



# Images of the Cityscape in Hong Kong Cinema

*SPONSORED BY THE COUNCIL ON EAST ASIAN STUDIES*  
*AT YALE UNIVERSITY*

*ALL SCREENINGS BEGIN AT 7:00 PM AND HAVE ENGLISH SUBTITLES*

**HENRY R. LUCE HALL AUDITORIUM, 34 HILLHOUSE AVENUE**

*\*\*\*(UNLESS OTHERWISE NOTED)*

**FREE AND OPEN TO THE PUBLIC**

---

**JANUARY 23, 2006**

***The Longest Summer*** (Hui nin yin fa dak bit doh or Qu nian yan hua te bie duo,  
去年煙花特別多)

**Dir. Fruit Chan, 1998, 128 minutes**

As Fruit Chan's second feature, *The Longest Summer* is a well-crafted drama about Hong Kong told through its most dubious citizens. The film centers on five middle-aged ex-soldiers ditched when the British garrison leaves Hong Kong prior to the 1997 handover. Their identity and allegiances left murky, the group sets about re-entering the workforce in a rapidly changing Hong Kong. Finding little steady employment, Ga Yin, a former member of the British Army, falls in with his younger brother Ga Suen as a triad in Hong Kong's infamous gang underworld. With the uncertainty of the future bearing upon Ga Yin and his comrades, the group decides to rob a bank to provide for themselves. Things don't turn out as they anticipate, as the consequences for their actions prove disastrous. With July 1997 bearing down, the sky is full of fireworks as are the lives of these downtrodden Hong Kong citizens, each striving for their own identity in the rapidly changing world.

## JANUARY 30, 2006

### **Ordinary Heroes** (Chin Yin Man Yu or Qian yan wan yu, 千言萬語) Dir. Ann Hui Oh-Wah, 1998, 128 minutes

A tale of social struggle in 1980s Hong Kong, the story revolves around the real-life fight between the colonial government and the territory's "boat people"—mainland fishermen and their families who lived on squalid houseboats in Hong Kong waters and were long refused permission to settle on dry land. The film centers on four people involved in the political activism of 1980's who reflect on their turbulent past from the vantage point of the disillusionment of the 1990's. The story begins with a young woman, Sow, fleeing into an empty tunnel wearing only a hospital gown. She is suffering from amnesia, and the memory she has lost includes a disappointing love story and a decade of social struggle in Hong Kong. Director Ann Hui frames the film with sequences from a street play about the late Ng Chung-Yin, an agit-prop pioneer in the 1970s, and focuses on the few individuals who in the 1980s lobbied the Hong Kong government on China-related issues and campaigned for social reforms—activities cut short by events in Tiananmen Square in June 1989. Through the characters' lonely, principled struggles, cold shouldered by society, Hui pinpoints something key to Hong Kong identity.

## FEBRUARY 6, 2006

**\*\*\*IMPORTANT NOTE: THIS FILM WILL BE SCREENED IN 35 MM AT  
THE WHITNEY HUMANITIES CENTER AUDITORIUM, 53 WALL STREET**

### **Chungking Express** (Chongqing sen lin, 重慶森林) Dir. Wong Kar-Wai, 1994, 102 minutes

Acclaimed director Wong Kar-Wai presents a kinetic, offbeat look at the city of Hong Kong in these two stories that are loosely connected by a snack bar. The first concerns a young woman who has been double-crossed in a heroin deal and her possible romance with a lovelorn cop. The second deals with an officer who mopes around his apartment and the young waitress who tries to help him without his knowledge. Lacking a conventional plot, *Chungking Express* bursts with energy, gorgeous visuals, and charming characters, shot on the spot using only available lighting and found locations. Quirky, funny, and extremely engaging, it manages to be both experimental and accessible.

## FEBRUARY 13, 2006

### **Comrades, Almost a Love Story** (Tian mi mi, 甜蜜蜜) Dir. Peter Chan Ho-Sun, 1996, 118 minutes

Destiny brings two people together, but they aren't sure if they're meant to be friends or lovers in this romantic comedy-drama. A pair of Chinese mainlanders, new to Hong Kong, find the city overwhelming and gradually fall in love with each other over the period of a decade. In 1986, Xiaojun arrives in Hong Kong from northern China, hoping to be able to earn enough money to marry his girlfriend back home. He meets the streetwise Chiao, who is from southern China, and they become friends as she introduces him to life in Hong Kong and how to get rich quick. As friendship turns into love, problems develop, as their lives are complicated by ties to their pasts and poor decisions, and although they seem meant for each other, they somehow keep missing out. This film was the winner of nine Hong Kong Film Awards, including Best Picture, and was chosen by *Time* magazine as one of the ten best films of 1997.

## **FEBRUARY 20, 2006**

### ***Ho Yuk: Let's Love Hong Kong* (Hao yu, 好郁) Dir. Yau Ching, 2002, 87 minutes**

This drama chronicles the connections between life, lesbian love affairs, real estate, and Internet pornography as three women chase, seduce, resist, and fantasize about each other in a Hong Kong of the near future. The city is as false as it is real and provides the perfect setting for their games, secrets, screams, and tears. The city is dark and grubby—a cacophonous clash of technology, neon, cheap houses, sex, and food. Set amongst this startlingly crowded industrial city, the film primarily concerns Zero, who unwittingly becomes a key member of a girl-on-girl love triangle involving the photographer for a smutty website and one of its models. More so than the affair itself, however, the young women struggle with their roles within their class and the modern city-state in which they reside. Acclaimed short filmmaker Yau Ching makes a bold impression with her debut feature in this intriguing story about three women whose lives quietly intersect in a futuristic yet realistic Hong Kong, a love poem to a vibrant but tough-as-nails living city.

## **FEBRUARY 27, 2006**

### ***Leaving in Sorrow* (You you chou chou de zou le, 憂憂愁愁的走了) Dir. Vincent Chui, 2001, 90 minutes**

*Leaving in Sorrow* is a gritty, realistic portrayal of Hong Kong in the aftermath of the Asian Financial Crisis. It is the first Hong Kong production filmed in the Dogme 95 style using handheld cameras, natural lighting, and real locations. The film follows a disparate group of characters including a pastor, a magazine editor, and a slacker from San Francisco who find their lives suddenly turned upside down by events beyond their control. It is a story about movement and home, centering on themes of emigration, immigration, abandoning, and recovering the places one calls home.