

## Flag-raising ceremony cancelled

Owing to the thunderstorm warning, the flag-raising ceremony to be conducted at Golden Bauhinia Square, Wan Chai at 8am today (July 26) will be cancelled.

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## Employment agency convicted of overcharging foreign domestic helper

A licensee of an employment agency (EA) was convicted and fined \$8,000 at West Kowloon Magistrates' Courts today (July 25) for overcharging a foreign domestic helper (FDH).

In March 2017, the Employment Agencies Administration (EAA) of the Labour Department (LD) received a complaint by a FDH against My Friends Service Limited (My Friend) (located in Tsuen Wan) for overcharging her an excessive amount of commission. With the FDH concerned agreeing to assist in the investigation which revealed sufficient evidence, LD took out prosecution against the agency.

According to the law, EAs are not allowed to collect from job seekers any fees or charges other than the prescribed commission, which is set at no more than 10 per cent of the latter's first month's salary upon successful placement.

My Friend is the third EA being convicted of overcharging this year. Two other EAs named Quality Consultants Agency (located in Tsim Sha Tsui) and Familia Employment Agency (located in Tai Po) were convicted of overcharging FDHs an excessive amount of commission.

LD reminds EAs to operate in full compliance with the law as well as the Code of Practice for Employment Agencies at all times. Failure to do so may lead to prosecution and possible revocation of licences. The Employment (Amendment) Ordinance 2018 enacted on February 9 this year has also raised the penalty for the offence of overcharging job-seekers to a maximum fine of \$350,000 and imprisonment of 3 years.

For enquiries or complaints about unlicensed operation, on overcharging job seekers' commission by EAs or concerning the Code, please call the EAA of the LD at 2115 3667, or visit its office at unit 906, 9/F, One Mong Kok Road Commercial Centre, 1 Mong Kok Road, Kowloon.

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## Missing man located

A man who went missing has been located.

Chan Wing-piu, aged 77, went missing after he entered Hong Kong in the afternoon of March 19. His family made a report to the Police on June 9.

The man was located in a hospital in Shatin Pass Road, Wong Tai Sin today afternoon (July 25).

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## Film Programmes Office to showcase wide range of aesthetics in black-and-white films (with photos)

In the 1970s, colour films came to dominate the world's cinemas, yet anti-trend, monochrome images have continued to shine with their unique aesthetics. The new programme "Black & White as an Aesthetic Choice", presented by the Film Programmes Office of the Leisure and Cultural Services Department in collaboration with the Hong Kong Arts Centre, will screen 11 noteworthy black-and-white films produced after 1970, from August 25 to October 1 at the Cinema of the Hong Kong Film Archive (HKFA) and the Louis Koo Cinema of the Hong Kong Arts Centre. Post-screening talks will also be arranged for all the screenings.

Peter Bogdanovich's "The Last Picture Show" (1971) is an iconic non-conformist work of its time, and also emblematic of American cinema's golden age that was in bloom in the 1970s. Set in a cinema in a small Texas town in the early 1950s, the realistic and poetic film tells a coming-of-age story of several teenagers. Hollywood veteran Robert Surtees' evocative cinematography animates the 1950s melancholic poignancy and connects with the 1970s atmosphere. The film won both Best Actor and Best Actress in a Supporting Role at the 1972 Academy Awards as well as Best Screenplay at the 1973 BAFTA Awards.

Despite being asked to shoot on colour stock, Mel Brooks insisted to film "Young Frankenstein" (1974) in monochrome for nostalgia reasons, paying tribute to the 1930s Universal Studio series of Frankenstein films. The film mixes genres like comedy, horror and science fiction. Gerald Hirschfeld's

photography samples the visual expressionism of Universal's 1930s monster flicks, wedding it to the gothic romanticism of the 1818 original novel. The film won Best Horror Film and Best Director at the 1976 Saturn Awards.

"Killer of Sheep" (1977), made under Charles Burnett's direction, scripting, cinematography and editing, was shot on 16mm black-and-white "short ends" – the end-of-reel stock often discarded. The work not only shines a light of realism on the conditions of African American life, but also reacts to Hollywood dominance as well as blaxploitation flamboyance through returning filmmaking to the basics. Made as an ordinary student project, the film became a monument in the landscape of black American cinema after several years and was the winner of the FIPRESCI Prize at the Berlin International Film Festival 1981.

Directed by and starring Woody Allen, the romantic comedy "Manhattan" (1979) saw Allen collaborate with legendary cinematographer Gordon Willis to stage a memorable array of monochromic images in widescreen format, presenting New York in all its glory with the iconic cityscape including a museum, a bookstore and the Queensboro Bridge. The city plays an indispensable role in the story while the affairs among characters wander elegantly between witty humour and romance. The film won Best Film and Best Screenplay at the 1980 BAFTA Awards.

"Down by Law" (1986) was directed by Jim Jarmusch, a key member of the 1980s American indie renaissance who is fond of black and white. The film follows the two male leads, who are innocent but imprisoned, and their Italian cellmate, hatching a plan to escape. Jarmusch partnered with Dutch cinematographer Robby Müller, nicknamed the "Master of Light", who adds a touch of European class to the film. The film won Best Foreign Feature Film in the 1987 Norwegian Film Festival Amanda Award.

Cult bad boy Shinya Tsukamoto is a type of all-round director rarely seen in Japanese cinema. For "Bullet Ballet" (1998), he directed, wrote, acted, photographed and more to capture the story of a man who, after his girlfriend shoots herself, becomes obsessed with death and guns and runs into criminal underground warfare. The camera movements, compositions and editing rhythms give out strong visual impacts. The film won the Jury Grand Prize at the Sweden Fantastic Film Festival 1998 and Best New Talent at the Yokohama Film Festival 2001.

Co-directed by Béla Tarr and his wife Ágnes Hranitzky, "Werckmeister Harmonies" (2000) tells of a small town being thrown into turmoil by the arrival of a circus with its gigantic whale and a mysterious man, "The Prince". Tarr's art is marked by long takes, and this over two-hour-long story, filmed with seven cinematographers, is told in only 39 shots. The shot which shows a truck carrying the gigantic whale into the town has become a classic over time. The film won the Berliner Zeitung Readers' Jury prize at the Berlin International Film Festival 2001.

Jiang Wen's "Devils on the Doorstep" (2000) is a far cry from standard anti-Japanese aggression war films. Set in a small mountain village in Hebei,

the film follows a villager who is told to take custody of two prisoners from the Japanese army, thus throwing the whole village into a ridiculous and uncontrollable situation that showcases national traits and humanity during wartime. Jiang's editing leaves audiences room for reflection while cinematographer Gu Changwei's photography animates the events with sharply cut images, soaked in various shades of evocative grey. The film won the Grand Jury Prize at the Cannes Film Festival 2000.

In Michael Haneke's "The White Ribbon" (2009), children in a remote village in Germany are required to wear white ribbons on their arms as punishment and a reminder after they have done something wrong. When a series of accidents breaks out in this tranquil village, the purity of humans is challenged. Cinematographer Christian Berger first shot the film in colour with a Super 35 camera, then removed the hues afterwards with digital technology, enriching the details in the images. The film won Best Foreign Language Film at the 2010 Golden Globes as well as the Palme d'Or and the FIPRESCI Prize at the Cannes Film Festival 2009.

Believing that the "best version of this movie is black and white", George Miller produced "Mad Max: Fury Road (Black & Chrome Edition)" (2015) after the release of the film's colour version. The film depicts a female rebel in a post-apocalyptic wasteland fighting against a tyrannical ruler and searching for her homeland. Under John Seale's cinematography, the original version already excelled in depicting a post-apocalyptic world. Taking on a different tone, the black-and-white approach portrays the horrific future with a striking new aesthetic, making the film an extraordinary action work in black-and-white cinema. The film won Best Film Editing and Best Costume Design at the 2016 Academy Awards.

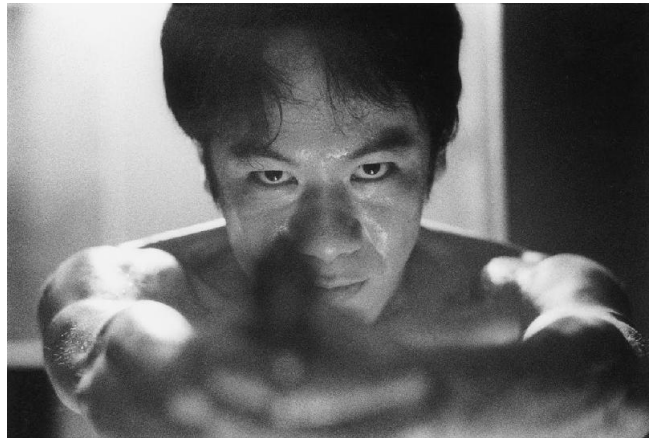
Directed and scripted by Lav Diaz, a master in Filipino cinema, "The Woman Who Left" (2016) follows a woman who is released from 30 years' imprisonment for a crime she did not commit and schemes to take revenge. Diaz also photographed his film, and his signature long takes and chiaroscuro images of washed-out sunlight, backstreet shadows and urban fluorescence capture the forbidding reality and horrific textures of life conditions. The film won the Golden Lion award at the Venice Film Festival 2016.

"The Last Picture Show", "Young Frankenstein", "Killer of Sheep" and "The Woman Who Left" have Chinese subtitles; "Down by Law", "Bullet Ballet", "Werckmeister Harmonies" and "Devils on the Doorstep" have English subtitles; "The White Ribbon" has Chinese and English subtitles; and "Manhattan" and "Mad Max: Fury Road (Black & Chrome Edition)" are without subtitles. As "The Last Picture Show" is classified as Category III, only persons aged 18 and above will be admitted.

In addition, two workshops themed on photography will be held from October 5 to 7 at the Hong Kong Art School Main Campus of the Hong Kong Arts Centre and around Wan Chai. The workshop entitled "Photography Without Camera – Photogram" will enable participants to enjoy photo-taking with primitive photographic concepts, not digital devices, in an evening and the following morning. In the "Peep into the Community Materials – Pinhole Camera"

workshop, participants can create their own pinhole cameras from materials collected from the community and gain darkroom experience. All workshops will be conducted in Cantonese.

Tickets for HKFA screenings are priced at \$55, those for Hong Kong Arts Centre screenings are priced at \$65 and \$75, and workshop tickets are priced at \$280 each. Tickets are now available at URB TIX ([www.urbtix.hk](http://www.urbtix.hk)). For credit card telephone bookings, please call 2111 5999. For programme enquiries, please call 2734 2900 or visit [www.lcsd.gov.hk/fp/en\\_US/web/fpo/programmes/1970bnw/index.html](http://www.lcsd.gov.hk/fp/en_US/web/fpo/programmes/1970bnw/index.html).



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## [Police take precautions against terrorism threat](#)

As a metropolitan financial centre and a transport and communications hub, Hong Kong should take precautions at all times under the threat of terrorism.

The remark was made by the Police Director of Operations, Mr Tang Ping-keung, today (July 25) at a press conference to review the crime situation in Hong Kong in the first half of 2018.

Mr Tang stated that there was no specific intelligence suggesting Hong Kong

will be under attack. The Force has been keeping an eye on terrorist attacks around the globe, remaining alert all the time and making deployment in light of the assessment of the current threat.

Besides maintaining close liaison with the Mainland and overseas law enforcement and intelligence agencies in exchange of intelligence and assessment of threat, Police also conduct training and inter-departmental or multi-agency exercises regularly. The Force conducted 11 large-scale counter-terrorism exercises in the first six months of this year. Reinforced exercises will be conducted at the new major infrastructures in the second half of 2018.

The Inter-departmental Counter-terrorism Unit (ICTU), comprising officers from Police and five other disciplined services, was set up in April this year.

“The ICTU will further enhance Hong Kong’s counter-terrorism capability and ensure our capability and preparedness are adequate to combat terrorism through improving counter-terrorism strategies, action plans, inter-departmental coordination, intelligence gathering and efforts in training and public education,” said Mr Tang.

Reviewing road safety in Hong Kong, Mr Tang said there were 7,502 cases of traffic accident in the first half of this year, representing a decrease of 4 per cent as compared with the same period of last year. There were 62 cases of fatal traffic accident and 82 people were killed.

As driving inattentively is the prime contributory factor of traffic accidents, Police step up enforcement against relevant offences, including careless driving, speeding, disobeying traffic signals, drink driving or drug driving, and using a handheld telecommunications equipment while driving.

A number of major infrastructural projects including the Guangzhou-Shenzhen-Hong Kong Express Rail Link, the Hong Kong-Zhuhai-Macao Bridge and the Liantang/Heung Yuen Wai Boundary Control Point will soon be completed.

“Police are well prepared, putting in place corresponding measures in collaboration with other government departments. Police will ensure the smooth functioning of the roads adjoining the infrastructures through enhancing inter-departmental collaboration, conducting well-planned exercises and effectively implementing traffic control measures,” said Mr Tang.

On engaging the community, the Force garners continuous support from all sectors of the community through social media, youth engagement and various types of activities.

Police Facebook page and Instagram page have become important channels for disseminating Police information and crime prevention messages to the public and the media.

In view of a rising demand for electronic case reporting service and an increase in types of cases reported, the Force launched a new e-Report Centre in June to improve service quality and enhance case investigation efficiency.

The Junior Police Call (JPC) Scheme continues to serve as the major platform of the Force to nurture young people as leaders and partners in the combat against crime. It also provides its 4,000 ethnic minorities members with vocational training, football drills and guided tours to different police formations and other disciplinary services with the aim of broadening their perspective and enhancing their sense of belonging. From the coming September, the eligibility age for the JPC Scheme will be lowered from nine to six, and more young kids will be able to participate in JPC activities.

The JPC@Pat Heung, which was opened last August, is an important facility of the Force for promoting youth development and community engagement. Over 25,000 visitors have undergone training so far.

Mr Tang concluded that with wide support from the community, the Force achieved positive results in the first half of 2018.