

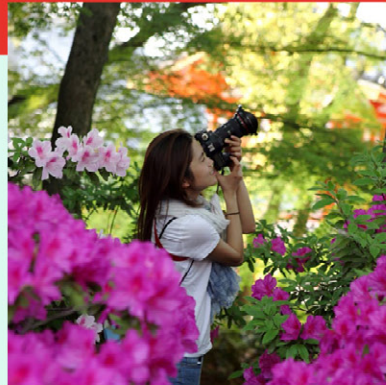
WHERE THE STORY BEGINS

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The history of filmmaking began in the 1890s. However, while the films of Hong Kong and Taiwan have contributed a lot to Asian cinema, there has been little development opportunity for Macau's film production throughout the entire history. It was not until digital technology was introduced that filmmaking started to bloom in Macau. And now more and more of the young people are working on it with energy and enthusiasm.

The story of my filming career starts with my graduation from the Beijing Film Academy eight years ago. And I still remember that I first discovered the magic of filmmaking at the age of sixteen. With a digital video camera I used to film my grandmother most of the time. One afternoon, I left my camera on the desk in front of her with the record button still on unknowingly. When I came back and rewound the tape, to my surprise, I found the picture showing the close-up of the motion of her heartbeat. I was fascinated! Gradually, I came to realize that motion pictures magnify emotions and imagination. They also capture time, space and even memories. Since then I have taken to filming my grandmother's daily life and those footages have captured the

故事由此開始



Working on the graduation project – “Quake De Love”
拍畢業作品 - 震動

電影製作的歷史可追溯至 19 世紀的 90 年代，然而，在港台電影為亞洲電影事業作出頗多貢獻的同時，縱觀歷史長河，澳門的電影製作產業只有極少的發展機會。直到數碼攝製技術的出現，澳門的電影製作產業才開始大放異彩。現在，越來越多的年輕人懷著熱情與活力投身這項產業。

我的電影製作事業始於 8 年前，當時我剛從北京電影學院畢業。16 歲那年，我第一次發覺電影製作的奇妙之處，至今仍無法忘卻。當時我有一部數碼攝像機，大部分時間我都用它來拍攝我的祖母。有一天午後，我把攝像機留在桌子上，並未為意它的鏡頭正對著祖母，錄像鍵仍開啟著。當我回來開始倒放錄影帶時，驚奇地發現，攝像機記錄了祖母心跳時的特寫鏡頭。當時我深深地被迷住了！我開始逐漸意識到，影片將情感和想像力放大；同時，它也能捕捉時間、空間甚至回憶。那時起，我開始錄製我祖母的日常生活，那些影像片段為我捕捉了我回憶中最為珍貴的時刻，它們是那麼的真實、生動，充滿愛的感覺！



most precious moments I have ever had. They are so realistic, vivid and full of love!

I applied to film schools after my high school graduation in 2005. At first, my parents were very worried about my future as there were no film markets in Macau in those days. Now, however, they are glad that I am engaged in a career I am passionate about. I worked very hard in the Beijing Film Academy. It was like a Kung Fu school, where we established foundations, studied film theory, acquired techniques such as montage as well as attributes of a good director. In addition, we were trained to be a better person. With the help of caring professors and talented classmates, I learned a lot. I graduated with the First Honor Student Award and also the Sony Scholarship. During the four years of university, I had travelled a lot, film shooting and doing internships. And by then, my graduation work "Quake De Love", which was produced in 35mm film, had started screening in Seoul and Milan. I met filmmakers from all over the world and we exchanged ideas about our culture, about humanity

2005 年高中畢業後，我報讀了電影學校。起初，父母對我的未來非常擔憂，那時，電影產業在澳門並沒有市場。然而，如今我可以投身到我最為熱衷的職業，他們十分欣喜。在北京電影學院求學時，我十分用功。它好像一所功夫學校，在那裡，我們建立基礎、研習電影理論、學習各類的電影技術，如蒙太奇手法，以及作為優秀導演所應具備的素質等。除此之外，我們也學習如何更好地做人。在與滿有愛心的教授們和優秀同學們的相處中，使我獲益匪淺。畢業時，我獲得了榮譽學生獎和索尼獎學金。大學的四年裡，我遊歷了許多地方，去拍攝影片，做實習。那時候，我的畢業製作《震動》（Quake De Love）已在首爾和米蘭放映，那是一個以 35mm 菲林拍攝的作品。我遇到來自世界各地的電影製作人，我們在交流中分享各自文化的理念，分享對人性的認知，以及我們作品中所想表達的愛與關懷……此刻，我這些年來在北京獨自求學，為適應新的語言和文化所付出的努力得到了回報。

電影製作既是一門藝術，也是一門產業。在獲得學士學位後，我的第一份工作是在美

and about the love we wanted to express... My efforts thus paid off after all those years of my living all by myself in Beijing, trying to adapt to a new language and culture.

Filmmaking is both an art and an industry. After graduating with a Bachelor's degree, I had my first job as an on-set editor in a commercial film directed by Wang LeeHom, a Taiwanese-American celebrity. After almost two months' shooting, I started to look for another job in Hong Kong. In fact, I have always been a freelancer, working on one project after another. Even when I was studying for my Master's degree, I was working on some short films, including "Macao Stories 2 – Love in the City". In 2012, I worked on a commercial romance called "Finding Mr. Right" in Vancouver and New York, and it did very well at the box office and, in particular, made a mark in the Chinese film market. Working alternately in Beijing and Macau, I have observed a big difference between the market and the environment. I am very thankful for the ease of flying nowadays. It allows me to work in different places. My involvement in the Mainland film industry is the editing of feature films, and scriptwriting on the IP (adapting novels into scripts). Now most of my classmates are of different positions in the film industry, and they try to get lots of opportunities for me. I remember while working on the editing of a feature film in Beijing, I was able to fly back to Macau every week to teach scriptwriting and write my own scripts. Both work places have inspired me with useful ideas and helped me develop a sense of



Working on the film "Finding Mr. Right"
拍攝《北京遇上西雅圖》

籍台灣明星王力宏執導的商業電影中擔任現場編輯。經過近兩個月的拍攝後，我開始在香港尋找另一份工作。事實上，我一直是一個自由職業者，幹著一個接一個的項目。即使在我攻讀碩士學位的時候，也在製作一些短片，包括《堂口故事2—愛情在城》。2012年，我在溫哥華和紐約參與了一部名為《北京遇上西雅圖》的商業愛情電影的拍攝工作，該片票房表現極佳，尤其是在中國電影市場上反響熱烈。在北京和澳門兩地工作期間，我注意到兩地市場和環境的巨大差異。我非常感謝當時飛行上的便利，使得在不同的地方工作成為可能。我在內地電影製作產業中所擔任的工作是專題片編輯、IP劇本創作（將小說改編成劇本）。現在，我大部分同學們都在電影業界擔任不同的職位，他們為我提供了很多機會。我記得在北京編輯專題片的時候，我每週都可以回到澳門教授劇本寫作，並撰寫我自己的劇本。兩地工作的經驗啟發了我很多實用的想法，並培養了我一種歸屬感。

二十世紀電影業中的傳奇人物之一比利·懷爾德（Billy Wilder）曾經說過：“我製作

belonging.

Billy Wilder, one of the legendary figures in twentieth-century films, once said, “I made movies when the picture was still more important than the marketing of it, more important than its trailer.” With the rapid change of technology, filmmaking has jumped from being a crafted art directly to a commercial sense of online marketing. We can foresee a huge number of films made and shown online, reaching more people in less time. On the other hand, there are still quite a lot of filmmakers who will work on a movie for years, and there are often masterpieces coming out once in a long while. I do agree with Billy Wilder that a film has to reach a mass audience, but I still find the story more important than the marketing. “All true artists, whether they know it or not, create from a place of no-mind, from inner stillness,” said Eckhart Tolle. One feels rewarded if one can have his/her goal accomplished, but what is even more important is to work with individuality, which, as I see it, is something to be supported and nurtured.

Hopefully, through our professional training and experience, we local filmmakers can face the challenges of the changing world and enjoy the freedom of sharing our expertise. By turning our loving hearts towards society, we will strive on making good movies; and, together with the senior filmmakers' efforts, the filmmaking industry of Macau will make history.

電影的那個年代，電影本身要比其營銷、預告片更為重要。”隨著技術的迅速變化，電影製作從一種精雕細琢的藝術製作，一躍變為產生網絡營銷的商業意識。我們可以預見，將會有大量的線上製作和播放的電影湧現，並能在更短的時間內吸引更多的受眾。另一方面，仍有相當多的電影製作人願意多年磨一劍，良久才會出現一些傳世佳作。我同意比利·懷爾德（Billy Wilder）的觀點：一部電影要能夠吸引大批的觀眾，但我仍然認為劇情比市場營銷更重要。Eckhart Tolle說過，“所有真正的藝術家，不論知情與否，他們的創作都是源於一種無意識，一種源於內在的靜止狀態。”如果一個人能夠達成自己的目標，便會感到得償所願，但更重要的是帶有個性地工作，這點在我看來，正是需要支持和培養的。

希望通過我們的專業培訓和經驗，本土的電影製片人可以面對不斷變化的世界所帶來的挑戰，享受及分享我們專業知識和技能的自由。我們會以愛心面向社會，藉此努力做好電影；同時，加上前輩電影人的努力，澳門電影業必將會創造歷史。



Presented the "Film Project - Grand Award in the "2017 Guangdong-Hong Kong-Macao Film Production Investment and Trade Fair"

“2017 粵港澳電影創作投資交流會”上澳門電影《真心英雄》獲“最佳電影項目大獎”