



LEE Chi-ngai 李志毅

Director, Screenwriter, Producer, Art Director

Lee went to a university in Canada, studying courses in Fine Art, and furthered his studies at London Film School. Upon his return to Hong Kong, he landed a job in art design at a large organisation and once worked as a stage designer. Lee's film career began in 1984. His earliest project was the art direction for *Love Me and My Dad* (1988) directed by Stephen Shin. They teamed up again for *Brotherhood* (1986) and *Easy Money* (1987). When Shin was in charge of D & B Films Co., Ltd., Lee did the art direction for *It's a Mad, Mad, Mad World III* (1989), *Unfaithfully Yours* (1989), and *In the Line of Duty 4* (1989). During this time, he also served as the production manager for *The Story of Hay Bo* (1988) with Mak Wai-hung and as the art director for *Cherry Blossom* (1988).

Lee had a hand in art-directing D & B Films' *Vengeance Is Mine* (1988). Later, when the director withdrew, he took over to script and direct for the first time. This set him on the path of screenwriting and directing. He penned the screenplay for *Goodbye Hero* (1990) and *Alan & Eric: Between Hello and Goodbye* (co-wrote with Barry Wong, 1991); for the latter, Lee also acted as second unit director, tasked with shooting in the US. *This Thing Called Love* (1991), a middle-class romance that Lee wrote and directed, was a critical success that garnered five nominations at the 11th Hong Kong Film Awards, including for Best Film and Best Screenplay; and Cecilia Yip was awarded Best Actress.

In the early 1990s, Lee founded the United Filmmakers Organisation (UFO) with Eric Tsang, Peter Chan Ho-sun, James Yuen, and others to create innovative films. Lee focused on screenwriting and directing. He penned *Tom, Dick & Hairy* (1993) with James Yuen and Chan Hing-kai and *He Ain't Heavy, He's My Father* (1993), and co-directed these titles with Peter Chan Ho-sun. He also wrote the screenplays of *Yesteryou, Yesterme, Yesterday* (1993), *He's a Woman, She's a Man* (co-wrote with James Yuen, 1994), and *The Returning* (co-wrote with Jacob Cheung Chi-Leung and Raymond To, 1994). Lee also produced *The Returning* with Claudie Chung Chun. Later, titles penned, directed and produced by Lee included the Japanese manga adaptation *Mack the Knife* (1995), as well as *Heaven Can't Wait* (1995) and *Lost and Found* (1996). After screening at the Tokyo International Film Festival, *Lost and Found* landed a distribution deal in Japan that helped him enter the Japanese film industry. He subsequently directed *Sleepless Town* (1998).

Lee continued screenwriting in the 2000s and produced *Magic Kitchen* (2004) with John Chong, which he also directed. He then helmed the Hong Kong-Japanese collaboration and manga adaptation *Dance, Subaru!* (2009). In 2013, Lee rejoined the Hong Kong film industry, helming 'A Word in the Palm' in *Tales from the Dark 1* (2013), writing and producing *Horseplay* (2014). He directed the segment 'Killing Me Softly' of *Tales from the Occult: Ultimate Malevolence* (2023).
