



Dragon Tiger Gate • Long Hu Men

Feature 35mm 90min.

Budget

US\$5,000,000
(HK\$39,000,000)

Funds Secured

US\$1,750,000
(HK\$13,650,000)

Producer

Raymond WONG Pak Ming

Production Company

Mandarin Films Ltd.

HAF Goals

Co-producers, Funds

■ Introduction ■

The Gate of Dragon and Tiger, created by media magnate Tony Wong Yuk-long in the 1970s, was a milestone in the history of Hong Kong comics. More than one generation of Chinese youngsters have been mesmerized by its tales of heroism and heart-pounding martial arts scenes. Inspired by the basic human values that the series upholds, the film revisits a by-gone era, where back street boys can fight for justice in the community. While the spectacular action will appeal to Chinese and international audiences, the film is also an attempt to rekindle the passion and vitality lost in a mercenary and morally ambiguous society.

■ Director ■

Wilson YIP Wai Shun started his career at Cinema City, one of the biggest film studios of Hong Kong in 1980s. He worked as assistant director for many leading directors and has been involved in more than 20 feature films.

His directorial début, *01:0am* (1995) was a box office hit as well as critically acclaimed. His third film *Mongkok Story* (1996) won the Best Screenplay Award and was selected as a recommended film for the year by the Hong Kong Film Critics Society. *Bullets Over Summer* (1999) further proved his talent when it won the Jury Award at Changchun Chinese Film Festival and the Best Screenplay Award from the Hong Kong Film Critics Society. As a director, he has 15 films to his credit. The success of his recent films, notably *Juliet in Love* (2000), *Mummy Aged 19* (2002), *Leaving Me Loving You* (2003), and *The White Dragon* (2004) has made him one of the most sought after filmmakers in Hong Kong.

Yip also wishes to branch out into other areas of film production, and also devotes a lot of time to writing screenplays.

■ Producer ■

Raymond WONG Pak Ming is Chairman of Mandarin Entertainment (Holdings) Ltd. which was listed in the Hong Kong

Stock Exchange(#009) in 2001. As producer, screenwriter and actor, Wong has over 20 years of hands-on experience in the film industry. Presently he is also Chairman of Movie Producers and Distributors Association of Hong Kong Limited.

In 1980, Wong formed the renowned Cinema City Co., Ltd. with Karl Maka and Dean Shek. The company created an industry phenomenon as it brought out hit after hit for Asian as well as international markets, with classic series like *A Better Tomorrow*, *Aces Go Places*, *Prison On Fire* and *The Story of Ah Long*, etc. In 1988, he scored yet another hit with *The Eight Happiness* (1988) which he produced and acted in. It broke all box-office records up to 1988. Between then and 1991 Wong's golden touch continued to bring him box-office success in films such as *All's Well End's Well* (1992).

In 1991, Wong founded the Mandarin Group of companies. Up to this day, Wong has assumed the producer role in more than 80 titles, such as *Bride With White Hair I & II*, *The Chinese Feast* (1999), *Phantom Lover* (1995), *Tristar* (1996), *Eighteen Springs* (1997), *Winner Takes All* (2000) and *Dry Wood Fierce Fire* (2002). Wong is also one of the executive producers for the martial arts epic *Seven Swords* (2005) directed by Tsui Hark.

■ Production Company ■

The Mandarin Group of Companies ("Mandarin Group") was founded in 1991. In addition to film production, Mandarin Group focuses on other core areas of the film industry from film processing to licensing, to distribution and promotion.

To date, the Mandarin Group has produced more than 90 Chinese titles for distribution around the world. The first movie, *All's Well End's Well Too* earned a record-bursting HK\$48 million in 1992, the highest among all the local and overseas movies of that year.

Collaborating with a number of prominent filmmakers, the Mandarin Group is able to explore different genres, such as producing period action films with director Ronny Yu, the lit-

erary adaptation *Eighteen Springs* with Ann Hui, and comedies (and recently the martial arts epic *Seven Swords*) with Tsui Hark.

In 2001, the Mandarin Group took a big leap by listing itself on the Hong Kong stock exchange. With a secure financial backing, Mandarin has set its mission as entering and exploring the PRC and international film markets, and consolidating and enlarging its reputation as a leading creative force in bringing Chinese films to the world through its wide range of production, processing, distribution and promotional services.

■ Synopsis ■

Dragon Tiger Gate is a martial arts academy established by three youngsters, Tiger Huang, Little Dragon Huang and Black Dragon Shi. Adopted as children by kung fu master Huang Jianglong, they aspire to impart the spirit of Chinese martial arts to the world.

The traditional 'bun mountain' contest on Cheung Chau island. Every year, athletes and martial arts experts scramble to get to the top of a bamboo tower covered with lucky buns. The three heroes join the contest, but each is spurred by a different motive.

One girl presides over the contest. She is Luosha, daughter of Shibumi, lord of the notorious and legendary Japanese underground empire Luosha Gate. A master of the Shaolin school of "Muscle-bone Strengthening Classics," the ruthless, sadistic Shibumi wants to rule the world.

The sight of contestants cheating to defeat their opponents enrages Tiger, who defeats everyone to win the gold medal hidden at the top. This upsets Shibumi's plan to rig the game and reserve the medal for one of his Chinese gangsters. He orders the Hong Kong gangs to recover it in three days. When one of his senior gang leaders Mao Kun disobeys his orders, Shibumi has his whole family wiped out. The only survivor is Mao Xiaoling, who is rescued by Black Tiger, and brought to Dragon Tiger Gate.

Luosha mobilizes all her forces to attack Dragon Tiger Gate, but they are no match for the heroes. Luosha has a chance to kill Little Dragon, but she couldn't bring herself to do so.

Fascinated by the appearance of a worthy opponent, Shibumi challenges the heroes to a duel and even tries to recruit them into the underworld. To help his three disciples escape, Master Huang stands up to Shibumi, but is killed. Tiger's legs are broken.

Xiaoling disguises herself as a man and takes the heroes to Shaolin Temple in China. She entreats an enigmatic monk to treat their injuries. At first, he refuses, but relents after Xiaoling attempts to hurt herself. He cures the heroes, then teaches each of them a unique fighting skill.

Meanwhile, Luosha ventures alone to Shaolin Temple to track down Little Dragon, but when she finds him, she falls in love with him and ends up teaching him Shibumi's "Muscle-bone Strengthening" techniques. The other heroes master the arts learned from the Shaolin monk, and the three return to Hong Kong to avenge their master's death. Luosha realizes that Little Dragon will use the skills she taught him against her own father, but she fails to stop him.

The final showdown between good and evil is a spectacular battle that makes the walls of Dragon Tiger Gate quake...

■ Director's Statement ■

While technology advances everyday and Hong Kong society keeps evolving, human relationships have not improved at all. Though Hong Kong citizens are economically much better off than in the 1970s, there is less and less compassion and understanding among people. With a soaring crime rate and all kinds of negative media reports, something vital is lacking in our hometown.

The solution came to me when I turned to the comic book series *The Gate of Dragon & Tiger* (formerly known as *Little Rascal*). This well known manga was extremely popular in the 1970s for its striking kung-fu scenes, but more importantly, for the model of unparalleled righteousness that the three heroes upheld.

Like a whole generation in Hong Kong, I grew up with these heroes in the 1970s. To survive in today's fast-paced world, where there's no longer a clear-cut line between right and wrong, I became blinded by fame and fortune. I have almost forgotten these heroes, who shaped my formative years, until by chance, I came across the comics again. The themes of loyalty, bravery, benevolence and righteousness touched my heart anew and I realized that these are the qualities we need most urgently. I want to rekindle these memories for a new generation of film audiences. I hope that while enjoying a thrilling martial arts work, they will also rediscover the lost passion and the righteous spirit of the original manga.

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