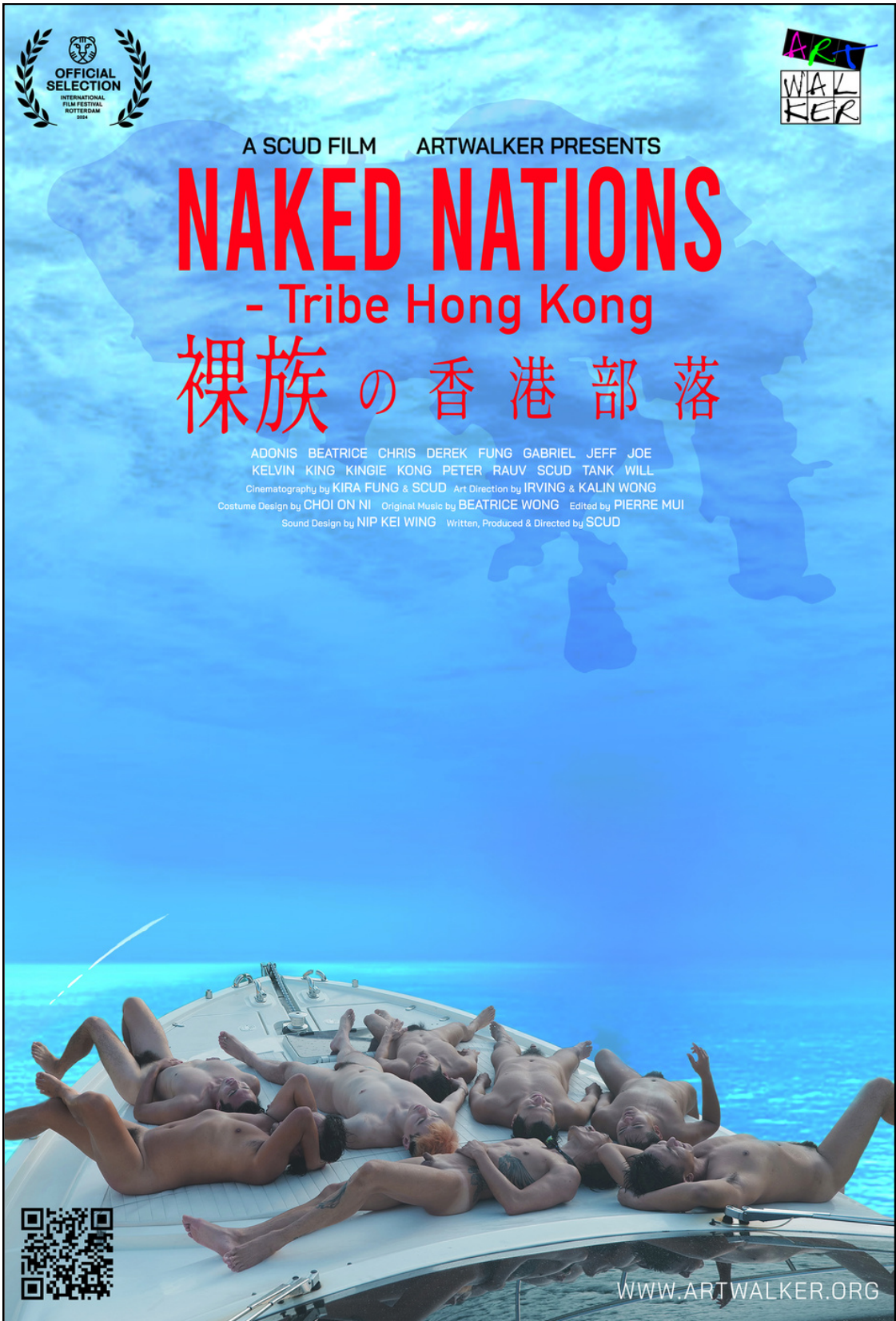


Press Kit



A SCUD FILM    ARTWALKER PRESENTS

# NAKED NATIONS

- Tribe Hong Kong

## 裸族の香港部落

ADONIS BEATRICE CHRIS DEREK FUNG GABRIEL JEFF JOE  
KELVIN KING KINGIE KONG PETER RAUV SCUD TANK WILL  
Cinematography by KIRA FUNG & SCUD    Art Direction by IRVING & KALIN WONG  
Costume Design by CHOI ON NI    Original Music by BEATRICE WONG    Edited by PIERRE MUI  
Sound Design by NIP KEI WING    Written, Produced & Directed by SCUD



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## LOGLINE

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Naked Nations is a deeply human, joyful, poignant and heartbreaking film about freedom and its many manifestations, fragility and limits, a film about life, depression and difficult decisions. But above all, a film about love.

## SYNOPSIS

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Social unrest has rocked the world. Hong Kong continues to be savagely plagued by anti-pandemic measures leading to a loss of more innocent lives. In an act of defiance, and on the edge of darkness himself, one filmmaker has chosen self-exile following the completion of his final feature film. It is a film about people, about the young actors living bravely through this dark age, about living with fleeting hope, but hope nonetheless, in their hearts. Eventually, everyone involved must face a choice: to follow the director into uncharted waters risking it all, or to stay fight, with the very real possibility of losing to the realities of the world. How will their friendships, their love, their lives play out after such decisions?

## SPECS

- Runtime: 161 mins
- Release Year: 2024
- Genre: Drama, Arthouse
- Country: Hong Kong, China
- Language: Cantonese, English
- Subtitles: English

# Directors' Statement

“When I was casting a leading man of my second film, Permanent Residence, Osman Hung who then became the first boyband heartthrob ever to go full frontal, asked me about my ideal for the new studio, Artwalker.

In a hurry to respond in a cool way, I said I liked to make 10 films so every wall will be covered by posters.

I almost failed that, after my fifth film, Voyage, and then after my twin 8th and 9th films, Apostles and Bodyshop, when my depression took the better of me and pushed me towards quitting altogether.

But then the idea of Naked Nations dawned on me, the name of which was actually borrowed from an epic film I wrote a decade ago that could never be made, for most of the shootings had to be done in China.

Without the so called “vaccine passport” I could go nowhere, even most parts of Hong Kong, the city I’ve been living for over 40 years on and off. I pulled myself together to shoot this last work of mine, with my ever devoting actors here, with our iPhones only.

It’s about the darkest time of our era, the darkest spot on earth. After years of social unrest that rocked the world, the former colony was further plagued by some of the harshest anti-pandemic measures.

It’s about the life and death of people, innocent lives lost not by the virus but man-made disasters, and the stubborn ones hanging on despite the sudden loss of almost all freedoms.

# Director's Statement Cont.

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It's about love, like almost every films do, but loves hastened, intensified and escalated, especially of amorous young ones, with their bold acts to defy the curfew and offset the helplessness.

It's about freedom, what we take for granted, being revoked brutally, and had to fought some back ourselves. My visitors had to climb like 50 levels of backstairs to bypass the guards. Were I to see someone in a close friend's bar, she would rehearse an exit strategy with me first in case policemen might hop in anytime. Just the freedom to meet, but then meeting alone would not suffice.

As the title suggests, we'd get naked whenever we can, have pleasures of all sorts buoyed by the excitement of breaking the confinement. It's just life, only that our most private and intimate moments are lay bare brazenly, like in any of my films.

It's about choices, life decisions facing Hongkongers all the time, more so this time. Would one stay fighting, submitting to realities, laying flat 'til the tide turns, capitalizing on the opportunities, or sailing to uncharted water?

My choice was the last one, not a good one but no one is good. I left after shooting the last scene and holding a personal concert. I'll miss my actors dearly, and vice versa. But we all have to move on with optimism that human beings will learn lessons, even though it's a long shot.

The film is a trinity of drama, behind the scenes, documentaries of our real life the past 3 years or so, for the audiences to figure it out, and hopefully enjoy the format and style. It's my last dedication to the art, the place, the people I love.





## DIRECTOR'S BIO - **SCUD**

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Born in China, had a 20 years IT career, founded a public listed company, travelled 80 countries before settling in Sydney. Realizing that he had fulfilled the dream of others but not his own, he returned to Hong Kong to start Artwalker, producing acclaimed films such as the Berlinale official selection "Amphetamine" (2009) and "Voyage" (2012).

Scud was the tribute honoree and the first Q-Hugo Award recipient in the 49th Chicago International Film Festival and received an "Artistic Achievement Award" for his "Edgy, Tender and Bold Filmmaking". SCUD announced his intended retirement in 2022, after making his 10th and last film "Naked Nations".

### **Scud's works include:**

- City Without Baseball (2007)
- Permanent Residence (2008)
- Amphetamine (2009)
- Love Actually... Sucks! (2010)
- Voyage (2012)
- Utopians (2016)
- Adonis (2017)
- Apostles(2022)
- Bodyshop(2022)



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## *Crew*

Cinematography by KIRA FUNG & SCUD

Art Direction by IRVING & KALIN WONG

Costume Design by CHOI ON NI

Original Music by BEATRICE WONG

Edited by PIERRE MUI

Sound Design by NIP KEI WING

Written, Produced, and Directed by SCUD

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## *Cast*



- Adonis
- Beatrice
- Chris
- Derek
- Fung
- Gabriel
- Jeff
- Joe
- Kelvin
- King
- Kingie
- Kong
- Peter
- Rauv
- Scud
- Tank
- Will