

## **Planning for the Archive's Grand Opening**

by Andy Liu, Programmer (Opening)

Preparations are heating up for the Hong Kong Film Archive's grand opening. To celebrate the occasion, the Archive is organising a suite of spectacular programmes.

The programmes will unfold in three sections. Firstly, there will be an exhibition entitled "Hong Kong on the Silver Screen." It will focus on the changes that Hong Kong has undergone over the last hundred years. Film extracts, supplemented by film stills, will explore the changes that Hong Kong people have experienced in their lifestyles in 100 years of social development. The exhibition will include replicas of background sets seen in the classics of Hong Kong cinema of the 50s and 60s in order to enhance the sensation of veracity of the period.

The second programme is a film retrospective entitled "Asian Film Archive Treasures," comprising of archival films selected from our own collection as well as the collections of neighbouring Asian film archives in China, Taiwan, Japan, South Korea, India, the Philippines, Indonesia, Thailand and Vietnam. Thirty films have been chosen for the retrospective and they will offer rare glimpses of the restored classics of the respective countries in our region.

The third section of the celebratory suite is a symposium that will discuss the subject of film preservation and restoration of Asian cinemas. Experts from Asia and the West have been invited to participate in the seminars. Through these occasions, the Archive will also seize the opportunity to introduce its organisation and services to members of the film industry, educational circles and the legions of movie fans in Hong Kong.

The Archive hopes that there will be, as usual, an enthusiastic response from the public at large. Tickets for the Asian classic film screenings are on sale now. Watch out for the programme brochures available at all URBIX outlets and at the new Archive.

## On the "Asian Film Archive Treasures"

by Jacob Wong

While the wealth and diversity of contemporary Asian cinema has become increasingly recognised in Hong Kong in the last decade, the same is not yet quite true of the history of the various national cinemas. Most cineastes have some exposure to classical Chinese and Japanese films, but the work and history of the film industries and cultures of Korea, India, Thailand, Vietnam and the Philippines remain largely unknown.

The films in "Asian Film Archive Treasures," the opening programme of the Hong Kong Film Archive, are selected for their relevance to the history of individual national cinemas in Asia. Besides some famous films, the programme also provides an opportunity to show remarkable work little known outside their home countries.

### NATIONAL CINEMA AND DECOLONISATION

As most film archives in Asian countries only come into existence in the post-war years, one of their first responsibilities is to give form and meaning to the history of their respective national cinemas. We should also remember that most Asian countries went through a lengthy and often painful process of colonisation and decolonisation, so that the theme of national liberation is often a major concern in the 40s and 50s. This phenomenon is especially pronounced with Korean, Chinese and Vietnamese cinemas.

The two Korean selections in the programme - *Hurrah! Freedom!* (1946) and *The Public Prosecutor and the Teacher* (1948) - are often considered the country's two most important films from a historical perspective. The former is the first film to be made after the liberation of Korea from the rule of Imperial Japan in 1945 and the oldest film in the Korean Film Archive's collection; and the latter is its only silent film. *Hurrah! Freedom!* derives its significance from its very subject matter: heroic exploits of underground freedom fighters against the Japanese imperialists. Koreans are obsessed with their own history. The view that individual destiny is determined by historical forces has provided the impulse for many of its films. The 1998 production *Shiri*, the most popular film in Korean history, is the latest manifestation. The simpler and more innocent *Hurrah! Freedom!* marks the beginning of this impulse in modern Korean history.

*The Public Prosecutor and the Teacher* is a small lesson on the indivisibility between works of art and the material conditions of their production. It was a silent movie made in 1948 when "talkies" were already more than two decades old. The reason was that most recording and dubbing equipment was returned to Japan after the liberation of Korea. As a film, it makes interesting contrast with a Japanese selection in the programme: Kenji Mizoguchi's *The Water Magician* (1933). Both films tell a story of an older woman bestowing kindness on a younger man to help him get a good education. Both men eventually rise to a position that can decide the fate of their benefactors. The man in the Korean film rises to the challenge honourably, and the film is a reflection of the Confucian and male-centred outlook of mainstream Korean society. While the man in *The Water Magician* fails miserably, and the film establishes the thematic concern that courses through Mizoguchi's body of work: Japanese men, and by extension, Japanese society, is unworthy of the sacrifices of Japanese women.

In socialist Vietnam, anti-colonialism and nation building remain to this day a major concern. *A Passerine Bird* (1962) is a short feature film made during the early days of Vietnamese cinema and is an elegy to revolutionary heroism. The story may be revolutionary fodder - the daughter of a boatman sacrificing herself to help resistance fighters escape from pursuing French colonist, it is nevertheless compellingly told, and the film occupies a haloed position in Vietnamese film history.

China and Hong Kong produced more than a handful of "national salvation" films during the Sino-Japanese War. The programme will be screening three outstanding examples: Cai Chusheng's *Orphan Island Paradise* (1939) and Tang Xiaodan's *Roar of the People* (1941), both made in Hong Kong, and Wan Brothers' *Princess Iron Fan* (1941). Cai's film is an escapist fantasy: a group of near-invincible resistance fighters assassinating enemies and traitors in occupied Shanghai's high society. Its very success with the contemporary audience is eloquent testimony of the power of imagination in helping people plough through hard times. Whereas the glory of *Roar of the People* lies in successfully blending the proletariat's struggle against the exploiting class with the war against the Japanese. *Princess Iron Fan*, China's first full-length animation film, appeared only two years after Disney's *Snow White and the Seven Dwarfs* (1937) was released in China, flattered the national pride and bore witness to the brutal reality of Japanese Imperialism: the Evil Buffalo King, a monster that Monkey King defeated after mobilising the people.

The destiny of modern China, a major current of Chinese cinema in the 30s and 40s, is indeed well represented in the programme. To varying degrees, *Cosmetics of Market* (1933, Zhang Shichuan) and *Spring in the South* (1932, Cai Chusheng) both touch on the subject matter.

The Indonesian entry *Between Sky and Earth* (Heo Young), made in 1951, is a tale of love and separation between a Dutch Indonesian woman and an Indonesian man, spanning three decades of change and turmoil. Like many early post-colonial films from newly independent states in Asia, it is also loaded with symbolism of rebirth and reconciliation. Whereas the Thai entry *The King of the White Elephant* (1940) exploits an ancient legend set in the glorious Ayudhya Kingdom to impart and inspire a sense of national pride to contemporary Thai audiences in the 40s.

The Philippines, which achieved independence earlier than many of its Asian neighbours, has however a no less tortuous relationship with its former lords. Filipino movies during the American colonial period drew substantially from the local theatrical tradition, particularly the sarwela,<sup>1</sup> the indigenised form of the Spanish *zaruela*. Today there are only three extant sarwela films of the prewar period - *My Love* (1939), by Carlos Vander Tolosa, and *Real Mother* (1939) and *Lover's Plea* (1940), both by Octavio Silos. The Archive is showing *My Love* and *Real Mother* in its opening programme. The former is a milestone in Filipino cinema. A musical and one of the first films to address the "cultural imperialism," it tells the story of a country girl giving up her singing career when she realises Hollywood influences are encroaching upon her native culture. But done in a way that's Hollywood to the fault, the film is a classic case of having the pie and eating it.

## TRADITION AND CLASSICS

Japan can probably boast the oldest film archive in Asia. The National Film Center of Japan is presenting in this programme four gems that together present the glory of Japanese cinema in the silent era. Apart from Mizoguchi's early masterpiece *The Water Magician*, there are *Japan Antarctica Exploration* (1912), the country's oldest documentary film in existence, Daisuke Ito's *Diary of Chuji's Travels* (1927), one of the greatest "jidei-geki" ever made and the grand-daddy of yakuza movies, and Shozo Makino's classic one-reeler fantasy/farce *Great Man Jiraiya* (1921), starring Matsunosuke Onoe, Japan's first movie star.

From India, another powerhouse in Asian filmmaking, are *Muraliwala* (1927) and *Chandra Lekha* (1948). The former is a classic devotional film, a genre native to Indian cinema that tells the story of Lord Krishna as a child; and the latter is India's answer to Cecil B. DeMille,<sup>2</sup> whose drum dance sequence is one of the most celebrated in Indian film history.

Before the advent of New Taiwan Cinema in the 70s, Taiwanese-language films have few outstanding examples. But Lin Boqiu's *The Husband's Secret* (1960) is a real jewel. Screen idol Zhang Meiyao stars in this weepie as an innocent schoolgirl. Impregnated by a bad man, the poor thing becomes a prostitute and a single mother. The plot is convoluted, and the coincidences many and mind staggering. But Lin handles the banal materials with composition and camerawork that remains to this day genuinely impressive.

Under rigorous scrutiny, the artificial construct of the terms "Asian Cinema" and "Asia" may be problematic. The cultural, religious, social and historical differences that exist among the Asian territories are perhaps too vast for them to be put inside one bag. But for our purposes, there are two unifying factors at work here - cinema and colonisation/decolonisation. Both are universal phenomena of modernity that originated in Europe but came to create enormous impact on Asian societies. How our neighbours react to them and reinvent their histories, traditions and imagination is, in each and every instance, a marvel to behold.

#### Notes

- 1 *Sarswela* is the indigenised musical play adapted from the Spanish zarzuela - a one-act comic skit with colloquial dialogue, plebeian humour and up-beat sing-and-dance numbers.
- 2 The magnificent scenes of DeMille's works, such as in *The Ten Commandments* (1923/1956), have won him high acclaim.

**Jacob Wong** was Programmer of Asian Cinema for the Hong Kong International Film Festival from 1997 to 2000.

## The Making of "Hong Kong on the Silver Screen"

By Chan Tin-shing

*Like most people in Hong Kong, I am fully engaged in the daily grind of competition, sitting all day in front of the computers looking for opportunities on the Internet. Recently, I have been taking some comfort in watching my parents wallow in the joy of welcoming a grandchild into the family. As an uncle, I too feel the joy. From their conversations, I realise that the basis of their happiness lay in the past -- from seeing their struggles bearing fruit.*

When I was called upon by the Hong Kong Film Archive to put together three film clips showing the Hong Kong cinema of the past (the three segments dealing with the prewar period; the 50s and the 60s; and from the 70s to the present), I felt an immeasurable sense of joy and trepidation. Joy because I was honoured and was given the opportunity to review many of the old films that I had seen or rarely had chance to see before. Trepidation because I had not seen enough of our film heritage to capture its essence in about just forty minutes. These three segments of film clips will be presented at the Hong Kong Film Archive's opening exhibition "Hong Kong on the Silver Screen." A VCD of the clips will also be made for sale.

The most difficult thing to put across, as I see it, would be to make the audience feel like my parents did on seeing their grandchild -- so many sensations and feelings mixed together in that one moment.

Over the past few months, I have been working with the Archive's programmer, Andy Liu, and his assistant Stephanie Ng, looking through the collections of videos and laser discs, to cull whatever could be used. I thus had the opportunity to see many clips from rare prewar films and from these images, to re-live the lifestyles of the past, things that I had heard about or seen as a boy growing up in the 50s and 60s. Naturally, there are also things of the technology-led present and even rave parties.

The images of our film heritage contain the many changes of different epochs, but they also preserve what has not changed over the years. As we watch these images, all sort of feelings well up inside. It is imperative that we find some common themes to unite all these disparate images in the hope of arousing the same rapport in the audience who will later view the clips. Viewers may see and immediately appreciate part of the essence of our cinema heritage, and may also see ourselves reflected -- the development of our society growing over one hundred years.

**Chan Tin-shing** is an independent film and video artist. His works have been exhibited in various Hong Kong and International short film and video festivals.

## The Enigma of Benjamin Brodsky

by Law Kar, Frank Bren

*"Who do you know that's an authority on San Francisco history? I mean the small stuff; people you never heard of?"*

James Stewart said it in *Vertigo* (1957), Alfred Hitchcock's classic thriller in which a retired detective (Stewart) probes the life of a forgotten woman from Old San Francisco. It admirably echoes our own research on Benjamin Brodsky (circa 1875 - 1955), whom *Variety* once dubbed the "Chinese film 'king'."

Happily, a just-discovered article from the *New York Tribune* provides a rare close-up of the man in 1916 as summarised below under "Kaufman and Brodsky".

In the past decade, two remarkable profiles increased our knowledge of this enigmatic figure -- a Russian-Jew who emigrated to America. In 1995, L P Chang wrote about him for *The China Times*<sup>1</sup>, citing a document whose origin is as mysterious as her subject and which reads like a funeral oration about the life of the deceased. Then, in 1999, Masako Okada's "*Beautiful Japan*"<sup>2</sup> detailed the development of a film documentary entitled *Beautiful Japan*, which Brodsky directed in 1917/18.

Ms Chang qualified her document, possibly from the deceased's estate, as "doubtful", but what a story it tells of his life! Bold commercial adventurer wins and loses many fortunes from the turn of the century to the 1950s. His passion for show business leads to a circus venture in China, then he trades with that country from his base in San Francisco where he marries. San Francisco's most famous earthquake in 1906 buries his business, but he bounces back, establishing nickelodeons in SF, Portland and Seattle. By 1909, he brings film show reels and equipment into China, gaining exclusive rights of film distribution in select mainland cities. He shows foreign movies to sceptical spectators in remote Chinese cities though a "Western" adventure scares them out of the theatre, which burns to the ground. He becomes a film producer in mainland China, Hong Kong, Japan and the US and so on, until he is 80 when he fights to restore fresh water and a lake to the "ghost town" of Elsinore, California.

Indeed, our copy of the document (thanks to the Taipei Film Archive) contains all of this, but little in the way of precise dates or proof. It notes his birth year as 1875 in Toktarin, Russia, though author Jay Leyda<sup>3</sup> makes it "1880 in Odessa," quoting an article in *The Moving Picture World* (18 May 1912). As the latter derived from a Brodsky interview, the subject himself may be the source of the contradiction.

Doubtful testimony or not, he was undoubtedly an American filmmaker who produced films in China and directed two of his own. Historians credit him as a catalyst in the birth of Chinese cinema since he produced the first films by local directors in Shanghai and Hong Kong<sup>4</sup>, including *Stealing a Roast Duck* (HK, 1909), *Chuang Tzu Tests His Wife* (HK, 1913)<sup>5</sup> and others documented elsewhere.

The ten-reeler, *A Trip Through China*<sup>6</sup>, which he directed, won critical "raves" in the US, following its New York release in May 1917, having already played throughout China. His next film, *Beautiful Japan* (1918), was commissioned via the Japanese government though some records say that he abandoned it, believing it to be a tool of Japanese propaganda. *Variety* (7 March 1919) disagrees: "Benj. Brodsky [has] arrived in America with an eight-reel scenic production called Beautiful Japan. The picture is shortly to be released here." Based in Japan, he was "at present producing entirely for the Japanese market."

It is enough you might think for several portraits of this man by assiduous film scholars, or even a Hollywood biopic. Yet in the US we find nothing at all on him apart from a paragraph -- review of *A Trip Through China* in an American Film Institute catalogue<sup>7</sup> -- and short references on the "Web".

We must, like Jimmy Stewart, look into the small stuff.

### Kaufman & Brodsky

In 1916, after Brodsky arrived in New York<sup>8</sup>, he talked to George Kaufman, then a reporter and not yet the author of Broadway hits and Marx Brothers' films. The resultant article for the *New York Tribune* (27 August 1916) appears to be based on a personal interview, giving us a contemporary account of China's "highly organized and flourishing" film industry. It contradicts some accepted facts -- for example, that Brodsky relinquished his Chinese film interests in 1913/14<sup>9</sup>.

Kaufman describes him as a "mandarin [with] sundry other Chinese honors" who had spent "all but his earliest years" in China and mastered four dialects. Whereas his predecessors ran theatres along the coast, Brodsky moved to China's "great cities of the interior," raising huge theatres there with standing-room only.

Mr Brodsky (wrote Kaufman) acquired his first audience "by paying it to attend ":

*"...surely a procedure unique in the annals of showdom.... In this manner several dozen theatres were put on their feet, in cities all over China... [Then] there sprang*



*up a demand for the Chinese photoplay, and Mr Brodsky saw that he would have to satisfy it. Then and there was founded the Chinese Cinema Company<sup>10</sup>. Mr Brodsky is the only American connected with this enterprise. The consulting committee [includes] Kim Louey O'Hoy, Ma Yat Chiu, Fong Fu Gam and the like. At their two studios, they are turning out a picture a week."*

Variety concurred:

*"To supply his theatres with the native style of amusement, Brodsky, two years ago erected a studio and laboratory, at a cost of \$100,000, where all of his films are produced by native talent. Each week six thousand feet of dramatic subjects and four thousand feet of comedy subjects are made [all] censored by the government before being screened." [11 August 1916]*

Brodsky said that he and his associates enjoyed a virtual "monopoly of the business [controlling] eighty moving picture theatres scattered from Peking to Kong-Tchang, and from Canton to Tyng-Choo." His "fully-equipped studios in Shanghai and in Hong Kong" employed hundreds in the manufacture of Chinese films, including a "stock company of three hundred" players in Shanghai and Kaufman colourfully quotes him on getting good "takes" from the actors.

Brodsky was evidently keen to distribute these productions in America. Said Kaufman: "One of their films is almost certain to reach this country within another year. It is *The Empress of Dowagers* [presumably, *The Empress Dowager*] and is in twelve reels. The government loaned a huge segment of the Chinese army for use in this film -- 60,000 men." He was continually on the move within the Far East or criss-crossing to the US. As noted by Yu Mo-wan<sup>11</sup>, filmmaker Moon Kwan (Kwan Man-ching) saw his early productions in 1915 in Los Angeles, among them *Stealing a Roast Duck and Chuang Tzu Tests His Wife*. Variety's contemporary reports offer no hint that Brodsky might have sold his Chinese concerns.

Thankfully, bodies like the San Francisco History Center and the Santa Monica Public Library recently unearthed some addresses of "Benj. Brodsky" between 1919 and 1927 (naming his wife as "Mamie"). Is it our man? Possibly so, as a San Francisco directory (1919) connects him to the "Sunrise Film Mfg Co" in Golden Gate Avenue.

Like Jimmy Stewart, we may yet probe this enigma in Old California.



An Advertisement of *A Trip Through China*, published in a New York newspaper, May 1917.



A scene from a comedy. Published in the New York Tribune. 27 August 1916.

#### Notes

- 1 *The China Times* (Taipei, 4 June 1995).
- 2 *Beautiful Japan, the Film and its Producer Benjamin Brodsky* -- manuscript by Masako Okada (Tokyo, 30 July 1997).
- 3 Jay Leyda, *Dianying: An Account of Films and the Film Audience in China*, US, MIT Press, 1972 (the comment appears in a later edition).
- 4 Not forgetting that the first-known Chinese films were made in 1905: a series of stage performances filmed in Beijing by photographer Ren Fengtai (1850-1932).
- 5 Liang Shaobo directed the first. Different sources credit Li Minwei or Li Beihai as director of the second.
- 6 "5 Years in the Making" per ads in the *New York Times* and other NY papers, May 1917.
- 7 *The American Film Institute Catalog, Feature Films, 1911-1920*, 1988, University of California Press,

p 949.

- 8 *Variety* [25 August 1916] notes that Brodsky "has been in New York for several weeks."
- 9 According to a film site on the internet, his *A Trip Through China* contains an actual typhoon in China in 1914.
- 10 To quote *Variety* [11 August 1916], "Ben Brodsky, general manager of the China Cinema Co Ltd of Hongkong, China, is in New York...."
- 11 Yu, Mo-wan. *History of Hong Kong Cinema, Vol I, 1896-1929*. HK, Subculture Press, 1996.

#### ACKNOWLEDGEMENT

*Pictures copied by courtesy of the Music Library & Multimedia Centre, Matheson Library, Monash University, Australia.*

**Frank Bren**, a Melbourne-based writer and actor. He has co-written *From Artform to Platform -- Hong Kong Plays and Performances 1900-1941* (1999) with Law Kar, and is currently co-writing with Law Kar a book titled *Hong Kong Cinema -- a Cross Cultural View*.

**Law Kar** is a veteran film critic specialising in Hong Kong film history. He has been programming for the Hong Kong Cinema Retrospective Section of the Hong Kong International Film Festival since 1989. Currently, he is the Programmer of the Hong Kong Film Archive.

## The Immortal Bruce Lee - From the Kid to Kung Fu Dragon

### *The Kid* Opened Bruce Lee Retrospective

A film retrospective, *The Immortal Bruce Lee - From the Kid to Kung Fu Dragon*, marking the 60th anniversary of Bruce Lee's birth, opened on 20 November at the Hong Kong Cultural Centre with the showing of a newly restored print of *The Kid* (1950). The opening gala was presided over by Mr Paul Leung, Director of Leisure and Cultural Services, and Mr Ted Wong, Chairman of the Bruce Lee Educational Foundation. Mr Wong gave a speech on behalf of Lee's widow Linda. He also acted on her behalf in presenting to the Archive a poster of the US version of *Enter the Dragon*, personally autographed by Linda and the couple's daughter Shannon. In return, the Archive presented to Linda and Shannon an album of stills from Bruce Lee's movies.

*The Kid* was directed by the late Fung Fung. Among the VIPs attending the opening reception were Fung's daughter and son, Bobo and Kendrick. We were also happy to see veteran stars Chin Tsi-ang, Chow Tsung, director Cheung Tung Joe, etc. The VIPs freely mingled with members of the press in a preview of the exhibition accompanying the retrospective, and a video on a selection of Bruce Lee films. Apart from the screening of feature films is the Hong Kong premiere of Mr John Little's documentary *Bruce Lee: A Warrior's Journey*, jointly presented with the Bruce Lee Union.



(From left) Mr Paul Leung, Ms Bobo Fung, Mr Kendrick Fung and Mr Ted Wong.

## Experts Visiting the Archive

by Yam Yim-lan

Experts, both foreign and local, visited the Film Archive in November. On 7 November, the President of International Federation of Film Archives (FIAF), **Mr Ivan Trujillo Bolio** and Senior Administrator **Mr Christian Dimitriu**, became the first foreign experts to inspect the new premises. Ms Cynthia Liu, archive head, took the opportunity to invite them to make a presentation on the developmental history of the FIAF since its establishment in 1938, and explain the Code of Ethics to archive staff.

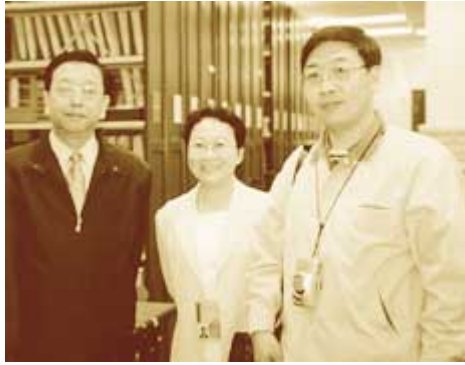
On 8 November, it was the turn of **Mr Liu Jianzhong**, Director General, and **Mr Luan Guozhi**, Director for Hong Kong, Macau & Taiwan Affairs of Film Bureau, State Administration of Radio, Film & TV, China. Mr Liu congratulated the Film Archive on its new premises and commended the Hong Kong SAR Government's allocation of resources to set up the Archive so as to preserve the territory's film culture. He encouraged more co-operation and exchanges between the archives of Hong Kong and the Mainland, working hand in hand to conserve the film culture of China.

The Archive's overseas technical consultant, **Dr Henning Schou**, arrived in Hong Kong on 14 November. His brief visit was to inspect the archive's storage and restoration facilities to ensure that film and audio-visual materials are properly cared for in the Archive.

On 15 November, members of the Department's **Film Advisory Panel**, visited the new Archive building. A brainstorming session with staff of the Film Programmes Office and the Archive provided valuable insights for future plans of the two offices in the coming year.



Dr Schou (left), with our conservator Edward Tse, inspecting the Archive's facilities.



(From left) Mr Liu Jianzhong, Ms Cynthia Liu and Mr Luan Guozhi.

## Fund Raising Event with "In the Mood for Love"

The Hong Kong Cultural Centre was bedecked outside and inside with decorations, pennants and posters of *In the Mood for Love*. Even the cranes and dolly tracks commonly seen in a shooting set were mobilised. This was the much-anticipated premiere of Wong Kar-wai's film on the night of 22 September, and what an event it proved to be! A fund-raiser for the Hong Kong Film Archive, the proceeds from the premiere went to the preservation efforts in transferring nitrate film to safety stock.

The guest of honour at the event was the HKSAR Chief Executive, Tung Chee-hwa. In attendance were Mr and Mrs Wong Kar-wai, actor Tony Leung (winner of the Cannes Film Festival Best Actor Award for his role in the film), and lead actress Maggie Cheung. The Master of Ceremonies, comedian Eric Kot, was as humourous as ever. The VIPs present, Carina Lau, Rebecca Pan, Kam Kwok-leung and Chin Tsi-ang enjoyed a pleasant evening.



The feature was preceded by a short film put together by Wong Kar-wai, paying tribute to the great female stars of yesteryears: Zhou Xuan, Li Lihua, Hung Sin-nui, etc. The clips were taken from nitrate sources stored at the Film Archive and were selected by Wong, edited by Wong's production designer William Chang. These clips set the nostalgic mood for the evening, priming the audience for the feature, a romantic love story set in the Hong Kong of the 60s.



(From left) Paul Leung (Director of Leisure and Cultural Services), Carrie Yau (Secretary for Information Technology and Broadcasting), Maggie Cheung, Tony Leung, HKSAR Chief Executive Tung Chee-hwa, Mr and Mrs Wong Kar-wai, Kam Kwok-leung, Rebecca Pan and Chin Tsi-ang toasting at the reception of the premiere gala.



Director Wong Kar-wai was much moved by the story publicised last year concerning over a hundred Hong Kong films found in a dump in San Francisco and recognised the importance of the Archive's role. The proceeds from the premiere are accepted on the Archive's behalf by Paul Leung, Director of Leisure and Cultural Services.