



A Year with Momentous Variations

Following the success of *Back to Dreamland: Cathay Retrospective* that was held during the 26th HKIFF last year, Shaw made its grand entrance this year (*A Tribute to Chang Cheh* at the year end might well be regarded as a prelude to our Shaws retrospective). It is like history repeating itself: more than four decades ago, no sooner had MP & GI made its landing in Hong Kong than Run Run Shaw hurried in from Singapore to launch a counterattack. The re-distribution of the Shaw productions coincidentally opened up the treasure trove which for decades has remained untouched by film lovers. In her article, Mary Wong ingeniously links two Mandarin films, MP & GI's *Mambo Girl* (1957) and Shaw's *A Place to Call Home* (1970), and the Cantonese film *Red and White Peonies* (1952) into a reunion trilogy (see pp 8-11). What better theme to describe our retrospectives of the last two years than 'reunion'.

It is not an overstatement to say that the staff members in almost all departments of the Archive are engaging in 'information analysis'. Studying and verifying primary research materials is of course the everyday assignment of the Research and Editorial teams. Such is also the role of our Programming Team. Two years ago when we were busy preparing for our opening, I noticed that our colleagues of the Acquisition Team, Systems, and the Resource Centre have been engaging themselves in meticulous checking and cross-checking tasks in their own domains. Upon the receipt of donations, the Acquisition Team would waste no time in discerning the original titles, alternative titles and aliases of films and film personalities before the information is passed over to Systems and Resource Centre for computerised data storage - the road is dotted with traps and holes which can only be minimised by careful examination. Undaunted by the mountains of material awaiting meticulous rectification, the Archive has successfully enhanced our database with more rectified information based on mutual staff support and information sharing among various teams. With this joyous news we wish you a happy new year! [clkwok@lcsd.gov.hk]

At the beginning of the new year, the Hong Kong Film Archive wishes to express our gratitude to those who provided us with unreserved support in the past year and the panel of Hong Kong Film Archive advisers: Mr Peter Chan, Mr Cheung Chi-sing, Mr Cheung Tung-joe, Mr John Chong, Ms Chu Yan-yan, Mr Paul Fonoroff, Ms May Fung, Mr Peter Lam, Mr Lau Shing-hon, Mr Ng Ho, Mr Ng See-yuen, Mr Sek Kei, Mr Shu Kei,

Dr Stephen Sze Man-hung, and Mr Yu Mo-wan.

Photos courtesy of Cathay-Keris Films Pte Ltd, Celestial Pictures Ltd and Kong Chiao Film Company.

Newsletter Cover: Shaw's *huangmei diao* landmark *The Love Eterne* released in 1963, directed by Li Han-hsiang, and starring Ivy Ling Bo, Betty Loh Ti, Li Kun, and Jen Chieh (from right).

Preservation, Research and Promotion Writing on the 2nd Anniversary of the Hong Kong Film Archive

Angela Tong



Cynthia Liu (left) and
Jackie Chan



Pak Suet-sin (middle) and the Archive Staff (from left) Cynthia Liu,
Monique Shiu, Angela Tong, Wong Ain-ling

January 2003 marks the second anniversary of the Hong Kong Film Archive. For the last two years, around 785 screenings and 20 exhibitions have been organised and 290,000 members of the public have visited our venue. Our newly-acquired collection since January 2001 amounts to 1,771 films and 211,589 film-related materials. As a film archive, our primary concern is the collection and preservation of Hong Kong films and film-related materials. Research into the history of Hong Kong cinema as well as the promotion and appreciation of film culture through organising programmes also contribute a major part of Archive work.

The Pressing Task of Preservation

Although Hong Kong films have enjoyed unprecedented acclaim worldwide in recent years, the critical role played by film conservation in preserving our cultural legacy is still not fully recognised by local film companies and the general public, and it is the responsibility of the Archive to pass this message on. The Archive is ready to share our information and provide assistance to companies desiring to set up film vaults to preserve their collection in the best possible condition. It is only with proper care and well-equipped storage facilities that the deterioration of films can be slowed down and their lifespan prolonged. It is encouraging to see film companies like Celestial Pictures Ltd and China Star Entertainment Ltd, who after having visited our facilities, have their plans installed to catalogue and archive their own collections.

Ever since the birth of Hong Kong cinema in 1913, the Hong Kong film industry has clocked up some 10,000 films. As compared to neighbouring Asian countries such as Taiwan, South Korea and Thailand (all of which boast a much lower production rate) and other European countries with their national archives being set up some 50 years ago, the work of the Hong Kong Film Archive has been lagged way behind. We have to race against time to retrieve and acquire old films and film artefacts and we need to have a long-term and comprehensive preservation scheme installed for our film heritage. At present, around 40% of our collection belongs to films of the 1960s, but the figures were less promising for films hailing from the period between 1913 and 1949, as well as for contemporary films. Because of commercial reasons, film companies are still hesitant to donate their contemporary productions to the Archive. We are nevertheless blessed with the generosity of filmmakers like Edko Columbia Tristar Films who donated a copy of *Crouching Tiger, Hidden Dragon* (2000) to the Archive on our opening day. We have encountered numerous cases of which the appalling quality of film prints of just ten years ago renders their projection impossible and it is precisely the urgency and importance of film preservation that we urge film companies to donate contemporary films to the Archive. Unlike the US, China and France which require legal deposit of films to their national archives, our Acquisition Team has to assume a more active role in questing for long-lost films and liaise with film companies lobbying for donations. Our acquisition endeavour also extends to overseas. Out of the 4,300 film prints in our collection, around one-third are retrieved from overseas and are mainly from the US where Hong Kong films were once shown in theatres in Chinatown.

Complementary Roles of Research and Promotion

The Archive is devoted to conducting background research and project-based research for publications such as the *Hong Kong Filmography* series and the *Monographs of Hong Kong Film Veterans* series, the latter to coincide with our Oral History Project. These research and publication projects are important fundamental work and the cornerstones of the studies of Hong Kong film history. Publications of Hong Kong film history materials continue to be one of the focal tasks of the Archive. We are also expanding both local and overseas sales outlets of our publications so that research materials can be made more accessible to interested parties.

Since the opening of the Archive, around 5,300 students have participated in our student film shows and docent tours of our exhibitions. Students from the Department of History of the Chinese University of Hong Kong and the Centre for Humanities Research of the Lingnan University have participated in organising

exhibitions and contributing articles for the programme brochures. The Archive will continue to strengthen our cooperation with educational institutions and film organisations in presenting topical programmes.

The Archive's Resource Centre houses voluminous books, magazines, newspapers and audio-visual materials. We hope that more film researchers and students will make use of our resources to pursue in-depth studies on Hong Kong cinema. We also strive to better our film database so as to facilitate more accessible on-line research via the Internet.

In paying tribute to all those who had contributed to the Hong Kong cinema, our goal is to document an individual's cinematic work and contribution to the Hong Kong film industry, be s/he a glamorous film star or an unsung hero behind-the-screen. We are proud to have a team of dedicated staff and find ourselves fortunate to have so many generous donors and supporters who provide assistance to our work in various ways. Special mention must go to all the respectable seniors in our field who have provided us with invaluable information on early Hong Kong films. Into our third year, we shall endeavour to preserve our film heritage and continue to serve those who love films. ●

Angela Tong was manager of the Hong Kong International Film Festival. Previously manager of the Acquisition Team, she is now the Acting Head of HKFA.



May Fu (Lecturer, School of Drama, the Hong Kong Academy for Performing Arts)

Preservation and promotion are equally vital tasks. Preservation is about history; promotion is about the future. They are equally significant in the study of cinema history and cinema. We have to know the past in order to advance into a better future. The Archive, hence, plays a pivotal role in the development of local cinema.

Shu Kei (veteran film critic and Senior Lecturer, School of Film and Television, the Hong Kong Academy for Performing Arts)

The Archive has done a brilliant job! Maybe it's about time the Archive thinks about promoting the history and fine works of local cinema overseas.

Stephanie Chung Po-yin (Associate Professor, Department of History, the Hong Kong Baptist University)

The Archive plays a vital part in the research on the business and cultural activities of Hong Kong, South China and overseas Chinese. I do hope that the Government would take these factors into consideration when making cultural policies regarding resources allocation and give recognition to our legacy. Films are invaluable historical references and I hope that their usefulness will be complemented and recognised by the introduction of new and creative curricula.

Yofan (director)

I can say that if a creator is dedicated to his/her creative process, the creation will be his/her flesh and blood. If one can't take good care of the creation, one might as well entrust it to the care of a foster home. I hope and I believe that the Archive will continue to be a very good foster home that for filmmakers, masterpieces, be they donated or acquired.

Li Cheuk-to (veteran film critic and the General Manager of the Hong Kong International Film Festival)

The Archive has done a pretty good job in preservation. In better promoting film arts, the Archive should enhance collaboration with its non-government counterparts in organising seminars, panel discussions, research and educational programmes. No less important is opening up external communication channels to exchange ideas with peer experts (not limited to official HKFA advisers) prior to important policy changes.

Donna Chu (freelance writer, film producer and educator)

The Archive may consider hosting topical exhibitions or workshops for film appreciation which will help to induce students' interest in local cinema development. Since the Archive's rich collection can provide certain school curricula with their much-needed references, the Archive should target its promotional work at educators and facilitate better usage of its resources.

Reply to a Reader's Letter - How to Search for Your Natural Parents?

Madam WPP

Dear Reader,

I learned after receiving your letter that at your eighteenth birthday party, you discovered that your folks are not your natural parents. I think that you shouldn't be too depressed. Go see Hong Kong films because they can offer solutions to your problem. You mentioned that you saw *Mambo Girl* (1957) last year and could identify with Grace Chang's character in the film coming to think of it now. You wrote that you appreciated Grace Chang's affecting and bright, modern female persona. You liked the fact that the film didn't see itself as a strict father figure who would castigate the next generation. I agree. You also asked me whether there were other Hong Kong films that you could look at for inspiration. I would like to introduce two films which are different from *Mambo Girl's* 'modern healthy type'. Take note that the three stories are apparently similar but yet carrying disparate details and underlying themes.



I'm an adopted daughter! Li Ching in *A Place to Call Home* (1970).

Model One: Moral Teachings and the Repression of Desire

This model assumes faith in social morality for problem solving. It was popular in the 1950s. Let me introduce to you director Yeung Kung-leong's *Red and White Peonies* (Xinyi, 1952), scripted by Ng Kei-man. This Cantonese film tells the story of Hung-ling (Hung Sin Nui), the eldest daughter of a doctor, who learns from her jealous younger sister Pak-ling (Pak Suet-sin) that she is an adopted daughter and that her natural father (Ma Si-tsang) is a down-and-out gambler. In the course, Hung-ling learns that the love and sacrifices of her adoptive parents are greater than those of her real blood parents. To assure her happiness, her grief-stricken natural father leaves. The film creates archetypes of noble parents, filial sons and daughters, and ideal husbands and wives. Through the moral utterances of the adoptive father (Ng Cho-fan),

these archetypes are held up as the cornerstones of a benevolent society. However, there is something more revealing to this moral message. Think about whether the following has ever happened to you.

One of the opening scenes of *Peonies* shows Pak-ling arbitrarily putting on Hung-ling's dress with the intention to attract the attention of Hung-ling's boyfriend (Cheung Wood-yau). When the boyfriend sends Hung-ling home from a date, the latter sees a graceful Pak-ling and immediately feels uneasy. Not only is she unhappy with Pak-ling in her fancy dress, her boyfriend is enjoying the sight of the young and pretty younger sister. At this early stage, Hung-ling is unaware of her status as an adopted daughter, and the film subtly pulls a narrative thread out of the friction between the two sisters. Hung-ling soon discovers that Pak-ling is effectively the eldest daughter of the family (there is a third sister). The act hints at Pak-ling's desire to replace her status as the eldest daughter. Pak-ling's 'talent' does not stop here. She is an object of desire. When Hung-ling's boyfriend casts his eyes on her, the camera tilts up from her legs to show her body - a classic shot of a man expressing sexual desire. The boyfriend is a doctor, a respectable figure in society and an ideal husband prototype in the 1950s. As such, his lust for Pak-ling cannot be fulfilled, and we can only wonder how he can be a sex fiend. For the sake of upholding a social value system, this model represses sexual desire. All in all, this model attempts to integrate inner and outer qualities of one's character whether one agrees with the said values or not.



The unabashed lingerie seduction triggers the love-hate relationship between the sisters Li Ching (right) and Margaret Hsiang Hui. (In *A Place to Call Home*)



When my sister (right, Pak Suet-sin) falls in love with my lover-domestic conflicts abundant! (In *Red and White Peonies*, 1952)

Model Two: Surface Morality and Inner Lust

This second model, which flourished in the 1970s, is relatively more complex. Let me take the example of Wu Jiaxiang's *A Place to Call Home* (1970), a Shaw film. The story is strikingly similar to *Peonies*. The film deals with the well-off and loving Zhang couple and their three beautiful daughters. On one fatal day, eldest daughter Aizhu (Li Ching) learns from jealous second sister Ailing (Margaret Hsiang Hui) that she is an adopted orphan. Aizhu acknowledges a bar hostess as her blood mother but she later learns to appreciate the love she owes to her adoptive parents and so returns to them. On the surface, *Home* places greater importance of the family than *Peonies*. The film's final scene is a graduation ceremony where Aizhu praises, at the top of her voice, her adoptive parents as paragons of virtuous nobility and speaks of the responsibility of the children. Compared with *Peonies*, *Home* is much more intense: more emotional, animated characters, and even the sound and music effects are on a grander scale.

Now, we can discuss whether or not *Home* is indeed as unadulterated as *Peonies*. The film also includes a scene where younger sister puts on elder sister's dress. When Ailing knows that Aizhu has come home, she at once takes off the dress but accidentally tears it. Aizhu censures Ailing in a tone that is much more didactic than Hung-ling's in *Peonies*. But what remains perplexing is that Ailing is wearing thin lingerie throughout this scene and does not behave in any way bashful.

In addition, the chief reason of Aizhu's return is her narrow escape from being raped. The scenes leading up to this are a bit problematic. Aizhu decides to move in with her natural mother and her partner, a ruffian known as Uncle Liu. As the story develops, Liu naturally wants to exploit Aizhu as a potential source of income. But rather strangely, Aizhu's mother is taken off-guard and often lets Aizhu stay alone at home with Liu and his cronies. Isn't this rather implausible? Is the film deliberately building a situation where Liu will make his move towards Aizhu? The repression of male sexual desire in *Peonies* is let loose in *Home* and has fully expanded in the camerawork and the narrative. *Home* deals with morality and family ethics while lurking in the darkness of lust. It seemingly expresses sympathy for Aizhu's natural mother but it also sells her body, so to speak. This Shaw model does not seek to uphold a value system and allows a great deal of flexibility.



Every 'girl with a thousand faces' should know how to sing on the top of her voice and strike the right pose. (In *A Place to Call Home*)



Grace Chang and Peter Chen Ho sing and dance to let loose in *Mambo Girl* (1957).

Dear reader, I don't know whether or not you like to dance. If you do like to dance the Cha-Cha or the Boogie Woogie, then you should choose the *Mambo Girl* model from MP & GI. The film shed a positive light on these dances and preaches their benefits to physical health and social contact. If you think these dances are for Teddy-girls, then you should consider the Shaw model in *Home*. Aizhu is a straight-laced girl. She speaks disparagingly of new-style dances, in contrast with her sister who are eagerly indulgent. But although Aizhu is a conservative character, she is prone to wearing daring outfits such as mini-skirts. This was perhaps the trendy thing to do at the time. If you finally choose the *Home* model, do be careful that the camera doesn't end up at your feet.

All the best,
Madam WPP

(Translated by Stephen Teo)

Madam WPP (alias Mary Wong) was the editor of the Hong Kong Film Archive. She obtained her PhD in comparative literature in the University of Hong Kong. From 2000 to 2002, she was a post-doctoral researcher in Tokyo University's Faculty of Chinese Literature. She currently lectures at Lingnan University. She is the author of *Feminine Writing: Cinema and Literature* (1997).

A Unique Genre of Hong Kong Cinema The Rise and Decline of Amoy Films

Wong Ching-ho



Wong Ching-ho on Amoy films and others in an interview for the Archive's Oral History Project

Amoy films occupied a special place in Hong Kong cinema. It was born after the war, with capitals from Chinese in the Philippines, Singapore, Malaysia, Indonesia, and Taiwan who wanted to expand on their root and culture on the screen. It soon grew into a glorious bloom and still lives in the memory of overseas Chinese in Southeast Asia.

The Story began in 1947 when Xinguang Film Company of the Philippines went to Lujiang (now Xiamen) to sign up start Lu Hong and cabled the writer to come to Hong Kong.

No time was wasted and the shooting of *Too Late for Reunion* (1950), a contemporary film starring Bai Yun and Lu Hong and directed by But Fu, immediately began in the Shiguang Studio in Ho Ka Yuen, Kowloon. The shooting of *The Dumb Son-in-Law* scripted by Wu Zongmu was underway at the same time. *Too Late for Reunion* was released to great success and created a sensation among overseas Chinese in Southeast Asia.

Sensing the trend, Nanfeng Film Company, under the guardianship of Hu Tong, was established. Bai Yun and famous Amoy *nanyin* artist Jiang Fan were recruited to star in *Tang Bohu's Seduction of Qiuxiang* (1950), an even bigger success. At that time, there was a massive migration of Amoy natives to Hong Kong. Many viewed the cinema as a lucrative business and invested in filmmaking, and as a result, Amoy studios mushroomed.

Xinguang boss Wu Hongbu saw the time ripe for expansion. Xinguang was renamed as Yizhong Film Company to raise capital. The writer was recruited to prepare new productions. The most successful production among them was *The Romance of Lychee and Mirror* (1954)¹, an adaptation of the popular folktale 'Chen San and Fifth Madam'. Released in three parts, it starred Hu Tong (aka Hu Feng) as the male lead, Jiang Fan and Cai Xiaowen as the female leads, and Chen Huanwen the director. All the sets in Grandview Studios in Diamond Hill were taken up for the shooting of the

film. The overseas distribution rights were all sold out in Southeast Asia even before the filming was called a wrap.



Jiang Fan in the immense hit *The Romance of Lychee and Mirror* (1954)

Eager to share a piece of the pie, overseas investors teamed up with local partners to set up studios. Among them were Minsheng Film Company under the management of Wu Yuanxiang, Huaxia Film Company managed by Wu Baoxi² and assisted by renowned producer Liu Zhiwei, Yicheng Film Company set up by Yicheng Trading Company which boasted Chen Yiqing as first director and Huang Zhenji as production manager, Liangyou Film Company managed by producer Zhang Guoliang, and Dehuang Company solely owned by the Singaporean investor He Youhuang. More rare to

come by perhaps, was Shaws Film Company's Amoy film section, which was put under the management of Ku Wen-chung with Chen Lie acting as the principal adviser.

Not to be left out, Ng Eng-wah, boss of Eng Wah & Company in Singapore, recruited Singaporean comedian Ye Feng and various singers to star in his contemporary Amoy films with Li Langguan acting as the talent scout. He also constructed theatres in Ipoh, Malaysia, exhibiting solely Amoy films. With his business savvy, cinema tycoon Yang Zhaoxing of the Philippines also sent his brother Yang Guoli to set up Golden City Film Company in Hong Kong to purchase Mandarin films, with a subsidiary focusing on the production of Amoy films. Taiwanese starlet Bai Lan was signed up to star in a string of contemporary Amoy films, such as *The Jealous Woman* (1959) and *A Good Couple* (1959).

The late 1950s was the golden era of Amoy films, attracting quite a few famed directors to join its camp. Ma Xu Weibang directed *Love's Crime* (1957) for Minsheng Film Company; Wang Tianlin directed *Miss Cuicui* (1959), a joint production by Huaxia and Eng Wah, and the four-part *The Burning of the Red Lotus Temple* (1957-1959) for Ji'nian Film Company; Yuan Qiufeng directed *The Illegitimate Husband* (1959) for Yizhong Film Company. Almost all the studios at that time were taken up by Amoy films. Amoy films had the niche in overseas markets such as Indonesia, Singapore, the Philippines and Taiwan. Cantonese films, though cornered the local market, were not wanted overseas. For mutual expansion

of markets, Amoy and Cantonese filmmakers did collaborate at one time. A film was shot with two separate Amoy and Cantonese casts and every scene was shot twice with respective cast and released as separate Amoy and Cantonese versions. There were true collaborations such as *The Eight Immortals in Jiangnan* (1957) (its Amoy version was entitled *The Eight Immortals Cross the Sea*) starring Cheng Bik-ying, Wong Chin-sui, Xiao Juan (aka Ivy Ling Bo) and Huang Ying. In the Cantonese version, Amoy actors in the cast and song numbers were dubbed into Cantonese and vice versa in the Amoy version to cater to their respective markets.



Wong Ching-ho collaborated with future star Xiao Juan (aka Ivy Ling Bo) in *Monk Ji Gong* (1957).



The bizarre love triangle in *The Frivolous Professor* (1959): (from left) the student (Huang Ying), the professor (Wong Ching-ho), and the singer (Ding Lan).

As for distribution, because of the agreement between the Hong Kong and Kowloon Filmmakers Free General Association Ltd and Taiwan, only Amoy films featuring actors holding membership of the Association were allowed to be released in Taiwan. This restriction did not apply to other places. The biggest overseas markets were the Philippines and Penang in Malaysia.

However, as Shaws expanded its Mandarin film empire, overseas markets were gradually taken over by Mandarin films, spelling the end for Amoy, Chaozhou and Cantonese films. This Amoy bloom, doomed by the time, faded away in the mid-1960s. (Translated by Teri Chan) ◆

Editor's notes:

1. Wong Ching-ho was the screenwriter, actor and assistant director in the film.
2. Ivy Ling Bo began her film career in 1955, acting under the alias Xiao Juan in Amoy films. Huaxia was managed by Ling's foster mother Wu Baoxi, and featured Xiao Juan in all its productions.

Wong Ching-ho, born in 1919 in Quanzhou, Fujian. Wong completed his secondary and university education in Nanjing. During the anti-Japanese war, he was a member of the Changhong Drama Club. He came to Hong Kong in 1947 and for the following 14 years, had worked as actor, screenwriter and assistant director in Amoy films, with about 200 films to his credit. He joined Shaw Brothers (HK) Ltd in 1963 and was a Shaw actor for 21 years before moving on to Silver Bird Films Limited and Asia Television.

A Round Table Seminar on Director Chang Cheh

As a complement to *A Tribute to Chang Cheh*, a seminar chaired by Law Kar was held on the 6th December, 2002 in the Archive. The attendees included Dr Stephen Sze, Dr Lo Wai-luk, director Samson Chiu, screenwriter Yuen Kai-chi and veteran critics Shu Kei and Sam Ho. Dr Sze commented that Chang was both an inheritor and a creator: by blending the rich tradition of western films and the Japanese samurai films, he pioneered a new realm for local cinema. Take *The Heroic Ones* (1970) for instance, heroism was given extra weight by the use of slow motion. The boundary of violence, already extreme in swordplay films at the time, was pushed even further in Chang's execution of the quartering scene. Sam Ho, focusing on his earlier period (Jimmy Wang period), pointed out that his films bore transitional as well as pioneering significance. It might be interesting to note that feminine love still played a part in his earlier works, such as *The Trail of the Broken Blade* (1967) and *The Golden Swallow* (1968), but the focus was gradually shifted to pure *yanggang* (or masculinity). It was the time when Li Han-hsiang's palace epics were at their heights. Chang's films situated his heroes in the lonely world of the people's knights-errant and offered an alternative to such grandeur.



(From left) Yuen Kai-chi, Stephen Sze, Shu Kei, Law Kar, Sam Ho, Lo Wai-luk and Samson Chiu

Samson Chiu and Yuen Kai-chi, having worked with Chang, offered an up-close-and-personal view of the late director. Chiu described him as Zhu Geliang of the Three Kingdoms Period - he was just as far-sighted and had just as great respect for talents. From his words and published articles it was obvious that Chang had always been more than a director. Indeed, he was a trendsetter that steered the whole industry. Yuen revealed that when penning scripts with Chang, the latter would always insist that his heroes live for justice and friendship, and they would always stand up and fight when being oppressed. Such are Chang Cheh's heroes,

with no exception.

Dr Lo Wai-luk pointed out that the women in Chang's world were very independent and vivid in character, such as Ching Li in *The Blood Brothers* (1973). They were never victims of oppression and definitely not just an eye candy. It was all the more remarkable in violent films. Shu Kei, however, believed that the woman character was excluded in Chang's masculine world. Take Li Ching in *The New One-Armed Swordsman* (1971) as an example, she could only cling to her lover John Chiang's empty sleeve when Chiang and Ti Lung acted affectionately towards each other. The significance of it was all too obvious.

In the seminar, speakers offered in-depth analyses, reminiscences and unique views on the late director and his works, all of which provided us with a multi-faceted perspective and understanding on the master of martial-arts cinema. (Collated by Edith Chiu; translated by Teri Chan) ●

New Acquisitions

Donations of Trophies from Ti Lung

Famed actor Ti Lung was one of our guests attending the opening reception of *A Tribute to Chang Cheh*. Evidently impressed by the Hong Kong Film Archive's work in preserving our film legacy, Ti donated many of the awards he received signifying the various milestones in his acting career. He also urges filmmakers alike to follow suit in his endeavour to share the joy and glorious moments of their filmmaking careers with other members of the public.



Ti Lung's donations include: the Top Ten Stars Awards (1967, 1972, 1973, 1977 - 1983) presented by *Wah Kiu Man Po*, the Outstanding Acting Award (for *The Blood Brothers*, 1973) presented by the Government Information Office of the Executive Yuan of Taiwan, the Actor of Most Outstanding Performance Awards (for *The Blood Brothers*, 1973 and *The Avenging Eagle*, 1978) at the 19th and 25th Asian Film Festival, the Best Actor Award at the 23rd Golden Horse Awards (for *A Better Tomorrow*, 1986), and the Best Supporting Actor Award at the 19th Hong Kong Film Awards (for *The Kid*, 1999) . ◆

Ti Lung generously donated many of his film awards and trophies to the Archive

Homecoming of *The Soul of China*

Mable Ho

Following the traces, I e-mailed BFI National Film and TV Archive last September to track down *The Soul of China* (1948), the inaugural masterpiece of Yung Hwa Motion Picture Industries Ltd. The whereabouts of the film was somehow lost since its screening in the Hong Kong International Film Festival (HKIFF) more than ten years ago. I made inquiries among HKIFF staff of that year and one vaguely remembered that the original was a nitrate film, the re-processing technique of which was not available locally at that time, and it was thus sent to Britain to be re-mastered into safety negative. Upon this cue, I sent a tentative inquiry to the

most likely recipient, the authoritative BFI National Film and TV Archive. The reply came also immediately, which confirmed that the said nitrate film was indeed in their possession. Moreover, it was re-created into a mute dupe safety negative and a sound dupe negative. The copy used in the 1990 HKIFF was actually the re-created safety copy. Since the two archives are fellow members of the International Federation of Film Archives, we quickly struck up a trading deal and *The Soul of China* was on its way home. Having been adrift overseas for more than a decade, the classic finally made its safe return at the end of December, in time for the celebration of the second anniversary of the Archive and the screening in the *Archival Treasures, Spring 2003* in January. I do hope that you have enjoyed this masterpiece. ♦



The ambitious Li Zuyong (3rd right) injected enormous capital in establishing Yung Hwa Motion Picture Industries Limited in 1947, having also recruited the cream of filmmakers at the time such as director Bu Wancang (1st left) and actor Gu Eryi (2nd right).



Yung Hwa debuted with the epic *The Soul of China*, starring Liu Qiong (left) as Wen Tianxiang.

Mable Ho is the Acquisition Manager of the HKFA.

Donors (11-12.2002)

Centre National de la Cinematographie

Eng Kin Film Co. Ltd.

Golden Harvest (HK) Ltd

Hong Kong Film Directors' Guild

Kevin Kodama

Mei Ah Entertainment Group Limited

Nicetop Independent Limited

Ms Elisabeth Cazer

Mr Cheuk S. Chan C.A.

Mr George Chan

Mr H.Y. Chan

Mr Chang Wai Hung

Mr Chow Chak-hung

Mr Chu Sui Tong

Mr Kam Kwok Choi

Mr Alex Lai

Mr Hongshi Lu

Mr Pang Lok

Ms Pau Pick Har

Ms Karen So

Mr Tam Fu Wing

Mr Wong Kam Ming

Thank You!