



World of WONG KAR WAI

DIRECTOR'S NOTE

During the process of restoring many of the pictures that you are about to watch, we were caught in a dilemma between restoring them to the form in which the audience had remembered them and to how I had originally envisioned them.

There was so much that we could change, and I decided to take the second path, as it would represent my most vivid vision of these films.

For that reason, the following changes were made.

ASPECT RATIOS

Chungking Express and *In the Mood for Love* were shot and released theatrically in 1.66:1, one of my favorite aspect ratios, but they were converted to 1.85:1 on videogram. Since most people experienced these films on videogram, it perpetuated the belief that they were shot in 1.85:1. With these restorations, you will be watching them in their original aspect ratio.

With *Fallen Angels*, I have changed the format to CinemaScope, because it was originally what I had intended to release the film in. When we were cutting the film, we accidentally turned the Steenbeck on anamorphic instead of standard. I felt that the film looked much more interesting because the setting enhanced the distance of the characters on top of the extreme wide angle that we shot with. Back then, it was impossible to shoot a film in standard and release it in anamorphic. With this restoration, we have successfully fulfilled this wish.

SOUND MIXING

Chungking Express was made before 5.1 surround sound, so we had to retool the settings and sound configurations this time.

Likewise, we also remixed *In the Mood for Love*, and Robert Mackenzie did a great job as we collaborated remotely during the pandemic.

CREDITS

We created new credits for a consistent look throughout the films. They are also a reminder to our audience that these are the restored versions.

HAPPY TOGETHER

During a fire accident in 2019, we lost some of the original negative of *Happy Together*. In the ensuing months, we tried to restore the negative as much as we could, but a portion of it had been permanently damaged. We lost not only some of the picture but also the sound in those reels.

As a result, I had to shorten some of Tony Leung's monologues, but with the amazing work of L'Imagine Ritrovata, we managed to restore most of the scenes to better quality.

FINAL WORD

After the premiere of *Ashes of Time Redux* in 2008, some audience members observed that the film looked different from what they had remembered. I realized that some of our audience had discovered it on pirated copies and in suboptimal exhibition venues that presented the film in a different light. Still, some preferred the versions that they had watched, because memories are hard to beat.

As the saying goes: "No man ever steps in the same river twice, for it's not the same river and he's not the same man."

Since the beginning of this process, these words have reminded me to treat these restorations as an opportunity to present new works, from a different vantage point in my career.

Having arrived at the end of this process, these words still hold true. I invite the audience to join me in starting afresh, as these are not the same films, and we are no longer the same audience.

WKW