

Film Critics Notes on the Hong Kong premiere of "The Room" Library

"The function of a work of art is to arouse a state of creation and inspire intoxication." Nietzsche exalted the Dionysian spirit in Greek tragic art, the inner emotional catharsis of forgetful unity, sublimated to an ecstatic state of bliss, like the fanaticism of religious worship. It's the premiere experience of "The Room." And this sacred ceremony, which has been popular in the United States for a long time, came to the Hong Kong Ocean Theater on January 12, 2018. I was lucky enough to be at this scene, participate in it with more than 200 people, and witness with my own eyes this irreplaceable event. Miracle.

This cannot be compared with ordinary movies. Watching this movie must emphasize the existence of "I", and all the audiences present have become a part of "The Room". The space of the theater is The Room. We are the masses and also the authors. Through all interactions during the screening, we rewrite or give meaning to the film clips, just like a kind of on-site secondary creation. Without the shout of "SPOON!" or the action of throwing spoons, Spoons is just a background picture, quietly placed in the corner of the table. But with the rise and fall of the theater, Spoons come alive and become a collective. The symbol of the carnival party - the shot of the spoon is only effective when everyone is shouting, shaking and laughing simultaneously. This is exactly the pleasure of living in the moment that we read about the Dionysian believers in the Greek feast.

"The Room" aroused the general response of a crazy comedy, but the text is an orthodox love tragedy - it is said that Tommy Wiseau is the contemporary Shakespeare, it is not an exaggeration, because they both draw nutrients from ancient Greek tragedies. The most painful thing in the world is to be betrayed by your best friend and favorite lover at the same time. In fact, they are just involuntarily driven by their own desires, and finally reach an irreversible cruel fate. Isn't the passionate and indignant speech of "Everybody betray me" just like the lines of a traditional tragic hero? "The Room" is a retro masterpiece that does not belong to this world. No wonder Tommy's appearance in the film is like an ageless vampire. He has noble sentiments and has pure to surreal ideals about people's relationships, which are not allowed in the world. They are incomprehensible to mortals, but they are amazed by them. It is no wonder that the dialogue in "The Room" switches to the stage of "Star Wars" There is no violation, this film should belong to the "epic" level.

"The Room" expels all rationality in shooting, storytelling, and performance, and breaks away from all perceptions of real life, thus returning to the original barbaric chaos of mankind. Passers-by enter and exit one after another, oh hi to oh bye, so we can get joy beyond the limit from the essence of this great tragedy. Johnny's every mocking laugh and every cry of despair for life brings

inexplicable joy to the audience. We respond with joy and disgust to Lisa's betrayal all the way, and to Danny's "innocent charm" every time. We gave him a warm welcome on stage; we wanted to remind Mom that she had cancer, and we wanted to remind Mark that he was Johnny's best friend. Come on, throw away all the absurdity of the real world and the filming logic in the movie, and send out all the passers-by A, B, and C who inexplicably enter and leave our hearts, and let us shout and throw out every time. , leading to the liberation of the depths of one's soul.

To embody the philosophy of Dionysus, of course, it goes beyond shouting and laughter. It must also have a large chorus that is divorced from the development of the story and has no relevant insertions. "The Room" uses American pop songs instead of ritual music, and uses pillows on the bed to replace dancing with unique body postures. It completes the transformation of classics and updates Hong Kong-style concerts and karaoke culture when it comes to Hong Kong. So we turned on the lights of our mobile phones, swayed to the rhythm of the music, and sang lyrics such as "Crazy, Crazy" and "I Will, I Will". The strange love movements shown in the picture were transformed into flying pictures and Polaroids in the Hong Kong context. Jin's memories of the 1980s and 1990s. If the subtitle translation can color the text according to the rhythm, it should be better able to drive the effect of everyone present singing together and pushing the noise to the extreme - so it is recommended that you watch the MV version on the organizer's Facebook. Singing the theme music of "Mission Impossible" to the scene where Johnny carefully and methodically sets up the tape recorder is a masterpiece for Hong Kong movie lovers.

An unforgettable night that rewrote our imagination of how movies can be shot and watched. In fact, there is no need for any theory on paper, or any theory on paper cannot simulate the satisfaction of practice - the power of film can indeed be achieved by participants in the theater space. Even if there is only once in life, once is enough, or all future copies will never be as good as this first time.

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記《The Room 瘟室》香港首映

「藝術品的作用在於激起創造狀態，激發醉境。」尼采高舉希臘悲劇藝術中的酒神精神，那種忘形合一的內在情緒宣洩，昇華到狂喜的極樂狀態，猶如宗教崇拜的狂熱，就是《The Room》的首映體驗。而這個瘋行美國已久的神聖儀式，在2018年1月12日，降臨到了香港海運戲院，我有幸身處這個現場，與二百多人一起親身參與、並親眼見證這可一不可再的奇蹟。

這不能跟一般電影比擬，是次觀影必須強調「我」的存在，亦是在場的所有觀眾，都化身成為《The Room》的一部分，戲院的空間就是The Room。我們是群眾也是作者，通過放映期間一切互動，為電影片段改寫或賦予意義，猶如一種現場的二次創作。沒有“SPOON!”的叫囂、沒有拋匙羹的動作，匙羹就只是一幅背景圖畫，靜靜置放在桌上一角，但有了戲院的此起彼落，匙羹活過來成為了集體狂歡派對的象徵－匙羹的鏡頭只有在大家同步狂呼、狂掙、狂笑的狀態下才有作用，這正是我們閱讀到希臘盛宴中酒神信徒，所享受活在當下的快感。

《The Room》引起瘋狂喜劇一般的反應，然而文本上是一部正統的愛情大悲劇－有說Tommy Wiseau 是當代的莎士比亞，實不為過，因為他們都是汲取古希臘悲劇的養分。塵世間最痛苦，莫過於同時受到最好的朋友、最愛的情人出賣，而他們其實都只是身不由己，被自身的慾望驅使，最後達致不可逆轉的殘酷命運。“Everybody betray me” 那段激動憤慨的陳辭，不就是如活脫出自傳統悲劇英雄的台詞嗎？《The Room》是不屬現世的復古傑作，難怪Tommy在片中的造型就像不老的吸血鬼，有高貴的情操，對人們關係有著純潔到超現實的理想，從而不容於人間，為凡人無法理解，卻又為之驚歎，又難怪《The Room》的對話切換到《Star Wars 星球大戰》的舞台亦無違和，此片本應就屬於「史詩」級別。

《The Room》驅除所有拍攝上、故事上、表演上的理性，並脫離現實生活的一切認知，從而還原到人類最初的荒蠻混亂。路人們一個又一個進場又退場，oh hi到oh bye，於是我們得以從這大悲劇的本質上得到超越極限的喜樂。Johnny每一個對生命嘲弄的笑聲、每一個對生命絕望的呼喊、都造就觀者莫名的快意，我們一路對Lisa的背叛雀躍地報以厭惡的回應，一路對Danny的「天真嬌」每次登場報以熱鬧的歡迎；我們希望提醒媽媽記得自己癌症在身，希望喚起Mark記得自己是Johnny的best friend。來吧，將所有現實世界如同電影內拍攝邏輯的荒謬拋出去，將所有莫名其妙進入又離開我們心房的路人甲乙丙都高聲送出去，讓我們在每一次反復的大呼小叫與拋擲之中，通往個人心靈深處的解放。

體現狄奧尼索斯哲學，當然不止於呼喊，不止於笑聲，還必須有脫離故事發展，不相關加插的大合唱歌隊。《The Room》以美式流行曲目代替禮樂，以枕

頭交到床上奇特體姿代替舞蹈，完成經典的轉化，來到香港再予以港式演唱會與唱K文化的更新。於是我們亮著手機燈光，隨著音樂節奏搖動，唱出“Crazy, Crazy”，“I Will, I Will”等歌詞，畫面表現的詭異愛情動作，在香港語境化身成飛圖式、寶麗金式的八九十年代回憶。如果字幕翻譯可以跟著節奏將文字填色，應更能驅動在場每位一同合唱的效果，將眾聲喧嘩推向極致 – 因此建議各位補看主辦者臉書的MV版本。為Johnny小心翼翼地設置磁帶錄音機的場景哼上《Mission Impossible 職業特工隊》主題樂更是香港影友們一記神來之筆。

難以忘記的一個晚上，改寫了對電影可以怎樣拍、怎樣看的想像。其實不需要任何紙上理論，又或任何紙上理論都不能模擬得到那實踐的滿足 – 電影的力量確可以由參與者在戲院空間成就的。哪怕生命中只有一次，一次就已足夠，又或日後所有的複製都再比不上這個第一次了。

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