, Chin makes his exit like a hero in the Westerns.

雲州大儒俠史豔文

The Scholar Swordsman

台灣 Taiwan | 1971 | DCP | 彩色 Color | 93min

導演 / 侯錚 HOU Cheng

1935年生，台灣導演、編劇，活躍於七〇年代。曾執導多部武俠片及劇情片，包括《狐妻》、《十大掌門闖少林》、《雍正命喪少林門》、《媽祖》等，與上官靈鳳、潘迎紫、嘉凌、倉田保昭等一票武俠片當紅影星合作無數。

雲州大儒俠史豔文與孝女白瓊鸞情深，不料遭地獄門奸人暗算，夫妻倆雙目全盲，孩子下落未明。桃花島主之女沙玉琳戀慕史豔文已久，誘他服下「無情丸」，記憶全失的史豔文，心性由沙玉琳掌控淪為傀儡，掀起一陣武林風波。改編自黃俊雄風靡一時的電視布袋戲《雲州大儒俠》，全片洋溢著濃濃布袋戲風格，劇情高潮迭起，打鬥戲亦極富巧思，更找來邵氏武俠紅星陳鴻烈客串助陣，視聽效果十足。



01.22 SAT 13:30
TFAI 大影格

02.12 SAT 16:30
TFAI 大影格

The Scholar Swordsman Shih Yen-wen and the Good Daughter Pai Chun loved one after another deeply and became husband and wife. Unfortunately, Hell Town Robbers ambushed them and blinded them two, their son also went missing. Longing for Shih's love for sometime, the Peach Lady seduced Shih to take the "merciless pill" and resulted in Shih's memory loss and becoming a puppet controlled by her, causing a commotion in the martial arts world. Adapted from Huang Chun-hsiung's popular hand puppet show TV series, *The Scholar Swordsman*, the whole film is permeated with a strong puppetry style. The plot is full of twists and turns, and the fight scenes are creatively designed. Moreover, Shaw Brothers' martial arts star, Chen Hung-lieh guest-starred in the film. It is a real treat for the sight and sound.

大地飛鷹

Big Land Flying Eagles

台灣 Taiwan | 1978 | DCP | 彩色 Color | 98min

導演 / 歐陽俊 (蔡揚名) TSAI Yang-ming

1939年生於雲林北港，台語片明星、國語片名導，曾以藝名陽明主演《金色夜叉》、《後街人生》多達兩百部台語電影，執導電影亦涉足武俠、功夫、偵探、黑幫等各種類型，為當時票房保證，有「台灣黑幫電影教父」之稱。2021年，榮獲第58屆金馬獎終身成就獎殊榮。

這是第58屆金馬獎終身成就獎得主蔡揚名執導的武俠大片，改編自古龍小說，以俠客「要命的小方」方偉為主角，他到西藏執行任務，認識身份神秘的卜鷹，也捲入了錯綜複雜的大漠江湖恩怨與政治鬥爭之中。蔡揚名交錯運用片場與實景，塑造出獨特的沙漠風情，還有古龍小說中一向少不了的暗器機關、浪漫風流的兒女情長，以及吸睛的情慾場面。



03.19 SAT 16:30

TFAI 大影格 ★

04.01 FRI 19:30

TFAI 大影格

04.10 SUN 16:30

TFAI 大影格

This is a martial arts megahit directed by Tsai Yang-ming, the receiver of the Lifetime Achievement Award of the 58th Golden Horse Awards. It is adapted from Gu Long's novel, setting swordsman "Deadly Fang" as the main protagonist to set foot on Tibet for a mission, after acquainting the mysterious Pu Ying, Fang got himself involved in intricate grievances and political battles in the desert. Tsai Yang-ming alternately used sets and real scenes to create a unique desert scenery. The hidden weapons indispensable in Gu Long's novels, their trademark romantic love stories and eye-catching sensuous scenes are also incorporated in the film.

夢中劍

The Dream Sword

台灣 Taiwan | 1979 | DCP | 彩色 Color | 98min

導演 / 李朝永 Li Chao-yung

台灣導演，20歲從影，於國立藝專畢業後隨即進入電視圈，成為備受矚目的年輕電視導演。早年曾執導如《夢中劍》、《俠影留香》等電影，專攻武俠類型，後致力於電視劇製作，《雪山飛狐》、《飛龍在天》等劇皆為家喻戶曉之作。

這是曾執導多部膾炙人口電視武俠劇的導演李朝永，在轉戰電視圈前拍出的武俠片代表作。岳華、宗華兩代武俠明星，難得同台飾演一武一文雙俠，以夢中劍招式大破武林六大邪惡勢力，卻也捲入其中複雜難解的關係角力。李朝永用花俏的人物設計、華麗的片場置景、誇張的爆破音效以及快速剪接等元素，趕上武俠片末班列車，亦是難得再現大銀幕的類型作品。



04.02 SAT 17:00
TFAI 大影格

04.10 SUN 13:30
TFAI 大影格 ★

Known for many popular wuxia TV series, director Li Chao-yung made this martial arts film which became one of his most famous works before he turned to television series production. Two martial arts stars, Elliot Ngok-wah and Chung Hua, joined together and respectively played the swordsman good with swords and the one good with words, fighting against the evil forces with the moves from "the Dream Sword," and got themselves caught in a complicated power wrestling. Li Chao-yung used fancy character design, resplendent film sets, flamboyant explosive sound effects and fast-paced editing, catching the last train of the so-called "martial arts films era." A rare opportunity to see it on a big screen.

要命的小方

Love and Sword

台灣 Taiwan | 1979 | DCP | 彩色 Color | 91min

導演 / 虞戡平 YU Kan-ping

電影、電視、紀錄片導演、製作人。1950年出生，畢業於世新傳播學院廣電科，1974年隨李嘉擔任助導及副導演工作。1979年編導首部刀劍電影《要命的小方》，其後作品題材多元，1983年執導電影《搭錯車》，榮獲第20屆金馬獎最佳男主角等四項大獎。

改編自古龍小說。本片在七〇年代末出現，「小方」也是個不太依循傳統塑造的俠客。他先以武林公敵出場，卻又是個深情溫柔的護花使者，為孤女復仇；當祕密最終揭曉時，反而是個悲劇的贖罪過程。田鵬從「一代劍王蔡穎傑」變成亦正亦邪的神祕俠客，楚楚可憐的唐寶雲也少見地在武俠片中出現。本片也是《搭錯車》名導演虞戡平唯一的一部武俠片。

03.18 FRI 19:30
TFAI 大影格

03.26 SAT 16:30
TFAI 大影格 ★

04.24 SUN 13:30
TFAI 大影格



Adapted from a novel by Gu Long and made in the late 1970s, *Love and Sword* features Hsiao Fang, a swordsman who does not fit the stereotype. At first, he was a public enemy in the world of martial arts; nevertheless, he seems to be a gentleman who not only looks after a vulnerable young woman but takes revenge on her father's killers. In the end, the secret is disclosed, and it turns out to be a tragic journey to redemption.

Tien Peng transforms from the legendary Tsai Ying-chieh to a mysterious swordsman who seems honorable and yet devious. Actress Tang Pao-yun makes a rare appearance in a wuxia movie. Furthermore, *Love and Sword* is the only wuxia movie director Yu Kan-ping made in his career.

午夜蘭花

Night Orchid

台灣 Taiwan | 1983 | DCP | 彩色 Color | 90min

導演 / 張鵬翼 CHANG Peng-i

導演，台灣武俠片的重要推手，有「台灣楚原」之美名。早年擔任郭南宏之副導演，後加入香港邵氏公司，編導無數作品，多為武俠動作片，並改編古龍小說作品，《刀魂》、《達摩密宗血裡飄》、《楚留香大結局》皆為其代表作。2021年胃癌病逝，享壽80歲。

1982年，中視播出鄭少秋主演、中文配音的港劇《楚留香》，在當時造成超高收視，萬人空巷。本片不僅力邀鄭少秋來台與林青霞合作，還有當時紅星陸一嬋的性感演出，卡司堅強。延續楚留香的故事發展，原著古龍不僅參與製作、編劇，還有電視名製作人周令剛擔綱製片，就連主題曲都沿用電視劇裡家喻戶曉的同一首，看得出本片即為當時楚留香流行狂潮下之產物。

03.27 SUN 13:30
TFAI 大影格

04.09 SAT 16:00
TFAI 大影格 ★



In 1982, CTV in Taiwan broadcast the Hong Kong TV drama *Chor Lau Heung*. It gained such popularity that the lead actor Adam Cheng Siu-chow was invited to Taiwan to make *Night Orchid*, starring opposite Brigitte Lin Ching-hsia. Lu I-chan, an extremely popular actress at that time, also appeared in the film.

Gu Long, whose book on which *Chor Lau Heung* was based, wrote the script and renowned TV producer Chow Ling-gong served as production manager. The film even has the same theme song as the TV drama. Clearly, *Night Orchid* aimed to jump on the “*Chor Lau Heung*” band wagon in the 1980s.

一代劍王 三部曲 TRILOGY OF THE SWORDSMAN OF ALL SWORDSMEN

郭南宏導演的《一代劍王》當年頗受歡迎，成功塑造由田鵬飾演的「蔡穎傑」成為形象立體且正義的俠客，除了有劍術、有寶劍，更有俠客應有的高貴武德。於是蔡穎傑一角竟悄悄地延續到了另兩部作品裡，即使只是配角，也是全片最能代表武俠精神的人物。《武林龍虎鬥》和《十萬金山》甚至來自劍龍、丁善璽兩位不同的導演，雖非續集，卻也為此角既延續形象又開展出新生命。

Joseph Kuo's directed *The Swordsman of All Swordsmen* was quite popular back then, successfully making Tsai Ying-chieh played by Tien Peng a prominent and righteous warrior. Besides knowing the art of sword fighting and possessing a treasured sword, Tsai Ying-chieh has a noble martial virtue which every swordsman should have. The character Tsai Ying-chieh, was quietly extended to another two films, even though as supporting roles, it was the character that could best represent the spirit of wuxia in the films. *The Bravest Revenge* and *The Ghost Hill* were respectively directed by Chien Lung and Ting Shan-hsi, although not sequels to *The Swordsman of All Swordsmen*, they created new life for the character.

武林龍虎鬥

The Bravest Revenge

台灣 Taiwan | 1971 | DCP | 彩色 Color | 90min

導演 / 劍龍 Chien Lung

本名洪信德，1916年出生。1956年於台灣電影《運河殉情記》飾演車夫一角，從而入行，後長期擔任編導工作。六、七〇年代活躍於台灣、香港，專精武俠動作片的拍攝，知名作品如《謀王女金剛》、《盲女金劍》、《爬山虎》。

這部「二部曲」從結構上來看是最標準且傳統的武林報仇故事，工整地呈現了三男一女為報父仇／師恩的練功過程，並放進了蔡穎傑成為江湖傳奇，為四位少俠助陣的情節。「追魂寶劍」對決「太陽神劍」的兵器傳說，也為這傳統故事增添豐富支線。除了田鵬再扮蔡穎傑，與上官靈鳳又有惺惺相惜的情愫之餘，還看得見當年仍名為周正芳的方芳客串演出。

04.08 FRI 19:30
TFAI 大影格

04.23 SAT 19:30
TFAI 大影格



As the middle part of the trilogy, *The Bravest Revenge* is the most standard and traditional wuxia movie that tells a story of revenge. It neatly shows how three young men and a woman sharpen their fighting skills to avenge the murder of their master/her father. Moreover, Tsai Ying-chieh, the master swordsman, is incorporated into the story, in which he helps the four youngsters. The subplot of the duel between the legendary Soul-Pursuing Sword and the Sun Sword enriches the conventional wuxia movie.

In addition to the stars such as Tien Peng who plays Tsai Ying-chieh and Shang-Kuan Ling-feng, who plays Shi Fang-yi, Fang Fang made a guest appearance in the film.

十萬金山

The Ghost Hill

台灣 Taiwan | 1971 | DCP | 彩色 Color | 92min

導演 / 丁善璽 TING Shan-hsi

1935年出生，1963年進入邵氏電影公司，1969年執導首部電影《虎父虎子》，以《落鷹峽》榮獲第9屆金馬獎最佳導演。1974年拍攝《英烈千秋》，掀起愛國影片的開拍風潮，從影三十年，執導共近七十部電影。2011年榮獲第48屆金馬獎終身成就獎。

這第三部曲，有點像重寫了《一代劍王》的蔡穎傑故事，但更見複雜且精緻。在導演丁善璽的鏡頭之下，蔡穎傑前有父仇師恩要報，後有年輕後輩挑戰，還有兩位女俠的情感曖昧，從角色本身到整體故事都更有張力。不只田鵬、唐威雙俠像是映襯的對照組，上官靈鳳與韓湘琴亦拉出兩種女俠典型。全片的美術造型、取景與武器和打鬥戲，都看得出精心設計的成果。



04.16 SAT 16:30
TFAI 大影格

04.22 FRI 19:30
TFAI 大影格

As the last part of the trilogy, *The Ghost Hill* seems to repeat the story of Tsai Ying-chieh in *The Swordsman of All Swordsmen* but in a more complicated and refined style. Tsai Ying-chieh not only has to avenge his father's death and repay his master but faces the challenges from the younger swordsmen and his ambiguous relationships with two swordswomen.

Directed by Ting Shan-hsi, the characters are convincing and the plot even more gripping than the first two parts. The contrast between the two lead actors, the different personas of swordswomen portrayed by the actresses, the production design, the location, the weapons and the action choreography are all beautifully designed.



近代浪潮 CONTEMPORARY WAVES

八〇年代無論是武俠片或瓊瑤三廳片這兩大類型都走向疲乏，台灣市場換來的是新電影運動的風起雲湧，武俠片轉往港、中發展。直到《臥虎藏龍》集結兩岸三地特長，成功打入國際，讓華人武俠元素進軍好萊塢。台灣銀幕幾乎不再舞刀弄劍，除了《刺客聶隱娘》同樣是跨國合作之外，大概只剩布袋戲與動畫片另闢蹊徑。

In the 1980s, whether it were wuxia films or Chiung Yao's romantic movies, these two genres were both suffering productivity fatigue. Instead, Taiwanese New Wave Cinema started to thrive, therefore, the making of wuxia flicks turned to Hong Kong and China. Only until *Crouching Tiger, Hidden Dragon*, gathering talents from Taiwan, Hong Kong and China, successfully made it to the international circle, ethnic Chinese wuxia's elements were finally being introduced to Hollywood studios. Besides *The Assassin* which was also an international co-production, we seldom see knives and swords fight in Taiwanese cinema nowadays, leaving only hand puppet theater and animation to blaze a trail.

聖石傳說

數位修復版
Digital Restoration

The Legend of the Sacred Stone

世界首映 World Premiere

台灣 Taiwan | 2000 | DCP | 彩色 Color | 100min

導演 / 黃強華 Chris HUANG

1955年生於雲林，本名黃文章，為黃海岱布袋戲家族的第三代成員，曾在父親黃俊雄布袋戲團旗下做導播、編劇。後自立門戶打造霹靂布袋戲，並成立霹靂衛星電視台。首部執導作品《聖石傳說》為第一部登上大銀幕的布袋戲電影。現為霹靂國際多媒體董事長。

江湖上有一傳說，只要尋獲擁有強大力量的「天問石」，便可滿足各種願望。武林名宿素還真，號召正道人士捉拿魔魁之際，神祕的「非善類」卻在暗地計謀奪取行動，正邪兩派展開雙雄對決，掀起一場武林風暴。出生布袋戲世家的導演黃強華，將舞台融合片廠和實景拍攝，並精細重製布袋戲木偶，刀光劍影之下，精彩武打更顯逼真傳神。



01.22 SAT 16:30
TFAI 大影格 ▲★

02.06 SUN 16:00
TFAI 大影格 ▲

There is a legend in the jianghu world, when someone finds the powerful sacred stone, whatever wishes the person has could all be fulfilled. While the prestigious swordsman, Su Huan-jen summons the righteous warriors to fight against Mo Kuei, the mysterious Enemy Demons are secretly hatching a plan to take over. The battle between good and evil soon begins and stirs up a storm in the wulin. Born from a glove puppetry family, Director Chris Huang uses both the studio sets and real scenes for the stage, and carefully remakes the wooden hand puppets. The fantastic fights appear to be more vivid and lifelike under the flashes and shadows of swords and knives.

臥虎藏龍

4K 數位修復版
4K Restoration

Crouching Tiger, Hidden Dragon

台灣、香港、中國、美國 Taiwan, Hong Kong, China, USA |
2000 | DCP | 彩色 Color | 120min

2001 奧斯卡金像獎最佳外語片、最佳攝影、最佳原創音樂、
最佳美術設計

2000 金馬獎最佳劇情片、最佳剪輯、最佳原創電影音樂、
最佳音效、最佳動作指導、最佳視覺特效

導演 / 李安 Ang LEE

1954年生於屏東，紐約大學電影製作研究碩士。1990年執導首部電影《推手》，與《喜宴》、《飲食男女》組成「父親三部曲」，也讓李安進軍好萊塢。先後以《理性與感性》、《臥虎藏龍》、《斷背山》、《色，戒》、《少年Pi的奇幻漂流》獲奧斯卡及多個國際影展殊榮。

改編自王度廬小說，大俠李慕白打算退引江湖，將青冥寶劍轉交給貝勒爺保管，千金玉嬌龍盜劍，前輩女俠俞秀蓮追至，引起一番武林波瀾。李安結合台、港、中之資源人才，將華語武俠片推至國際的經典作品。不僅周潤發、楊紫瓊、鄭佩佩與章子怡、張震分飾不同世代的男女俠客形象，從攝影、美術、音樂到武打等環節，都有開創新局的歷史地位。本次放映為4K數位修復版，再次重現大銀幕風采。

03.20 SUN 19:20

TFAI 大影格

04.10 SUN 19:20

TFAI 大影格



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The film was adapted from Wang Dulu's novel. Swordsman Li Mu-bai was planning to retire, handing his legendary Green Destiny sword to Sir Te for safety. A daughter from a rich family, Yu Jia-long, stole away the sword, causing female warrior Yu Shu-lien to chase after her and a series of turbulence thereafter in the martial society. Ang Lee gathered resources and talents from Taiwan, Hong Kong, and China, elevated the Chinese martial arts film to an international classic. Not only Chow Yun-fat, Michelle Yeoh, Cheng Pei-pei, Zhang Ziyi and Chang Chen played swordsmen and swordswomen from different generations respectively, the cinematography, art design, music and martial arts choreography from the film all made history by breaking new grounds. This is a 4K digitally restored version, presenting its glamour on the big screen.

刺客聶隱娘

The Assassin

台灣 Taiwan | 2015 | DCP | 彩色 Color | 105min

2015 坎城影展最佳導演

2015 金馬獎最佳劇情片、最佳導演、最佳攝影、最佳造型設計、最佳音效

導演 / 侯孝賢 HOU Hsiao-hsien

1947年出生廣東梅縣，後移民至高雄鳳山。1973年入行，1980年執導首部作品《就是溜溜的她》，後合導《兒子的大玩偶》，開啟台灣新電影風潮。代表作品如《悲情城市》、《戲夢人生》、《刺客聶隱娘》等片皆獲國際影展肯定。2020年榮獲第57屆金馬獎終身成就獎。

如果每個華人導演心中真的都有個武俠夢，這就是屬於侯孝賢獨有的。改編自唐人傳奇，隱娘受師命回鄉殺表兄，除了報恩，還有私情纏繞，她到底選擇殺或不殺？侯孝賢反其道而行，俠的身上不僅有武，還有小我面對大我、個人抗衡政治的糾結。形式上維持侯導風格的動靜觀瞻，視覺美輪美奐，音樂音效也很豐富精彩，舒淇、張震、周韻、妻夫木聰等人皆有型有款，眾星雲集。

03.06 SUN 13:20

TFAI 大影格 ★

04.03 SUN 16:00

TFAI 大影格 ★



© SpotFilms

If every Chinese-speaking director had a martial arts dream, this one is owned by Hou Hsiao-hsien. It is adapted from Tang Dynasty's Chuanqi (short stories), about the heroine, Yinniang, assigned by her master to return to her hometown and kill her cousin. In addition to repaying her gratitude, Yinniang is also tangled between personal affairs. To kill or not to kill, that is her question. Hou went against the mainstream way. We could find not only martial arts on the swordswoman, but also how the humble self faces the greater good, and individual's struggle between political entanglements. The style still follows Hou's signature dynamics and statics, visuals are stunning, and the music and sound effects are both aesthetically superb. Shu Qi, Chang Chen, Zhou Yun, Satoshi Tsumabuki all appear in exquisite styles, no doubt an all-star combination.

諸葛四郎 — 英雄的英雄

Shiro - Hero of Heroes

台灣 Taiwan | 2022 | DCP | 彩色 Color | 88min

導演 / 林于竣 LIN Yu-chun

莊永新 CHUANG Yung-hsin

林于竣，舞台劇導演、劇團團長，畢業於臺北藝術大學戲劇系。長期耕耘兒童舞台劇，現為「春二蟲創作工作室」創意總監。《諸葛四郎：英雄的英雄》為其首部動畫電影。

莊永新，漫畫家、廣告導演，筆名為小莊，1968年生於高雄，畢業於復興商工美工科。至今執導廣告作品超過五百部，漫畫作品多次受邀至國際參展。

魔鬼黨首領「笑鐵面」覬覦桂王手中的龍鳳寶劍，串通奸細潛入宮中，桂國深陷危機，唯有請託諸葛四郎出手相救。在危機四伏之下，諸葛四郎深入魔鬼黨賊窟，英雄們在腹背受敵的困境中勇敢集結，和組織龐大的魔鬼黨展開一場鬥智、鬥力的搶奪寶劍大戰。改編自1958年台灣漫畫家葉宏甲的武俠漫畫《諸葛四郎》，曾經陪伴一代人童年的經典英雄，如今獲得完整IP授權，以動畫電影之姿重返大銀幕，喚醒美好記憶。

01.23 SUN 13:00

TFAI 大影格 ★◎

03.12 SAT 16:30

TFAI 大影格

免費索票資訊，詳見 p.20



Gui Kingdom is in crisis: the Demon Society has long desired the Kingdom's treasured Dragon and Phoenix swords. Entrusted with the task to protect the swords and the princess, Jhuge Shiro (Shiro) was called upon to fight against Demon Society but must also deal with the vengeful Zhen Ping. In the darkest hours, heroes finally rise to battle for the swords. The story is based on Taiwanese comic book series *Jhuge Shiro*, which was created by Yeh Hong-chia, a pioneer in Taiwan's comic books, and was the common childhood memory shared by generations of Taiwanese born during the period of 1945-1965.

焦點影人： 徐楓

FILMMAKER IN FOCUS: HSU FENG

關注台灣的武俠片史，不能不談「俠女」角色的形象與流變，而講到俠女就不得不從徐楓談起。她以《俠女》楊慧貞一角一戰成名，揚威國際，然後持續用她凌厲的眼神、俐落的身段與獨特的氣質，在一部部武俠片裡縱橫江湖，甚至於金馬獎封后，幾乎成為俠女代名詞。這次除了展演她與胡金銓合作幾部膾炙人口的經典作，也難得選映來自其他導演鏡頭底下的俠女徐楓。

When speaking of the history of Taiwanese wuxia cinema, to discuss the image and transformation of swordswomen seems to be inevitable. When it's about swordswomen, Hsu Feng has always been the starting point. She rose to stardom and became famous worldwide through the role of Yang Hui-zhen in *A Touch of Zen*. Through her sharp stares, agile moves and unique charisma, she continued to thrive in the Jianghu world in many wuxia films, and was even bestowed Best Actress of the Golden Horse Awards. She became the synonym of "swordswoman." In addition to the popular titles where she collaborated with King Hu, we also included several ones directed by other auteurs, to show different perspectives of Hsu Feng from each director's camera work.

龍城十日

A City Called Dragon

台灣 Taiwan | 1970 | DCP | 彩色 Color | 91min

1971 金馬獎最有希望新女星

導演 / 屠忠訓 TU Chung-hsun

1936年出生於江蘇，曾任行政院新聞局電影室編導。曾與胡金銓合作拍攝《龍門客棧》、《俠女》，並以《刺客》和文藝片《歡顏》獲得金馬獎優等劇情獎。1980年，屠忠訓在創作的全盛時期因車禍去世，生前未完成作品《某年某月某一天》由張艾嘉接任導演。

南宋背景，徐楓飾演抗金女俠「玉蜻蜓」尚炎芝，與難得飾演反派龍城縣司的石雋對抗，一番文鬥武攻、你來我往，看誰先得到重要的攻防資訊「抗金密圖」。徐楓飾演形象鮮明的抗金女俠，有長髮披肩的瀟灑女裝，也有俐落的女扮男裝，導演屠忠訓特別專注於她的眼神，搭配刻意帶著仰角的構圖，每每出場，都感受得到「玉蜻蜓」震懾人心的氣勢。



02.20 SUN 13:30

TFAI 大影格

03.13 SUN 13:30

TFAI 大影格

In the Southern Song dynasty, heroine Shang Yen-chih ventures to the important Jin-controlled military base Dragon City to meet up with revolutionary comrade Chen Yang-hsin, who is in possession of a secret map of resistance against the Jin. She finds out, however, that the entire Chen family has been executed by General Bu Lung of the Jin. To find the whereabouts of the secret map, Shang Yen-chih continues to track Bu Lung, eventually discovering to her surprise that her long-term foe is a Song ally who has been undercover for years...

Newcomer Hsu Feng who played Shang Yen-chih not only cut a dashing figure in her period costume but won Most Promising Actress at the 1971 Golden Horse Awards.

俠女

4K 數位修復版

4K Restoration

A Touch of Zen

台灣 Taiwan | 1971 | DCP | 彩色 Color | 180min

1975 坎城影展高等技術大獎

1972 金馬獎最佳彩色片美術設計

導演 / 胡金銓 King HU

1932年生於北京，為新派武俠電影先驅人物。1950年隻身赴港，曾任助理會計、廣告畫師、演員，1958年加入邵氏公司展開編導工作。1964年執導首部戲曲片《玉堂春》，於首部武俠片《大醉俠》開始建立胡氏美學。1967年《龍門客棧》的成功票房，掀起武俠片產製潮流，後再以《俠女》躍身國際影壇。

胡金銓在《龍門客棧》之後，更上一層樓的顛峰之作。改編自《聊齋誌異》同名篇章，描寫忠良之後楊慧貞與書生顧省齋的故事。女主角徐楓從此奠定俠女經典形象：冷默、寡言、有其主見、氣勢不凡。電影前半段混有山光水色與靈異氣氛，後半段又饒富禪意；而一氣呵成的「竹林大戰」，不僅為胡金銓在當年的坎城影展奪下大獎，也影響了後世許多武俠經典的模仿與致敬。



02.04 FRI 13:00

TFAI 大影格

02.26 SAT 15:40

TFAI 大影格

A young scholar named Gu lives near a rundown mansion rumored to be haunted. One day, he befriends Yang, a mysterious beauty hiding inside the mansion. After a night of passion with Gu, Yang reveals that her father, an honorable official, was executed by the nefarious but powerful Eunuch Wei and she herself is being hunted by Wei's agents. When the agents attack the mansion, Gu devises brilliant tricks to crush the siege. Though in love with Gu, Yang leaves after the battle and becomes a Buddhist nun to forget her past. However, later when she learns that Gu is in danger, Yang and her mentor set out to rescue him...

迎春閣之 風波

The Fate of Lee Khan

數位修復版
Digital Restoration

香港 Hong Kong | 1973 | DCP | 彩色 Color | 106min

導演 / 胡金銓 King HU

1932年生於北京，為新派武俠電影先驅人物。1950年隻身赴港，曾任助理會計、廣告畫師、演員，1958年加入邵氏公司展開編導工作。1964年執導首部戲曲片《玉堂春》，於首部武俠片《大醉俠》開始建立胡氏美學。1967年《龍門客棧》的成功票房，掀起武俠片產製潮流，後再以《俠女》躍身國際影壇。

胡金銓的另一名作，被認為是「客棧四部曲」中最熱鬧花俏的一部，照樣有令人目不暇給的場面調度。這是胡金銓啓用最多女角的電影，徐楓不扮男裝，反而在蒙古造型下展現女人味，又有股高深莫測的果敢與陰冷；李麗華飾演的萬人迷則恰成對比，風情萬種、妖嬈機靈，她騷到骨子裡的形象亦成經典，後來張曼玉在《新龍門客棧》裡詮釋的「金鑲玉」，其實脫胎自此。

01.29 SAT 16:30

TFAI 大影格 ▲

03.05 SAT 16:00

TFAI 大影格 ▲

03.25 FRI 19:30

TFAI 大影格 ▲



Another renowned work of King Hu's, *The Fate of Lee Khan* is regarded as the most boisterous and complex in the "Inn Tetralogy", which demonstrates the sophisticated mise-en-scene as usual.

It is also the film in which Hu cast the most actresses. In *The Fate of Lee Khan*, Hsu Feng does not appear as a man but unveils her feminine charm as Princess Lee Wan-erh, who looks unfathomable, determined and cold. In a sharp contrast, Wan Ren-mi played by Li Li-hua is such a flirt and coquettish woman that the character has become a classic, which serves as the prototype of Jade played by Maggie Cheung in *New Dragon Gate Inn*.

忠烈圖

4K 數位修復版

4K Restoration

The Valiant Ones

台灣首映 Taiwan Premiere

台灣 Taiwan | 1975 | DCP | 彩色 Color | 103min

1975 芝加哥影展

導演 / 胡金銓 King HU

1932年生於北京，為新派武俠電影先驅人物。1950年隻身赴港，曾任助理會計、廣告畫師、演員，1958年加入邵氏公司展開編導工作。1964年執導首部戲曲片《玉堂春》，於首部武俠片《大醉俠》開始建立胡氏美學。1967年《龍門客棧》的成功票房，掀起武俠片產製潮流，後再以《俠女》躍身國際影壇。

胡金銓再以明朝為背景，描寫混亂的政治環境之下，民間力量如何以家國為重，群聚對抗倭寇的故事。除了節奏凌厲的刀劍武打，胡金銓在本片中添加不少新鮮元素，像是日本浪人式的造型、武器，飛箭攻防，及運用棋盤做為謀略象徵等。徐楓飾演伍若詩，再度以少言寡語的方式表演，在所有男性為主的集團裡，成功塑造突出的女俠形象。本次放映為4K數位修復版台灣首映。



02.26 SAT 19:30

TFAI 大影格

03.20 SUN 13:30

TFAI 大影格 ★

03.26 SAT 19:30

TFAI 大影格

King Hu once again used the Ming Dynasty as the story background to describe how civil power put family and country first under the chaotic political environment, and gathered to fight against the Japanese pirates. Besides the fast-paced martial arts, King Hu added many fresh elements to the film, such as Japanese ronin-style outfits and weapons, flying arrows, and used a checkerboard as a symbol of strategies. Hsu Feng played Wu Ruo-shi, and once again performed in a less-spoken manner, successfully creating a distinguished image of the heroine among the male-dominated groups. This screening is the Taiwan premiere of the 4K restored version.

刺客

Assassin

香港、台灣 Hong Kong, Taiwan | 1976 | DCP
彩色 Color | 97min

1976 金馬獎優等劇情片、最佳女主角

導演 / 屠忠訓 TU Chung-hsun

1936年出生於江蘇，曾任行政院新聞局電影室編導。曾與胡金銓合作拍攝《龍門客棧》、《俠女》，並以《刺客》和文藝片《歡顏》獲得金馬獎優等劇情獎。1980年，屠忠訓在創作的全盛時期因車禍去世，生前未完成作品《某年某月某一天》由張艾嘉接任導演。

徐楓扮演女刺客舒涓，與田鵬飾演的俠客凌天羽已有婚約，但為抗蒙古敵軍，女刺客決定行使刺殺蒙古盟主蒙哥的必死任務。徐楓在片中同樣以凌厲的俠女形象現身，開場時拋下兒女私情，中段以一身素白造型行刺，從雙刀、鎖鍊再到徒手打鬥，文戲武戲都很精彩，難怪為她一舉奪下當年金馬影后頭銜。而片中竟然還有前衛的「變臉」情節，如今看來更是噱頭十足。



03.13 SUN 16:00
TFAI 大影格 ©

04.03 SUN 13:30
TFAI 大影格 ©

免費索票資訊，詳見 p.20

Hsu Feng plays Shu Mei, the female assassin engaged to Ling Tien-yu, a swordsman played by Tien Peng. As they are fighting against the Mongolian army that is invading China, Shu Mei takes up a suicidal mission to assassinate the Mongolian chieftain. Again, Hsu Feng appears as a brave swordswoman in the film. In the beginning, she sacrifices her love life and becomes an assassin, fighting in a white outfit with dual blades, chains and bare hands against the enemy. Hsu Feng not only shows great fighting skills but brings the character vividly to life. It is not surprising that she won Best Leading Actress at the 1976 Golden Horse Awards. Moreover, an impressive face-changing scene can be seen in the film.

空山靈雨

數位修復版
Digital Restoration

Raining in the Mountain

香港 Hong Kong | 1979 | DCP | 彩色 Color | 122min

導演 / 胡金銓 King HU

1932年生於北京，為新派武俠電影先驅人物。1950年隻身赴港，曾任助理會計、廣告畫師、演員，1958年加入邵氏公司展開編導工作。1964年執導首部戲曲片《玉堂春》，於首部武俠片《大醉俠》開始建立胡氏美學。1967年《龍門客棧》的成功票房，掀起武俠片產製潮流，後再以《俠女》躍身國際影壇。

明朝中葉，古剎「三寶寺」為討論寺廟主持的傳位問題，以及寺內寶藏品「大乘起信論」而吸引多人馬齊聚，展開一場明爭暗奪。胡金銓再次發揮厲害的場面調度能力，讓多組人馬在同一個複雜空間中你追我躲、互相暗算；內裡講的是人的貪婪慾望，連和尚都眷戀權力。徐楓在片中恢復古典女裝，造型秀美，演的卻是帶有反派意味的角色。

01.28 FRI 19:20
TFAI 大影格

03.06 SUN 19:00
TFAI 大影格 ★映前



Set in a remote Buddhist monastery in 16th Century China, the film depicts a power struggle that ensues when the Abbot of the Three Treasures Temple announces his retirement. The Abbot invites three outsiders, including Esquire Wen, General Wang and Wu Wai, to advise him on the choice of his successor. However, Esquire Wen and General Wang secretly aim to steal the priceless scroll housed in the monastery. Meanwhile, Chiu Ming, a convicted criminal, arrives to atone as a monk and is assigned to safeguard the scroll. Chiu Ming then encounters thieving rivals White Fox who poses as Esquire Wen's concubine and General Wang's fearsome Lieutenant Chang, who framed Chiu Ming for the crime he did not commit.

台灣經典漫畫改編 傳奇英雄重返大銀幕

總導演／總編劇 黃強華 聲音主演 黃文擇 總監製／編劇 黃亮勛

傳奇武俠經典鉅獻



國語
原聲

英雄們

HERO OF HEROES

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後期導演 莊永新 動畫總監 黃中軍 專案總監 李佐基 美術統籌 姚曉涵 剪輯指導 吳苑霖 聲音指導 杜篤之 吳書瑤 配音導演 王景平 客串配音 吳錫儒 黃子佼
音樂總監 柯智豪 主題曲「英雄」 盧廣仲 柯智豪 DI後期總監 歐陽敏 調光 曲思義 海報設計 許品詩 整合行銷 牽猴子股份有限公司

2022.1.28 (五) 農曆春節 磅礴獻映

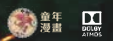


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Non-Fiction TV

映象之旅

The Journey of Image

作者 —— 張世倫·唐慧宇·林書敏·張政傑·劉舜宏·陳柏旭
審閱 —— 王亞維·孫松榮·陳佳琦
出版 —— 國家電影及視聽文化中心



本書透過六位中生代學者的眼光，重新檢視 1980 年代台灣戒嚴時期的紀錄報導電視節目《映象之旅》，如何在肅殺的社會氣氛中，藉由大眾傳媒，向觀者示範人的啟蒙與解放。

政治大學廣播電視學系副教授 王亞維
專文導讀

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