



David CHUNG 鍾志文 (b. 1947.11.14)

Director of Photography, Director

Born in Hong Kong, David Chung is of Zhongshan, Guangdong descent. Chung joined Shaw Brothers Studio as a cinematography assistant in 1964. In 1968 he left to work for Rediffusion Television (RTV) as a cinematographer, and in 1973, joined Television Broadcasts Limited (TVB) as a drama programme cinematographer. His job included location shooting for *73* (1973) and *Tea for Two* (1976). He was also responsible for the cinematography of many film unit works, such as the anthology series *CID* (1976), *Seven Women* (1976), *Social Worker* (1976), *The Young Generation* (1977), and documentary *Wonderfun* (1975), collaborating with novice directors such as Patrick Tam and Yim Ho.

Chung entered the movie industry in the late 1970s. He co-directed *The Chase* (1977) with To Ping and made his cinematographic debut with *For Whom to be Murdered* (1978). He subsequently lensed Ann Hui's first directorial work *The Secret* (1979), which resulted in a Best Cinematography win at Taiwan's Golden Horse Awards. Chung later collaborated with multiple New Wave directors, including Tsui Hark on *Dangerous Encounter—1st Kind* (1980), with Yim Ho on *Wedding Bells, Wedding Belles* (1981), with Dennis Yu on *The Imp* (1981), with Terry Tong on *Coolie Killer* (which also featured cinematographer Brian Lai, 1982), with Patrick Tam on *Nomad* (1982), and with Johnnie To on *The Enigmatic Case* (1980), etc.

In the mid-1980s, he undertook cinematography for D & B Films Co., Ltd. as a freelancer, working on *The Island* (1985) and *Mr Boo Meets Pom Pom* (1985); and made his independent directorial debut with *It's a Drink! It's a Bomb!* (1985) for which he was also director of cinematography. After that, Chung participated in the production of the studio's headline shows *Royal Warriors* (1986) and *Magnificent Warrior* (1987) as a member of the director's team. Until the late 1980s, his completed works included *I Love Maria* (1988) and *Web of Deception* (1989).

In the 1980s and 90s, Chung worked mainly as a cinematographer. Some works of note are *Shanghai Blues* (1984), *My Heart Is That Eternal Rose* (1989), *Song of the Exile* (1990), *Au Revoir Mon Amour* (1991), *Once Upon a Time in China* (1991), *King of Beggars* (1992), and *Finale in Blood* (1993), covering an assortment of styles and genres—comedy, *wenyi*, thriller, martial arts, and action. Nominated multiple times for Best Cinematography at the Hong Kong Film Awards, he won with *An Autumn's Tale* (1987), for which he shot the interior scenes in Hong Kong, while James Hayman took care of location shooting in the US. The next year saw Chung bagging Best Cinematography at the 25th Golden Horse Awards with *Painted Faces* (1988). His last projects behind the camera included *Romantic Dream* (1995) and *Full Throttle* (1995). In 1989, he served as the vice-chairman of the Hong Kong Society of Cinematographers. Chung immigrated to the US in 1995 and withdrew from local film circles.
