

AV

a Pang Ho Cheung Film | photographs by Seba Lallemand

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版

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photographies by Seba Lallemand



導演的話

在完成《公主復仇記》後，我本想先休息一段時間。只是有晚跟剪接及編劇李棟全聊天，發覺原來我們都很喜歡陳凱歌導演在其自傳《少年凱歌》中的一句話，他說當人「自以為對這個世界已相當重要，而世界才剛剛準備原諒你的幼稚」。

我們想，何不沿著這句話，去發展一個即興故事？於是陳凱歌的話，成了我倆春日腦震盪中的夜航地圖。我們綜合了身邊朋友，公司年輕助理的各種瘋狂行徑與經歷，終在三個星期後完成了《AV》這故事。

這可以說是由陳凱歌導演引發的電影；

但該不是陳凱歌風格的電影；

更加肯定的，就是這必定不是陳凱歌會喜歡看的電影。

故事的底蘊，其實很具香港核心價值，凡事盡皆過火，一切儘是癲狂。而它最政治不正確的地方，就是它很了解自己的政治不正確。

彭浩翔

Director's Statement

I originally planned to take a break from production after completing "Beyond Our Ken". However, after a conversation with Wenders Li, the co-writer and editor of "AV", we realised that both of us really like a quote from director Chen Kaige's autobiography "Shao Nian Kaige", in which Chen wrote, "when a person considers himself to be important to the world, that's the time when the world has just decided to forgive his immaturity".

Wenders and I decided to use director Chen's quote as the inspiration for an impromptu story and, drawing on the bizarre experiences of our friends and company staff, we formed the storyline of "AV" in three weeks.

This is a film inspired by director Chen Kaige but not presented in his style. Most importantly, I'm sure that Chen Kaige will not enjoy this film.

The foundation of the story reflects Hong Kong's core values, which are "all too extravagant, too gratuitously wild". The political incorrectness of "AV" emerges from clearly acknowledging its own political incorrectness.

Pang Ho Cheung

3072 pixels*2034 pixels souvenirs

對導演來說，詹瑞文有一種教人很安心的感覺，就像去吃自助餐，你大可放心讓詹為你出去拿食物。因為他除了熟知你口味外，也經常會為你帶來驚喜。

In a director's view, Jim Chim always sets people at ease. It's just like going to a buffet dinner; you can let him pick food for you because he not only knows your taste but also brings back surprises.







在世界中心呼喚性愛

Crying Out Sex, in the Center of
the World



「有個朋友同我講，當我哋相信自
己對呢個世界已經相當重要嘅時
候，其實呢個世界先剛剛準備原諒
我哋嘅幼稚」

"A friend once told me that
"when a person considers
himself to be important to the
world, that's the time when the
world has just decided to forgive
his immaturity.""







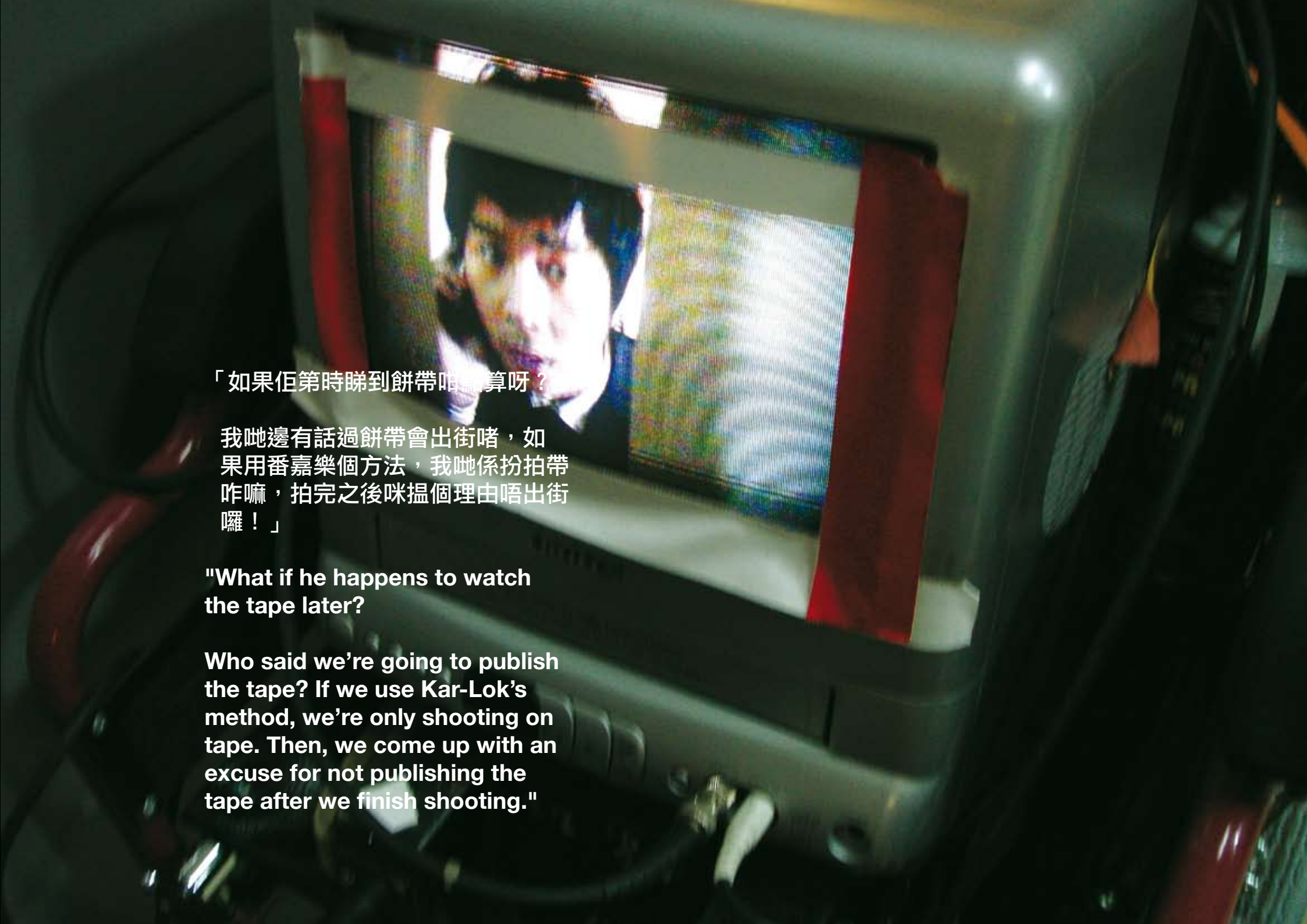
製片跟我說，不能保證可以找到天宮真奈美，想叫我多想一個女演員作後備，但我說我實在想不到，我告訴他，要是找不到天宮，這個故事就算了罷。

The production manager said there was no guarantee we could find Amamiya Manami and asked me to think of a backup actress. I replied that I really couldn't think of one. I told him that if we couldn't get Amamiya we should forget this story.








A vintage CRT monitor is shown in a dark setting. The screen displays a close-up of a man's face, looking directly at the camera. The monitor is secured with red tape on its left and right sides. Below the screen, there are several buttons and a small display panel. The overall scene is dimly lit, with the monitor being the primary light source.

「如果佢第時睇到餅帶咁算呀？」

我哋邊有話過餅帶會出街啫，如果用番嘉樂個方法，我哋係扮拍帶咋嘛，拍完之後咪搵個理由唔出街囉！」

"What if he happens to watch the tape later?"

Who said we're going to publish the tape? If we use Kar-Lok's method, we're only shooting on tape. Then, we come up with an excuse for not publishing the tape after we finish shooting."



現場拍攝時，大家都鬧得很興奮，只是每個人心中都在問一個問題。那就是：「這部片子真的不用三級嗎？」偶爾有人會將問題提出來，可是卻得不到回應。

Everyone was so excited during the shoot but one question stayed in people' s minds: "Is this film really not Category III?" Occasionally someone would ask the question out loud, but they never got a response.

「故佢話佢早排喺雜誌睇過，記得係大概每個AV女星拍一部AV，片酬大概係二百五十萬YEN到啦。

咁港紙即係幾多呀？

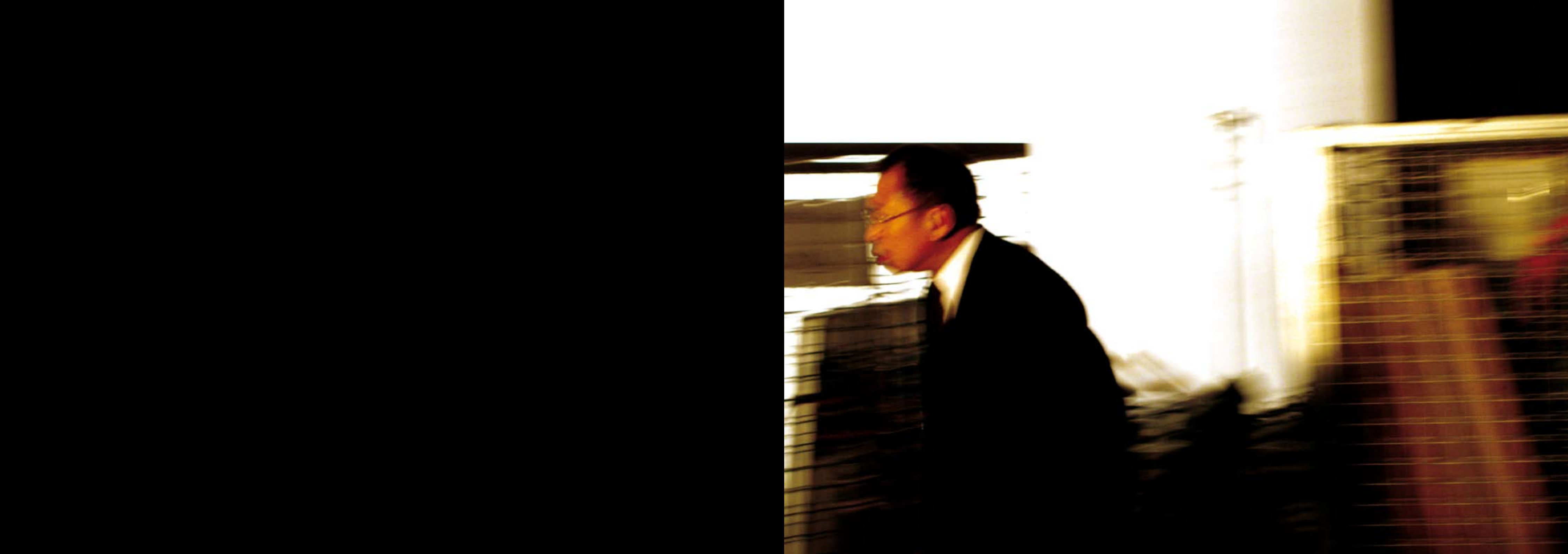
廿萬左右咯！」

"He said he read in the magazines that it costs roughly 500,000 Yen to hire an AV girl to shoot an AV.

So, how much is that in HK\$?

Around HK\$ 200,000!"





「導演呀，陣間第一場要拍咩呀？」

你一直都想識呢個差人，但係無機會，慾望就一直係咁壓抑係咁壓抑，終於你有咁嘅機會，喺□入面撞到佢。你個左腦係咁同你講要冷靜啲，但係右腦就叫你唔好再抑壓自己嘅感情，於是乎你就係咁攞住我，摸我同錫我…你明我意思架呵？」

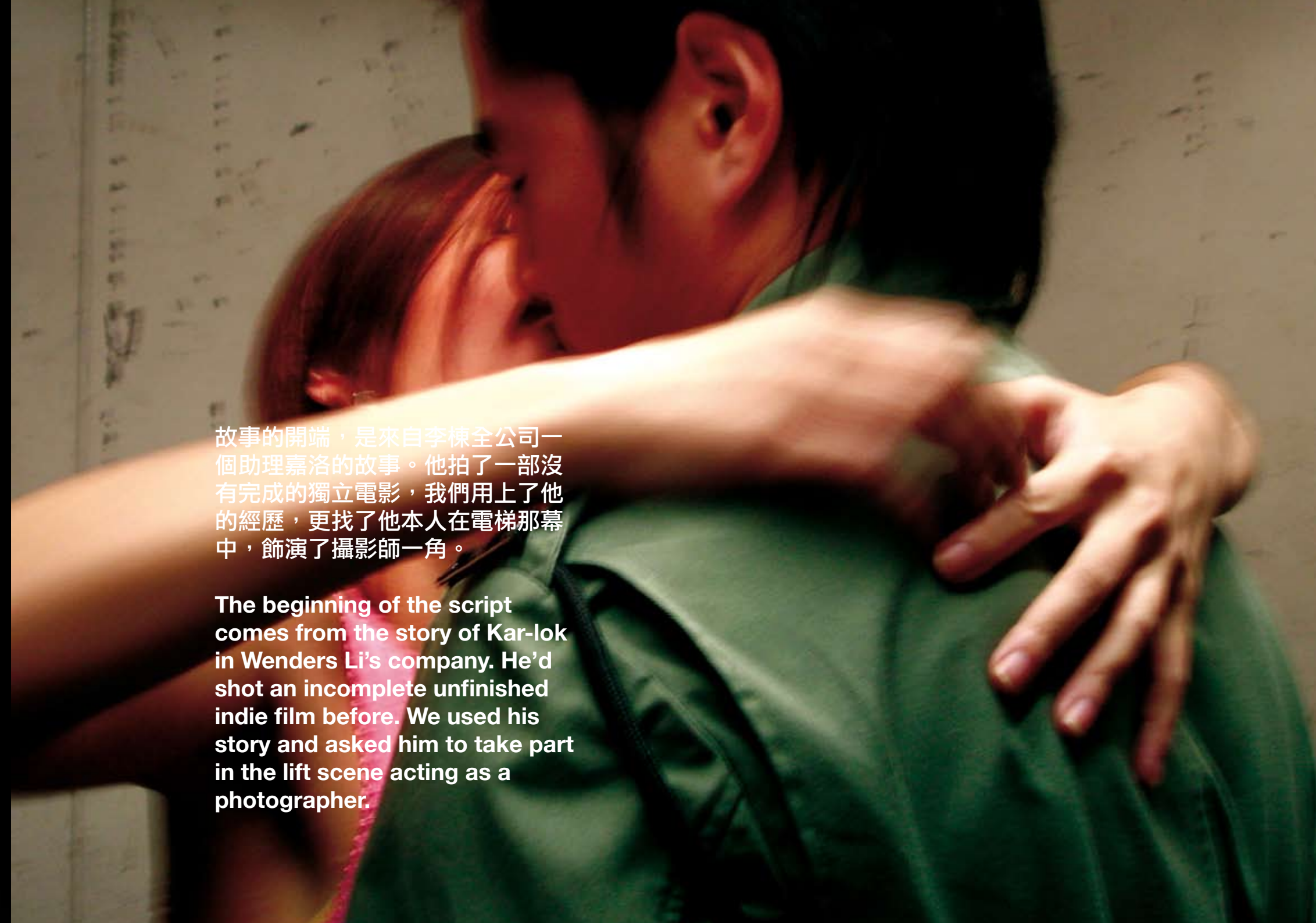
"Director! What happens in the first scene?"

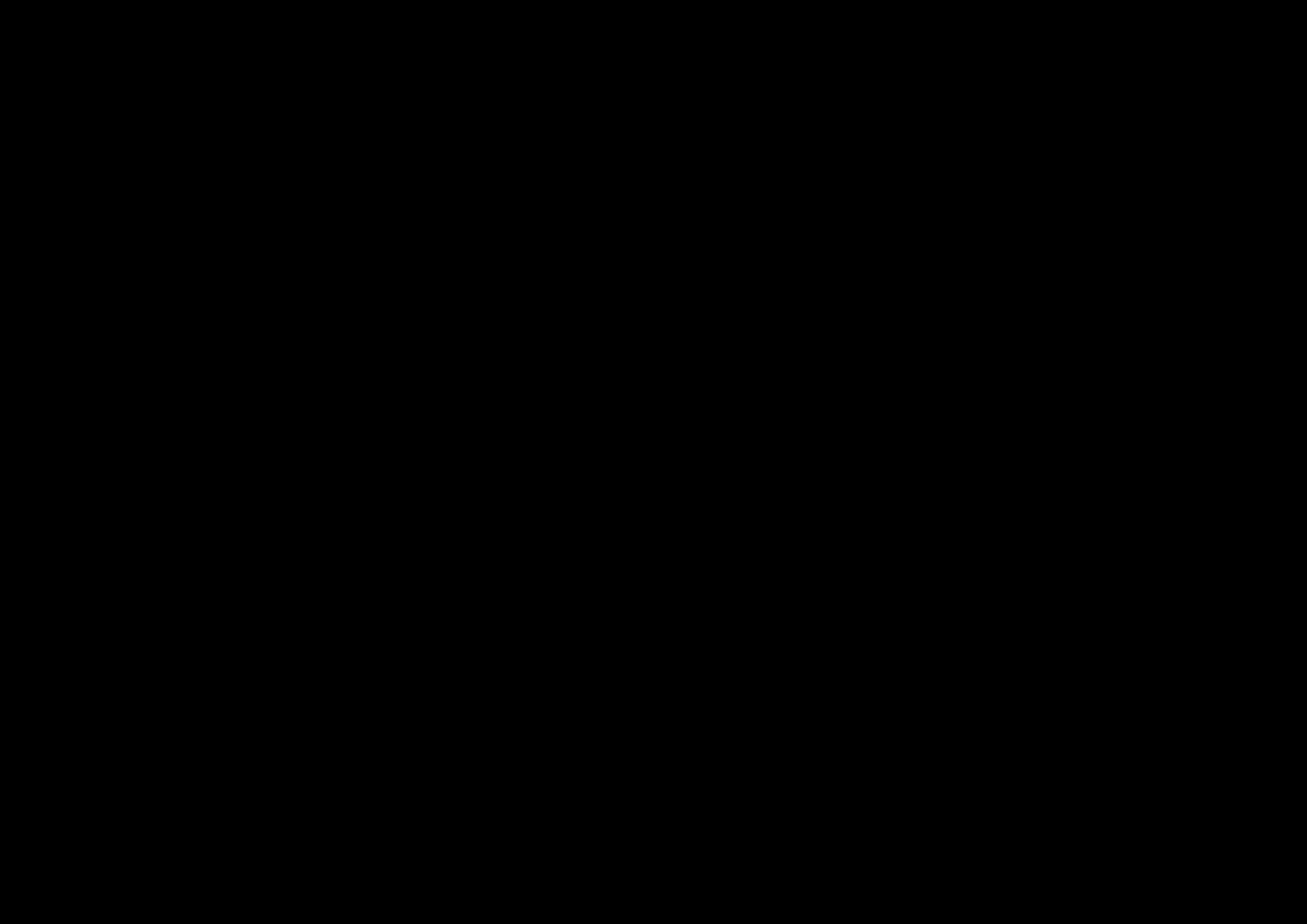
You've been wanting to meet this policeman but there weren't any chances. You've been suppressing your compulsion until one day you two are in the same elevator. Your left brain's telling you to stay calm but your right is telling you to free yourself. Then you hug and kiss me... You got the idea?"



故事的開端，是來自李棟全公司一個助理嘉洛的故事。他拍了一部沒有完成的獨立電影，我們用上了他的經歷，更找了他本人在電梯那幕中，飾演了攝影師一角。

The beginning of the script comes from the story of Kar-lok in Wenders Li's company. He'd shot an incomplete unfinished indie film before. We used his story and asked him to take part in the lift scene acting as a photographer.





「咁……嘉樂個仆街，都真係幾仆街子㗎㗎。」

咪係……搞埋啲咁嘅嘢……又唔預我哋…離晒譜！

其實呢……都唔駛佢預㗎㗎……」

"Sigh... Kar-Lok's such an asshole, a real big asshole.

Yeah, man... Didn't count us in on this hot deal. That's foul!

Honestly... We don't need his connection..."



「其實我和我的朋友，根本不是什麼電影工作者，也不是演員，我們只是在商場看到你的影碟，很喜歡你，於是想個方法把你請來，然後跟你發生關係的。」

你竟然會跟我坦白這一切，証明你確實是關心我的，謝謝您。」

"To be honest, my friends and I are not in the film industry and we're not actors. We saw your videos in the mall and started to like you. So, we came up with this idea to invite you over and have sex with you.

Since you are being frank that shows you really care about me. Thank you so much."












A man in a plaid shirt is looking out a window. His reflection is visible in the glass. The window has a sign that says "C427" and "Staff Work 職員工作".

如果過去的劇本，是個管弦樂團的
交響樂樂章；今次則比較像幾個爵
士樂手，在星期日下午的一場即
興。

If the past scripts were like
movements of symphonies, this
time it was more like a few jazz
musicians improvising on a
Sunday afternoon.

「你有無時間呀？」

做咩呀？

係咁架，我讀緊Film school嘅，
嚟緊我要拍個畢業Project，上
次打邊爐嗰陣呢，我覺得你好有個
性，所以我想搵你做個Project嘅
女主角囉。」

"Do you have a few minutes?"

What's up?

Oh, I'm a senior in film school
and planning my graduation
project. We had dinner
together, remember? I admire
your character, and would like
you to be the leading actress in
my project."











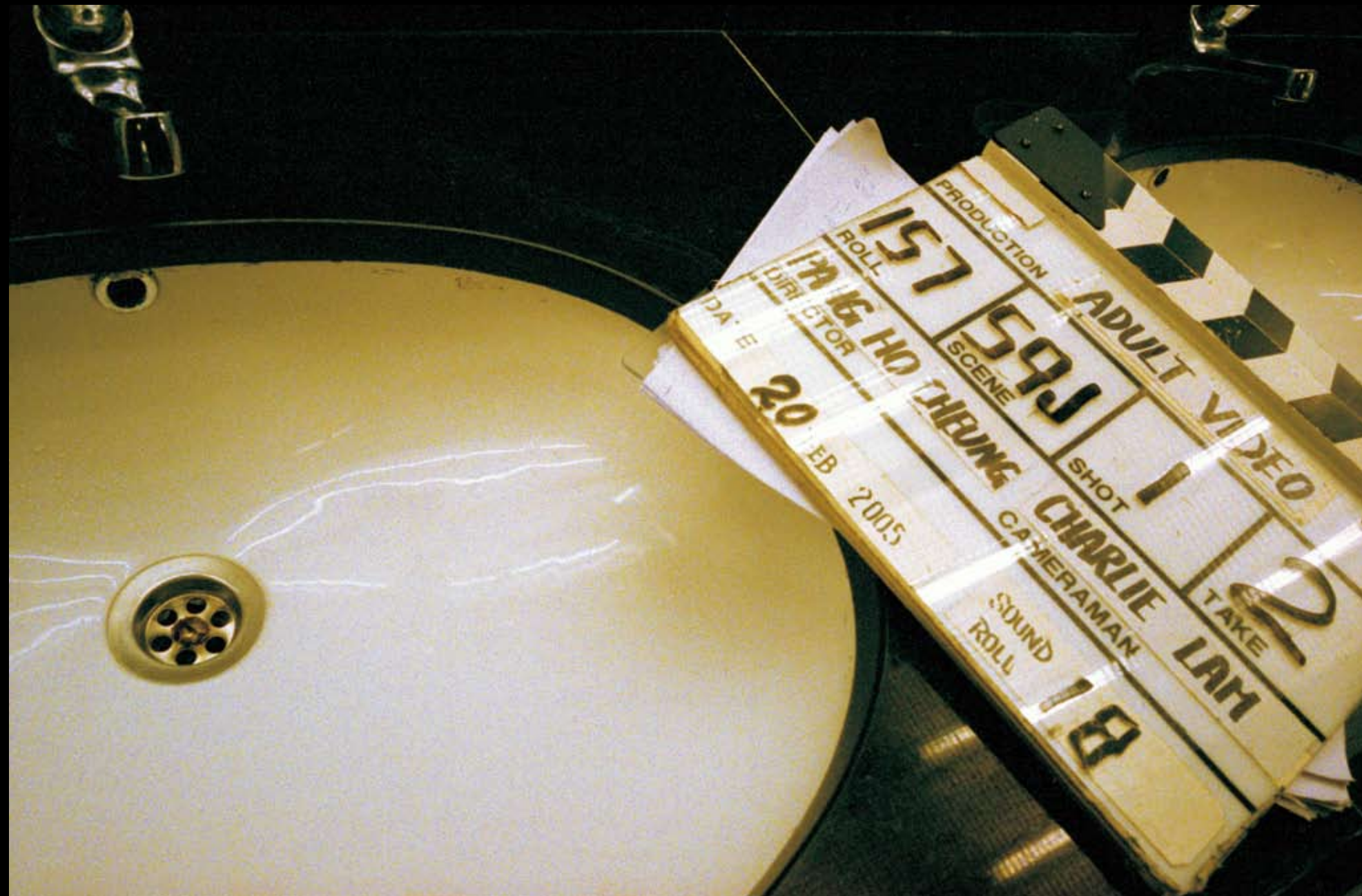
24 mm * 36 mm souvenirs











連續十天不停的拍攝，工作人員都
疲憊不堪。我告訴大家：「現在少
睡一點也沒所謂，只要將來死早兩
年就可睡個夠。」

Ten days of non-stop filming
made the whole crew exhausted.
I told them, "It doesn't
matter to sleep a bit less now;
we could die two years early to
get enough rest."









「諗辦法吸引佢哋注意力。

咁點呀？

扮壞囉。呢啲咁嘅女，一睇就知鍾意壞人。我哋越壞，佢哋就越罣。」

"We need to divert their attention.

How?

To act like we're bad guys. I'm sure she's the kind of woman who digs bad guys. The badder we are, the more they like us."

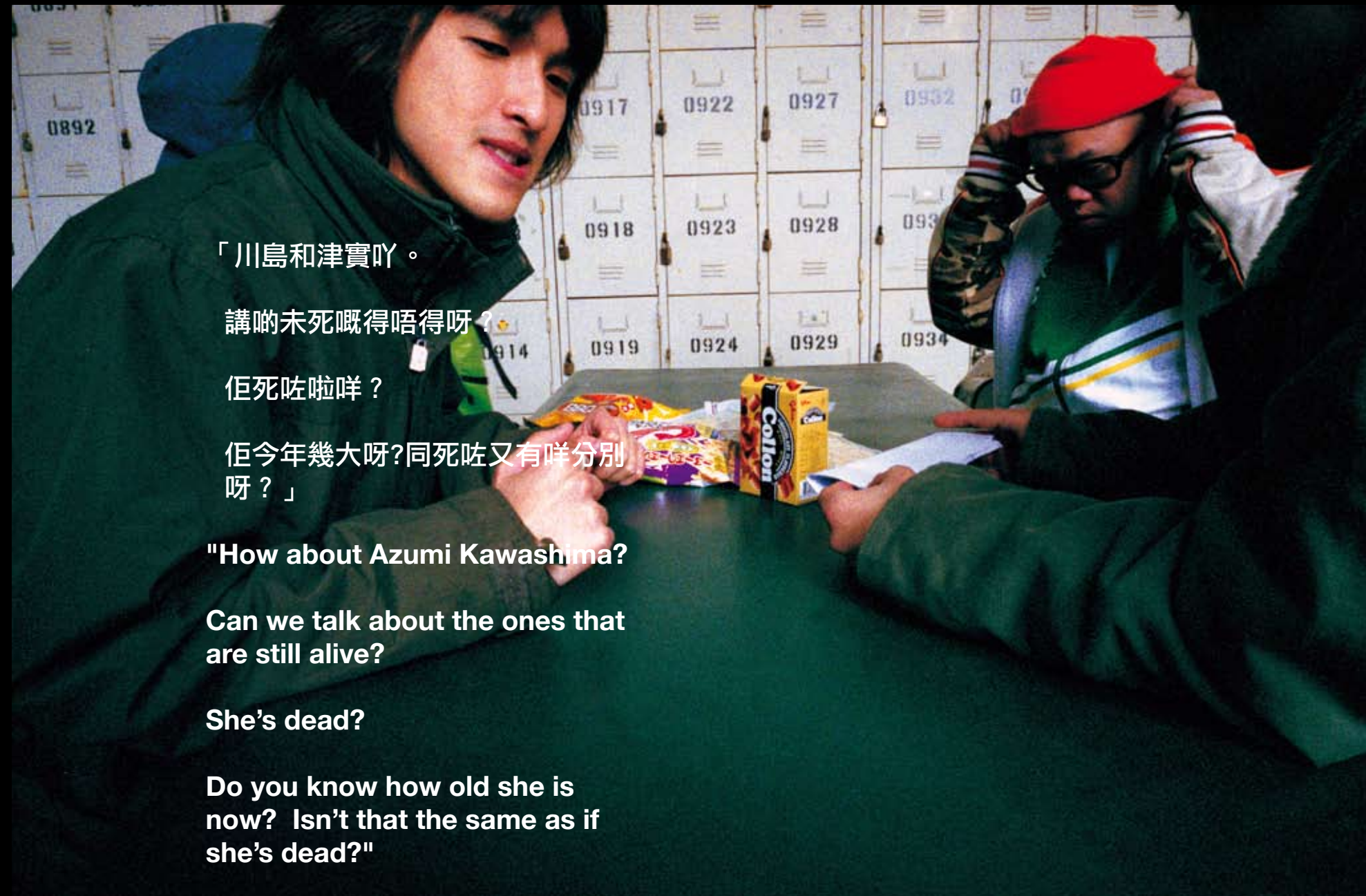


「我就是十七歲的時候，在涉谷處碰到他的，創三先生那時已經是AV電影演員的經理人，是他在街上發掘我的，你有看過那齣《涉谷二十四小時》嗎？我們的認識就像裡面情節一樣，很浪漫吧？」

"I met Mr Teruoka in Shinjuku when I was 17 years old. He was already an AV artist manager at that time. Have you seen the movie Bounce Ko Gals? It's like our encounter. Don't you think it's romantic?"











「係呢……梁生呀……不如你講
吓，我哋公司點解要請你呢？」

"Yeah, Mr. Leung... why don't
you talk about why our company
should hire you?"





「《雕刻時光》。呢部戲係啟發自偉大嘅外國導演安德烈塔·可夫斯基。

其實我本身好唔想拍一個愛情故事，我只係想拍一段純粹嘅愛情關係，所以呢故仔會集中主要講愛情嘅關係，而唔係愛情故事。」

**""Sculpting in time" by the great
Andrey Tarkovsky.**

**I personally don't want to film a
love story, I only wish to film a
love relationship. Therefore this
story focuses mainly on a love
relationship but not a love story."**

「導演呀，下一場拍咩嘢呀？

唔……下一場呢……就仲度緊
……今日你嘅戲份係咁多先啦，我
哋有通告會再通知你架啦。

……哦」

**"Director, what's going on in the
next scene?**

**Hmm, I'm still thinking about the
next scene. That's all for today,
we'll contact you once it's
decided.**

Okay!"

























我不希望因為拍電影，而跟這個城市的節奏脫軌。

I don't want to be out of touch
with the rhythm of the city
because of filming movies.





「其實我也有想過離開這行業，回到北海道的老家。我家外面有一片很廣闊的薰衣草田，每年春天的時候，我在睡房窗戶外，總渴望有一個頭髮有點長，有一對漂亮的大眼睛，帶着一束薰衣草，從山坡上走到我的門前，跟我說：『你是我在這世界上最重要的人。』我很渴望嫁給這樣的一個男人呢。」

"Actually, I thought of quitting and going back to Hokkaido. There is a lavender field outside my home. Every year during the spring time I look out of my bedroom window and wish there is a guy with long hair and big eyes, holding a bundle of lavender and walking from the hillside to my doorstep to say, "You're the most important person to me in **this** world." I pray to marry to such a man."





"Fucking poor generation!"



「你知唔知佢哋同我哋最大嘅分別係咩呀？就係佢哋夠膽喺年青嘅時候，做一件全世界都震驚嘅事……我哋都係時候做番單大嘢啦。」

"Do you know what's the biggest difference between them and us? When they were in their teens they were bold. They did something that shocked the world... It's about time we do something BIG!"





我喜歡俱生活感，貼近真實的東西，因此在演繹上，我希望儘量做到不要有「戲」。

I like things to be close to life and reality because I hope to have as little “acting” as possible in the interpretation.

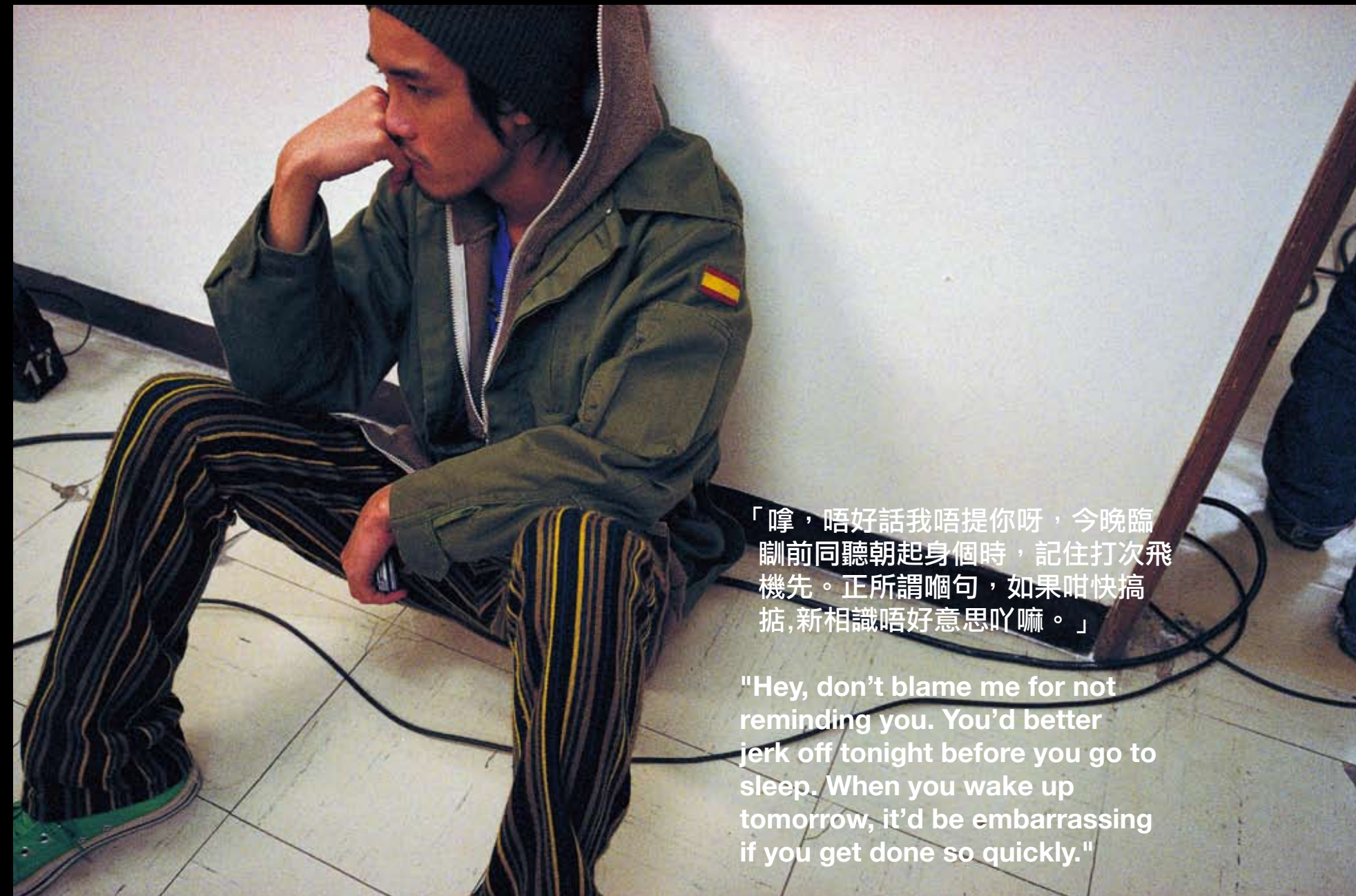






拍攝現場，沒有一個成人在把持。
雖說是在工作，但更像一個被年輕
瘋子佔據了的遊樂場。

No adult was under control at
the film set. It was still work,
though more like a playground
filled with young madmen.



「喺，唔好話我唔提你呀，今晚臨
瞓前同聽朝起身個時，記住打次飛
機先。正所謂嗰句，如果咁快搞
掂，新相識唔好意思㗎嘛。」

"Hey, don't blame me for not
reminding you. You'd better
jerk off tonight before you go to
sleep. When you wake up
tomorrow, it'd be embarrassing
if you get done so quickly."

















彭浩翔

一九七三年生於香港。十九歲加入電視台任編劇，並撰寫小說及影評。一九九九年用一萬五千美元執導短片《暑期作業》，贏得香港獨立短片比賽優異獎。二零零一年，以十五個拍攝天，完成長片《買兇拍人》，香港國際電影節認為此片「罕有的巔狂中見真情之作」；彭憑此片贏得香港金紫荊獎最佳編劇。 二零零三年，彭浩翔執導第二部電影《大丈夫》。將夫妻偷情與香港經濟下滑這兩者看似毫無關聯的題材，作一次巧妙和幽默的結合。因而贏得香港電影金像獎最佳新導演。二零零四年，第三部《公主復仇記》令彭浩翔成為歷屆東京國際電影節中，最年輕而舉行回顧展的導演。著名英國影評網站Variety.com更盛讚《公》片有著法國導演克勞德·雷路許的早年風格。而中國電影雜誌《看電影》，更將彭浩翔選為「未來五年最被期待的中國新導演」。 二零零五年，彭浩翔剛完成其第四部電影《AV》。

- 1999 短片《暑期作業》 編劇 / 導演
- 2001 長片《買兇拍人》 編劇 / 導演
- 2003 長片《大丈夫》 原創故事 / 編劇 / 導演
- 2004 長片《公主復仇記》 原創故事 / 編劇 / 導演
- 2005 長片《AV》 原創故事 / 編劇 / 導演

Pang Ho-Cheung

Pang Ho-Cheung was born in Hong Kong in 1973. At the age of 19 he joined Hong Kong Asia Television Limited and began work as a gag show scriptwriter. In the meantime, he wrote his first debut novel and film reviews in various newspapers and magazines as well.

In 1999, he invested US\$15,000 to write and direct his first short film, "Summer Exercise". This film won the main award of the Hong Kong Independent Short Film and Video Awards.

In 2001, at the age of 27, Pang used 15 shooting days to finish his first feature film, "You Shoot, I Shoot". The movie won the Best Screenplay prize in the Hong Kong Golden Bauhinia Awards.

In 2003, Pang was driven by the idea to dedicate a movie to one of Hong Kong's most famous clubs, the Tonnochy Nightclub. He then wrote and directed his second feature film, "Men Suddenly in Black". The movie was a masterpiece combining the topics of Hong Kong's economic depression and the love affairs of couples — two seemingly unrelated issues brought into the movie with his bright sense of humor. Pang won the Best New Director prize in the Hong Kong Film Awards with this film.

In 2004, Pang's third movie "Beyond Our Ken" led him to become the youngest director ever featured in a Tokyo International Film Festival retrospective. The review of "Beyond Our Ken" in Variety later praised the movie as having famed French director Claude Lelouch's early style, and China film magazine even chose Pang as the most promising new Chinese director for the next five years.

In 2005, Pang finished his fourth feature film "AV".

- 1999 Short Film "SUMMER EXERCISE" Screenplay / Director
- 2001 Feature Film "YOU SHOOT, I SHOOT" Screenplay / Director
- 2003 Feature Film "MEN SUDDENLY IN BLACK" Original Story / Screenplay / Director
- 2004 Feature Film "BEYOND OUR KEN" Original Story / Screenplay / Director
- 2005 Feature Film "AV" Original Story / Screenplay / Director

Seba Lallemand

Jean-Sebastien Lallemand aka Seba was born in Saint Martin d'Herès (France) in 1973. He lived in Gabon and Ivory Coast, until he was 12 years old. After his studies at the Institut d'Arts Visuels (Orléans), he joined Fabrice in 1998. At Fabrice he had the chance to work both on visual design projects and the realisation of a short film "Afterwords", a cutting and iconic portrait of a mental space presented at the Venice, Rotterdam, Paris, and Rome film festivals. Back in Paris, he worked as a video director and freelance designer, continuing also to work on his drawings. Currently he lives and works in Hong Kong.

thanks to

Pang Ho Cheung, Subi Liang, Belinda Lam, Domitille Germain, the actors and extras, Charlie Lam, Cinerent crew.

thanks to kikiwong for the photo retouch

美亞電影製作有限公司呈獻 正在電影製作有限公司攝製 李國興出品人
唐慶枝行政監製 黃又南 周俊偉 曾國祥 徐天佑 周振輝領銜主演 天宮真奈美領銜主演 吳日言 董敏莉 張詠妍 陳自瑤特別主演
詹瑞文 葛民輝 錢嘉樂 張達明 許紹雄 王文慧 鍾景輝聯合演出 李棟全剪接 黃艾倫 翁瑋盈原創音樂 張世宏美術及服裝指導
林志堅(H.K.S.C.)攝影指導 王延明製片 彭浩翔 李棟全原創故事 彭浩翔 李棟全 深沢寛編劇 禰嘉珍監製 彭浩翔導演

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Yaunam Wong, Lawrence Chou, Derek Tsing, Tin Yau Tsui, Jeffery Chow, Amamiya Manami: Starring
Yan Ng, Monie Tong, Wing Cheung, Yoyo Chan: Special Appearance
Jim Chim, Eric Kot, Chin Ka Lok, Cheung Tat Ming, Hui Sin Hung, Bonnie Wong, Chung King Fai: Guest Appearance
Wenders Li: Editor
Wong Ngai Lun & Janet Yung: Original Music
Silver Cheung: Director of Art & Costume
Charlie Lam (H.K.S.C.): Director of Photography
Johnny Wang: Production Manager
Pang Ho Cheung & Wenders Li: Original Story
Pang Ho Cheung, Wenders Li & Fukazawa Hiroshi: Screenplay
Catherine Hui: Executive Producer
Pang Ho Cheung: Director

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