



Film Treasures On Display

From April 8 to 26, 1998, the Hong Kong Film Archive will hold a large-scale exhibition displaying some of the most precious items in our collection. Entitled "Hong Kong Film Archive Treasures", a selection of films, records, lobby cards, pamphlets, posters, and publications from our collection will be put on show for the enjoyment of the public.

The exhibition will be held, as before, in the Exhibition Hall, City Hall Low Block. Apart from pictures and written documents, the exhibition will feature four special thematic sections exhibiting artifacts, scripts, and awards that mark the careers of Kwan Tak-hing, Chua Boon-hean, Josephine Siao and Chow Yun-fat.

The Archive has since 1993 built up its present collection which possesses over 2,000 film prints and over 30,000 film materials, including many rare items, such as the 1938 documentary film *Scenes of Yan'an* (aka *On the Northwest Front Line*), made by Hong Kong filmmakers Lam Tsong and Tsui Tin-cheong, and *A Page of History*, donated by the sons of film pioneer Lee Man-wai. In addition, there are the early shorts of Hong Kong made by the Edison Company in the last years of the 19th century. The exhibition will dedicate a small theatre to show extracts of these footages and interviews of film personalities. This is a rare opportunity not to be missed, for audiences to review different film images and enjoy oral testimonies of Hong Kong filmmakers.

Behind the Scene Work

As work in preparing the exhibition gets into full steam ahead, we wonder how many people will realise the difficulty in culling treasures from our treasure cove. Under the guidance and direction of Head of our Research Section Yu Mo-wan, our colleagues in the Research, Acquisition, Editorial and Exhibition Sections have carefully chosen and picked up each item.

There are four storerooms in our temporary warehouse in Wanchai, each packed with all kinds of materials (stills, posters, magazines, film books, etc). Over two months of shuttling back and forth, we finally managed to compile from over 200 shoe-size boxes and ten giant boxes, the rarest and most precious of exhibition items.

The Rarest of Rare Birds

From the over 2,000 stills and photographs in our collection, we were delighted to discover the rarest among the rare, stills from a 40s classic *Soul of China* and from the 1935 picture, *Lifeline*. As to the over 1,000 posters in the collection, we have selected 32 posters of classic cinema, including *Humanity* (1955), *Poor Mother* (1961), and *Princess Hibiscus*, etc. Additionally, we have put together 80 film magazines from the 30s to the 90s, including the earliest film magazine, *Silver Light* (the 1926 first issue), and the last edition of the entertainment newspaper, *TV Daily News* (1995). There are also two film scripts: Kwan Man-ching's *Blood and Tears at the Border* (1937) and *Zhu Shilin's Sorrows of the Forbidden City* (1948). Rarely seen nowadays are the film handbills printed on paper and freely passed around to the public at the theatres. In the old days, film handbills were one way of publicity for the films. From our collection numbering several thousands, we have selected over 60 handbills, ranging from the 20s to the 70s. The oldest of the handbills is the one printed by the Queen's Theatre in 1925.

To enrich the contents of our exhibition, we have tried our best to select a variety of autographed stars' pictures and stills of award-winning films. The diversity of the exhibition is marked by the inclusion of 33 inch vinyl records, recently obtained. These are records of soundtracks and theme songs from the earliest sound films produced in the 30s (including *Conscience*, *New Youth*, and *Youth of China*), films of the 50s and 60s (*The Kingdom and the Beauty*, *The Nymph of the River Lo*, and *Tragedy of a Poet King*). Viewers will be further entranced by our exhibition of the awards won by superstars Josephine Siao and Chow Yun-fat. Kwan Tak-hing's group photo with his disciples and the hundred or so scripts collected by Chua Boon-hean are items that will further surprise viewers.

In fact, each item in our treasure cove is showing its age, being scarred by the taints of history and containing stories of the past. Through the combined forces of shadow, sound and image, we hope that audiences will regain the joy of cinema-going in their childhood and to plunge themselves in the glorious days of our past movie stars. This will be a time for remembrance, re-viewing and experience of our film treasures.



One of the earliest stills featuring Lee Yi-nin in *Lifeline*.



First issue of *Silver Light*, the first film magazine ever published in Hong Kong.

New Donations

Since the launch of our "Collection Campaign" in October last year, we have already collected quite a number of items donated by filmmakers and the general public. Among the newly acquired items are 100 film prints and 4,000 film materials. The majority of the donations are vinyl records, magazines and stills. Below are just a taste of the newly acquired items and some interesting background stories for the readers' pleasure.



Shooting began, in 1955, of *Mui Ku*, the film which won for child star Josephine Siao (the young star in the middle of the picture) the Most Outstanding Child Star Award in the Southeast Asian Film Festival. The donor of this item is Mr So Che-wan, a recent retiree and ex-cinematographer. Mr So's father So Chik-ming worked in the film industry in the 40s and 50s. Before he was even one month old, Mr So was featured as a baby in a scene in the film *Meeting a Ghost While Hunting* (1949). From his own family's collection, Mr So has donated many rare photographs of what went on behind-the-scenes in the film industry to the Film Archive.



This souvenir programme of *Kwan Ti, God of War* is donated by Miss Andrea Ja from San Francisco. A valuable feature is its colourful illustrations that relate the

story board. Miss Ja told us that she found the Film Archive's address through e-mail. Her donations of film publications were mostly bought in Chinatown theatres showing Chinese films in the 60s.



This *Pictorial of the Seven Princesses of the Silver Screen* is a special film publication of the 60s, printed in colour, and remains in good condition without almost a single blemish. The cover has Josephine Siao and Chan Po-chu playing *fanchuan* role (male interpretation), both in ancient costumes. The donor, Miss Kwong Ting-yu, is a true-blue Chan Po-chu fan. She was working in Macau as a seamstress when the *Pictorial* was launched. She said she bought each and every issue of this pictorial in those days. When she moved to Hong Kong, many of her fan magazines were lost. Such a pity!



The source of this original soundtrack of *Golden Eagle* is highly interesting. Mr Wong Kwong, who donated a great many original records, is working for the Housing Department. Because he regularly works on sites where buildings are demolished, he often comes across old records left behind by their owners. As a music enthusiast, Mr Wong brought these old records home for his own enjoyment.



The donor of this original soundtrack of Li Hanxiang's *Legends of Cheating* is Miss Wu Tze-yan. She is only 21 years old. Her father is the original owner of the record but since her family has made the transition to modern Hi Fi equipment, the old records can no longer be played. The record has been kept at home untouched for some 20 years before she saw the "Collection Campaign" advertisement lately and made her donation.

Hung Sin-nui in Town

Hung Sin-nui's presence in Hong Kong as part of the Film Archive's tribute to the 50th anniversary of her career recalls the grandstanding of the star at her peak. Hung's every movement and gesture bears witness to her stage training. She is indeed an extraordinary woman.

Hung Sin-nui's stage career spans over 60 glorious years. She has spent five decades of that career in the movies. To mark her achievements in movies, the Archive has organised a retrospective, "50 Years of Stardom -- A Tribute to Hung Sin-nui", showing ten of her classic films and inviting Hung Sin-nui herself to attend the retrospective and the reception ceremony. On 5 February, Hung Sin-nui appeared in a red suit and smiling face, greeting the many well-wishers and reporters who swarmed around her. Attending were many luminaries of show business, as well as the Chairman of the Provisional Urban Council, Mr Ronald Leung Ding-bong and Ms Elaine Chung, Director of Urban Services. Mr Leung presented Hung Sin-nui with a souvenir.

Before the screening of the opening film, *A Mother's Tears*, Hung Sin-nui went on stage to say a few words to the audience. She then launched into a Cantonese opera song, *Autumn*, to the surprise and delight of her audience.

On many occasions, Hung Sin-nui has spoken of her willingness to make a comeback on the screen. She revealed that directors Ann Hui and Jacob Cheung had approached her to star respectively, in *Summer Snow* and *Intimates*. However, she said that the scripts were not suitable for her. With an ideal script and part for her to play, Hung Sin-nui is more than willing to reappear on screen.

Besides *A Mother's Tears* (1953), films screened this time included *The Pretty Tigress* (1955), *It So Happens to a Woman* (1955), *Soul of the Jade Pear* (1953), *Autumn* (1954), *The Judge Goes to Pieces* (1948), *Mutual Understanding* (1954), *Humanity* (1955), *Wilderness* (1956) and *The Legend of Lee Heung Kwan* (1990). At the same time, a small exhibition was held at Sai Wan Ho Civic Centre and Hong Kong Cultural Centre displaying stills, handbills and posters of Hung Sin-nui's past productions. (Please refer to the Archive's screening brochure for synopses and essays on the above films)

This legendary star who has devoted her whole life to the theatre and to the screen still remains active on behalf of her art.

Hung Sin-nui - An Oral History

On how she gained her stage name:

"Hung Sin" (meaning "red thread") was a name given by Leng Siu-fung. There was a story of the Bandit Woman, "Hung Sin", who is a servant girl very faithful to her master. Knowing that her master will go to war, she penetrates the enemy camp at night to steal a vital box containing secret military information, and then silently hands it over to her master before she leaves. At the time, I thought, the component "mik" (糸) (in the character "Hung" [紅]) represented myself, while the component "gong" (工) (in the same character) represented the need to work. The component "bak" (白) (in the character "Sin" [線]) means to slog at work and the longer you worked, more money, "shui" (水) (also in "Sin"), you would get. Finally, with money, you can put up your leg, so to speak, and take it easy (in the character for "Nui" [女]). From the age of twelve, I began to interpret my stage name in this way...

On her famous singing style:

I entered the Taiping Opera Troupe when I was 14 or 15... for two or three years, I followed the singing style created by Ma Sze-tsang. The advantages of that style were accessibility, fluidity, close to life, singing in the vernacular, and clarity of lyrics.... Around 1951, I entered another opera troupe and learned to sing the theme song of *Beauty of Beauties*, written by Chan Kwun-cheong. There were many variations in the song which I had to master, very different to what I was used to in the Taiping Troupe and the public welcomed it. On the third day of performance, the newspaper began to term it as the birth of "Nui's Voice" (termed the "Hung's Voice" in Guangzhou). I think the characteristic of my style is that I use my voice to express emotion, and to let emotion bring out my singing voice...

On her first rapport with the cinema:

The first time I appeared before the camera was in Su Yi's *Unforgettable Love* (1947) and *I Am Crazy About You*, both of which were made at the same time... At the time, I was more in love with the cinema than with the stage. The cinema has an advantage and that is when you look at the rushes you can immediately see whether you're good or bad. Film offers me a mirror in which I can reflect on my own performance and allows me to improve myself...

Establishing her own career:

From what I earned, I established my own theatre company, *Chen Sin Mei*. I felt that no one could really accomplish my pursuits and demands: I wanted a complete script and that my co-stars had their own ideas; also a good director plus good music. The first production was *Madame Butterfly*, after the famous opera, with the words and lyrics translated into Chinese. The audience accepted it. There were flashbacks, a cinematic background, and I sang the theme song. Those days, we had to do everything ourselves...

On the Hung Dau Troupe and training of new talents:

The Hung Dau Opera Troupe has been running for seven years and in the last ten years, some talents have matured. I think art is not something that is set and fixed. You may ask: in the 60-year career of Hung Sin-nui, what are the characteristics of the Hung school? The answer is: I always pose challenges to myself and I never stay put. I always have new pursuits and demands, not to change for the sake of change, but for the sake of perfection.

Hung Sin-nui's Appraisal of Her Own Film Characters

The debut before the camera:

My first time to face the camera was in *Unforgettable Love* (1947), I played an opera star who was separated from her family. It was a tragic role and the film included a few opera extracts. It was made in the same year as *I Am Crazy About You*, where I played the part of a song girl. The character was a lively and opinionated girl, who, upon her graduation became a songstress to earn money for the family. She quickly becomes famous and is wooed by a reporter. A series of misadventures follow and the film ends with a light-hearted resolution.

On prostitute roles:

I've played about ten different prostitutes, of the sort who are "selling smiles and drinks," like Lee Heung-kwan, Cui Ngan-neong, Pak Lan-fa, Chiu Kwai-ying, etc. They belong to the same type but all with different characters. For example, Cui Ngan-neong is an anti-establishment figure, very straight and devoted to the idea of righteousness. Chiu Kwai-ying, on the other hand, is very low-profile, poetic and romantic.

On Princess Chiu Kwan

I am very fond of Princess Chiu Kwan, based on the Cao Yu play written in 1980. She is not willing to grow old in the palace and wants to do something for her country, following her father's footsteps. I am very fond of that role, very...



Group photo with Director of Urban Services, Ms Elaine Chung (4th right), Provisional Urban Council Chairman Mr. Leung Ding-bong (6th right), Councillors Mr Lai Chi-keong (2nd left), Ms Ting Yuk-chee (3rd right) and other stars and fans.



Hung Sin-nui in front of her film photos on display.



A song from the film *Autumn* performed live by the star herself.



Starring in *Madam Butterfly*



One of the many prostitute roles played by Hung Sin-nui: Bak Lan-fa



Hung Sin-nui is very fond of the role as Princess Chiu Kwan

Tits & Bits on Film Conservation

The Film Archive's conservation and restoration work includes storage of our collection of films, cleaning, restoring and repairing old films, controlling the quality of printing new copies for projection, etc. Each phase of the work is vital and involves much professional expertise and technology. This great mission is undertaken by our Conservation Unit. The unit's temporary office and work station is located in a Victorian-style old army barracks in Lei Yue Mun Country Park. The three-storey building is currently set aside for film storage cum conservation. Located away from the city, it is an ideal place for storing and preserving films.

The Archive's present collection numbers over 2,000 films (as of early 1998) and are stored in renovated storage rooms according to the state of print quality. When we visited the Conservation Section, we were greeted by its leader, Anna Chan, who was garbed in her "ready-for-action" outfit. She showed us around and we could see that all staff workers were very busy doing their jobs. Films that just arrived needed to be inspected, classified and repaired. Since we were about to launch a retrospective of Hung Sin-nui, the selected prints needed to be reviewed, paying careful attention to the state of the sprocket holes and the degree of film shrinkage and other problems, to make sure that they could be projected.

Pending the completion of our permanent archive, this temporary storehouse is kept in optimal temperature and humidity levels, the two most important elements in the preservation of films. The common goal for all film archivists is: to preserve film materials as best one can in limited circumstances so as to prolong the life of film for the benefit of viewers and scholars.

Anna tells us that the biggest problem she faces is that many collected films, when delivered to her, have already shrunk and grown moldy in various degrees; some are no longer restorable to enable them to be projected.

Kenneth Yu, Fan Wah, and Tso Wai-kee are expert staff members of the Conservation Section. They inspect each reel of film that turns up. The first stage of inspection must be made with the naked eyes with the help of simple devices like a magnifying glass. Each frame of film must be inspected to see if the sprocket holes are damaged, and whether or not the film is scratched, broken or bent. The inspected film is then cleaned, classified and stored away according to the state of the print quality.

Kenneth must check the temperature and humidity levels of the rooms each day and make sure the air conditioners and dehumidifiers are working properly.

Common damages found in films are:

- * Shrinkage: Films shrink as a result of loss of moisture, solvents and plasticizer. Badly damaged films can no longer be projected.

- * Brittleness: Because of age and the loss of plasticizers, a film easily falls apart due to wear and tear.

- * Buckling: A condition in which it is impossible for the film to lie flat as some parts have shrunk more than others.

- * Scratching: This includes continuous scratching lines (commonly called "tramlines"), short fine scratches (commonly called "rain"), transverse and diagonal scratches, and so on.

- * Perforation damage: Strain on the perforations can ultimately cause the edges to tear. The most serious damage is caused when the perforations are sprocket wrongly during projection, thereby pulling the film through the projection aperture.

- * Fading of colours: This is faced by all colour films. The only thing that can combat the rapid fading of colours is to store films in very low room temperatures.

- * The Vinegar Syndrome: As films deteriorate, they will turn sour due to the chemical release of the acetate emulsion. At its worst, the emulsion and the base of the film become separated causing irrevertible damage.

Because of the temperature and humidity of Hong Kong, many films brought to the storehouse already show signs of deterioration due to the Vinegar Syndrome. They become moldy and hardened. Anna feels that this was such a great pity.

Now that the Film Archive has been established, Anna calls on members of the public and the film world to generously donate films to the Archive for storage and preservation. This way, Hong Kong films and Hong Kong's cultural history may be preserved for future generations.

Film Care



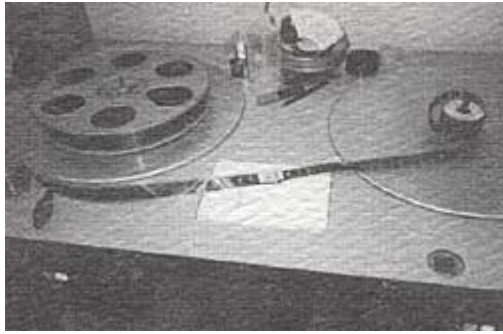
All films deposited at the storehouse must pass through the inspection of the Conservation Section. Here is an example of a film reel that has deteriorated through shrinkage.



The film is inspected for shrinkage, tears and scratches. A shrinkage ruler and a magnifying glass are tools used to review each frame of the film, and then it is repaired and cleaned.



Where suitable, a film is put through this cleaning machine to clean it of grease and dust.



Deterioration of a film normally includes shrinkage, wear and tear, deformity through bending, scratches, damage of sprocket holes, etc.



Before a film is projected, it is thoroughly checked over to prevent it from tearing.



This is the device that measures the temperature and humidity levels.



Conservation team at the Archive.

Preserving Film as Film: the path undertaken by American archivists

Michael Friend

Remembering the Cinema

It is assumed by the public and educators that there is an equivalence between motion picture and its re-presentation in other media. Such re-presentation is not the original work, but a derivative. For example, there is a difference between Leonardo's *Mona Lisa* and a postcard of *Mona Lisa*. Regardless of how good the postcard is, it still cannot achieve the effect of the original painting. And no matter how good the DVD of *Citizen Kane* is, it is not the same as the projected print of the film. The true cinema is a different medium with its own integrity. To keep historical cinema alive to project celluloid in theatres is increasingly difficult.

The first century of cinema contains a moment in human culture that is unique, important and which can never be created. We must learn to be more careful with the products of the human spirit. Cinema is a historical art form, one of the most fundamental aspects of our culture, an issue of cultural and social policy facilitates the necessity of conserving these art forms.

Preservation of the Cinema in America

The idea of longevity of the basic material or the reproduction for the sake of preservation never occurred to those who pioneered motion picture technology. The Library of Congress began collecting paper prints of motion pictures, the printing of nitrate negatives onto paper proved to be a relatively long-lived way of conserving the image. These paper prints still exist today and have been reconstituted as projectable motion pictures by re-photography. The transfer of film to a stable medium has been a consistent goal of preservation work.

By late 1920s, the advent of sound brought immense changes to the film industry. The Museum of Modern Art (MOMA) in New York and the Academy of Motion Picture, Arts and Sciences in Beverly Hills had realized that achievement of the silent era might be lost. They began to selectively acquire important films with the idea they could duplicate them and keep them available for study and appreciation. Today, 90% of American silent films is lost.

Throughout 1930s, the film archive movement picked up momentum. In 1938, FIAF (The International Federation of Film Archives) was founded. By this time, the cinema had been accepted by the intellectual establishment as an art form. The Academy of Motion Picture, Arts and Sciences was giving its annual awards for achievement in cinema, laying a strong foundation for the cinema's acceptance.

In the 1940s, the Academy purchased the Melies negatives from Star Films and MOMA collected D.W. Griffith's negatives. It was due to a growing awareness of the importance of protecting the original material as the source of quality and authenticity of cinema.

In the 1950s, the Academy ventured to restore 3,300 paper prints, early films from 1893 to 1918 deposited at the Library of Congress. Reconstituting this collection meant re-photographing the film paper prints onto photographic negative form frame by frame and is one of the most prodigious preservation efforts ever attempted. This collection is the single greatest resource in US for study of early cinema. The archive began to have an increased awareness of the technical dimensions of film preservation.

In the 1960s, the US created the National Endowment for Arts. The American Film Institute collected over 70 million feet of nitrate film deposited with the Library of Congress and founded the national preservation grants and started the preservation movement. Important relationships developed between a small number of very high quality libraries and the archives. For many years, the archives were the main source of business for these libraries.

In the 1970s, suddenly, instead of being able to rely on the low quality duplicate for television broadcasting, the studios go back to original negatives to make adequate film element. The advent of digital advanced television, satellite broadcast and DVD has only intensified the need for fine quality film elements as a source of programming. And it is now that the interests of archives and that of private enterprise finally came into harmony. The studio realized that they would be able to maintain their economic position by controlling the historical legacy of film, but only if the legacy was well protected/preserved to meet the increasingly high standards of image quality made available by the new media. The studio saw the work of the archives as benefiting them.

They focused on the earliest and most inaccessible part of cinema with their large nitrate collections, mostly black and white films. But, as they get further from 1950s, acetate film deterioration has become a serious problem - Vinegar Syndrome. The use of a wider range of film stocks and different production

techniques has made it impossible to recover films from the effect of colour fading. Preservation of post-1950s films typically costs three times what it costs to preserve nitrate films. This is a crisis for studios and archives. The studios realized finally that they must preserve the original if they are to be able to migrate the film to the high quality media of the future. The focus of preservation has shifted to image quality and how to extend the life of image.

Transcending the Limits of the Photographic

There are a host of reasons why we advocate the development of digital technologies to preserve film as film:

1. From a strictly archival perspective, we need to preserve film in its quality and original medium, and the conventional photomechanical duplication will ultimately not allow this.
2. It will always be our curatorial obligation to present the original film experience and not simply images extracted from film in a derivative medium. The film libraries are the source of an authenticity and value like great museum of the world contains the limited store of masterpieces.
3. Film has proven the most long lived medium for moving image. No asset manager at a studio can afford to transfer a valuable film collection to digital media of an industry which reinvents itself every eighteen months.
4. Film remains the best quality and most viable source of programming for the new media.
5. The need to provide the best possible source material for theatrical and home media will require the creation of new and improved film elements to replace those which have been damaged or deteriorated over time. In this context, digital restoration of film elements becomes a necessity rather than an option in order to preserve film libraries for future.

Michael Friend is director of the Academy Film Archive in the United States. He recently completed a seven-year project in restoring the 1928 silent film *The Matinee Idol* directed by Frank Capra in collaboration with SONY in Los Angeles.

Editor's Note: The above article is extracted from the first part of a lecture delivered earlier by Mr Michael Friend in Tokyo at a conference on Digital Restoration of Film. For the purpose of our focus on film conservation in this issue, this piece of stimulating and informative writing would serve to offer our readers some insight into the work of film conservation.

Chow Yun-fat and Josephine Siao Fong-fong Donate their Awards to the Archive

"Hong Kong is known as the Hollywood in the East and should have a film archive. Now that such an archive is established, as an actor I should give it support." -- Josephine Siao

The sentiments expressed in the quote above by Josephine Siao show her strong faith in the Hong Kong Film Archive. Her appearances in public fora have always been avidly reported in the press and it is no different on this occasion of her generous donation to the Film Archive of 11 awards she has won in her 40-year career as an actress.

To show our gratitude, the Provisional Urban Council organised a ceremony to thank the actress on 11 December 1997. The ceremony was presided over by Leung Ding-bong, chairman of the Provisional Urban Council. Mr. Leung presented a souvenir album and a plaque to Miss Siao.

Josephine Siao's donations include the award for Best Child Star for her performance in *Mui Ku* (1955) in the Southeast Asia Film Festival, and the awards she recently won for her performances in *Summer Snow* and *Hu-Du-Men*. Worthy of note is the award she won as Best Actress for *Summer Snow* in the Berlin Film Festival of 1995. The award is made in the design of a silver bear and is the one most treasured by Siao and her daughter.

She said, "The best moments of recollection are imprinted in my brain. Memory is the best souvenir. When I won the awards, I enjoyed the glory, but the awards themselves are not important. People should let go of the past. Although some actors regard awards as souvenirs, they are only history to me. If people don't let go of the past, how can they face the future?" says Siao.



Josephine Siao and her awards.

"The awards do not belong to me alone, they represent the efforts and hard work of all the people behind each of the films...It is not as meaningful to leave them at home. It is better to take them out for more people to appreciate, to let them recognise all the efforts behind the scene." -- Chow Yun-fat

Chow Yun-fat has actually taken the lead to donate all his film awards to the Hong Kong Film Archive three years ago, but it was only recently that we had the chance to interview him on his wishes and expectations of the Archive.

Chow keeps stressing that his awards were the results of many people's hard work and that his successful interpretation of film roles owed a great deal to the directors and screenwriters.

"I won't make a special cupboard to accommodate the awards or to illuminate them with coloured lights...Instead of leaving them at home, why not let the public enjoy them? I enjoy the production and creativity of film making. I have already made my efforts while acting and thoroughly enjoy that process."

Among the 16 trophies, the one that Chow remembered most is the Best Actor Award from the Hong Kong Film Awards won with the film *A Better Tomorrow* in 1987. He still recalls how he rushed from Macau to the presentation ceremony without even the time to get changed.

"A Better Tomorrow marked the time when I crossed over from the TV industry to the film industry. That was the first time I worked with John Woo and also the film that pushed my career to a new high. Moreover, this film has created a film genre that was to follow. That's why I remember it particularly."

He thinks he can work best with John Woo because John Woo can add a special air to Chow Yun-fat and make him look particularly aloof on the big screen.



Chow Yun-fat donated all the awards he had won back in 1995 to the Film Archive.