

**Columbia Pictures Film Production Asia
and Beijing Film Studio of China Film Group Corporation
and The Star Overseas Ltd. present**

Kung Fu Hustle

**Written and Directed by and Starring
Stephen Chow**

A Sony Pictures Classics Release

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Kung Fu Hustle **Synopsis**

Set amid the chaos of pre-revolutionary China, small time thief, Sing, aspires to be one of the sophisticated and ruthless Axe Gang whose underworld activities overshadow the city. Stumbling across a crowded apartment complex aptly known as “Pig Sty Alley ,” Sing attempts to extort money from one of the ordinary locals, but the neighbors are not what they appear. Sing’s comical attempts at intimidation inadvertently attract the Axe Gang into the fray, setting off a chain of events that brings the two disparate worlds face-to-face. As the inhabitants of the Pig Sty fight for their lives, the ensuing clash of kung fu titans unearths some legendary martial arts Masters. Sing, despite his futile attempts, lacks the soul of a killer, and must face his own mortality in order to discover the true nature of the kung fu master.

Kung Fu Hustle **About the Production**

In the spring of 2002, with more than 50 movies to his credit, Stephen Chow was at the peak of his career. Time Asia had just hailed him as the most beloved entertainer in Asia. “Shaolin Soccer”, his latest film as the star, writer, director, and producer, was a phenomenal success, breaking box office records and winning top awards all across Asia.

Stephen Chow decided his next step would be to find a way to fulfill the dream he had cherished since he was a small boy - become a martial arts expert, a kung fu hero, at least on screen.

“Of course, it’s too late for me to become a real kung fu master,” jokes Chow, now in his early 40s, “but at least I can be a Kung Fu expert in a movie – a martial arts hero, just like Bruce Lee.” In contrast to the outgoing, larger-than-life characters he often plays on screen, the off-screen Stephen Chow is a quiet, low key person who can even appear shy to those who meet him for the first time. But his eyes always sparkle whenever Bruce Lee’s name is mentioned.

For Chow, “Kung Fu Hustle” is a pivotal film in his career. It’s both a labor of love and the fulfillment of the dreams of a boy growing up in modest circumstances in Hong Kong during the 1970’s. Chow found escape and joy going to the movies and seeing the martial arts classics of that era. In those darkened theaters, the young Stephen Chow identified with the heroes and yearned to match their amazing feats.

When Barbara Robinson, Managing Director of Columbia Pictures Film Production Asia, the Hong Kong-based production unit of Sony Pictures Entertainment, approached Chow about collaborating on a project, he realized he would finally be able to achieve his dream.

Chow’s inspiration for “Kung Fu Hustle” came from memories of his boyhood movie-going days in Hong Kong. Born to a poor family with three children, there wasn’t much extra money for entertainment. But when Chow’s mother took him to see his first movie, it was the start of a lifelong passion for him.

“I remember it as clearly as if it were yesterday,” Chow says. It was a Bruce Lee film. “We were in a very run-down theater, but I didn’t mind it at all. I was simply overwhelmed by the movie experience. Watching this film in the darkness, I felt as if my heart was going to burst, and I had tears in my eyes. Bruce Lee was so incredible, not only because of his martial arts expertise, but also because of his furious spirit. He just filled the screen. He became everything to me. I decided then that I wanted to be him - I wanted to be Bruce Lee.”

“Being a martial arts expert was really my first choice; being an actor was the second – after all, that’s exactly what Bruce Lee was,” Chow says with a laugh.

Nine-year-old Stephen Chow set off on his journey of becoming Bruce Lee. He started practicing martial arts and found himself a teacher, but his family couldn't afford to pay for his lessons so Chow went on practicing on his own. He tried to teach himself the methods from all the different schools of martial arts.

Chow has some colorful memories of those days – he remembers emulating the famous scene in “The Chinese Connection” in which Bruce Lee destroys a sign outside a park reading “No Dogs or Chinamen Allowed.” One day at school, to the delight of the other students, Chow kicked down a sign posted on a door. Without formal training, Chow's progress as a kung fu expert was stunted – but that turned out to be a blessing for the millions who have come to love his comedic acting; Chow says the response he got as a young boy to his kung fu stunts made him want to be a performer.

The idea of the little boy who wants to be a powerful hero is at the heart of “Kung Fu Hustle”. Chow added other touches to the film that are also reminiscent of the films that he saw growing up, and the world he grew up in.

In selecting his cast and crew, Chow included many legendary figures of Hong Kong cinema. First and foremost is action choreographer Yuen Wo Ping, whose work on “The Matrix” and “Crouching Tiger, Hidden Dragon” has made him one of the most respected action wizards in the world today. Yuen's career reaches back to the first classic period of Hong Kong martial arts films in the 1960's and 1970's, as does that of Sammo Hung who also participated in the film with some additional action choreography. “When I realized that Columbia's backing gave me the ability to assemble the best creative team imaginable, I knew immediately that I wanted to work with legends like Yuen Wo Ping and Sammo Hung,” says Chow.

Chow was also influenced by that same period for some of the music he selected for the film. The song sung by Fong, the mute ice-cream girl (Huang Sheng Yi) is a mandarin classic from the 1970's called “Zhi Yao Wei Ni Huo Yi Tian”, written by legendary songwriter/singer Liu Jie Chang. The song tells of a girl's unforgettable memory of someone she once loved and finds herself wanting to live for him again, even for just one day.

In casting too, Chow made some fascinating choices, selecting several actors from the classic period of Hong Kong cinema. Yuen Wah, who plays the “Landlord” has appeared in hundreds of Hong Kong films over the past 30 years – and for a time was even one of Bruce Lee's stunt men. In fact, Yuen Wah gives the film a direct connection back to Chow's Bruce Lee dreams – it's Yuen who faces Lee (and loses) in the park sign scene in “The Chinese Connection”.

Playing the “Landlord's” wife “Landlady” is Yuen Qiu, a star of the 1970's, who had retired from filmmaking more than 20 years ago. (In addition to her many Hong Kong roles, she appeared as a Bond girl in “The Man With the Golden Gun”). Chow tracked her down and begged her to come out of retirement to join his film. “I didn't want to do it

at first. My life was very comfortable and I had just had my first grandson,” she says. But Chow wouldn’t take ‘no’ for an answer. In preparing for the film, Yuen Qiu found that her biggest challenge wasn’t recovering her martial arts skills (learned in the same Peking Opera school where Sammo Hung, Yuen Wah, and Jackie Chan trained), but gaining 30 pounds in two months to give her usually slim figure the bulk appropriate to her character. She followed a diet Chow recommended which is used by Japanese sumo wrestlers to bulk up.

1970’s star Leung Siu Lung plays “the Beast”, the most fearsome fighter in “Kung Fu Hustle.” While he has not been seen onscreen since the 1980’s, Leung was known as one of the “three dragons” in the 1970’s along with Bruce Lee and Jackie Chan (so named because the Chinese nicknames of the trio all include the word “dragon”). When Chow was growing up, Leung was one of his cinematic heroes. “He has one movement that nobody else can do as beautifully – kicking his leg up to the sky with amazing power,” says Chow. “In contrast to a lot of stars who can only act kung fu and assume a number of postures, Leung is a genuine kung fu master - he has had the real training. If you look at his hands, the palms and joints are covered by thick calluses that seem as hard as iron.”

Fung Hak On, playing the character “Harpist #2”, is another hero of Chow’s. With his martial arts ability and experience, Fung has been seen in an impressive array of films over the past several decades. “I watched every single movie he was in when I was a kid.” Chow says.

Not everyone in the cast is a familiar face from Stephen Chow’s youth. Chow also made some original choices with regards to new talent. He cast the fresh-faced newcomer Huang Sheng Yi who plays “Fong”, Sing’s love interest in the film, in her first major motion picture role. Huang, who just recently graduated from the Beijing Film Academy, raves about on her co-star/director, “Stephen is incredible to work with. Since he is an actor himself, when he directed us he would actually show us how to play the different emotions – it made his direction is invaluable to me as a newcomer.”

The central locale of the film: the lively teeming neighborhood called the “Pig Sty” is another way in which Chow pays tribute to his past. The design of the crowded apartment complex is similar to the labyrinthine Hong Kong complexes Chow grew up in. “That style of building was very common in southern China in the 1940’s, which is when the film is set,” says production designer Oliver Wong. “When Hong Kong’s population exploded in the 1950’s, the builders copied the building style from southern China. So what you see in the film is the type of neighborhood that most people in Hong Kong grew up in from the 1950’s until the 1970’s – crowded, crazy and fun.”

The setting and atmosphere of the Pig Sty is directly drawn from Chow’s childhood memories. “The place I lived when I was a boy was just like that,” he says. “It was a crowded place where everyone lived jammed in close to everyone else. We thought we knew everyone and everything in the neighborhood, but in fact, there was much that was unknown and hidden underneath the ordinary neighborhood life. For instance, one

day out of the blue, I discovered that a neighbor of mine was in fact a martial arts master. He had been there for ages and I always called him 'old uncle'. Even in my wildest dreams, I wouldn't have imagined him to be a great master, but he was."

The four-story "Pig Sty" was built specially for the production at a studio back lot in the town of Chedun, about 15 miles south of Shanghai. Production designer Wong researched the period in great detail, studying hundreds of books and old photographs to recreate the feeling of the bustling neighborhood. For example, the six large billboard advertisements at one entrance to the apartment complex were copied directly from old photographs. The ground floor of the "Pig Sty" is occupied by all sorts of stores with fascinating names. They include a "100 Herb Cool Tea Shop" and a "10 Thousand Wealth" wine shop next door. The "Snake King Explosion" specializes in snake related merchandise, including several cages of live snakes that were on the set throughout production – snakes are still a typical delicacy in China. There's also a rice shop, porridge restaurant, grocery store, barber shop and tailor shop, doctors and palm readers, as well as a police station and fire department.

In contrast, the other key locale is the glitzy casino that also serves as the headquarters of the evil Axe Gang. "I tried to emphasize the distinction between the casino and the "Pig Sty", which is very Chinese. In the casino there's a strong western influence throughout: in the furniture, the décor, and the paintings on the walls."

After two months of set construction, production began at the end of June, 2003 right in the midst of the intense tropical summer heat of coastal China. Although much of the film was shot in and around the "Pig Sty" itself, other locations in Shanghai were also used, in addition to the studio which housed the casino. The ballroom scene was shot in an old athletic club on Shanghai's famous shopping strip, Nanjing Road, built in the colonial days.

Filming continued smoothly for four months – an unusually long production schedule by the standards of the breathlessly speedy Hong Kong film industry. The long schedule was necessitated by the lengthy and complicated action scenes. Chow claims that "Kung Fu Hustle" is the most physically demanding film he's ever made. "I did lots of martial arts fighting in this movie, more than any other movie I have ever done. This is the movie I pushed myself the hardest on."

There's a key moment in the film which Chow had in mind from the beginning. To pay respect to Bruce Lee, Chow wanted to take his shirt off in one scene and assume one of Bruce Lee's famous postures, showing off his rippled back muscles. For weeks, besides regular martial arts training, Chow worked hard to build up the muscles on his back. In the end, he says, he finally admitted to himself one day: "my back muscles still haven't come to a point where I am totally happy with them, but I'm taking my shirt off anyway. That day was so cold! Making films is always like this: on the coldest day, you are asked to take your clothes off; and on the hottest day, you are required to put on layers and layers of clothing!" Asked if baring his back was a ploy to attract a bigger audience, Chow laughs

out loud. “No, oh, no! I never thought about that. I don’t think my upper body is nearly as attractive as Bruce Lee’s!”

Chow says he was very inspired by the worldwide success in recent years of “Crouching Tiger, Hidden Dragon”, and more recently by films such as great mainland director Zhang Yimou’s “Hero”, also a martial arts epic. He feels these films took martial arts to a whole new level of artistic inspiration and that Hong Kong-influenced films like “The Matrix” have shown how the ancient beauty of martial arts can be combined with Hollywood computer special effects to create a new and refreshing style.

Executive producer Bill Borden describes “Kung Fu Hustle” as a catalogue of kung fu movie fighting styles. “At the beginning of the movie it’s more 1970’s; the Bruce Lee style, then it moves to the 1980’s; a more acrobatic Jackie Chan style. Then in the final scene, there’s more of a ‘Matrix’ style where special effects come in. The movie recognizes where the martial arts film came from, where they are currently at, and where they are going in terms of filmmaking.”

Despite the fact that much of the film is marked by Stephen Chow’s love of martial arts films, it is also a typical Stephen Chow film in the sense that at the center of the story is a likable, scruffy underdog who has to fight powerful forces. That tried-and-true element is emphasized in other areas of the production as well. Says costume designer Shirley Chan, “At the beginning of the story, Sing is too poor to buy any clothing himself, so all his stuff is either borrowed or stolen. He’s a mess! Then he joins the gang, so he starts wearing suits. Later he returns to his higher self and has a totally different look, very Chinese, elegant.”

Producer Jeff Lau – whose experience ranges from directing and writing the type of outlandish comedies and action films that Hong Kong is known for, to producing the thoughtful art house sensations of director Wong Kar-Wai (“Fallen Angels”) – says that Chow has always been “a director playing an actor.” “When he acts, he has the mindset of a director,” says Lau, who directed Chow in the hit “A Chinese Odyssey”. “For each scene, he had his own ideas and we would discuss them, then I would combine them with my ideas. It was very exciting. As an actor, he is not simply playing an isolated scene, he’s also thinking about the scenes that come directly before and after.”

Executive producer Borden thinks it’s Chow’s acting ability that can give “Kung Fu Hustle” universal appeal. “Stephen’s gift is the way he can translate his emotions without speaking,” Borden says. “‘Shaolin Soccer’ is a great example. I have three kids who love this movie which is in Cantonese with English subtitles. They each watched this film 15 times and sometimes with the English subtitles off and it doesn’t matter.”

Despite his success as an actor, Stephen Chow still harbors a faint dream of one day achieving the true prowess of a kung fu master. Even amidst his busy schedule, he tries to practice his martial arts moves for at least an hour every day. “I realize that I can’t become a great martial arts artist,” he admits with a smile “but at least I can make a

martial arts film in which I am a kung fu expert. It's been my dream as a filmmaker since I started making my own movies.”

“I am deeply influenced by all martial art films,” he continues, “ and ‘Kung Fu Hustle’ is, of course, a result of that. However, this film is really first and foremost an original story because when the whole picture started taking shape in my head, I wasn’t thinking about any one of these films specifically. I guess they have just become an integral part of me. What ‘Kung Fu Hustle’ is really about is the spirit of martial arts, which is deeply ingrained in me.”

Kung Fu Hustle About the Filmmakers

STEPHEN CHOW

Director, Producer, Writer and Star

Stephen Chow is Asia's number one comedy star and one of the region's most beloved entertainers. He has starred in more than 50 films, but it was the success of 2001's "Shaolin Soccer" that lifted him to a level of stardom occupied by only a handful of others in the region. Like "Kung Fu Hustle", Chow also wrote, directed and starred in "Shaolin Soccer." Though a Hong Kong-produced film, "Shaolin Soccer" broke box office records across Asia, including non-Chinese speaking countries such as Japan and South Korea.

A native of Hong Kong, Stephen Chow was one of three children in what he describes as a "very poor family." He grew up as a Bruce Lee fan and a martial arts fanatic, but he remembers that as a child his own kung fu training had to stop after six weeks when his family could no longer afford lessons. Chow started his entertainment career as the host of a TV children's show, "430 Space Shuttle". He quickly made a name for himself with his witty style, but it was not until 1989 that he began acting in films.

In 1989, in the movie "Final Justice", he played a supporting role, which won him the best supporting actor award at Taipei Golden Horse Awards and established him in the Hong Kong film world. The key turning point in his career came only a year later, when he had his first starring role in the 1990 Chow Yun-Fat spoof "All for the Winner". In this movie, Chow's unique and hilarious onscreen persona – playing his first in a series of lovable underdogs – made him an overnight sensation in Hong Kong and throughout Asia. Asian film observers also say that in that film Chow gave birth to the "Mo Lei Tau" ("nonsense") comedy style, now considered a fully established genre of Hong Kong comedy.

Since "All for the Winner", Chow has gradually but firmly established himself as Hong Kong's comedy king. Among his 50 some movies, "Justice My Foot" won him the best actor award in 1992 Asian Pacific Film Awards, and "A Chinese Odyssey" won him the best actor award at 1996 Hong Kong Critics Society Awards as well as at Hong Kong Golden Bauhinia Film Awards.

With "God of Cookery" in 1996, his first directorial effort, which he also wrote and produced, in addition to starring, Chow entered a new era of his film career, in which his full talents as a filmmaker began to blossom. After the huge success of "God of Cookery", he made "King of Comedy" in 1999, which he also wrote, starred in, and directed. With a charming story about a movie extra meeting the star of his dreams, "King of Comedy" earned Chow lavish praise from American writer-director-actor Quentin Tarantino, who describes Chow as the best actor in Hong Kong.

In 2001 Chow directed, wrote, produced and starred in “Shaolin Soccer”, which brought him to yet another peak in his career. A story combining martial arts, Chow’s lifelong passion, and soccer, one of the most popular sports in the world, “Shaolin Soccer” quickly became the third highest-grossing film of all time in Hong Kong. “Shaolin Soccer” won seven major awards at the Hong Kong Film Awards, including Best Actor, Best Picture, Best Director, Best Supporting Actor, Best Sound Design and Best Visual Effects.

CHUI PO CHU

Producer

Chui Po Chu is one of the leading producers in Hong Kong. Her most recent production “So Close”, also a Columbia Pictures Film Production Asia project, was released in the U.S. in fall 2003. Her other recent films as producer include “The Blacksheep Affair,” directed by Allen Lam and starring Zhao Wen Zhuo and Shu Qi; “Dr. Wai in ‘The Scripture With No Words’”, directed by Ching Siu Tong and starring Jet Li and Rosamund Kwan; and “Fist multiple-of Legend,” from director Gordon Chan, with Jet Li and Nakayama Shinobu.

She also served as associate producer on “Crouching Tiger, Hidden Dragon” the Oscar winning film co-produced by Columbia Pictures Film Production Asia. Chui’s resume as producer includes several collaborations with famed director and action choreographer Cory Yuen, including “So Close”, “Bodyguard from Beijing”, “The New Legend of Shaolin”, and “The Legend of Fong Sai Yuk” I and II. Prior to working as a producer, she was production manager on such well-known Hong Kong productions as “Once Upon A Time In China,” directed by Tsui Hark, and “The Ghost Story 3” from director Ching Siu Tung.

JEFF LAU

Producer

In addition to producing movies, Jeff Lau is one of Hong Kong’s leading directors, and one of the most highly-regarded scriptwriters in the industry. The South China Morning Post film critic Paul Fonoroff described Lau as “one of Hong Kong’s most original directors, and one of the few who can take offbeat subjects and institute trends.”

His films as a writer and director include “Treasure Hunt” with Chou Yun-Fat and Wu Chien-lien, “92 The Legendary La Rose Noire” with Tony Leung Ka-Fai, and “The Eagle Shooting Heroes” with a star-studded cast including Leslie Cheung, Tony Leung Ka-Fai and Tony Leung Chiu-wai, Brigitte Lin and Maggie Cheung. He was also the writer and director of “A Chinese Odyssey”, starring Stephen Chow in what many regard as one of his best performances.

As a writer, one of Lau's most significant artistic relationships was with director Cory Yuen, for whom he penned 1997's "Hero," starring Takeshi Kaneshiro. Lau also wrote and co-directed the 1990 Stephen Chow comedy "All for the Winner," with Cory Yuen, a film which critic Fonoroff described several years later as "one of the most uproarious nonsense comedies to emerge during this decade."

Lau was also the producer of the 1995 film "Fallen Angels," directed by Wong Kar-Wai ("In the Mood for Love," "Chungking Express") and lauded by critics worldwide as one of the most stylish films in years. Lau was one of the original founders of Wong's production company, Jet Tone Films Ltd.

BILL BORDEN

Executive Producer

Bill Borden started his career in the movie industry after attending graduate school in Florence, Italy in the field of art restoration. He worked on the Warner Brothers lot and then had his first production credit as the location manager on Mel Brooks's "History of the World". Early in his career, he worked on several movies including "Stripes", "One From the Heart" and "National Lampoon's Summer Vacation".

Borden was the location manager on the smash hit "An Officer And A Gentleman", which started his five-year alliance with director Taylor Hackford. During that time he produced "La Bamba", and associate produced "White Nights" and "Against All Odds". He went on to develop and produce feature films for Columbia Pictures and several other major studios. His producing credits also include: "Desperado", "A Midnight Clear", "Excess Baggage", "The End of Days", "The Man in the Moon", "Get on the Bus", "The Cure", "The Medallion", and others." Borden has also produced several Cable TV and TV movies including "Ring of Endless Light" (winner of the Humanitas Award for best TV Movie), "Ready to Run", "Backfield in Motion" and more.

DAVID HUNG

Executive Producer

In 1986, after working as a General Manager for Intercontinental Film Distribution Ltd. in Hong Kong, David Hung founded Davian International Ltd., a Hong Kong production and sales company, and started producing movies. He has produced 12 films, all of which were successfully distributed all over the world, including "Blood Ring" 1 & 2, released in the United States by Trimark Pictures, "Fist of Glory", directed by Jo Mari Avellana, and "American Kickboxer II", released in the US by Trimark and worldwide by Warner Brothers.

Hung also directed three of his own productions, "The Hunted", "Sudden Thunder" and "Triple Impact". In 1995, he established Digilink Inc. a full service film and video post-production studio in the Philippines.

TSANG KAN CHEONG

Writer

Tsang Kan Cheong has written 15 Hong Kong movies. His first credit was as a writer of the 1985 movie “It’s A Drink! It’s a Bomb!” starring Maggie Cheung. His works include “In the Line of Duty”, “Magnificent Warriors”, both starring Michelle Yeoh; and “My Heart in that Eternal Rose” and “Royal Scoundrel”, both starring Tony Leung.

Tsang is also well known in Hong Kong for his TV writing. Since 1981, he has written more than ten TV series, including “Grand Hong Kong”, starring Chow Yun-Fat.

Tsang first worked with Stephen Chow in 1996 on the movie “God of Cookery” as a co-writer. Since then, he has been involved in all of Chow’s movies, including “King of Comedy” and “Shaolin Soccer”. He was nominated for the best screenplay award at 2001 Hong Kong Film Awards for “Shaolin Soccer”. He also wrote and directed the 1997 movie “Intruder”, starring Wu Chien-lien.

LOLA HUO

Co-writer

Lola Huo was born in Beijing in 1969 and educated at the Beijing Central Academy of Drama. Her feature screenwriting credits to date include mainland director Zhang Yang’s acclaimed films: “Spicy Love Soup,” “Shower,” and “Quitting.” She has also written several television series.

CHAN MAN KEUNG

Writer

Chan Man Keung is a highly regarded writer in Hong Kong. He has won the best screenplay award twice at the Hong Kong Film Awards, for 1990’s “Queen of Temple Street”, and for “Summer Snow” (1995), starring the legendary Josephine Siao Fong-Fong. He was also nominated for the best screenplay award for “Lee Rock”. Chan has written screenplays for 13 Hong Kong features. After graduating from Hong Kong Baptist University in 1991, where he majored in Chinese literature, Chan Man Keung started working for Hong Kong TV stations as a writer. He has written several popular Hong Kong TV series.

YUEN WO PING

Action Choreographer

Yuen Wo Ping is arguably the most famous movie action choreographer ever. With his work in recent years on such films as “Crouching Tiger, Hidden Dragon” and “The Matrix”, Yuen has become one of the world’s most influential filmmakers – in addition to giving thrills to audiences worldwide.

Born in Guangzhou, China in 1945, Yuen Wo Ping was the eldest of twelve children. His father, Yuen Siu Ting, was a famous Peking Opera performer. Following his father’s path, Yuen was trained in a Peking Opera school.

Yuen started his movie career as a stuntman and quickly began working with the top talents in the Hong Kong film industry. He was Bruce Lee’s stuntman for a period before he became an action choreographer and director himself. In 1978, Yuen directed his first feature “Snake in the Eagle’s Shadow”, starring Jackie Chan, who was relatively unknown at that time. It was the pair’s next collaboration, “Drunken Master”, that established Jackie Chan’s stardom and also put Yuen at the top of the list of Hong Kong action filmmakers.

Yuen continued to work as director or action choreographer on more than 50 films, many of which are regarded as classic Hong Kong martial art movies, such as “Drunken Tai Chi”, “Once Upon a Time in China II” and “Iron Monkey”, a much-loved movie from that era. Says one website devoted to Hong Kong film: “Yuen redefined Hong Kong action by creating increasingly elaborate fights employing wires and imaginative choreography that more closely resembled his former Peking Opera roots than much of the Chinese boxing that Bruce Lee once made popular.”

Yuen also did the action choreography for Quentin Tarantino’s “Kill Bill: Volume 1”, and “Kill Bill 2: Volume 2”.

Additional Action Choreography By

SAMMO HUNG

Sammo Hung had an early start as a performer as the eldest member of the “Seven Little Fortunes”, the Peking Opera performing troupe that included Jackie Chan, Yuen Biao and Yuen Wah. He got his first big break in film, choreographing the action scenes for “The Fast Sword.” Sammo went on to receive accolades for his work on films such as King Hu’s “A Touch of Zen” (1971) and was even selected to face off against Bruce Lee in the introduction to “Enter the Dragon”. As a director he is probably best known for the comedy features: “Enter the Fat Dragon” (1978) and “Encounter of the Spooky Kind” (1981).

The 1982 film “Prodigal Son” earned him a Hong Kong Film Award nomination for best picture and best direction. Subsequent collaborations with Yuen Biao and Jackie Chan resulted in “Project A” (1983), “Wheels on Meals” (1984), and “Dragons Forever” (1988).

In the late 1990s, Sammo took on Hollywood, starring in the TV series “Martial Law” for two seasons.

POON HANG SANG

Director of Photography

Poon Hang Sang is one of Hong Kong’s most distinguished cinematographers. Among many awards and nominations, he has won the Hong Kong Film Award for best cinematography twice, for 1993’s “Centre Stage” (the story of 1930s actress Ruan Ling Yu, starring Maggie Cheung and directed by Stanley Kwan) and for the 1986 film “The Island”. Also, he won best cinematographer at Taiwan’s Golden Horse Awards for the 1991 movie “Red Dust”.

Poon was born in Hong Kong. After he graduated from Hong Kong Baptist University, where he majored in film and communications, Poon began to work for TV stations as a sound person. Eventually, he had the opportunity to enter a one-year on-the-job training course as a cinematographer. He started his film cinematography career in 1982.

In 1984, he filmed the feature “Homecoming” directed by Yim Ho. This film won him a nomination as Best Cinematographer at both the Hong Kong Film Awards and the Cannes Film Festival and made him a prominent cinematographer in Hong Kong. He then went on to shoot many major features for top directors, including “Peking Opera Blues” (1986) directed by Tsui Hark, “A Chinese Ghost Story” (1987) directed by Ching Siu Tung, John Woo’s “Once a Thief” (1990), starring Leslie Cheung, and “A Chinese Odyssey” (1995) – with Stephen Chow in the lead – from director Jeff Lau.

OLIVER WONG

Production Designer

Oliver Wong is a respected Production Designer and Art Director. Since the 1985 film “Police Story”, he has been the Production Designer on most of Jackie Chan’s movies, including “Who Am I?”, “First Strike”, “Rumble In the Bronx”, “Super Cop”, “Police Story II”, “Project Eagle”, and most recently “The Accidental Spy” and “The Medallion”.

He served as production designer on many other well known Hong Kong films, including “Aces Go Places” I, II, and III, “Law With Two Phases” directed by Li Shau Yin, “Magnificent Warriors” from director Chung Chi Man, “Life After Life” directed by Peter Yung, and “San Da” directed by Mak Chi.

Wong won the best production design award at Taiwan Golden Horse Awards twice, once for “Life After Life” in 1982 and again for “Police Story II” in 1988. Wong is a graduate of Hong Kong Polytechnic, where he majored in industrial design. He also works as a Production Designer for TV commercials.

ANGIE LAM
Editor

Angie Lam is one of the best known editors in the Chinese-language film industry. She is known for her work on some of the most prominent action films of the past decade and her credits include director Zhang Yimou’s “Hero”, Yuen Wo Ping’s “Iron Monkey” and “Twin Warriors”, and other titles such as “New Dragon Inn” and “Fong Sai Yuk II”.

Born and raised in Hong Kong, Angie Lam studied film at the Hong Kong Baptist College. Lam started her film career as a post production coordinator on the 1987 film “Eastern Condor”, directed by Sammo Hung. In 1993, her work on “Twin Warriors” (also known by the English title “The Tai Chi Master”) earned her a nomination for best editing at Taiwan’s Golden Horse Awards.

At the 2002 Milan International Film Festival, Lam won the best editing award for “Big Head Monster”, a horror movie directed by Cheang Soi. Her other award nominations include best film editing at the Hong Kong Film Awards for “Hero”, for “Full Alert” (1998) from director by Ringo Lam, and for “The Rapist”(1994) directed and produced by Cha Chuen Yee.

FRANKIE CHUNG
Visual Effect Supervisor

Frankie Chung is known as one of Hong Kong’s leading creative talents in animation and visual effects. Chung heads-up a 90-member team at Centro Digital Pictures, the leading effects and animation studio in Hong Kong. Chung, who has been with the company for nine years, has overseen most of Centro’s major projects including “Kill Bill” and “Shaolin Soccer.”

SHIRLEY CHAN
Costume Designer

Considered one of the top costume designers for film in Hong Kong, Taiwan and mainland China, Shirley Chan has over 20 years of working experience and more than 80 films to her credit.

She has worked with many of the biggest directors in Asia, including John Woo, Tsui Hark, Jeff Lau and Wong Jing, among many others. She has also worked with just

about every top actor from the region, including Jackie Chan, in “Police Story II”, “City Hunter”, “Gorgeous” and “The Accidental Spy”; Jet Li, in “Fong Sai-Yuk I”, “My Father is a Hero”, “The Bodyguard from Beijing” and “Hitman”; as well as Michelle Yeoh in “The Touch” and Chow Yun-Fat, in “The Killer” and “Once Upon a Thief”.

At the 1986 Taiwan Golden Horse Awards, she won the award for best costume design for the movie “A Chinese Ghost Story”, directed by Ching Siu Tong and produced by Tsui Hark. That year she was also nominated for her work on another film, “Legend of Wisely”, starring Sam Hui and Joey Wong and directed by Teddy Robin Kwan. She has received two other Golden Horse nominations, and one nomination at the Hong Kong Film Awards.

Chan graduated from the French fashion design school L’ecole De La Chambre Syndicale De La Couture Parisienne in 1977 and started her career in Hong Kong as a fashion designer. She began working in the entertainment industry in 1980.

Prior to “Kung Fu Hustle”, Chan worked with Stephen Chow on seven movies, including “All for the Winner” and “Royal Tramp” I & II.

RAYMOND WONG

Composer

Raymond Wong began composing music for films in 1994. Early in his career he collaborated with top Hong Kong directors such as Johnnie To and Tsui Hark. One of his first projects, “Butterfly Lovers” (1994) directed by Tsui Hark, won Best Original Score at the Hong Kong Film Awards. Wong went on to work on memorable films such as Tsui Hark’s “The Blade”; Johnnie To’s “Fireline” and “Running Out of Time” 1 and 2; Yau Nai Hoi’s “The Odd One Dies” and “The Longest Nite”. Wong first collaborated with Stephen Chow on “King of Comedy” in 1999, followed by “Shaolin Soccer” which was nominated for Best Original Score at the Hong Kong Film Awards in 2002.

WELLSON CHIN

Associate Producer

Wellson Chin made his directorial debut with the 1986 movie “Naughty Boys”, starring Carina Lau. Since then he has directed more than 20 films. His movie “Thou Shalt Not Swear” was nominated for three honors at the Hong Kong Film Awards in 1993, including best actor, best actress, and best new actor. His other well known works include “Once in a Lifetime” (1995), starring Lau Ching Wan; “The Day That Doesn’t Exist” (1995), starring Anthony Wong Chau Sang; and “July 13th” (1996), starring David Ng Dai Wai. He has eleven movies to his credit as a producer, ten of which he directed.

SECOND CHAN

Art Director

Having worked in the film industry since 1994, Second Chan has been the Production Designer and Art Director on some 20 feature films in Hong Kong as well as other parts of the world.

Chan studied architecture at Taiwan's Cheng Kung University. After a few years working in the Hong Kong entertainment industry, he enrolled in the American Film Institute's production design program and graduated in 2000. His first movie project after he returned to Hong Kong from Los Angeles was "Rush Hour II", starring Jackie Chan, on which he served as art director. He was also art director on "The Touch", starring Michelle Yeoh and directed by Peter Pau. He was assistant art director on "The Pillow Book" (1995) directed by Peter Greenaway, and also on "Police Story IV" (1996) and "Who Am I?", both starring Jackie Chan.

MAGGIE CHOY

Make-Up

Born and raised in Hong Kong, Maggie Choy started her career as a make-up artist in the Hong Kong film industry in 1993 and since then has worked on more than 50 movies .

Her well-known features include "The Era of Vampire", produced by Tsui Hark, "Running Out of Time II" (2001) and "Lifeline" (1997), both directed by Johnny To, "Ordinary Heroes" (1998) directed by Ann Hui, and "Healing Hearts" (2000) from director Wong Jing. Prior to "Kung Fu Hustle" Maggie Choy worked with Stephen Chow in 1999 on "King of Comedy", and also on 1995's "Out of the Dark" directed by Jeff Lau.

LEUNG CHI TAT

Sound

Leung Chi Tat has handled sound duties on many well-known Hong Kong films and is particularly known for his work with director Wong Kar-Wai.

He has done the sound on all of Wong's films since the mid-90s, including "In the Mood for Love" (2000), "Happy Together" (1997), "Fallen Angels" (1995), "Chungking Express" (1994), and "Ashes of Time" (1994). Another director he is associated with is Chi-Leung Law; Leung handled sound on Law's "Viva Erotica" (1996), "Double Tap" (2000), and "Inner Senses" (2002), all of which starred Leslie Cheung. Leung has also worked with well-known directors Tsui Hark and Derek Yee, and did the sound on Stephen Chow's "Shaolin Soccer".

In 1992, he won the award for best sound at the Taiwan Golden Horse Awards for the movie “Autumn Moon”, directed by Clara Law. In 1997 and 2000, he was nominated for the Golden Horse Award for “ Happy Together” and “In the Mood for Love”.

CENTRO DIGITAL PICTURES

Established in 1985, Centro Digital Pictures pioneered computer animation and visual effects in Hong Kong and is recognized throughout Asia as the leader in its field. Centro has received five Golden Horse Awards for Best Visual Effects in feature films, is the recipient of the first ever Hong Kong Film Award for Visual Effects and, most recently, earned a British Academy Award nomination for its effects work on “Kill Bill”.

Centro has invested over US\$20 million to date in technology, and the expertise of its 150 full-time members who cover the entire pipeline of digital visual effects from computer animation, programming, motion-capture, compositing, editorial, to scanning and outputting. Centro’s feature film credits include the highly acclaimed hits: “The Stormriders”, “The Eye”, and “Shaolin Soccer” – the highest grossing Hong Kong film of all time.

Kung Fu Hustle About the Cast

YUEN WAH **“Landlord”**

Although he plays one of the good guys in “Kung Fu Hustle”, Yuen Wah is known to Hong Kong film fans as “the Magnificent Villain”, a title he earned playing evildoers as a fixture of Hong Kong cinema throughout its glorious period from the 1970’s until today. He has appeared in more than 100 movies, working with just about every top Hong Kong director, including John Woo, Tsui Hark, Sammo Hung and Jeff Lau. His co-stars have included Bruce Lee, Jackie Chan, Chow Yun Fat, Jet Li and Michelle Yeoh, among many other major Hong Kong stars.

Yuen Wah is one of the original Seven Little Fortunes – the famous Peking Opera school performing group which also included Jackie Chan and Sammo Hung. He began his martial arts training at the age of 6, and studied for 10 years. His first movie role was as a stunt man; he was Bruce Lee’s stunt double in the early 1970s. (He also fought Lee on occasion; In “Enter the Dragon” Yuen plays the Japanese man who Lee knocks down when he becomes angry about the “No Dogs or Chinese Allowed” sign posted at a park). Yuen Wah first gained notoriety when he played a villain in the 1987 film “Eastern Condors”. His career in the film industry has ranged from acting and stunt work, to action choreography and directing. He has been the action choreographer on 20 Hong Kong movies, including “The Iceman Cometh”, “Kung Fu vs. Acrobats”, and “The Master”.

Yuen Wah has previously worked with Stephen Chow in several films including “Fight Back to School”, “The Magnificent Scoundrels” and “The Legend of Dragon”, on which Yuen Wah was also an action choreographer.

LEUNG SIU LUNG **“The Beast”**

“Kung Fu Hustle” marks Leung Siu Lung’s first appearance on the screen since the 1980’s.

A martial arts action star and action choreographer in the 1970’s and 1980’s, Leung Siu Lung was at one time ranked close to Bruce Lee and Jackie Chan in the hearts of Hong Kong film fans. The three of them were hailed as the “Three Little Dragons” – a reference to the fact that their Chinese names all contain the word “dragon”. Leung’s first leading role, in the 1975 movie “Little Superman” directed by Ng See Yuen, made him an overnight sensation in Hong Kong. He went on to make more than 70 movies in a 20 year span, as well as shooting a TV series which comprised more than 1000 episodes. He also worked as an action choreographer on more than 10 movies.

In the mid-1980's, a political controversy hampered his career when he was invited to mainland China for a short trip. Tensions at the time with Taiwan were running high and because of his visit to mainland China, the Taiwanese government banned all films and TV series which Leung worked on. With Taiwan being an important market for Hong Kong films, Leung could no longer find work in entertainment and he went into business for himself.

"Kung Fu Hustle" is Leung's first film in more than 15 years. Having always played heroes, he plays a villain for the first time in this movie.

DONG ZHI HUA

"Donut"

A famous Peking Opera actor in China, Dong Zhi Hua is best known outside of his native land as the leading actor in many films by the legendary Hong Kong director Zhang Cheh. After playing the lead role in Zhang's 1986 "Great Shanghai in 1937", Dong became Zhang's lead of choice, appearing in "Slaughter in Xian" (1987), "Across the River" (1988), "Ninja In Ancient China" (1989), "Hidden Hero" (1993) and "Shen Tong" (1993).

Dong started his Peking Opera training when he was 10. After he graduated from Beijing's Central Arts Academy in 1979, majoring in martial arts performance, he worked in China's National Peking Opera House and performed as the lead in many of the famous Peking Opera plays. Dong has also appeared in quite a few popular TV series.

CHIU CHI LING

"Tailor"

Chiu Chi Ling is a longtime veteran of kung fu movies. He has appeared in roughly 70 Hong Kong films, including the well-known "Snake in the Eagle's Shadow" and "Duel of the Seven Tigers", both as an actor and stunt man. He has worked with most of the top Hong Kong directors and many famous actors, such as Bruce Lee, Jackie Chan, Chow Yun Fat, Andy Lau and Michelle Yeoh.

Chiu Chi Ling devotes most of his time to his San Francisco-based martial arts school, where he specializes in teaching "Hung Ga" Style kung fu, a type of martial arts which was created by Chiu's ancestors. Known as a Master of Hung Ga Kung Fu, Chiu regularly travels all over the world teaching the style.

XING YU

“Coolie”

Xing Yu received his martial arts training in the world famous Shaolin Temple – the Chinese Buddhist temple considered one of the key origin points of kung fu. He entered the temple at the age of ten, and received training for 10 years. After ending his training he has maintained a close relationship with the temple, representing Shaolin as a performer on tours to many countries. He now lives in the city of Shenzhen, in southern China, where he manages the Shaolin Temple Shenzhen branch.

Xing Yu started his movie and television career in the early 1990s. In 2002 he had his first major role in a Hong Kong movie, “Black Swordsman and God of Gamblers”. He also played major roles in the mainland China movies “Thief Catches Thief” and “Heart to Heart”.

CHAN KWOK KWAN

“Brother Sum”

Chan Kwok Kwan’s first major role in movies was in Stephen Chow’s “Shaolin Soccer”, in which he played the Goalkeeper. Many Hong Kong commentators said Chan resembled Bruce Lee in the film, and the media quickly dubbed him “Bruce Lee Junior”. He has appeared in smaller roles in several other movies, including “Lost Boys in Wonderland” in 1995, “Sealed With a Kiss” in 1998, and 2001’s “Fighting to Survive” and “The Era of Vampire”.

Since his successful performance in “Shaolin Soccer”, Chan has become a familiar face in Asian advertising and TV commercials, for brands such as McDonald’s and San Miguel Beer. Chan loves music and is the lead singer of the rock band Poet.

LAM TZE CHUNG

“Sing’s Sidekick”

An up-and-coming young actor, Lam Tze Chung made his first major screen appearance in Stephen Chow’s hit “Shaolin Soccer”. Since then, he has appeared in a number of other movies including “Dance of a Dream” (2001), starring Andy Lau Tak - Wah and Anita Mui Yim-Fong; and director Raymond Yip Wai-man’s “Beauty and the Beast” (2001) and “Women from Mars”.

Lam Tze Chung joined Stephen Chow’s company Star Overseas Ltd., in 1999, and holds the title of production manager there. He is also a screenwriter and TV host.

TIN KAI MAN

“Axe Gang Advisor”

Tin Kai Man has been an entertainer in Hong Kong for 20 years. His career ranges from acting for films, TV series and commercials, to hosting radio programs and TV shows. He has appeared in such films as “The Kung Fu Cult Master” (1992) co-directed by Sammo Hung and Wong Jing, “Hail The Judge” (1994) directed by Wong Jing, and “Marry a Rich Man” (2002) from director Vincent Kuk.

Tin met Stephen Chow while filming “Hail The Judge” and joined Chow’s company, Star Overseas Ltd., in 1996. He has played roles in all three movies previously directed by Stephen Chow, “The God of Cookery”, “King of Comedy” and “Shaolin Soccer”. Besides acting, Tin works as the administrative manager for Star Overseas Ltd.

JIA KANG XI

Harpist #1

Jia Kang Xi was trained as a Peking Opera performer, a profession he shared with his father. Having joined China’s Shanxi Province Peking Opera House when he was 13, Jia received martial arts training as part his of Peking Opera studies, and started his stage performing career some 30 years ago.

Jia Kang Xi made his first screen appearance in “Slaughter in Xian” (1987), directed by the legendary Hong Kong director Chang Cheh. He made another movie with Chang Cheh before he acted in several movies made by China’s Xian Film Studio. Jia has also appeared in a number of TV series in mainland China, Hong Kong as well as in Taiwan. Still an active Peking Opera performer, Jia devotes most of his time to the stage.

FUNG HAK ON

Harpist #2

For more than two decades Fung Hak On has been a key actor in Hong Kong cinema. He is renown for his fierce appearance – which has led to many parts portraying villains. His stellar martial arts skills have landed him roles in some of the most spectacular kung fu movies made in Hong Kong.

Fung’s father was Fung Fung, a well-known character actor and director active in the 1960’s and 1970’s. Father and son worked on a number of films together including “Enter the Fat Dragon” and “The Young Master”. Fung Hak On was trained in Peking Opera performance and then joined the legendary Shaw Brothers studio for a series of films including such classics as “Vengeance” (1970), directed by Chang Cheh. He also appeared in John Woo’s directorial debut, “The Young Dragons” (1975). Later, Fung worked with famed action choreographer Sammo Hung on several pictures, including

“Warriors Two” and “Dragons Forever”. Fung also appeared in many early Jackie Chan projects, such as director Yuen Wo Ping’s “Snake in the Eagle’s Shadow” (1978).

Starting in 1981 with “The Gold Hunters”, Fung turned to directing himself. He has directed two other features since then, and continues to work as a martial arts choreographer.

FENG XIAO GANG (Actor) “Crocodile Gang Boss”

Born in Beijing, director and screenwriter Feng Xiao Gang spent several years working as a scenic painter in a People’s Liberation Army theater troupe before breaking into television as a writer and director.

He first gained fame across China a decade ago as co-writer of the 25-part hit TV series “Stories of the Editorial Department.” Subsequently, he was co-writer and co-director of another successful TV series, “A Native of Beijing in New York.” In addition, he directed the 10-part TV series “Chicken Feathers” in 1994. Shortly afterwards he made his film debut as director of “Love Forever Lost.”

In 1995 and 1996, he returned to TV, directing the series “Early Death of Love,” and “The Other Side of the Moon.”

Feng Xiao Gang is best known in China for the series of comedies he has made in recent years, which have set box office records throughout the country. In 1997, he wrote and directed “Party A, Party B.” In 1998, Feng released the smash hit “Be There or Be Square,” the first film from the PRC to be shot entirely on location in the U.S. 1999 saw the release of “Sorry, Baby.”

In 2000, Feng once more proved his versatility and range with the release of “Sigh,” a drama of marital infidelity with a script by the well-known novelist Wang Shuo. “Sigh” won honors for best film, best script, best actor and best actress at the 2000 Cairo International Film Festival. His recent film “Cell Phone,” a comedy about China’s obsession with cellphones, is Feng’s highest grossing film in China to date.

HUANG SHENG YI “Fong”

“Kung Fu Hustle” marks Huang Sheng Yi’s debut in a major film feature. Huang grew up in Shanghai and began studying dance when she was five years old. In 2000, she won the top award in a Shanghai contest for aspiring TV show hosts and started attracting attention from the entertainment world. In 2002, she played a student in the her first TV series, “Red Apple Paradise”. She has also appeared in prominent

advertisements and commercials, for such well known brands such as Panasonic, Samsung and Motorola.

Currently, Huang is attending the Beijing Film Academy, where she is majoring in acting.

YUEN QIU

“Landlady”

In “Kung Fu Hustle”, Yuen Qiu makes a remarkable return to the screen after 28 years at the specific request of Stephen Chow.

Like her “Kung Fu Hustle” co-star Yuen Wah, Yuen Qiu was one of the famous Seven Little Fortunes (the childhood Peking Opera performing troupe which also included Jackie Chan and Sammo Hung). She started her martial arts training in the Peking Opera school at the age of 10. After 7 years of training, Yuen Qiu began her movie career as a stunt person and became one of the very few well-known stunt women in the Hong Kong movie industry at that time. Her first feature film role was in the 1973 movie “Not Scared to Die”, starring Jackie Chan. Later, she had a brief appearance in the James Bond film “The Man with the Golden Gun”.

In 1975, Yuen Qiu married and retired from the film business. “Kung Fu Hustle” is the first film she has made since then. It’s been a comeback that required quite a bit of dedication – for the role, she put on 30 pounds in 2 months.

LAM SUET

“Axe Gang Vice General”

Lam Suet has taken Hong Kong by storm in the past few years. After his strikingly memorable appearance in director Johnny To’s “The Mission”, a major hit in 1999, Lam became one of Hong Kong’s busiest character actors, and appeared in some 50 movies in less than 5 years. His recent work includes roles in such well known films as “Where a Good Man Goes”, and Johnny To’s “Turn Left, Turn Right” and “PTU”. He also appeared in “Love Undercover 2” (2003) directed by Joe Ma Wai-Ho and “Love for All seasons” (2003) directed by Wai Ka-Fai and Johnnie To.

Lam Suet got his start in the film business working behind the scenes as a set production assistant, and he also worked in the lighting and prop departments of several films before breaking into acting.

In 1994 he made his first screen appearance in “Love On Delivery”, a comedy starring Stephen Chow. But “The Mission”, for which he won the Hong Kong Film Award for best film, put him in a different category. Lam Suet was nominated for the best supporting actor award for his quiet but forceful performance as a bodyguard.