

Feature:

She-Man, He-Woman - Cross-Dressing Anyone?

Michael Lam

Getting It All Wrong

In the days of male *huadans* (young women roles on the stage), cinema was still in infancy. Otherwise male asses would consider it their God-given right to occupy the seats of female leads on the silver screen. Female *xiaoshengs* (young men roles) find easy access into the world of modern cinema because we have all been trained to look at men as essence - "men" are not real entities, just abstract concepts. The moment "The Princess of Movie Fans" (Chan Po-chu) dons a tweed jacket, we forget her sex and greedily devour the drama. From the bottom of our heart, we believe that the characters, like us, consider her a real macho man.



Chan Po-chu (right) and Sit Kar-yin.
(*I'll Get You One Day*, 1970)

Sister Yam - Man or Woman?

I look at a still of Yam Kim-fai in *The Independent Daughter* and marvel, "Sister Yam is so beautiful playing a woman!" No doubt a slip of tongue. Whose cause is not any mouth-and-tongue disease; I simply forget that he is her unconscious. It's a price that you pay when you play the other sex too well. Other people sacrifice for art by taking off their clothes, Sister Yam does it by giving up her sex.



(From right) Yam Kim-fai, Bak Lo-ming and
Lee Yuet-ching. (*The Independent daughter*, 1955)

Bending and Double-bending

Yam Kim-fai gets to play her own sex in *Lovesick*, but there's no escape from wearing a man's clothing. She loves Cheung Ying, but Cheung Ying loves Pak Suet-sin. So she enters the foray by dressing herself up pretty as Prince Charming, to beat her enemy in love with a double-bending game. The *ménage à trois* changes as the sex changes, throwing all three



(Front row from right) Yam Kim-fai and Leung Bik-yuk; (Back row from right) Cheung Ying, Pak Suet-sin and Chow Kwun-ling (*Lovesick*, 1952)

Tang Kei-chen File

I open the brochure of *Daddy and Sonny* and the words "terrific excitement" fly at my face. What's the excitement? "Tang Kei-chen plays his first woman role." The well-prepared audience can't be terribly thrilled. It's rather the almighty box office that gets excited. Surely Tang Kei-chen, a comedy actor who thrives on bravura, must have derived so much pleasure in losing it that he develops a habit and won't let go. Tang Kei-chen playing a woman is to become a trademark.

He may be the first to jump over the fence, but there's little space for him to manoeuvre on the other side. His talents may be plenty, but the roles for him are limited, usually confined to the



Tang Kei-chen (standing in the middle); and Sun Ma Si-tsang (kneeling). (*Wrong Connection*, 1959)

A Marginalised Art

The male lead is beaming with two birds in his arms, and the two pretty things are busy exercising their most alluring charms. Still all attention goes to the supporting role. He, playing a she, balloons the already legendary Cantonese amah to larger-than-life proportions. The moon may occupy centre stage with a circle of brilliant stars, but he captures and captivates with his easy coquetry ways. Spotlight here, thank you very much. A real woman is no contests for a cross-dressing pilfer. See Tang Chi-chen and surrender.



(From left) Tang Kei-chen, Lam Dan, Sun Ma Si-tsang and Suet Yim-mui (*Shui Guanyin Thrice Tricked Bai Jinlong*, 1962)



(From left) Tang Kei-chen, Lam Dan, Sun Ma Si-tsang and Suet Yim-mui (*Shui Guanyin Thrice Tricked Bai Jinlong*, 1962)

Best Among Women

Unsuspecting readers are likely to mistake it for an all-women group photo on an outing. But a black sheep is never happy hiding himself in everyday humanity. He has to remind innocent bystanders that he is different, even if he has to make an ass of himself.

The character fighting over a suitcase with Tang Kei-chen - Sun Ma Si-tsang's wife? No, it's the great man himself. People say matches made in heaven fashion couples who look like husband and wife. Try it out on yourself. Put on your spouse's clothing and examine yourself before the mirror. See yourself exposed.



(Front row from right) Leung So-kam, Sun Ma Si-tsang, Tang Kei-chen and Tsi Lan. (*Every Cloud Has a Silver Lining*)

Men Without Braids

For a man to play a woman, the most important prop may be the wig. But master cross-dressers thrive on challenges, for them happiness resides in forsaking conveniences and achieving success. Look at Sun Ma Si-tsang in two moulds. In *The Seventh Fairy's Rendezvous with the Buffalo Boy*, he and co-star Lau Kwai-hong faithfully observe traditions, wearing a wig and donning false breasts. Perhaps he's learned a painful lesson on occasions when enemies grab his lovely braid. So it's back to basics in *Teddy Boy in the Gutter*. A woman so real that co-star Tang Bik-wan feels ruffled and barks at him, "A man disguising a woman is immoral, I'm calling the cops on you!"



(Front row from right) Lau Kwai-hong and Sun Ma Si-tsang (*The Seventh Fairy's Rendezvous with the Buffalo Boy*, 1952)



Sun Ma Si-tsang (left) and Tang Bik-wan (*Teddy Boy in the Gutter*, 1967)

Man Woman Man Woman Man

The Cantonese word for "anger" or "angry" is made up of three Chinese characters: a "man", a "woman", and another "man". A formula of Cantonese comedies in the 50s and 60s - "not knowing to get angry or to laugh" - is really sexual discrimination in disguise. Yam Kim-fai and Leung Mo-sheung playing their male roles can appear in costume and contemporary dramas with equal aplomb and are treated seriously. Leung Sing-po and Sun Ma Si-tsang dressing up as women are always a joke. Mei Lanfang may scale lofty heights as a Beijing Opera actor playing *huadan* roles but can never find a place in Cantonese cinema. A female star playing a man finds a ready audience, but a male star can only occasionally play a man playing a woman. No trespassing on the turf of the other sex.



(Back row from left) Ning Meng, Tang Bik-wan, Sun Ma Si-tsang and Lau Hark-suen. (*How Fangtangjing Made a Fool of the Unruly Girl*, 1956)

Cross-dressing Galore

Audiences love an occasional cross-dresser. A special appearance in the costume of the other sex is the audience's best aphrodisiac. Among the three actors in *Wang the Bully Seizes the Bride*, Tang Bik-wan and Leung Sing-po are frequent cross-dressers, the rare guest is Ho Fei-fan. The ultimate spectacle is in *The Seven Swords and the Thirteen Heroes* (1967). Tso Tat-wah, Yuen Siu-fai, Law Yim-hing, Yam Yin and others play an awesome game of sexual musical chair. It's a cross-dressing carnival.

(Translated by Jacob Wong)

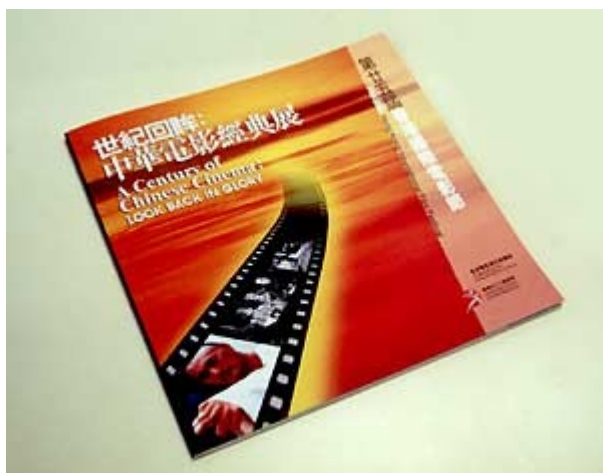
Michael Lam is a freelance writer stationing in Paris. His published works include *Cinemanía* (1993), *Enchanting Encounters* (1996) and the latest, *Oops! Here We Go Again* (2001).



(From left) Tang Bik-wan, Ho Fei-fan and Leung Sing-po.
(*Wang the Bully Seizes the Bride*, 1957)

Defining Chinese Cinema and Its Position in the World

Stephen Teo



A Century of Chinese Cinema: Look Back in Glory programme catalogue.

"What is Chinese cinema?" This was the first loaded question that came to the fore during the seminar entitled Chinese Cinema in the 21st Century held at the Hong Kong Film Archive Cinema on 12 April 2001. The seminar, open to the public, was organised by the Archive as part of the retrospective programme *A Century of Chinese Cinema: Look Back in Glory*, featured in the 25th edition of the Hong Kong International Film Festival that ran from 6-21 April. The invited panellists were film directors Gordon Chan, Evans Chan and Eddie Fong; critic Reeve Wong, and Hu Ke, a film theory researcher of the China Film Arts Research Centre. Presiding over the seminar was Law Kar, the programmer of the Hong Kong Film Archive. Law's brief was to bring out common and individual issues confronting the cinemas of Hong Kong, Taiwan and Mainland China at the turn of the new century.



Mr Law Kar



(From left) Directors Gordon Chan, Eddie Fong and Mr Hu Ke



Critic Reeve Wong



Director Evans Chan

With the recent international success of Chinese-language films such as Ang Lee's *Crouching Tiger, Hidden Dragon* (2000) and Wong Kar-wai's *In the Mood for Love* (2000), the panel felt an imperative to define Chinese cinema itself and to determine its position in a globalised environment. Director Gordon Chan pointed out a central paradox about the current Chinese cinema, by referring to one of the panellists, Eddie Fong, as a Chinese filmmaker who is making "Chinese" films spoken not in Chinese but in English (Fong having migrated to Australia with his wife, director Clara Law, and pursuing a career in that country). According to director Chan, the migrations of other Chinese directors, such as John Woo or Ang Lee, to Hollywood have made it even more difficult to precisely define just what exactly is a Chinese film.

But while the world has an idea of Chinese cinema as put out by internationally known Chinese directors from all three territories, local filmmakers are having a more difficult time just making films and having them distributed. The survival of domestic industries in the three territories became a talking point. The three directors in the panel called for more support from government to improve "infrastructure" and to set up funding and distributing mechanisms for independent filmmakers. Even in the commercial field, Gordon Chan pointed out that the need for good producers and distributors was a prerequisite. Eddie Fong referred to his experience in Australia where filmmaking is heavily subsidised by government as one way of promoting film culture, rather than expanding the base of commercial film production. This idea was questioned by critic Reeve Wong who commented on how subsidies in Taiwan may in fact have contributed to the decline of the Taiwan film industry. Hu Ke, the only panellist from the Mainland, was concerned about the impact of China's impending entry into the World Trade Organization (WTO) which would require China to open up its market to film companies from Hollywood, thus cancelling the import quota of about 20 foreign films a year. Hu gave voice to the possibility that the Chinese film market may be "occupied" by foreigners. He stresses the importance of the domestic industry being able to meet the demands of local audiences rather than having foreigners satisfying local demand. On the other hand, China is increasingly

opening out to the world and certainly wants to attract film companies into China to pour in more investments. Hu cited the model provided by *Crouching Tiger, Hidden Dragon*, which used Chinese locations and talent, to back up his vision of China offering the kind of film services which the international film community might take advantage of. Hu even mentioned 2005 as the year when China will go all out in its quest to open up to the rest of the world.

There was much discussion about the international success of *Crouching Tiger, Hidden Dragon* and its failure to achieve box-office success in the Chinese market. Critic Reeve Wong mentioned that the film actually lost some 4 million dollars in the Chinese market and attributed this to a "structural crisis" within the Chinese distribution system. In addition, the film also represented something of an "identity crisis" which the Chinese distributors or the Mainland audience could not work out. Once again, the question of just what is Chinese cinema resounded as an enigma that seemingly could not be resolved in just one seminar. The panellists stressed the fundamental importance of resolving not only the "collective identity" of Chinese cinema but also more practical questions facing the industry, particularly matters pertaining to industry "infrastructure". One ingenious, but perhaps controversial, suggestion to solve both the identity and structural crises was to concentrate resources in one place. Reeve Wong suggested that Hong Kong would be the most ideal centre, which could incorporate the structures of all the film industries in the three territories. Whether or not this is a workable solution or even a desirable one was not taken up by any of the panellists (or even by members of the public who attended the forum). Clearly, this is one issue awaiting further discussion in future seminars - if, in fact, it is credible enough to travel.

Perhaps a more sensible conclusion, offered by panellist Eddie Fong, was to ponder the question of what is the future of the cinema as an art, and what is Chinese cinema's position in this development. Fong suggested that a challenge for Chinese filmmakers everywhere is how to absorb the impact of Western civilisation and its culture and achieve a suitable blend with Chinese civilisation and culture to come up with its own unique set of aesthetics that is nevertheless marked by Chinese style and flavour. In order to go down this road, much government support is needed. Finally, Evans Chan, in his position as an independent filmmaker-cum-critic, suggested that it is also imperative to look at how the media itself is changing for better or worse, such as the increasing tendency to use DV as a medium for cinema.

Under the Banyan Tree: Tso Tat-wah, Iron Man of the Silver Screen

Donna Chu



Uncle Wah talks about his days in the film industry.



Thirteen Heroes with Seven Swords (1949), debut film of Youqiao Film Co, is a starting point of Tso Tat-wah's tenure as a great martial arts hero.

Tso Tat-wah may have retired from the silver screen, but he is still very much the Iron Man he was known for during his film career. He may be in his 80s, but he walks with such a perfect posture and speaks with such a booming voice that one can't help but nod head when he explains how he has been practicing martial arts since an early age.

"I was eleven or twelve and a boarding student at St Peter's College. My favourite pastime was going with my schoolmate Leung King-pung to watch silent films at the World Theatre on Des Voeux Road," remembers Uncle Wah. "I was totally hooked and wanted desperately to join the film industry. But how? We saw in the end credits the words 'Shanghai Yueming Film Company' and decided to go to Shanghai."

The young men hopped on a boat bound for Shanghai. Upon landing, they responded to an advertisement on a newspaper and paid the required \$2 application fee. Within days they received their reply. Following instructions, they got to the studio at Xiafei Road. It was none other than the "Shanghai Yueming" of their dreams. Thus started Tso Tat-wah's long and glorious film career. What appears to be a haphazard incident is in fact very good proof of the two budding talents. Tso stayed in Shanghai for three years, working as an extra and assistant. He worked out every day, though apparently not knowing that his increasingly perfected physique is preparing him for a future as a "great knight"

of Cantonese cinema.

He returned to Hong Kong in 1936, working on the film *The Bandits of Shandong*, followed by a series of projects, serving as continuity man and deputy director while often appearing in front of the camera. He got his first leading role two years later, in the 1939 film, *A Woman of Virtue*, starring with actress Tsi Lo-lan.

"I had lots of jobs, spending entire days at the Nanyang Studio. I was busy, but was leading a fairly stable life. Then the Japanese came. They came without warning; the day before Hong Kong fell, I was still working on a film."

Production stopped during the occupation and Tso found himself worrying about making a living. He accidentally learned that there was a need for second-hand clothing in the Mainland and threw himself into the business. He made his first fortune doing that. After the war, he used that fortune to buy a property near Hau Wong Temple, establishing the Youqiao Film Company with his friend Mui Yau-cheuk.

"Youqiao debuted with *Thirteen Heroes with Seven Swords* (1949). For that film, we found Law Yim-hing."

The company did well, producing a number of martial arts films. Tso was a box office guarantee, his name alone was able to secure a film's entire budget. Offers came pouring in, giving rise to many "one film companies" that were established for the sole purpose of fulfilling a single contract.

Nonetheless, good things didn't last. The Cantonese cinema went into decline. To reverse the trend, Tso rallied the industry, coming together to make several films that did well at the box office, such as *Supreme Sword* (1969) and *Secret Agent No 1* (1970). But these efforts were not enough to save the day and decline of Cantonese films persisted.

Such are memories of 30 years ago. Audiences may have forgotten the rise and fall of the Cantonese cinema, but Uncle Wah remains unforgettable, with over 700 films under his belt. Walking down the street with Uncle Wah, he is readily recognised by fans old and new. It is obvious that the aura of the martial arts knight and the crime-busting inspector still surrounds him. Years may have gone by, but Tso Tat-wah remains in his fans' hearts.



Two big stars at the 1965 Wah Kiu Man Po's Ten Biggest Stars Ceremony: Tso Tat-wah and Ling Po.



Uncle Wah and goddaughter Chan Po-chu in *Supreme Sword* (1969).

Editor's note: Mr Tso Tat-wah visited the Hong Kong Film Archive on February 21 to talk to us for our Oral History project. This article, an abstract of the interview, is written by Donna Chu, who conducted the interview with him.

(Translated by Sam Ho)

Donna Chu is a freelance research writer.

Words from Within

Wong Ain-ling

Research Officer



Wong Ain-ling (right), our new Research Officer, and her assistant Angel Shing.

The title Research Officer in my mind is actually quite intimidating. First the word "officer" reminds me of those miserable accounting officers in the Cantonese films of the 50s and 60s who are always fired or sent to jail for misusing funds; or obnoxious discipline masters who eagerly punish their students without due process. The word "research" doesn't sound any easier. Lately, friends old and new have been asking me the same question: "What research are you working on?" That leaves me always tongue-tied. For at heart I'm not very ambitious. I only hope that in the coming two or three years, I can solidly lay down the groundwork for some basic research. I wish of course to build on what my predecessors, especially Mr Yu Mo-wan, had done - to continue, for example, to publish the *Hong Kong Filmography* series, to interview as many filmmakers as possible, and to compile Oral History records with filmmakers. As for special projects, my unit, which is comprised of my humble self and an assistant, will be hard put to organise anything major without the help and support of film researchers and scholars.

In this year's Hong Kong International Film Festival, I most enjoyed Agnes Varda's *The Gleaners and I* (2000). Not long before, I had the pleasure of flipping through the half-a-century old pages of the film magazine *The Chin Chin Screen*; I could fully feel the pleasure Varda showed in her film when she picked up that clock with no hands. For that I have the title Research Officer to thank for. It allows me to plunge into the dustbins of history, so to speak, and pick up those unalloyed pleasures that had been discarded.

The 57th FIAF Annual Congress: A New And Borrowed Experience

Issac Leung

Manager (Systems)



The famous red city wall often seen in Morocco.

The 57th Annual Congress of the International Federation of Film Archives (FIAF) was held from 20 to 29 April 2001, in Rabat, the capital of Morocco. Nearby - just one hour by train - is Casablanca, but I could find no traces of the movie there. No beautiful lady like Ingrid Bergman exhorting Sam to "play it again," and no Rick's Café where I could spend a happy hour.

The theme of the symposium was "Colonial Cinema: A Borrowed Film Heritage". Participants showed clips illustrating the "borrowed legacy" of colonial cinema. For example, a French delegate showed clips of films made by the French colonial government in Vietnam illustrating the paternalistic policies of government towards the colonised. There were also clips of Morocco's market at the red city wall at the turn of the last century. The conference spent two days on academic discourses of colonialism and its influence, the characteristics of colonialism, and the outstanding personalities of that era. There were no discussions on film restoration or conservation. Considering that the conference has focused exclusively on film studies, perhaps FIAF needs to reconsider its conference objectives and agenda.



Isaac Leung sharing his experience in setting up HKFA's IT

systems.

The next day was spent on a workshop, organised around the theme "Creation and Development of New Film Archives". Delegates shared experiences in the creation and development of the respective film archives, followed by a review of difficulties and obstacles. There was a comparison of the objectives and aims of the respective archives. I spoke about our experience in setting up our IT systems in the Hong Kong Film Archive and the difficulties and solutions that formed part of this experience.

As a matter of fact, the most useful discussions came not in the conference venue itself but in those occasions inside lounge rooms, after tea or meals, when various delegates would mix and get together. In those occasions, we could transcend our differences in environmental, economic, politic, and cultural background, and gain a common inspiration.

New Acquisitions

Since the Archive's establishment, we have been blessed by enthusiastic public support. Film critic Li Cheuk-to has always been a great supporter of the Archive. He recently donated another batch of treasures to us, including the handbills and brochures for the films *Tan Kei in the Meat Hill* (1949), *Broker Lai and the Smart Fei-tin Nam* (1950) and *Infancy* (1951). Such materials have been, and will continue to be, very useful in our research and publication efforts, such as the on-going *Hong Kong Filmography* series.

A film splicer that uses glue is something that had all but disappeared. Thanks to Mr Lo Kam-chun, we now have in our collection one such machine, which was used during the early years of cinema. There is a touching story behind the donation. Lo's father learned film techniques from a French filmmaker and he inherited the machine from his mentor. It has since stayed in the family, treasured for years as heirloom. The splicer is a testimony to the ingenuity of early filmmakers and the Hong Kong public now has a chance to witness such wisdom because of Mr Lo's contribution.



Acclaimed scriptwriter Yuen Kai-chi won the Best Screenplay Adaptation Award at the 24th Taipei Golden Horse Film Festival with his script for *A Chinese Ghost Story* (1987). Recently he donated the award to us. "As a filmmaker," Mr Yuen said, "I must give my support to the Hong Kong Film Archive."



Mr Lai Cho-tin (father of Michael Lai) is one of Hong Kong's most respected composers. Since the 1950s, he had also contributed many scores and theme songs to movies. After he past away in 1994, his widow Ms May Fu donated some of the film-related materials he left behind, such as the precious hand drafts of the scores for the films *It so Happens to a Woman* (1955) and *Apartment for Women* (1956), as well as the China Cultural Ministry's Outstanding Film Achievement Award, given to Lai for the song 'Ten Fingers' from the film *Year In, Year Out* (1955).



The source of donations is not limited to Hong Kong. Ms Windy Chui, who lives in the United States, learned of the Archive's official January opening and decided to share with us her record collection, which includes such classic Hong Kong film music as 'Qi Luo Chun Meng', sung by Siu Ming-sing; 'Si Ji Ge', by Zhou Xuan; 'Ye Lai Xiang', by Li Xianglan; 'A Mother Remembers aka A Mothers Tears', by Hung Sin-nui; 'She Says No To Marriage', by Fong Yim-fun and 'Lust in the Worst Vice', by Sun Ma Si-tsang.



We will exhibit selected items from those new acquisitions and share them with the public regularly.

(Translated by Sam Ho)

Donor List (Jan - May 2001)

Edko Columbia Tristar Film

Golden Princess Amusement Company Limited

Heythings Enterprises Limited

Jet Tone Films Limited

United China Vision Incorporated

AU Wing-yee

AU, Cubic

CHAK Yu-kai

CHAN Yee-ling

CHEUNG, Mabel

CHUI, Windy

CHUNG Chau

FU Yuet-Mai, May

HO Oi-wah

HO, Sam

KONG Chi-kin

LAU Kwok-on

LAW Kar

LAW Shui-bing, Jane

LEONG Mo-ling

LI Cheuk-to

LIEU Jee-chen

LO Kam-chun

LO Kwok-wai

NG Chun-hung

OU Ho-ming

SEE Lai-woo

TAM, Benny

TANG, Agnes

WAN Yuk-fong, Cynthia

WONG Cheuk-hon

WOO, Frankie

YIM Ho

YU Mo-wan

YUEN Kai-chi

Events

Hong Kong Cinema: From Handicraft to High Tech

6.4-6.6.2001

The Hong Kong Film Archive has recently organised an exhibition entitled *Hong Kong Cinema: From Handicraft to High Tech* to trace the historical development of Hong Kong cinema's special effects technology - from its early periods of using hand-crafted technology to the present-day adoption of computer-drawn digitalised special effects. Present at the exhibition on 9 April were the star of *Buddha's Palm* (1964), Tso Tat-wah, and the stunt actor Chan Siu-pang, who brought to life all the strange mythical creatures featured in the classic film. Also on hand were Lau Kar-leung, the famous martial arts director-choreographer; and Lo Ki-ping, the property master responsible for all the props in *Buddha's Palm* and many other Cantonese fantasy classics. On that day, a seminar entitled *Buddha's Palm - the Martial Arts, Special Effects and Props* was coordinated by the Pearl City Video Ltd at the Archive's cinema. The actors and martial arts directors who worked hand in hand in so many Cantonese classics gathered at the event, sharing their reminiscence of the old days when technology still emphasised on "authentic props" with the audience.



The exhibition's "Chroma Key Dream Booth" shows how modern technology with blue-screen matte effects can allow actor Tso Tat-wah, in his present-day guise, replay the hero Lung Kim-fei in *Buddha's Palm*.



(From left) Ms Bonnie Wong, Ms Vicky Lee of the Pearl City Video Ltd, stunt actor Chan Siu-pang, prop master Lo Ki-ping, Ms Lee Mer, Mr Tso Tat-wah, director Lau Kar-leung, Ms Sidney, Mr Elton Loo and Ms May Tse.



Lo Ki-ping reminiscing about the old days of handcraft.

Understanding Preservation, Demonstrating Restoration

To commemorate ***International Museum Day 2001***, the LCSD presented a three-day activity on 18 May through 20 May. All major museums of the Department, including HKFA, and other Hong Kong public museums joined hands to organise a series of academic, entertainment and educational programmes to encourage citizens to take advantage of the services provided. The Archive participated in the "Museums Panorama" at the Hong Kong Cultural Centre Piazza. We also inaugurated the exhibition *Preservation and Restoration of Films* that weekend at the Archive Exhibition Hall (extending to 6 June), which includes demonstrations by our conservation staff on how to give new life to aging prints. Throughout the period of the exhibition, books related to the topic will also be highlighted in our Resource Centre.



The Heroine Image in Films seminar

After the 29 April screening of *Come Drink With Me* (1966), Cheng Pei-pei, lead actress of the film, and Dr Lo Wai-luk led the seminar *The Heroine Image in Films*. Their discussion went from Yu So-chau, star of countless Cantonese martial arts flicks, to Michelle Yeoh, now an international superstar. That very night, Cheng was crowned Best Supporting Actress at the Hong Kong Film Awards. Our congratulations!



Ruan Lingyu - A Modern Classic seminar

The allure of silent film goddess Ruan Lingyu still haunts today. On 5 May, HKFA's Programmer Law Kar, and Research Officer Wong Ain-ling, shared with the audience the art and the image of the actress in the talk *Ruan Lingyu - A Modern Classic*.



Happy Together - Film Personalities Visit the Archive



Screen legend Pak Suet-sin, who had just won the Hong Kong Film Awards Lifetime Achievement Award, graces the Archive with her presence.



Alfred Cheung tours the Archive building and examines our HORIZON cataloguing system, sharing with us the pros and cons of making films with high definition video cameras.



Representatives from the recently corporatised Hong Kong Dance Company, Hong Kong Repertory Theatre and Hong Kong Chinese Orchestra pay a visit to the HKFA and pose with L H Chung (back row 2nd right), AD(PA), (front row 1st & 3rd right) Chief Managers Jeff Ying and T S Lo of LCSD. (Back row 2nd to 5th left) HKDC Board members Emily Mok, Estella Tong, Linda Yung and Tania Tang. (Back row 7th and 8th left) HKRT Council member Rupert Chan and Chairman Vincent Chow. (Back row 4th & 5th right) HKCO Council member Fan Kam-ping and Chairperson Carlye Tsui.



(From right) Dixon Lau of Southern Film Co Ltd, Yu Lun and Dou Shoufang of Sil-Metropole Organisation discuss future collaborations with HKFA Head Cynthia Liu, Programmer Law Kar and Acquisition Manager Angela Tong during the visit.



(From left) Mr Pak Yong-Gil, Director, and Mr Cha Won-Chol of National Film Archive, DPR of Korea, visit us and present a lovely artwork to the Archive while they are in Hong Kong to attend the Hong Kong International Film Festival in April.