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David Robinson
The Times

"There is a beauty simplicity and subtlety . . . ***FATHER and SON***'s smoothness, gentleness and sensitivity in presentation are superb assets . . ."

Mel Tobias
Variety Magazine

"Fong's strength lies in his ability to express the strong emotional family ties and the irrepressable sense of fun and daring among the kids."

Judy Stone
S.F. Chronicle

"If there's a 'new wave' in Hong Kong cinema, then ***FATHER and SON*** spearheads it . . . the audience was carried away in gales of laughter much of the time . . . there's no obstacle to understanding the film's warmth and humour."

Tony Rayns
Time Out

"You would have to be made of stone not to weep a little over ***FATHER and SON*** . . . singled out as a 'GEM' by the critics at the Berlin Film Festival . . ."

Zelda Cawthorne
TV Time

AH YING



DIRECTED BY Allen Fong
SCREENPLAY Sze Yeung-Ping, Peter Wang
STARRING Peter Wang, Hui So-Ying

"A marvelous new film from Hong Kong beautifully written and directed . . . Full of humor and fresh observation."

—Edward Guthmann
San Francisco Chronicle

"One of the few films from Hong Kong that portray Chinese as realistic characters with depth and complexity."

—Wayne Wang,
Director of *Chan Is Missing* and *Dim Sum*

A young woman's struggle against tradition which has put Fong at the forefront of NEW WAVE ASIAN CINEMA.

"AH YING' IS AN IMPORTANT FILM

because it shows an Asian director working independently from the major film production companies and making movies in which he actually believes."

—Richard Springer
East West Journal

"IT CAN BE REGARDED AS A MILESTONE IN CANTONESE FILMMAKING . . .

What's most unusual about Allen Fong's film is that not only is it a departure from the typical moneymotivated Hong Kong movie, but it has only one professional actor in its cast. The rest are non-professionals playing themselves."

—Bay Guardian

"ALLEN FONG IS A RARITY . . . A SORT OF GEM IN A SEA OF DOLLAR COINS. . .

Ah Ying is convincing because of its unpretentious naturalness. It has warmth and a lot of humanity. Fong's pic is without gimmick and will survive time."

—Mel Tobias
Variety Magazine

"THE SUBDUED REALISM OF ALLEN FONG'S 'AH YING' STANDS OUT LIKE A CHINESE BRUSH PAINTING . . .

In *Ah Ying*, East meets West very successfully . . . Hui's real-life family successfully portrays her family in the film, with all the tensions and mutual caring that are part of life in a two-room apartment shared by 10 people."

—Ying Ying Wu
San Francisco Examiner

Enthusiastically acclaimed at the Berlin Film Festival, London Film Festival and New Directors/New Film Series in New York!

**Best Film Award of Hong Kong 1984
Best Director Award of Hong Kong 1984**

"A truly entertaining art film leaving Hong Kong stereotypes behind."

AH YING PROGRAM NOTES

AH YING provides many subtle insights into Hong Kong living. Afterall, where else but in Hong Kong could you stall your car on the freeway and lean over the railing to borrow someone's living room phone? Of course, this is not much of a view for the tenant, but a real life saver for stranded motorists.

The film itself has two driving forces. One is the true life story of the female lead, 22 year old Hui So-Ying whose actual nickname is Ah Ying. The other more understated theme is aptly presented by Fong himself, "In one way, the impulse to make this film dates back to the death of my friend, Koh Wu, in 1982. He died before he was able to begin shooting the film he had been scripting, and I wanted to make a film about him."

AH YING is also important as a marker in time. In the late 60's and early 70's, Fong and a handful of young Hong Kong artists came to America to fulfill the Hong Kong dream. Fong, a graduate of film from USC, migrated back to Hong Kong and like many of his contemporaries started working in local TV productions to develop his skills. Now, in the 1980's, as if planted from the same seed bag, independent of one another, a host of Hong Kong's western educated talent is beginning to blossom as directors of quality films which are earning world recognition, e.g. Ann Hui's **Boat People** or Yim Ho's **The Homecoming**.

With the exception of only one professional actor, Peter Wang as Chung-Pak, the movie characters are real people playing themselves. This is a unique characteristic which is humorously evidenced in a scene involving Ah Ying and her actual former boyfriend. While discussing current girlfriends, Ah Ying jumps off script to probe some deep seated questions of her own.

In **Ah Ying**, Fong explores many of his own artistic feelings and observations. He touches on the sensitive issue of censorship as a reflection of his own struggle to keep his film's artistic messages on the screen and off the cutting room floor. Using a classroom scene, Fong shows his dislike for customary teaching methods which rely too much on rote memorization and the regurgitation of information with no emphasis on creativity.

Father and Son Points of Interest

Throughout **Father and Son** Allen Fong provides the audience with a keen insight into Chinese traditions and Hong Kong value systems in the early 1960's.

As a young boy Law Ka-Hing, the film's central character can be seen wearing an ear ring. A family with only one male child would often times put an ear ring on the child. As folklore would have it, putting an ear ring on the boy would serve to confuse any evil spirits into thinking the infant was a female and the evil spirits, so misled, would leave the child alone.

In the film, Fong explores two aspects of education in Hong Kong. First, as in all developing societies, education becomes the major means of breaking through social classes and creating upward mobility. Also, with Hong Kong in particular, an American education was thought of as a real advantage; so important as to justify incredible sacrifice and hardship for all members of the family. Interestingly many of Fong's contemporaries in Hong Kong film and TV are graduates of American colleges and universities. Currently, a topic of some debate is the real and substantial "brain drain" experienced by Hong Kong as many of its best students travel to the States to study and choose not to return after completing their education.