



Introduction

Since the Hong Kong Film Archive's opening at the beginning of the year, the interaction between the Archive and the public has been quite phenomenal in all aspects -- audiences streaming in our cinema, readers pouring into our Resource Centre, and film personalities touring the premises and conducting interviews with us. No matter who we are and where we are from, we all begin from childhood and invariably return to it to pass on our legacy. This issue's focus looks at cinema culture from three perspectives: students, the child stars themselves, and the organisers. Let's savour the 50s of the last century with the senses cultivated by the new millennium.

Students and Film Legacy of Yesteryear

Our Programming Section and the Film Culture Centre (Hong Kong) have cooperated to put together a programme for the appreciation of young students. After the film shows, students shared their thoughts and opinions with teachers and social workers.

The Kid (1950, Dir: Fung Fung)

Thoughts of Primary Five students from Buddhist Wong Cheuk Um Primary School:

"I think we are all susceptible to mistakes. When we make a mistake, we must follow the example set by the character Kid Cheung, listen to others' advice and reform ourselves."

"I wouldn't swear, like the characters. If my schoolmates bully me, I will tell my parents, not like Kid Cheung who keeps it to himself."

"This film shows us the dark side of life in the olden days and the struggle to survive. We are really lucky to lead a leisure life."

"The film is very moving, but I still think it's not good enough because it's a black and white movie."



The Kid, starring (from right) Bruce Lee and Yee Chau-shui.

Little Cosmonaut (1961, Dir/Scr: Wong Fung)

Thoughts of secondary school students from St Paul's Convent School:

Pros: "The special effects are very interesting. I get to learn the old Hong Kong."
"Very imaginative." "I can understand the way of thinking of people at the time."
"Bobo Fung's acting is very lively and interesting."

Cons: "It's too long, very boring, and the special effects are poor." "There's a gap with today's lifestyle." "It's not in colour."

From students who want to be like the character Ling Ling (played by Bobo Fung): "If I possess the magical powers that she has, I am afraid I might be misled into helping evil people. I think being an innocent and naive kid would be happier." "She's lively, cute and intelligent, with a gift of the gab and good acting skills."

From students who want to be Little Cosmonaut (also played by Bobo Fung): "I'd like to experience the cinematographic situation at the time." "I'd like to possess all kinds of magical powers."



Wanna be the Little Cosmonaut?

Note: During the summer, we have also arranged several children film shows, allowing children and their parents to interactively communicate through the cinema. For more information, please contact Ms Leung on 2119 7343.

Film Culture Now and Then

Hui So-ying



(From left) Ho Kwok-leung, Hui So-ying and Bede Cheng sharing thoughts with students.

There had been a time when I was often asked: "How did you become connected with the cinema?" To trace this connection, I must begin with the Hong Kong Film Culture Centre¹ in Portland Street. I was very young at the time and curious for knowledge. I went there and enrolled in a film class, and got to know instructor Ge Wu who later died from an illness. I felt very sad after that. In memory of him, I mustered up my courage and decided to learn to become an actress. I took part in an audition in front of director Allen Fong. I told him my reasons for wanting to become an actress and he came up with a story about me and Ge Wu, which later became the basis for his movie *Ah Ying* (1983).

To me, film is life, culture and art. It has enriched my life and given me knowledge. It has stimulated my thinking. Up to today, as a mother, I still feel the excitement and impact of cinema. Because of this force of cinema, about two years ago, a group of devotees established the Film Culture Centre (Hong Kong)². I was coopted into becoming one of the board members. Our mission is to promote film culture and bring it into primary and secondary schools, to sow the seeds of film culture among our school children.

Since the end of last year, we have been co-organising students' appreciation activities with the Hong Kong Film Archive. Our focus is not only on individual appreciation or how one feels about movies, but how to let school children know about film culture.

Naturally, different movies will yield different reactions from the students. Watching old Cantonese movies, some children feel that they are too slow and too stuffy, the acting too stiff, etc. However, others also feel that the films allow them to understand the social circumstances of bygone periods and that they have great educational significance. Whether or not they like the films they have seen, I believe that this experience has at least shed new light and led them to

think anew the question, "What is cinema?".

- 1 Organised by Clifford Choi, Law Kar, Tsui Hark, Ng Ho, *et al* in 1978, the Centre held film classes, seminars and conducted special studies, all in the cause of promoting film culture and cultivating new local talent.
- 2 Established in 1999 by Stella Sze, Ho Ying-fung, Chan Wing-chiu, *et al*.

The Child Stars Era and the Present

There were many outstanding child stars emerging from the 50s and 60s. The Research Section's "Oral History Project" has incorporated many interviews with child stars of yesteryear speaking about their experiences. Also, some film workers and even their families have been inquiring about the whereabouts of the films they had made. The Archive, through the hard work of the Resource Centre, the acquisition and research teams, has tried our best to track down their films. Here are their stories:

Homecoming

Bobo Fung: "I am so happy (to be here at the Hong Kong Film Archive), seeing so many of my photographs. When I was small, I felt like an orphan. I never imagined there existed such a big 'home' upon coming back to Hong Kong. Next time, I will return with my children and grandchildren." During the 50s and 60s, many child stars did not receive a proper education because of the busy filming schedules. In Bobo's opinion, each line that she delivered in her films contained the morals of family ethics, social values and the spirit of our cultural foundations through which she has naturally imbibed the philosophy of life." (*Ming Pao Weekly*, No 1701)



Bobo at the Archive's Resource Centre calling on the public to donate film materials.

Like Fish in Water

Chan Po-chu: "I am rather fond of films like *Young, Pregnant and Unmarried* (1968), those that were fun. Also martial arts films where I was in male knights disguises. My forte was as a male impersonator."

(Did you like making movies?) "I loved it... when I was making *The Scout Master* (1959), it was like playing games. Since my child star days, I had never stopped acting. Perhaps I was lucky. Naturally, I started playing adult roles as I grew older."



Chan Po-chu as a "school boy" in *The Scout Master*.

A Good Foundation

Nancy Sit: "I am over forty years old now. Now making my comeback in the film and entertainment worlds, everybody says I am a quick learner, but in fact, it was all due to the good foundation laid at earlier years."

"A lot of people cite the cases of Bobo Fung and Josephine Siao, concluding that the lives of child stars were difficult and that they couldn't go to school like normal children. However, I was not as famous as they were, and my parents were concerned about my education. I enjoy making movies and it was never bread and butter, so I was quite happy as a child star..."



Nancy Sit (1st right) entering the industry at eight, appearing in the film *Fifteen Children* (1960).

The "Whizkid"

Yuen Siu-fai: "When I was in my teens, I really worked hard, studied hard, and tried to fill my brain with knowledge that I didn't know before in order to prepare myself for the future."

"(On vanity) There is some kind of satisfaction, a sense of privilege, but I have

seen it get into people's heads and that was unfortunate. As a child star, you have to cross the hurdle of growing up. The nickname 'Whizkid Fai' was just a gimmick to get people to see my movies. Many directors forced child stars to act mature and speak like adults. Looking back, I think that was a mistake."



Father and Son (1954), starring Yuen Siu-fai as Shrimpy, being given lessons in propriety by the Union's veterans.

Self-Reliance

Former child star May Wong, who had migrated overseas, returned to Hong Kong and came tracing at the Film Archive the films she had made in the 50s. She told us her story:

"I have all along wanted to trace the films I have made and watch them again. I couldn't find any copies in the Hong Kong Film Archive. Still, finding some material is good enough."

"I came to Hong Kong in 1949 when I was ten. My parents were ill and for the sake of survival, I was introduced into the film studio.... There was a lot of human warmth and stars like Lam Kar-sing and director Wong Tin-lam all treated me very kindly. But often I was owed my salary. I worked for about three years, then my parents got better and I needed to go to school, so my career as a child actor ended. This experience let me see a lot of things I would never otherwise, including the dark side. There were many things done unjustly but they made me, in later years, try to contain and if it was within my power to do so, to change."



In *Pitiful Girl*, May Wong plays an orphan girl who has to eat grass to satisfy her hunger. After the film was shown, children followed her on the streets and shouted: "She eats grass! She eats grass!"

Something to Tell My Children

Arthur Wong: "I just wish to share that part of my memory with my own kids.... In 1968, when I was twelve, Shaw Brothers ran an ad on a newspaper to recruit child actors for the movie *The Younger Generation*. My parents signed me up. This was the first and only time I was ever in a movie."

"I still have vivid memory about the experience though it happened more than 30 years ago. I became the teacher's pet; people were saying 'oohs and ahhs' when they recognised me in the street. Although this only lasted for a relatively short time, I felt quite depressed later when nobody noticed me anymore. My kids just can't picture their old man was acting in a movie. Therefore it is my ultimate wish that one day I can find a copy of this movie to show to my daughters and my American wife."



A still from *The Younger Generation* (1970), courtesy of Arthur Wong (1st left).

Never Bored by What We See

As early as the 1930s, film scholars had focused on the educational properties of cinema. Film was thought to be an aid to communication and was considered an unconventional educational activity (Cressey, 1938). In fact, the contents of films can be positive and sometimes its profundity required guidance and assistance of one's elders. Children would enjoy situations where the child actors were superior to the adults (Staples, 1997), as in the passion that the audiences felt for Ling Ling (Bobo Fung) in her struggle against evil force. Those who feel that a black and white film isn't good think that the film is "dislocated from modern times". This is exactly the educational gap that ought to be filled in. The film may be too long or too stuffy for them, but in the process of voicing their opinions, the children's thoughts are mutually connected with their imaginations and social activities. This way they seek to understand the movie and recreate whatever they have absorbed, thus adding substance to their communication with their parents and elders.

Hui So-ying associated herself with film culture when she was young. Today she becomes a planter. In the process of growing up, youngsters more or less have a yearning for nostalgia, which helps in building their own character: What inspirations can I derive? What shall I become? When they get connected with the flesh and blood characters on the silver screen, what other things inspire them apart from the appreciation of cinema?

Though child stars on the screen appeared so adorable and energetic, they led special lives that most normal people would never experience. Bobo Fung wrote in an article that she was always lonely in her childhood, and her colleagues were always much older than she was (*Ming Pao Weekly*, No 1701). Not understanding scripts as well as adult actors, child stars grew up half understanding the world. They grew up in the world of vanity, fame and fortune, and from very early on experienced the coldness and even cruelty that humanity is capable of.

Those ex-child stars who are looking for their roots wish to relive these periods by searching for the movies to reappraise what they have done, and perhaps share their experiences with their own children. But this little period of their experiences may not necessarily occupy an important part of their self-recognition. It is only to add a little spice to their biographies. Unfortunately, many of the films are likely lost for good. Generational nostalgic sentiment can only be present with its shared thoughts and emotions (Davis, 1979), a phenomenon that afflicts not only the older but the new generations.

Different periods groom different cultures but there is a certain universality and commonality between epochs. Reminiscences might be filtered and reconstructed, and with our "Oral History Project", the past is relived and reactivated. Memory can encourage people of different generations to communicate and pass on legacies. The Film Archive collects documents and resources that allow us to understand and experience the times when our old film veterans were active. Through activities and events, the past and the present are intimately connected. Programmed activities are the life force of the Archive. What relevance have they to people? History, life, and art are the bedrock of knowledge, the channels of our emotional growth that move us as human beings. Those who follow or observe stars are equally entitled to savour the glittering universe.

(Text: Kwok Ching-ling)

Reference:

Cressey, Paul G (1938) 'The Motion Picture Experience as Modified by Social Background and Personality,' in *American Sociological Review*, 3, 516-525.

Davis, Fred (1979) *Yearning for Yesterday: A Sociology of Nostalgia*, The Free Press, New York.

Staples, Terry (1997) *All Pals Together: The Story of Children's Cinema*, Edinburgh University Press.

The Swordsman Examined

Sam Ho



To me, sword is a kind of locus on which thoughts are projected. It's a projection of a person's spirit. (Tsui Hark)

The programme *The Celluloid Swordsman: Tsui Hark and His Cinema* (3-26.8.2001) kicked off on August 3 with the unveiling of an exhibition. The evening also marked the beginning of a film programme, which includes ten of the director's works. Using film clips, stills and interview excerpts, the exhibition offers an audio-visual introduction to Tsui's life and work. The interviews are presented in both video and text forms, featuring Tsui himself and filmmakers who had worked with him throughout the years.

The centrepiece of the programme is a series of seminars that provides an examination of Tsui's multi-faceted career. *Many Upon a Time in China* is a look at the different filmic representations of the Wong Fei-hung myth. *His Way With Words* investigates Tsui's scriptwriting process and his relationship with his writers. *Zu Mountain and Beyond* explores the use of special effects in the director's canon. *The Overseas Connection* examines the significance of Tsui's experience working in foreign locations while *Art and Animation* studies the role of art direction and the influence of cartoons and comic books on the director's films.

Tsui Hark is one of the most important figures in the history of Hong Kong cinema. In a career twenty years and counting, he had redefined the Hong Kong film industry in more ways than one. But he would not have realised what he had accomplished if not for a well-established film industry that provided him with support and, throughout the years, responded to his frequent and demanding challenges.

As part of the programme that celebrates Tsui's contributions, the Archive will also publish a book later in the year that focuses on the director's relationships with the Hong Kong film industry. Using the Oral History approach, the Archive had conducted interviews with close to 30 industry figures who had worked with Tsui in his long and still fruitful career. Scholars, critics and filmmakers are invited to contribute articles to the book, using those interviews and, sometimes, personal experience to provide a chronicle of recent Hong Kong film history through the work of one of its most distinguished directors.

Sam Ho is a film critic who splits time between Hong Kong and Houston, Texas. He has been commissioned by HKFA to edit the book on Tsui Hark.



(1st to 5th and 7th right) Sharon Hui, Keeto Lam, Raymond Wong, Cheung Tung-joe, Tony Chow and Yuen Kai-chi pose with Angela Tong, Head (Acting) of the Archive.



Programmers Law Kar (1st left) and Winnie Fu (1st right) welcoming Raymond Wong.



(From left) Law Kar, Shu Kei, ManAlone Ho and Lau Tai-muk speaking glowingly of Tsui Hark's creativity in scriptwriting.



(From left) Head (Acting) Angela Tong, Sam Ho and Shannon Hui.



May Fung

Happy was I that Hong Kong Film Archive offered me the opportunity of assisting them to conduct a (re)search on Hong Kong independent (short) films and videos since the early days of their development. Based on my initial research through interviews, documentary research and perennial involvement, I have broadly broken down the development and indeed the history into several generations. Such a categorisation (adopting mainly the film format and the time dimension as the key denominators) is made based on my personal analysis up to this moment and can be subject to further discussion in the future. There are:

The first generation pioneers using mainly 16 mm films in the 60s.

The second generation independents using 16 and 8 mm films in the 70s.

The third generation using mainly 8 mm films in the 80s.

The fourth generation using mainly videos in the 80s.

The fifth generation using videos/films in the 90s.

The sixth generation using digital videos (DV) in the late 90s.

I did not have great difficulty in locating the works as from the fourth generation when I became a player in the field. However, the journey of (re)search had turned out to be rather intriguing and rendered me moments of ups and downs especially during the search for films of the first three generations. Such intricacies (for example, some filmmakers have already moved to overseas countries) and varied moments have given me a lot of thoughts and could perhaps reflect the significance of proactive archival practice needed to be exercised by the Archive as well as by the artists.

Pioneers in the 60s & 70s

There were a lot of important names that conjured up in the search. They are Law Kar (Lau Yiu-kuen), Sek Kei (Wong Chi-keung), Ho Fan, John Woo, Chan Kwan-yeung, Charles Ng, Chiu Tak-hak, Kam Ping-hing, Lin Nien-tung, Allen Fong, Cheung Kin, Alex Cheung, George Chan, Terry Tong, Lau Shing-hon, Wong King-keung and many more. The era of these three generations was an exuberant period of the development of independent short films. These filmmakers were then young, unique, intellectual and experimental. One can see that many of these filmmakers later became significant personalities in either the film or TV industry. Sadly though, other than a handful, many of their early works were lost.

Alex Cheung, then a meteorite sensation in the 8 mm filmmaking circle, made some nine short films, mainly in 8 mm. Now there is only *Come Together* (1975, 16 mm) that is intact. His most discussed and important 8 mm work *A Place in Another World*, for example, and his other works were all lost. Only one of the four film works of Sek Kei was found. Fortunately, it is the most famous *Dead Knot* (1970) of which John Woo was the screenwriter and producer. However, John Woo's own short films were all lost and could not be restored. Ho Fan's awarded student work *Mystery* suffered the same fate. Suen Bo-ling's first ever independent feature film *Obsession* was found but was actually "unfound" in the sense that it was so dilapidated that it could not possibly be restored and screened again. Now a painter in Paris, Chiu Tak-hak's six independent film works had all gone astray. Nowhere could be located for Lin Nien-tung and George Chan's films in their pre-Baptist college days, nor for Kam Ping-hing's two 16 mm films. Only part of Charles Ng's experimental works *Black Out* (1978) and *The Fly* (1974) could be retrieved. Similarly, there were no signs of Ho Kwok-to (writer Toto)'s three 8 mm films.

Of course, there were also delights, such as Mary Stephen's *Labyrinth* (1973) and *A Very Easy Death* (1975) since their whereabouts have not been documented. If not for Jimmy Choi's lead, these works might have gone "unfound". Also there was Ho Fan's *Exercise One* (1966), though dilapidated, it was at last restored (though still full of smears) and can be screened again. Lau Shing-hon's three student works were kept in good condition. Lambert Yam's three 16 mm films were found in good shape. Law Kar's experimental *The Whole Trip* (1969) and *Begging* (1970) were well preserved.

On the whole, there are still a lot of unfound works from this important era, boasting over a hundred independent filmmakers. Many of their works were shot in 8 mm which have become ever more rare (as compared with 16 mm and 35 mm films) in independent film productions in Hong Kong for its non-viability commercially. However, in the United States and Europe, it is still adopted as a unique aesthetic medium for visual artists, alternative filmmakers or students in film schools.

Behind Found and Unfound

During the early stage of my research, I talked to Kam Ping-hing (a renowned Hong Kong film critic now living in Toronto) over a long-distance call. I asked for the whereabouts of his films. He said they were lost and frankly did not really care whether they were in existence or not. He considered them just a small part of his history. He is now looking ahead for a different life of writing -- film is not the most important thing in his life anymore though he is still rather keen on

watching movies and writing about films. Before our conversation, I was rather frustrated by the fact that many important works of that era could not be located. Having heard what he said, my frustration subsided a little. For such unintended and negligent losses, I guess one should adopt a more philosophical attitude. When a film is lost, I feel frustrated. When a film is found but "unfound"(that is the film has gone bad and the original quality is very much undermined), my feeling is mixed. When a film is found and actually is found (that is it is in good shape or with very minor damages), I am happy.

Of course, the Archive could not afford to be philosophical over such a heritage, be it good or otherwise, of Hong Kong's creativity because independent film/video making has indeed been pivotal in the development of film art and industry in Hong Kong. So, what can the Archive do in the future? Perhaps they have to be ever more proactive and attentive in getting independent film/video makers to appreciate the importance of having their works properly preserved - aesthetically and historically - in their well-designed space where people can have easy access for cultural studies or for stimulation of creativity or simply for appreciation of Hong Kong's alternative and independent film and video works from the past till the unknown future.

Just as important, independent film/video makers should also be in a position to be proactive in donating their works to the Archive to ensure proper preservation. The reason is clear enough. As we all know, in Hong Kong where land is scarce, private storage of film and video is impractical if not totally impossible technically. In this connection, my experience this time yet again confirmed the unsatisfactory condition that many films and videos are subject to - the material deteriorates or gets mouldy because of insufficient care - thus rendering the retrieved copies actually unfound? Despite that the Archive has already set out certain guidelines of donation, the infrastructure of preserving and exhibiting film heritage of Hong Kong still demands further discourses between the Archive and the independent film/video makers as they could be ideologically very diverse. For example, based on my experience this time, some artists are very ready to let the Archive have their works while some remain rather skeptical, say, in view of the right over the use of their works.

For me, as a searcher and a researcher this time, and as an advocate for independent film/video making all along, I have only one simple wish: that all the works be genuinely "found" - being well preserved and of good screening quality all the time.

works for art education and cultural studies projects. She has been commissioned by HKFA to curate the i-GENERATIONS programmes.



An intellectual's "erotic" journey: Ho Fan's *Exercise One* (1966).



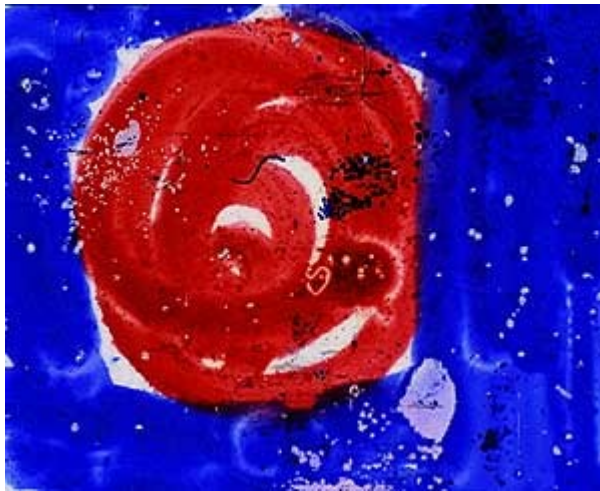
Law Kar's *The Whole Trip* (1969) - "all done in one take"



Chase (directed by Lau Shing-hon, 1970, featuring Clifford Choi) brims with expressionism.



The surrealist *Labyrinth* (Mary Stephen, 1973).



An avant-gardist work, *A Visual Experiment* (Ellen Pau, 1980).



Lambert Yam's *Sincerity City* (1981): a delicate tale of Yam's parents, devoted educators.



Single-frame animation in *Suicide City* (Neco Lo, 1991).

Screen Left

Wong Ain-ling, Research Officer

Early last summer, HKFA published the first volume of *Monographs of Hong Kong Film Veterans: Hong Kong Here I Come*. This autumn, we will be publishing the second volume of the series: *Screen Left*. This volume bears the traits of its predecessor, collecting interviews with nine film veterans including Lu Yuanliang, who was the pioneer of China's sound movies development; Shu Shi, who was being deported by Hong Kong Government in the early 1950s under dubious circumstances; actor-cum-director-cum-screenwriter Bao Fang; Wei Wei, the eternal heroine of *Spring in a Small Town*, a 1948 classic; Hsia Moon (Xia Meng), famed as the "Big Princess" of the Great Wall Movies Enterprise Ltd; and the screenwriter Chu Hark, who had a tough career path; comedy director Hu Xiaofeng; famed cinematographer Law Kwun-hung and the hottest starlet of Feng Huang Motion Picture Co - Zhu Hong (Chu Yan-yan). In addition, articles of George Shen's "Old Movies Talk" column in the *Hong Kong Economic Journal* during 1997 are included, giving many accounts of the late producer-cum-director-cum-screenwriter Yuan Yang'an, who may have long been forgotten. Mr Shen's articles can help us fill in the gaps.

By chance, the veterans enlisted above all joined Great Wall or Feng Huang which were dubbed "left" at the time, and hence were being labelled as "leftist" film personalities. Many Hong Kong citizens have eerie thoughts on anything dubbed "left". They have not taken into account that, during the turbulent times, the ideology was representing a generation's ideals and visions towards their country and the developments of society. Back then, the interviewees and many of their fellow film professionals used their cultivation, passion, and charm to enrich our image world. Today, they boldly face the past, and reflect upon the history in a sincere and profound way. We appreciate their effort.

Note: Related film shows and exhibition will be held in Nov when *Screen Left* is published.



Spotted and stage-named by Yuan Yang'an (left), Hsia Moon (right) became the brightest star of Great Wall.



Bao Fang (left) and Wei Wei (right) starring in *The Foolish Heart*. (Dir: Zhu Shilin, 1956).

New Acquisitions

Since its planning office days, HKFA has been building a tight network with film material collectors and film organisations. Hong Kong's Motion Picture Industry Association Ltd (MPIA) has provided massive support and help to the Archive. This is the 4th donation from MPIA so far, this time round, a total of 430 movie posters of films released from 1996 to 1998, which definitely strengthened our collection.

Mr Cheng Fat-ming's determination towards the Hong Kong cinema is really impressive. Other than donating part of his own collection of memorabilia, he has also happily taken on the role as HKFA's unofficial promoter. When he heard that Mr George Wang, the son of actor Zhao Lei, was going to donate a batch of Zhao's pictures to a Taiwanese film researcher, he immediately convinced Mr Wang to first let us make duplications of and to reserve these copies.

Since the opening of the Archive, we often invite film veterans as well as the management of various film companies to tour the facilities of the Archive, and discuss the possibilities of cooperation. After a tour in June, Jackie Chan wrote us, "I am really impressed with the FA's facilities, and its adequate resources.... I decided to donate two sets of VHSs and LDs... and a Drunken Master figurine." FA's vast collection is indeed a collective effort with donations like this.

The building and strengthening of relationships can be done in other areas as well. Editor Marco Mak, while being interviewed for the "Oral History Project", gave valuable information on our exhibition for Tsui Hark. After this interview, the Archive has received an additional collection of posters, some are even autographed by the artists, from Mr Mak. These are just a few examples of the generosity of our donors in sharing their collections with the like-minded.

(Text: Yam Yim-lan)

Donors

Hong Kong Film Awards Association

Hong Kong, Kowloon and New Territories Motion Picture Industry Association Limited (MPIA)

Hong Kong Arts Centre

Pearl City Video Limited

China Arts (F.E.) Video Production Company

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PAK Suet-sin

YAM, Lambert

CHAN, Jackie

HO Wing-cheung

NG Chi-fun, Sherry

YUEN Tsz-ying, Winnie

Yee-yee

SUEN Bo-ling

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CHAN Wai-shan

Mak Chi-sin

FU, Poshek

FUNG, Linus

MOK Chung-fai, Paul

WONG, Freddie

WONG, Valerie

LEUNG, Isaac

CHIU Muk-yan, Rebecca

PO Kam-hung

LO, King

TSE Pak-keung

KWONG Yiu-wing

LAW Kar

SO, Karen

YOUNGS, Tim



Selected new acquisitions exhibited at the 1/F atrium.



The Drunken Master figurine donated by Jackie Chan.



Autographed movie posters donated by Editor Marco Mak.



Old movie stills let Jackie Chan recall how he was injured when performing a stunt.



Actor Zhao Lei

Events

Beijing Opera

In mid June, four sessions of talks were held to tie in with *Beijing Opera On Film*. Artists like Lau Shun, Ren Fengpo, Hu Xueli, Wang Weiliang, An Yunwu and Xiao Runzeng were invited to share with the audience their views on the art of Beijing opera. Films have indeed allowed future generations to have a glimpse of the attainments of Beijing opera masters, such as Ma Lianliang, Zhou Xinfang, etc. However, how to gain a balance between the imagery of the Beijing opera and the substance of films, yet allowing the audience to appreciate the rhythm and artistic moves of Beijing opera under exquisite camera moves, has been a challenge even to famed directors Cen Fan and Cui Wei.



(From right) Beijing opera masters Ren Fengpo, Lau Shun and the Archive's Research Officer Wong Ain-ling.

Dream Factory Revisited

To accompany the *Dream Factory Revisited* TV series, RTHK held an exhibition in FA from 15-30 June. Invitations were sent to movie veterans such as Tso Tat-wah, Chin Tsi-ang, Tong Yuejuan, Zhou Manhua and Wang Danfeng, etc. At the opening reception, souvenirs were being presented to the veterans, to salute their contributions to the Hong Kong film industry.



Veterans attend a reception marking the opening of *Dream Factory Revisited*. (2nd row, 1st to 5th, 7th, 8th & 10th left) Lam Kau, Ho Look-ying, Lai Suen, Wang Danfeng, Feng Lin, Chin Tsi-ang, Qiu Ping, and King Lo; (back row, from 6th left) Zhou Manhua, Chen Dieyi, Tso Tat-wah, Siu Sang and Chu Hark.

Hong Kong International Film & TV Market

To facilitate the export of Hong Kong TV and film productions, the Hong Kong Trade Development Council organised the *5th Hong Kong International Film & TV Market*, which took place at the Hong Kong Convention Centre at the end of June. The event attracted around 130 companies from all over the world to set up booths in the exhibition hall. It was the largest exhibition since its debut so far. The Archive also set up a display panel, urging on donations of film items, for the sake of preserving Hong Kong film heritage.

Student Exchange Programmes

During July & August, many friends from the academia visited the FA. The General Education Unit of the University of Hong Kong has co-organised with Renmin University of China, Peking University, Nanjing University and Harvard University a series of student research programmes, arranging visits to the Archive, for the students of these universities. Lectures were given by Law Kar, Programmer of HKFA, to introduce to the young students the lifestyle of Hong Kong citizens in the early days through old movies.

Mandarin Film Week

To celebrate its 10th anniversary, the Mandarin Group donated film copies of seven of their productions to the Archive, including *All's Well End's Well* (1992), *The Bride with White Hair* (1993), *Eighteen Springs* (1997), etc. These films were shown during the *Mandarin Film Week* held in mid-August. Mr Raymond Wong and director Clifton Ko also greeted the audience after the screening of *All's Well End's Well*.



Mr T S Lo (right) receiving donation of film copies from Mr Raymond Wong on behalf of the Archive.