

A Tale of Two Companies

The second volume of the *Monographs of Hong Kong Film Veterans series, An Age of Idealism: Great Wall & Feng Huang Days*, focuses on the film people connected with Hong Kong's two long-established film companies, Great Wall and Feng Huang. This project has brought us many times to the dormitory of the Clear Water Bay Film Studio and the office of South China Film Industry Workers Union where interviews with film veterans were conducted. These places remain the home and hangout for many of the retired film veterans who have worked for Great Wall and Feng Huang since the old days and are still bound by the spirit of unity. It is little wonder that many of the illustrations in the monograph are group photos showing the whole team united for a common purpose - the forming of study groups, basketball teams.... Such 'team-spirit' pervades through their works and certainly their lives.

There had been ups and downs. The great director Zhu Shilin was once orbited by his disciples, such as Bao Fong, Lo Kwan-hung, Hu Siao-fung, etc. They together contributed many great films. Then the Cultural Revolution began, and production of the two companies came to a halt. Their films, when seen today, still carry their aspirations and ideals. Though the great old days were gone and the careers of the veteran filmmakers we talked to may have veered off into different directions, their sentiments still win our applause. Their saga of lost and found certainly requires our reflections.



Great Wall and Feng Huang, under the shrewd leadership of Zhu Shilin and Li Pingqian, earned credits for their fine portrayals of human relationship and ethics. Emphases were also placed on the cultivation of directorial and scriptwriting talents, a fine example being Hu Siao-fung who excels in directing comedies. Featured here are two scenes taken from *Love at First Sight* (pix on right, dir Zhu Shilin, starring Wei Wei and Ping Fan, 1955) and *Those Bewitching Eyes* (pix on left, dir Hu Siao-fung, starring Fu Che and Hsia Moon, 1958). The composition and pictorial *mise-en-scène* of both exploit the setting of a 'dividing wall', taking the characters as well as the audience to a roller-coaster ride, and achieving the climax at the end.

Panorama of Great Wall, Feng Huang & Sun Luen

Galaxy of Stars at the "Panorama of Great Wall, Feng Huang and Sun Luen" Grand Opening



(Front row, from left) Qiu Ping, Bao Fong, Fung Lam, Lu Yuanliang, Su Yansheng, Tong Yi, Liu Lian, Yu Lun, Wei Wei, King Lo; (Back row, from left) Yang Lijun, Paw Hee-ching, Chu Hung, Zhu Feng, Tong Yuet-fung, Leung Shan, Chow Shan-shan, Mrs Lu Yuanliang, Jiang Hua, Barbara Fei, Wang Xiaoyan, Jiang Han, Ding Liang, Chow Tsung, Ng Fut-cheung, Kwan Shan and Tony Ma, Assistant Director (Heritage and Museum) of LCSD.

The grand opening on 9 November was a vibrant and warm-hearted gathering of a galaxy of film stars and of old friends who have known each other for decades. For a while, they were taken on a tour to travel back in time to the grand palace hall in *My Darling Princess* (1964), the exquisite boudoir of movie darlings, and the stylised old building in the 50s - old film sets now resurrected in the panorama. The final stop of the delux tour is the exotic northern Mongolia setting of the opening feature, *The Golden Eagle* (1964). It was an occasion never short of attractions, both on and behind the screen. [•]

Programmes of The Progressive Tradition: Films of Great Wall, Feng Huang, Sun Luen and Panorama of Great Wall, Feng Huang & Sun Luen Studios.



(Front row) Bao Fong; (back row, from left) Liu Lian, Law Kar (Programmer of HKFA), Wei Wei, Wong Hoi-shan, Paw Hee-ching and Barbara Fei.



Meeting of Lu Yuanliang (right) with Wong Ain-ling, Research Officer of HKFA, at the Oral History Interviews zone inside the exhibition hall.



(From left) Su Yansheng (wife of the late Yuen Yang-an, co-founder of Great Wall), Wei Wei, Fung Lam.

New Publications

Monographs of Hong Kong Film Veterans 2



An Age of Idealism tells the saga of how a group of filmmakers, labelled left-wingers at the time, realised the ideals and expectations that they had of their country and societal developments in the course of momentous historical changes. 416 pages with over a hundred precious photos. Priced at HK\$120.

An Age of Idealism: Great Wall & Feng Huang Days is the second volume of the *Monographs of Hong Kong Film Veterans* series. Adopting a similar style and layout to the first volume *Hong Kong Here I Come*, the overall standard of this volume is higher than its predecessor. The most obvious improvement is having a more focused main content, with the different interviews complementing each other. Although the nine veterans being interviewed gave only personal accounts of the past, the different interviews coincide to give us a complete outlook on the matters.

An Age of Idealism focuses mainly on the history of the two left-wing film companies, Great Wall and Feng Huang. The topic is indeed more focused than the first volume, which covers film veterans from different backgrounds who came to Hong Kong from mainland China after World War II. For this, we have to give credits to the project co-ordinator Wong Ain-ling's hard work in selecting the characters to be featured. Their personal accounts are valuable testimonies to understanding their beliefs, and the development of the two companies which were largely built on ideology. Of equal weight is the episode which bears witness to the oppression by the then colonial government. The book also documents retrospective accounts by veterans who had a broken relationship with the two companies. These include Chu Hak's critiques on the scriptwriting process; and George Shen's depiction of the intricate relationship between Yuen Yang-an and the Great Wall Movie Enterprise Ltd. These gently touched upon some of the

sensitive issues and provided an alternative point of view.

There's no need for us to take sides. By presenting the different viewpoints, the readers are provided with more information on the subject matter. Since the editorial direction is very clear, the notes on the sides have a far greater complementary value. In addition to providing related explanatory notes to the readers, quotations from other works are given, in order to make a comparison with the main text. The preface, written by Wong Ain-ling, in which she describes the development of the two companies, is clear and concise. With similar works of the same topic clearly introduced, the inspiring article is a must read for first-timers into researching the two companies. As a reader, this volume is an interesting read. Other than its research values, the book is coloured by Hsia Moon's account of her career, and Linda Lin Dai's obstacles in hers depicted in George Shen's chapter.

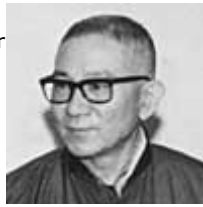
The more you read, the more you want to know. After finishing the book, I can't help but have a question about the party leadership of the companies. Who were the leaders? And what was their leadership like? These are essential information towards understanding the companies. This topic is only briefly mentioned in George Shen's article and I wonder if it remains a sensitive issue today. Thus I propose an even higher standard for future Oral History monographs. In addition to asking filmmakers to freely reminisce, it's also important to verify key issues in film history, issues that inevitably should go together with film history research. Such research is also extremely lacking, and such a criterion is rather idealistic. The book included the column 'Filmdom Anecdotes' written by George Shen and serialised in the *Hong Kong Economic Journal* in 1997. These articles are indeed valuable references. In fact, many other film personalities have contributed similar columns about the industry in its past, and only a few were compiled into books. I'd come across Chu Kea's columns in *Hong Kong TV New*, Lam Kau's in *The New Evening Post*, and believe many more film columns had been published in earlier days. If the Archive can publish these memoirs into books, they would no doubt be complements to the monographs. [•]

Editor's note: The title *Screen Left* mentioned in last issue is now renamed *An Age of Idealism*.

Po Fung, film critic and the President of Hong Kong Film Critics Society. Also columnist for the *Hong Kong Economic Journal* and editor of *1997 Hong Kong Film Retrospective* and *A Century of Chinese Cinema: Look Back in Glory* (2001).



Lo Kwan-hung
Cinematographer-director



Lu Yuanliang
Sound technician-producer



Hu Siao-fung
Actor-scriptwriter-director



Bao Fong
Actor-scriptwriter-director



Hsia Moon
Actress-producer



Yuen Yang-an
Producer-scriptwriter-director



Shu Shi
Actor-scriptwriter-director



Chu Hung
Actress



Wei Wei
Actress



Chu Hak
Scriptwriter-actor

Fritz Lang – the Master of Darkness

Winnie Fu

Berlin in 1919. As people rushed into the streets crying revolutionary slogans, a young man charged through the rallying crowds. His mission however was not a political one but to make a film - his first, called *The Half-Breed* (Die Halbblut, 1919). Engrossed in his mission at the time, the young man would not have known that he was to become one of the greatest filmmakers in the world.

Fritz Lang (1890-1976) had earned a reputation as an indomitable artist, which may be related to his having experienced two world wars. He made over 50 pictures in his lifetime, crossing borders to and fro Vienna, Berlin, Paris and New York. His masterpiece, *Metropolis* (1927), still holds up as a fantasy vision of a futuristic city - its extraordinary images and magnificent settings remain as awe-inspiring today as they were over 70 years ago. Lang created a female robot Maria that synthesizes good and evil, symbolising the inevitable friction between science and humanity.

A season of Fritz Lang's masterpieces will be showcased in the Hong Kong Film Archive, kicking off the first of the Archive's collaborations with overseas organisations. Opportune circumstances have made the Lang focus possible. The opening of the permanent building of the HKFA at the beginning of the year coincided with the final phase of relocation of the German capital to Berlin. The Berlin International Film Festival also took place in the new Sony Centre where many of the capital's film-related organisations are now located. The Filmmuseum Berlin Deutsche Kinemathek took the chance to organise a comprehensive Fritz Lang retrospective in conjunction with the festival, putting on show many restored prints of the master's works. Thus a chance arose for the HKFA to approach the Germans to cooperate on putting together a season of Fritz Lang's works in Hong Kong.

I travelled to Berlin to meet with the relevant authorities and to do research. On returning to Hong Kong, we immediately set up a meeting with the Goethe-Institut to discuss the possibility of holding the retrospective. It was decided that the Film Archive will hold a special programme on Fritz Lang, including both a retrospective and an exhibition, entitled *Metropolis, Noir and Visions: Films of Fritz Lang*. The logistics are formidable, entailing a compilation of tonnes of materials designed for touring purposes, including photographs of various dimensions, stills, draft copies, exhibits and sound equipment. The exhibition is currently on tour in Los Angeles, which means the Archive will have to look into freighting the items over to Hong Kong. Through the Goethe-Institut, we quickly

gained the assistance of German sources in locating prints of representative works of Fritz Lang, which will form the retrospective section.

Lang was a master of dark fantasy. He started his career as a scenarist, and his screenplays explored the dark realms of fear and death. His works such as *Lilith and Ly* (Lilith und Ly, 1919), *Hilde Warren and Death* (Hilde Warren und der Tod, 1917) and *Dr Mabuse the Gambler* (Doktor Mabuse der Spieler) embedded the seeds of fantasy and science-fiction suspense that Lang exploited to the hilt in his masterpiece *Metropolis*. On migrating to America, Lang pursued the genre further with a series of works featuring episodes charged with suspense and mystery, including *Fury* (1936), *Ministry of Fear* (1944), *Hangmen Also Die!* (1943) and *Scarlet Street* (1945). These films remain classics. Other Lang films are notable for their Oriental flavour, an influence that some say is due to playwright and scenarist Thea von Harbou, Lang's wife of his second marriage. (Thea von Harbou was the scenarist of *Metropolis* and many of Lang's early works.) Lang himself said that he had planned for the young hero of *Metropolis* to fly away to the moon but at the end could not work this into the script. I am not sure whether Lang was aware of the Chinese myth of Chang E, the goddess of the moon, but this mythology was later reworked in another Lang science fiction, *Woman in the Moon* (Frau im Mond, 1929).

To many Americans, Lang was a perfectionist and an autocratic director. Many of his actors have spoken of how they could not bear working with Lang, but his films are undeniably successful. Lang once said, "I suppose all my films are rooted in the individual's battle against destiny, human beings struggling against... violence, whether it is the violence of a generally accepted injustice, the violence of a corrupt organisation... or simply the violence of his conscious or unconscious drives." Lang is often rated on a par with his contemporaries Murnau and Pabst, but as a master of film noir, he is surely in a class of his own.

Anticipating the arrival of the boxes of material that will make up the exhibition, I am naturally excited. If I can convey this excitement to others, I will have done my duty.

The Lang season will open with *Metropolis* on 4 January 2002 at the Hong Kong Science Museum. Among the films featured in the retrospective are *Destiny* (Der müde Tod, 1921), *Dr Mabuse the Gambler, Part I: A Portrait of Our Time* (Dr Mabuse der Spieler I: Der grosse Spieler - ein Bild der Zeit, 1921), *Dr Mabuse the Gambler, Part II: Inferno, a Play of People in Our Time* (Dr Mabuse der Spieler II: Inferno, ein Spiel von Menschen unserer Zeit, 1922), *The Nibelungen, Part I: Siegfried's Death* (Die Nibelungen, Teil 1: Siegfrieds Tod, 1924), *M* (1931), *Fury* (1936), *Hangmen Also Die!* (1943), *Scarlet Street* (1945), *The Big Heat* (1953)

and *The Indian Tomb* (Das Indische Grambal, 1959), etc. Details will be published in November's edition of *ProFolio*. [•]

Winnie Fu is the Programmer (Development and Support) of HKFA.



A scene of the exhibition in Berlin



The futuristic architecture of *Metropolis* (1927). (Courtesy of Filmmuseum Berlin - Deutsche Kinemathek)

Turning Chances into Hit Trends - Director Wong Yiu's Milestones

Interviewed by: Law Kar, Angel Shing and Yam Yim-lan

Collated by: Yam Yim-lan



Director Wong Yiu.



The youth musical *Girls are Flowers* (1966) is a delight in young workers' mundane life.

As one grows older, one would believe more in fate and destiny. Pioneer of the youth musical films in the 1960s, and the man responsible for elevating Chan Po-chu, dubbed "the Princess of Movie Fans", into super stardom status, director Wong Yiu is destined to be a film professional.

First Date with Films

"My father (helped my aunt) took care of the movie theatre business. He ran the Lung Sing Theatre in Kowloon City then. The theatre first showed silent films and later, sound ones." Wong Yiu grew up with films, and was largely influenced by the medium. The occupation of Japanese troops later in Hong Kong directly led to his career in the industry .

"My family gave me a mission: they told me to go to Guangzhou Bay, which is now known as Zhanjiang.... They wanted me to leave with two films.... There were two theatres in Guangzhou Bay. The two films I had with me were *Dick Tracy* and *Tarzan*, both foreign films. I brought the films to the theatres to try my luck. It turned out that the response was well and the titles were scheduled to screen over and over."

Just like this, Wong Yiu toured mainland China with the two titles. After the surrender of the Japanese troops, Wong Yiu decided to follow his family back to Hong Kong to continue the family business in running foreign film circuits. Only when his family disapproved of his lover, Wong disowned his family and the two returned to Guangzhou where he began his career in distributing Cantonese films.

Time after time, he built up a good relationship with theatre owners. After some serious thoughts, he decided to distribute Cantonese films, which he found more familiar. "You could say that 'timing is everything'. At that time I acquired *The Story of Wong Fei-hung* (1949). It was a huge success and I was able to continue my Cantonese films business, and built up my own distribution network."

After the liberation of China, all movie theatres became state-owned. There wasn't much business opportunity for Wong Yiu. So he took the advice of Chen Tianbao and Su Yi, and came back to Hong Kong. The aloof attitudes of some acquaintances led him onto the path to become a director. "Some of those whom I worked with before learned that I had returned to Hong Kong.... We were supposed to be friends, and yet no one cared about my future plans. I thought I was stuck. So I went up to the Peak alone for three days and thought it over. I thought since I grew up with movies, it would be best if I stayed in the business. So I decided to become a director."

Wong Yiu was determined to become a director and he learned from the masters: script continuity with Wong Tin-lam, editing with Lee Ying-yuen, screenplay with Mok Hong-si, directing with Chan Pei, before he earned his right to a director's chair. His independent directorial debut, *The Monkey Soldiers Come to the Rescue* (1963) starring actress Tang Bik-wan, was a painful failure at the box office.

Despite this fiasco, his talent was recognised by Tang Bik-wan's husband, Lui Wai-chau. From then on, Wong Yiu kept directing films for Lui's film companies. His productions mostly starred Tang Bik-wan as the leading lady. This remained so until Lui got sick and closed the company down.



Wong's directorial debut *The Monkey Soldiers Come to the Rescue* (1963), starring Tang Bik-wan (2nd right) and the 'Seven Little Fortunes'.

Tang bid a temporary farewell to the industry in order to take care of her husband. She introduced Wong to brothers Kwan Chi-sun and Chi-hin of the Chi Luen Film Company Ltd. A new chapter was about to begin in Wong's directing career. Having worked in comedies characterised by Tang Bik-wan, Wong Yiu worried about his new movie topics minus the partnership of Tang. "Even when you have got the financing, you have no idea what topics to work on." To look for topics in daily lives and those based on the viewers' taste was the only way.

Youth Musicals Hit Trend

Wong's directorial talent had been recognised in *The Monkey Soldiers Come to the Rescue* despite a poor box office. He understood that, saying "You can't judge a film by its directorial craftsmanship, you'll have to take in account of what the viewers flavour." "I was living in San Po Kong then, it was when Hong Kong's manufacturing sector blossomed. There were large work forces in the sector.... The workers led a mundane life, there wasn't much entertainment except the radio. I also realised that these people had great spending power."

Under the circumstances, together with the influences of foreign films, Wong Yiu injected the Western approach of musical elements into his films. Hence the making of the musical *Girls are Flowers* in 1966. The music and dance in the film created great rapport among the blue-collar based audiences. The film idolised actress Chan Po-chu. In the same year, the other pioneer in youth musicals, Chan Wan made *Colourful Youth*, also had Chan Po-chu and Josephine Siao starring in the film, thus started the wave of the popular youth musicals.

It wasn't luck that helped Wong Yiu work his way up to his success. He

participated in every step of productions, from screenplay, cinematography, even to dance choreography. At the peak of Chan Po-chu's career, when she starred in some 20 to 30 films a year, Wong Yiu had an annual production of four. "I really couldn't film that many, I participated in all areas of the production." Wong Yiu's devotion to his work did not go to waste, his works were winners at the box office.

After the decline of Cantonese films, Wong Yiu joined the production section of the Shaw Bros (HK) Ltd until the early 1980s when Shaws ceased to produce Cantonese films. Wong Yiu eagerly participated in voluntary work after his retirement, enriching yet another phase of his life. We had an interview with him recently, a vibrant man in his late 70s, this is the director who brought you the wave of youth musicals of the 1960s. [•]



The innovative music, sets and lighting in *The Strange Girl* (1967) show the director Wong Yiu's devotion to his work.

New Acquisitions

Collection and Preservation of Old and New Films

Priscilla Chan

When mentioning the Film Archive, we immediately think of the Mandarin and Cantonese films from the 1950s and 1960s. These are without doubt our most important cultural treasures. But as members of the Acquisition Section, we are more eager to strengthen and broaden this impression. In the least we hope the public will learn to link up the Archive with a database of Hong Kong film cultures, a world-class storage facility in Asia and a group of fervent movie lovers. Only then our acquisition work will have a foundation for launching and development.

Acquisition is a race against time. At one end we'll have to acquire the damaged film copies and aging artefacts for restoration and conservation; at the other we'll have to be on the constant lookout for acquiring the most recent films and related material before they might otherwise be scattered and lost, in order to keep updating the latest film development in Hong Kong. This is a huge task which we cannot achieve on our own. I take this opportunity to urge our regular and new friends/supporters of the film industry and all movie lovers to generously donate related information and materials, in order to preserve more cultural heritage.

Film Copies Worth a Million



To restore damaged film copies is no easy task, even equipped with today's technology. The best solution is to act proactively, by preserving new film copies in a perfect condition from day one.

Recently, The Film Development Fund sponsored the films *Little Cheung* (1999) and *Durian, Durian* (2000) to participate in film festivals overseas. With the help of the Fund, the Archive gladly received the new copies of the two films from Nicetop Independent Limited.

We have now about 3,800 film titles in our collection. Among them, not more

than 100 are remade film prints. One might ask, "Since the sales of recent movies are mainly in VCDs format, why doesn't the Archive consider this option?" In fact, by transferring films to VCDs, the audio-visual quality might have been altered and VCDs would become obsolete one day. From the Archive's point of view, undamaged new prints would have the most reason to be preserved as they could best capture the original style and features of the work.

A Bumper Harvest of Short Films

The Archive has recently co-organised with independent video and filmmaker May Fung the programme *i-GENERATIONS: Independent, Experimental and Alternative Creations from the 1960s to Now*. This enables us to collect, in a period of three months, nearly 100 short films and videos from the 1960s to the present. No doubt a bumper harvest of short films.

The lack of short films in our collection is mainly due to the misunderstanding of us collecting solely feature-length films. In fact the length of the films isn't a prerequisite of our collection. Films of all durations need to be preserved in the most favourable conditions, or they will deteriorate easily. In terms of historical value, short films are the touchstone of many renowned film personalities. By studying these short films, we can understand their creative progress and growth.

Among the new trailers and short films from the 1950s and 1960s acquired recently, there is one short which documents the ceremony of Mr Lo Lam, boss of Kowloon Film Company, and actress Nam Hung becoming godfather and goddaughter. Such was a popular social event among film personalities back then. The fifty or so guests attended the ceremony included Yam Kim-fai, Chan Po-chu, Patrick Tse, Ka Ling, Bobo Fung, Ng Cho-fan and Cantonese film directors Ng Wui, Wu Pang and Wong Hok-sing. It provides a glimpse into the stars off the screen. The most important is that the Archive always lacks information on short documentaries, so these are all the more valuable.

Our hope is to preserve the films in the most favourable conditions. I wish that all short film producers would allow us to preserve your precious works in our film stores, making our collection more all-rounded. [•]

Priscilla Chan is the Acquisition Assistant of HKFA.



Two snapshots speak volume of the joyousness and festivity of the ceremony whereby Nam Hung became the goddaughter of Mr Lo Lam.



Resource Centre: Challenges & New Plans

Monique Shiu

Since its opening, our Resource Centre has been frequently visited by movie fans and researchers. They utilise the different services we provide, including borrowing of collections, film information enquiries, audio-visual services and copying/duplication services, etc. We have also assisted some organisations in searching and verifying large batches of information for particular events. Examples include the RTHK's *Dream Factory Revisited* TV series, and the *Buddha's Palm* VCD series produced by Pearl City Video Ltd. When copyright matters are involved, colleagues of our Acquisition Section will help to seek permission from the rightful owners before duplication can be arranged.

We also have to answer all sorts of phone, e-mail and fax enquiries. We do our best to answer all enquiries efficiently, and treat all enquiries as important, no matter how big or small they are. We also receive overseas enquiries from time to time. Currently we are working on putting our database on the Internet, once that is done, global users can access our database anytime, anywhere.

It benefits both ways when we communicate more with the users. Some of our users, especially filmmakers, would inform us when they found out an error or missing information in our database. Such as the associate producer of *The First is the Last Time* (1989), Mr Alan Leung, who gave us extra information of the other films he produced. Some users, after learning the mission and services of the Archive, generously donated their collection of movie memorabilia in order to share with others.

We have a "Topical Book Display Rack" to collaborate with the programmes held in the Archive, displaying books and reference materials for those who are interested to explore more. Also, to cope with an overwhelming demand of our audio-visual facilities, we are planning to add three extra individual viewing booths, and convert the two existing booths into bigger ones to fit small groups up to three. The existing group viewing room will be fitted with sound-proof materials to minimise noise interference. These improvements will be completed by early next year.

Through communications, we learn more about our users' needs. We strive to improve our services, to provide a comfortable and quiet place for reading, appreciating, and studying film resources. [•]

Monique Shiu is the Librarian of the Resource Centre, HKFA.



(From right) Monique Shiu, Assistant Librarians Chris Tsang and Pinky Tam. Apart from servicing the readers, the Resource Centre is also responsible for acquiring books, magazines and audio-visual material, as well as cataloguing the Archive collections.



The "Topical Book Display Rack" which collaborates with the Archive's programmes.

Events

International Conference on Dubbing and Subtitling in a World Context

The International Conference on Dubbing and Subtitling in a World Context, organised by the Translation Department of the Chinese University of Hong Kong was held from 18-20 October. The last day of the conference was a special session conducted at the Hong Kong Film Archive .

Because of globalisation and the preponderance of new technology such as DVDs and VCDs, film and television programmes are no longer limited to their places of origin. The only way in which audiences may understand these foreign languages is through dubbing or subtitling.

Apart from inviting scholars in translation, professional dubbers and subtitlers were brought together in the conference to discuss the problems of their professions. Yan Fu (1854-1921), a translator of Western works into classical Chinese, once said there are three difficulties to surmount in translation: credibility, intelligibility and its literate quality. For many professionals working in the fields of dubbing and subtitling, there are many other practical problems to consider, such as the limited space for subtitles. A line has to capture both the meaning and the emotion of the speaker. It was no surprise that many participants in the conference came away with the conclusion that translation is one of the most difficult jobs in the world. [•]



Professional film dubbers and subtitlers from across Asia: (from right) Janet Tauro (the Philippines), Shim Sang-hoo (South Korea) and Kato Yumiko (Japan); and the session host Clarence Chang.

i-GENERATIONS - Our Idol Filmmakers

Apart from featuring independent short films and videos from the 60s to the present day in the programme *i-GENERATIONS*, we have also invited ten groups

of young video-makers to make their own tributes to eight "idol filmmakers" - King Hu, Tang Shuxuan, Ling Wan, Patrick Tam, Zhang Che, Lung Kong, Terry Tong Kay-ming and Zhu Shilin. The young artists have given new takes on their idols, doing so through images, whereby the works of the film masters and the power of their images are re-examined.

The ten shorts paying tribute to film veterans (including those pioneers of the avant-garde independent short film world) in this section marked a brilliant finish to the *i-GENERATIONS* programme. [•]



After the premiere of the ten shorts of "Our Idol Filmmakers" programme on 2 November, the respective ten production teams were invited to share with like-minded filmmakers their creative ideas and experience with each other. These young talents spring from radically different backgrounds, some in mass communications, some in design, while others are major in creative media studies, which in turn have their own impact on how the works are perceived. Through this project, these young talents have deepened their understanding of their seniors, and some even lamented that it was indeed a belated meeting with their creative mentors.