



64th Internationale
Filmfestspiele
Berlin
Panorama

那夜凌晨， 我坐上了旺角 開往大埔的紅VAN THE MIDNIGHT AFTER

陳果 導演
a FRUIT CHAN film



PRESSBOOK

THE MIDNIGHT AFTER

(NAA JE LING SAN NGO ZO SOENG
LIU WONG GOK HOI WONG
DAAI BOU DIK HUNG VAN)

A FILM BY
FRUIT CHAN

BASED ON THE BEST-SELLING NOVEL BY
PIZZA

GOLDEN SCENE COMPANY LTD
THE FILM DEVELOPMENT FUND OF HONG KONG
PRESENT

IN ASSOCIATION WITH
SUN ENTERTAINMENT CULTURE LTD

THE MIDNIGHT AFTER FILM PRODUCTION LTD
ONE NINETY FILMS COMPANY LTD
PRODUCTION

EXECUTIVE PRODUCER
WINNIE TSANG

ASSOCIATE PRODUCER
ALEX DONG

PRODUCER
AMY CHIN

SALES AGENT
FORTISSIMO FILMS

GOLDEN SCENE

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INTRODUCTION

Imagine that the entire population of the planet has vanished, except for you and 16 other people. Do the moral principles and religious beliefs we live by still apply? If civilization has collapsed, how do we survive? How far would you be willing to go to get life back to normal?

In 2012, a novel which originated as an on-line serial became a publishing phenomenon in Hong Kong. "Lost on a Minibus to Taipo" by the writer pen-named "Pizza" was a huge popular success, despite being very different from any other Hong Kong novel ever written. *THE MIDNIGHT AFTER* is Fruit Chan's spectacular adaptation of the book, telling the story of a late-night minibus driving from urban Hong Kong to the New Territories town of Tai Po.

The driver and his 16 passengers go through Lion Rock Tunnel and find the world changed on the other side. The film visualizes a strange kind of apocalypse: a handful of typical Hong Kong residents find themselves apparently the only people left alive, and have to rethink their identities, their relationships and their future. At its most basic level, the story exposes the demons that lurk deep within human nature.

The film brings together such well-known stars of Hong Kong cinema as Simon Yam, Kara Hui and Lam Suet with top talents from the new generation of Hong Kong actors: Wong You-nam, Janice Man and Chui Tien-you. These and their co-stars play a range of authentic Hong Kong characters, giving the film a strong local flavour. Putting these people in recognizably real settings while they have to deal with massive unknown forces yields an unusual and engrossing drama. No late-night minibus ride in Hong Kong has ever been like this!



SYNOPSIS

Suet is engrossed in a late-night game of mahjong when he gets a call. A friend whose wife is about to go into labor asks Suet to take over his shift driving a red minibus from Mong Kok in the heart of urban Kowloon to the town of Tai Po in the New Territories, Suet demands a six-month deferral of a debt repayment in exchange for the favor.

The red minibus quickly fills up with passengers. At 2.28am, as all 16 seats are taken, Suet starts to drive. The passengers form a loose cross-section of Hong Kong's population. They include Wong Man-fat (aka Uncle Fat), a failed gangster with a big sense of himself, Mook Sau-ying (aka Ying), who has a fortune-telling stall on Temple Street, and Yau Tsi-chi (aka Chi), a young man who's heading home to Tai Po because his girlfriend just cancelled their date. Also on board are tech-shop owner Shun, the insecure Yuki, a bickering married couple Bobby and Pat, the nerdish Auyeung Wai, Lavina, a secretive young woman with buck teeth, and a group of four students from the Chinese University of Hong Kong. One of the last to get on is the junkie 'Blind' Fai, who's on the run from a pusher. As the bus leaves Mong Kok, it passes the scene of a serious road accident. The two casualties look very much like a couple who argued earlier about whether or not to board the bus.

At 2.38am, the minibus is passing through Lion Rock Tunnel, heading towards the New Territories. Suet gets on the radio to ask colleagues if his friend's wife has given birth yet. But the radio goes dead as the bus emerges from the tunnel. Passengers who are calling or texting friends on their cell phones notice that no one is picking up. At 2.57am, the minibus drops four students at the Chinese University stop; one of them, Dawg, complains about excruciating pains. By then, Suet and his passengers have noticed that that the roads are completely deserted: no traffic, no pedestrians. It's as if the bus has passed through a portal into another dimension.

At 3.06am, the bus reaches Kwong Fuk Road in Tai Po. There is still no sign of life anywhere on the streets. Shun suggests that they all introduce themselves and exchange phone numbers so that they can contact each other in the morning, if necessary. Chi offers to walk the nervous Yuki home through the empty streets, but panics when he glimpses a gas-masked figure in the distance. Meanwhile, in the student residences at the Chinese University, Dawg's condition worsens. His friends desperately search for help, but by the time they get back to Dawg, he has died and his body has begun to decay. His friends flee in dismay. They see Chi cycling to his girlfriend's place in Mei Foo and call to him for help, but he outpaces them. The other three students die on the road.

Early next day, all of the surviving passengers hear their phones ring ... but all that comes down the line is a metallic noise. They call each other and agree to meet at the Michelin Chicken-Pie Deli in Tai Po, which becomes their base of operations as they discuss and plan what to do next. The mystery of the empty world around them deepens. Yuki denies that Chi walked her home the night before. When another wordless call comes in on their cell phones, tech-savvy Shun recognizes the sound as Morse code ... and deciphers the signal as lyrics from David Bowie's song "Space Oddity". Most of the passengers have never heard of it or of David Bowie, but music fan Auyeung Wai enlightens them. Soon afterwards, though, Auyeung's body bursts into flames in the deli's kitchen, and he dies in agony on the sidewalk outside.

A gas-masked figure is spotted nearby. Fat, Chi and Bobby chase him to Tai Po Old

Market Park, stumbling upon the body of passenger Lavina on the way. The three men catch the gas-masked figure and tear off his mask ... revealing him to be a Japanese man, who claims to be an old friend and classmate of Chi's. Using Google Translate in an attempt to understand him, the men drop their guard and the Japanese man manages to escape. Fat, Chi and Bobby turn their attention back to Lavina, who seems to have died after being raped. Her body has some strange purple marks, as if she was suffering from a disease. Back in the deli, Bobby suddenly starts to feel ill and dies on the spot. Gloom and dismay set in, until a chance remark reveals that two teenage delinquents, Airplane and Glu-Stick, were responsible for Lavina's death. Glu-Stick confesses that they followed Lavina after leaving the minibus and saw her steal money from the box-office of the Cantonese Opera theatre in the park. Airplane chased and raped her, discovering in the process that she was disguising herself with a wig and false teeth.

The surviving women are outraged by Airplane's cruel and senseless crime, and demand that he face judgement and punishment from his peers. It is eventually agreed that all the other survivors will stab him once to execute him. Meanwhile Chi has received a mysterious phone-call from his girlfriend, saying that he has been missing for six years. She mentions an explosion and a signal from Tai Mo Shan (Hong Kong's highest peak) before the phone line goes dead. Chi reports this to the others, and Suet agrees to retrieve his minibus to drive them all to Tai Mo Shan in search of answers. But when they leave the deli, they find hordes of gas-masked men waiting on the streets nearby, equipped with armored vehicles, and seemingly determined to stop them from reaching Tai Mo Shan ...



THE MIDNIGHT AFTER

DIRECTOR: FRUIT CHAN
SCREENPLAY: CHAN FAI-HUNG, KONG HO-YAN,
FRUIT CHAN
BASED ON THE NOVEL BY: PIZZA
DIRECTOR OF PHOTOGRAPHY: LAM WAH-TSUEN
EDITORS: TINSUPFAT, TOTO
PRODUCTION DESIGN: ANDREW WONG
IMAGE DIRECTOR: MAN LIM-CHUNG
COSTUME DESIGN: PHOEBE WONG
MAKE-UP: HEIDI CHUN
MUSIC: ELLEN LOO, VERONICA LEE
SOUND DESIGN: BENNY CHU
ASSISTANT DIRECTORS: CHAN WAI-KEUNG, NIKKI LAU

PRODUCER: AMY CHIN
EXECUTIVE PRODUCER: WINNIE TSANG
ASSOCIATE PRODUCER: ALEX DONG
PRODUCTION MANAGER: EDDIE WONG

CAST

CHI (YAU TSI-CHI) WONG YOU-NAM
YUKI JANICE MAN
UNCLE FAT (WONG MAN-FAT) SIMON YAM
YING (MOOK SAU-YING) KARA HUI
SHUN CHUI TIEN-YOU
SUET, THE DRIVER LAM SUET
PAT CHEUK WAN-CHI
BOBBY LEE SHEUNG-CHING
"BLIND" FAI, THE JUNKIE SAM LEE
YI CHERRY NGAN
LAVINA MELODEE MAK
AUYEUNG WAI JAN CURIOUS
AIRPLANE RONNY YUEN
GLU-STICK KELVIN CHAN
BIRTHMARK JAPANESE ENDY CHOW

RUNNING TIME: 123 MINUTES
LANGUAGE: CANTONESE,
ENGLISH SUBTITLES

SCREEN RATIO: 1:2.39
SOUND FORMAT: 5.1
PRESSKIT EDITING & TRANSLATION: TONY RAYNS, FELIX TSANG



自
煙
P9

香港
新區
大橋公路
大橋站
慈雲山
黃埔村
大橋
寶樹橋
太和村
油站
大橋

DIRECTOR'S STATEMENT

When Hong Kong was returned to Chinese sovereignty in 1997, its people were promised a bright future. But now, a decade and a half on, it feels as though Hong Kong is suffering the worst of times. People's lives, people's businesses and the political climate are all seriously depressed. The impact has hit us harder than anything else in the past century. Through *THE MIDNIGHT AFTER*, I'd like to tell the rest of the world something about the problems that Hong Kong faces in this period of social upheaval. I'd also like to explore how we deal with panic, how we struggle to survive and how – never mind what happens now or in the future – our souls will always be marked by this trauma. All of us have memories of better times, but they survive only in our dreams ...

Fruit Chan (23 January 2014)



ORIGINAL NOVELIST'S STATEMENT

The appearance of my novel was a complete accident. - At the start of 2012, the government of Hong Kong decided to give all holders of a Hong Kong permanent identity card a tax rebate of HK\$6,000, to implement a policy of "leaving wealth with the people". At the time, I had just graduated from university, and had no real experience of society or work and no clear sense of what I was going to do with my future. So I decided to spend my HK\$6,000 on a getaway vacation. During this vacation we were snowed in and unable to leave the hostel for several days. To kill time, I opened up my laptop and began writing a novel. I still had no serious intentions when I uploaded the first few chapters to the HK Golden Forum site.

HK Golden Forum is something unto itself, a microcosm of present-day Hong Kong society. By the time I finished and uploaded the fifth chapter, I still wasn't expecting any online feedback or reaction. I expected my efforts to get buried under the mountain of new posts the forum attracts every day. So I was astonished when I next logged on to find that my first few chapters had won a fairly substantial audience. I was thrilled by this, and decided to keep the story going. As I posted further chapters in the following weeks, the readership multiplied exponentially. I found the joys, the difficulties and the thrill of writing to be remarkably inspiring. I'd like to take this opportunity to sincerely thank the users of HK Golden Forum, and the book's fans on Facebook.

My story is set mostly in Tai Po, the town in Hong Kong where I've spent my life to date. The Tai Po community doesn't have any particular character, and it's not the kind of place that travel guides would send tourists to. Some might wonder why I didn't choose to set the story in a more distinctive part of Hong Kong, but I think it's the very ordinariness of Tai Po that allows general readers in Hong Kong to relate to the story. All of us here have been brought up in communities like this, with local diners nearby, a 7-11 convenience store around the corner and clapped-out parks and roads. This is the 'real' Hong Kong, not the glamorous skyline that people abroad are shown; this bland, awkwardly familiar environment is the one we grew up in. There's been a resurgence in promoting a local Hong Kong flavor in our popular culture recently, and I guess that my novel taps into that. Since I know very well the realities of Tai Po, I don't think anyone doubts the authenticity of the way I depict it.

Just as the relative success of the novel took me by surprise, so the fact that anyone wanted to make a film version was a total surprise. There are quite a few scenes in the novel, which I thought it would be very difficult to show on film. I still can't quite believe that something I wrote has turned into a film. Let me take this opportunity to thank the executive producer Winnie Tsang, the director Fruit Chan, the producer Amy Chin and writer/collaborator Chan Fai-hung for making the film happen.

Hong Kong movies seem to be regaining their footing in the international market, but most of our production seems to be limited to a few particular genres. As a filmgoer myself, I feel there's room for some boundaries to be pushed. Can a film like *THE MIDNIGHT AFTER* fill a gap in the market that no one knew was there? However this turns out, I'm grateful to the director and producers for their hard work and confidence in trying to do something different. That's already quite enough to satisfy me.

Pizza (18 January 2014)



DIRECTOR AND CAST

Fruit CHAN – Director and Co-Writer

Fruit Chan was born in Guangzhou in 1959. He moved to Hong Kong in 1973. Passionate about cinema, he took a low-paying job at the Film Culture Centre of Hong Kong and gradually found his feet in film production circles. He directed his debut feature **FINALE IN BLOOD** in 1990, although the film was not released until three years later. His breakthrough came in 1997, the year that the colonial British power handed Hong Kong back to China's sovereignty. Having spent two years working on the script, and using film stock left over from other productions to supplement his shoestring budget, he made **MADE IN HONG KONG**, telling the story of a frustrated, delinquent youth. This fresh and highly innovative film triumphed in the annual film-award ceremonies in Hong Kong and Taiwan, and also won a special prize in Locarno. This and Chan's two subsequent features **THE LONGEST SUMMER** (1998) and **LITTLE CHEUNG** (1999) were seen as a "Hong Kong Handover Triptych" and made him an icon in Hong Kong's burgeoning independent film scene.

Since 2000, Chan has continued to win awards (notably for **DURIAN DURIAN** and **HOLLYWOOD-HONG KONG**) and he scored his biggest international success with 2004's **DUMPLINGS**, the feature-length expansion of the black-comedy short he made for the portmanteau film **THREE ... EXTREMES**. Like many Hong Kong directors, he responded to the downturn in local production by working in Mainland China – but he remained truer to his indie roots than most of his contemporaries. He also made short films and joined several collaborative projects, and has produced films for other directors, such as **COLOUR BLOSSOMS** and **PRINCE OF TEARS**, both by Yonfan. Now **THE MIDNIGHT AFTER** looks set to become a foundation stone in the rebuilding of the Hong Kong film industry.

Films

1990: **FINALE IN BLOOD** 1992: **LONELY HEART QUINTET** 1997: **MADE IN HONG KONG**
1998: **THE LONGEST SUMMER** 1999: **LITTLE CHEUNG** 2000: **DURIAN DURIAN** 2001:
HOLLYWOOD-HONG KONG 2002: **PUBLIC TOILET** 2003: **1:99 SHORT FILM SERIES:**
PIGLET IS NOT FEELING WELL short 2004: **DUMPLINGS** 2006: **XI'AN STORY** short
2006: **A + B = C** short 2009: **CHENGDU, I LOVE YOU** 2009: **DON'T LOOK UP** 2010: **THE**
YELLOW SLIPPER episode for Quattro Hong Kong 2013: **GING ZAT** episode for Tales
from the Dark 1 2014: **THE MIDNIGHT AFTER**

Simon YAM (as Uncle Fat)

A prolific and versatile actor in Hong Kong films for three decades, Simon Yam is an internationally known axiom of Hong Kong cinema. He was born in 1955. After working a fashion model in the late 1970s, he began acting in drama serials for Hong Kong's top-rated broadcaster TVB and moved into the film industry in 1987. The appearances which made his reputation included a celebrated fight scene with Chow Yun-fat in Ringo Lam's *FULL CONTACT* (1992) and a recurring role as the boss of the Hung Hing triad in Andrew Lau's *YOUNG AND DANGEROUS* series (1996-8). He has been named Best Actor twice in Hong Kong's Golden Bauhinia Awards for roles in films by Johnnie To: *PTU* (2004) and *ELECTION* (2005). The Best Actor prize in the Hong Kong Film Awards followed in 2010 for his portrayal of a loving father in Alex Law's *ECHOES OF THE RAINBOW*. His performance in Ann Hui's tragedy *NIGHT AND FOG* won him the Best Actor prize at Sitges Film Festival. In 2003 he starred with Angelina Jolie in *LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE*, shot on location in Hong Kong. In 2013, Simon turned director for the first time with an episode for the horror anthology *TALES FROM THE DARK*, adapted from stories by Lillian Lee, author of "Farewell My Concubine" and "Rouge".

Kara HUI (as Ying)

Born in Hong Kong in 1960, Kara Hui first made her mark as a young action star in Shaw Brothers movies in the mid-1970s. She appeared in numerous films for Zhang Che, Chu Yuan and other directors at Shaws, but rose to prominence with her feminist starring roles in films by Lau Kar-leung, including *MARTIAL CLUB* (1981), *MY YOUNG AUNTIE* (1981), *LEGENDARY WEAPONS OF CHINA* (1982) and *EIGHT-DIAGRAM POLE FIGHTER* (1984). She was named Best Actress at the inaugural Hong Kong Film Awards in 1981 for *MY YOUNG AUNTIE*. Her long and prolific career has included TV serials and films in many genres, but her current reputation as one of Hong Kong's finest actresses sprang from her role as the possessive mother of a 'problem' son in Ho Yuhang's *AT THE END OF DAYBREAK* (2009), which won her six top awards, including Best Actress at the Pacific Meridian Festival in Vladivostok. She has recently starred in Peter Ho-Sun Chan's *WU XIA* (2011), now released in the US as *DRAGON*.

LAM Suet (as Suet, the driver)

Lam Suet has appeared in more than 150 Hong Kong movies since 1989, but is probably best known for his roles in films by Johnnie To. These have included: *WU YEN* (2001), *PTU* (2003), *BREAKING NEWS* (2004), *ELECTION* (2005), *MAD DETECTIVE* (2007), *SPARROW* (2008), *VENGEANCE* (2009), *DRUG WAR* (2012) and *BLIND DETECTIVE* (2013). He was for several years a comedy foil in Stephen Chow movies, such as *GOD OF COOKERY* (1996) and *KUNG FU HUSTLE* (2004).

WONG You-nam (as Chi)

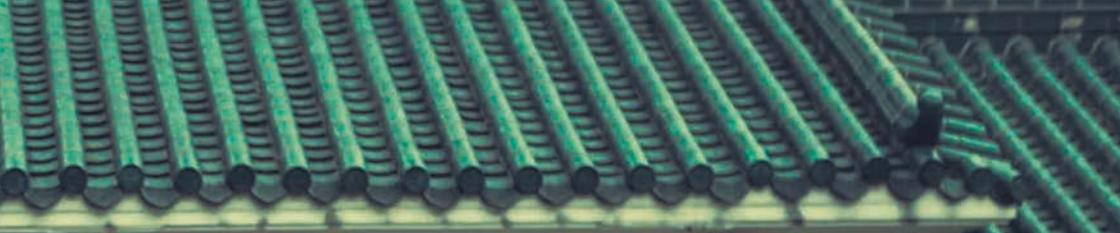
Born in Hong Kong in 1983, Wong You-nam was brought into films by Fruit Chan. He was barely 16 when Fruit Chan cast him in *HOLLYWOOD-HONG KONG* (2002), but his mischievous demeanor and sincerity earned him “Best Newcomer” nominations at both the Golden Horse Awards in Taiwan and the Hong Kong Film Awards. He has gone on to have a busy and successful acting career, appearing in such films as Pang Ho-cheung’s *AV* (2005), Jingle Ma’s *PLAYBOY COPS* (2007), Wilson Yip’s *IP MAN* (2008), Derek Kwok & Clement Cheng’s *GALLANTS* (2009), Janet Chun’s *THE JADE AND THE PEARL* (2010), Herman Yau’s *THE WOMAN KNIGHT OF MIRROR LAKE* (2011) and Cheung Kwok-kuen’s *COLD PUPIL* (2012). Together with Chui Tien-you (who also stars in *THE MIDNIGHT AFTER*), he is half of the Canto-pop duo Shine.

CHUI Tien-you (as Shun)

Another former child actor brought into the film business by Fruit Chan, Chui Tien-you was born in Hong Kong in 1983 and made his small-screen debut in a soft-drink commercial directed by Chan in 1999. Fruit Chan went on to give him a prominent cameo role in *LITTLE CHEUNG* (2000). Chui opted to concentrate on acting after finishing high school, and immediately won a leading role in Carol Lai’s *GLASS TEARS* (2001); when the film was invited to Cannes, the actor celebrated his 18th birthday in France. He went on to appear in many other Hong Kong films, for such directors as Joe Ma, Wai Ka-fai and Wilson Yip, but his career really took off when he starred in Patrick Tam’s ‘comeback’ film *AFTER THIS, OUR EXILE* (2006), which took the Best Film prize in the Hong Kong Film Awards, and then in Ho Yuhang’s *AT THE END OF DAYBREAK* (2009), as the son smothered by his mother’s love. In 2011, he was offered his first Hollywood role in Steven Soderbergh’s *CONTAGION*. Since working on *THE MIDNIGHT AFTER*, he has been acting in *ENTHRALLED*, the debut film by scabrous columnist Chip Tsao. Together with Wong You-nam (who also stars in *THE MIDNIGHT AFTER*), he is half of the Canto-pop duo Shine.

Janice MAN (as Yuki)

Born in 1988, Janice got her first modelling job at the age of 14. She went on to have a busy career as a model, often known simply as “JM”, but found her profile suddenly raised when she appeared in the 2007 movie *LOVE IS NOT ALL AROUND*, directed by Patrick Kong. She has since acted in ten more movies, notably in Janet Chun & Chan Hing-ka’s *LA LINGERIE*, Oxide Pang’s *BASIC LOVE* (2009) and Roy Chow’s *NIGHTFALL* (2012).



神

殿宇莊嚴人傑地靈千古跡



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