



## Peter YUNG 翁維銓 (1949–)

### Director, Producer, Photographer

Born in Hong Kong, Yung was obsessed with photography in his youth. He went to the US in 1968 to study in the Art Center College of Design in Los Angeles. He met the Chinese-American cinematographer and two-time Oscar winner James Wong Howe shortly after arriving in the US, who became his mentor and friend and deeply influenced Yung's film career.

Under the guidance of Wong Howe, Yung completed his first documentary *One Day in Locke* (1971), telling the story of Chinese people living in the town of Locke, the first Chinatown in the US. Feeling that the working environment in Hollywood was too institutionalised, Yung followed Wong Howe's suggestion and travelled in Europe for nearly a year before returning to Hong Kong to develop his career.

Yung returned to Hong Kong in 1972 and continued his work as a professional photographer, holding several photography exhibitions as well as teaching at The Chinese University of Hong Kong's Department of Extramural Studies and Hong Kong Baptist College. In 1974, he took part in the filming of a documentary about drugs, *Opium: The White Powder Opera*, for a British broadcaster, serving as associate producer (with Satharn Pairoh) and camera operator. His research on how the police in the Narcotics Bureau handled their cases became the blueprint for his directorial debut, *The System* (1979). He later filmed another drug-focused documentary, *Warlords of the Golden Triangle* (co-directed with Adrian Cowell, 1987).

Yung became one of the first pioneers to shoot films in the Mainland after China's reform and opening-up. He received the support of Liao Chengzhi, then-director of Hong Kong and Macao Affairs Office of the State Council, which gave him easy access to executing his filmmaking projects. To carry out his mentor's last wishes and honour his work, Yung interviewed foreign rickshaw pullers in Beijing and made the one-hour documentary, *The Rickshaw Boy* (1981). Later, he went to Xinjiang to shoot the docudrama *Souls of the Wind* (1982), with the assistance of the Central Government and the People's Liberation Army, setting a precedent for Mainland-Hong Kong co-productions.

Yung re-edited and re-arranged music to the *Souls of the Wind* soundtrack in 1989 due to his dissatisfaction with the final product, and rename it *Journey to the Cossacks* before re-releasing it. Yung also directed other feature drama films, including *Life After Life* (1981), which broke new ground by using simultaneous live sound recording, and *Double Decker* (1984), which focused on youth issues. He returned to teaching afterwards at the Hong Kong Academy for Performing Arts' School of Film and Television from 1996 to 2009, serving as the Head of Producing & Production Management. He served as producer for the film *b420* in 2005.

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