DIRECTED BY Wai-Keung Lau (as Andrew Lau) and Alan Mak
WRITING Alan Mak and Felix Chong
PRODUCED BY Wai-Keung Lau producer (as Andrew Lau), line producers: Ellen Chang and Lorraine Ho, and Elos Gallo (consulting producer)
MUSIC Kwong Wing Chan (as Chan Kwong Wing) and Ronald Ng (composer)
CINEMATOGRAPHY Yiu-Fai Lai (director of photography, as Lai Yiu Fai), Wai-Keung Lau (director of photography, as Andrew Lau)
FILM EDITING Curran Pang (as Pang Ching Hei) and Danny Pang
Art Direction Sung Pong Choo and Ching-Ching Wong
Costume Design Pik Kwan Lee

CAST
Andy Lau...Inspector Lau Kin Ming
Tony Chiu-Wai Leung...Chen Wing Yan (as Tony Leung)
Anthony Chau-Sang Wong...SP Wong Chi Shing (as Anthony Wong)
Eric Tsang...Hon Sam
Kelly Chen...Dr. Lee Sum Yee
Sammi Cheng...Mary
Edison Chen...Young Lau Kin Ming
Shawn Yue...Young Chan Wing Yan
Elva Hsiao...May
Chapman To...Tsui Wai-keung
Ka Tung Lam...Inspector B (as Lam Ka Tung)
Ting Yip Ng...Inspector Cheung (as Ng Ting Yip)
Dion Lam...Del Piero
Chi Keung Wan...Officer Leung (as Wan Chi Keung)
Hui Kam Fung...Cadet School Principal
Tony Ho...Suspect
Courtney Wu...Stereo Shop Owner
Hin-Wai Au...Elephant

WAI-KEUNG LAU (b. April 4, 1960 in Hong Kong), in a 2018 interview with The Hollywood Reporter, said “I see every film as a challenge. But the main thing is I don't want to repeat myself. Some people like to make films in the same mood. But because Hong Kong filmmakers are so lucky in that we can be quite prolific, we can make a diverse range of films.” Lau began his career in the 1980s and 1990s, serving as a cinematographer to filmmakers such as Ringo Lam, Wong Jing and Wong Kar-wai. His cinematography work on Chunking Express (1994) can be seen as integral to realizing Kar-wai’s distinctive and influential visual style conveying a simultaneous excitement and isolation in technologically advanced urban spaces defined by bright lights blurred by fast movement. In the 1990s, Lau decided to have more creative freedom as a cinematographer by becoming a film director and producer. Apart from making films in his native Hong Kong, Lau has also made films in China, Korea and the United States. A highly prolific filmmaker, Lau has made films in a variety of genres, and is most notable in the West for his action and crime films which include the Young and Dangerous film series (1996-1998), the Infernal Affairs trilogy (2002-2003, co-directed with Alan Mak), and Revenge of the Green Dragons (2014, executive produced by Martin Scorsese). He was commissioned by China's

**Indicates films he did cinematography for.

ss***Indicates films he produced and did cinematography for.


Infernal Affairs (from Wikipedia)

A 2002 Hong Kong crime thriller film directed by Andrew Lau and Alan Mak and written by Mak and Felix Chong. It tells the story of a police officer who infiltrates a Triad, and another officer secretly working for the same gang. It is the first in the Infernal Affairs series and is followed by Infernal Affairs II and Infernal Affairs III.

The Chinese title means “The Unceasing Path”, a reference to Avici, the lowest level of Hell in Buddhism, where one endures suffering incessantly. The English title is a word play, combining the adjective ‘infernal’ (concerning hell) with internal affairs – the police department concerned with investigating its own officers.

The film had been selected as the Hong Kong entry for the Best Foreign Language Film at the 76th Academy Awards but was not nominated. Miramax Films acquired the United States distribution rights and gave it a limited US theatrical release in 2004. Martin Scorsese successfully remade the film in 2006 as The Departed, which won the Academy Award for Best Picture. An Indian remake of the film is also in the works.

Contents

Chen Wing-yan, a police officer, goes undercover into a triad; only his direct superior, Superintendent Wong, is aware of his mission and true identity. Around the same time, Lau Kin-ming, a triad member, infiltrates the Hong Kong Police Force on the orders of a powerful gang boss, Hon Sam. Each mole has been planted by the rival organisation to gain an advantage in intelligence over the other side. Over the course of ten years, Chan experiences great stress from his undercover work while Lau quickly rises through the ranks in the police department.

Using Morse code Chan is able to relay data back to the police. However, Lau alerts Hon, giving him enough time to order his minions to dispose of the evidence. After
Whereas dialogues within the film are often captured close-ups, cinematic techniques rely heavily on flashbacks, scene changes, and freeze-frame shots, and fade-outs. Whereas dialogues within the film are often captured by close-ups. The importance of jump cuts provides the effect of jumping forwards in time, and manipulating the duration of a single-shot, therefore moving the audience forward into time and establishing the next scene. In addition, the use of freeze-frame shots provides the illusion that the action has ceased, establishing an important moment of the film. This provides characters the time for internal dialogue and leave an iconic lasting image. Fade-outs provides the audience the understanding and indicates that a period of time has passed during the film. The use of close-ups establishes the character's face through the use of zooming in to heightens the actor's ability and empowers emotions in a film scene.

**Change face**

The inspiration for this movie is said to come from John Woo's movie Face/Off, in which a police officer
receives plastic surgery in order to take revenge on his son's killer. However, for his movie, Lau wanted to have a more realistic situation; instead of a physical face change, Lau wanted to have the characters swap identities. The concept of "bian lian" or "change face", a technique traditionally used in Chinese Opera, may have been used here to depict the fluid and seamless morph of Chen and Lau's character's identities between the "good" and "bad" sides.

Double identity
The character's difficulty in finding one's 'authentic identity' constitute the common storyline in Hong Kong undercover-cop tragedies. The clash of identities between Yan and Ming force the viewer to wonder: "what will one do if one is tired of one's present life and is set to give oneself a rebirth?" Such a difficult process due to the reinvention of the self – involves a unique set of issues including the necessity of erasing one's original identity or to straighten out one's past through preserved documents: "documents, public records, or even an individual's memories, for they may prevent one from securing a newly acquired position and identity." Implied is also the question about ownership of both memories and records, for they decisively bear upon one's entitlement to a new life.

Political implication
Apart from "How To Regain The Identity Of Police", Infernal Affairs focuses on the issue of: "How to be a new person." To become a good person, it is important to review the past. However the past can never be presented in a complete form, but it is gathered through memories and records. The transitional period of Hong Kong in 1997 also brings out the question of "How to be a new person": from a British colonial ruling to an administrative region under Chinese government.

This same implication is seen from the perspectives of Chan and Lau. Through Chan, "to be a new person" is to gain back the identity of police, escape from the confusion of identity after all the years in the triad. For Lau, "to be a new person" is actually to "wash away" (洗底) his history as a gangster. And to do that he killed his boss and another undercover [agent]. It brings the question to audience that whether Hong Kong is in the situation of Chan or Lau under the new political context. If Hong Kong is in the situation of Chan, it means it is finally walking out from the confusion of identity and become a true "Chinese person." If Hong Kong is in the situation of Lau, is would be a story of "washing away" the old history by any means in order to adopt the new political environment.

Adaptations
In 2003, Brad Pitt's production company Plan B Entertainment acquired the rights for a Hollywood remake, named The Departed, which was directed by Martin Scorsese, and starred Leonardo DiCaprio, Matt Damon, Jack Nicholson, and Mark Wahlberg, set in Boston, Massachusetts, roughly based on the life of famed Boston mobster James "Whitey" Bulger. The Departed was released on 6 October 2006 and won the Academy Award for Best Picture. Andrew Lau, the co-director of Infernal Affairs, who was interviewed by Hong Kong newspaper Apple Daily, said: "Of course I think the version I made is better, but the Hollywood version is pretty good too [Scorsese] made the Hollywood version more attuned to American culture." Andy Lau, one of the main actors in Infernal Affairs, when asked how the movie compares to the original, said: "The Departed was too long and it felt as if Hollywood had combined all three Infernal Affairs movies together." Lau pointed out that the remake featured some of the "golden quotes" of the original but did have much more swearing He ultimately rated The Departed 8/10 and said that the Hollywood remake is worth a view, though according to Lau's spokeswoman Alice Tam, he felt that the combination of the two female characters into one in The Departed was not as good as the original storyline.

Lau, Tsang, and Cheung parodied the cinema scene to promote the Hong Kong Film Awards. Lau and Tsang, in their respective characters, go through the scene where they meet to gather info on the undercover cop amongst Hon Sam's gang Lau Kin-ming asks Hon "Why do we always meet in a cinema?", to which Hon answers "It's quiet No one comes to movies." Cheung comes out from the shadows behind them and says "I don't know quite a few people watch movies" and we see a slew of Hong Kong celebrities watching various clips of Hong Kong films on the screen. Originally Tony Leung was going to appear but scheduling conflicts led to the recasting.

The 2003 TVB spoof celebrating the Chinese New Year called Mo Ba To (吐氣羊眉賀新春之無霸道), the 2004 comedy film Love Is a Many Stupid Thing by Wong Jing, and the 2004 TVB television drama Shades of Truth were re-writings based on the plot of the film.
In Taiwan SHODA (劉裕銘) and a secondary school student Blanka (布蘭卡) cut and rearranged the original film and inserted new sound tracks to produce their videos Infernal Affairs CD pro2 and Infernal Affairs iPod on the web. The videos had many views and both producers removed their videos after receiving cease and desist letters from the Group Power Workshop Limited (群體工作室), the Taiwan distributor of the film.

Media Asia released a limited edition of eight-DVD set of the Infernal Affairs trilogy in an Ultimate Collectible Boxset (無間道終極珍藏DVD系列(8DVD套裝)) on 20 December 2004. Features included an online game and two Chinese fictional novels of the film series by Lee Muk-Tung…

The hi-fi shop scene was later recreated with additions of excerpts of the film to encourage businesses to join the Quality Tourism Services Scheme in Hong Kong.

In 2009, a Korean remake City of Damnation, which was directed by Kim Dong-won was released on 22 January 2009. In 2009, a Telugu remake Homam, which directed and acted by JD Chakravarthy along with Jagapathi Babu was released and became a notable movie. In 2012, Double Face (ダブルフェイス), a Japanese television remake starring Hidetoshi Nishijima was released by TBS and WOWOW. The production aired in two parts: "Police Impersonation" on WOWOW and "Undercover" on TBS.

A TV-Series remake has been scheduled to debut in 2018 produced by Media Asia and former TVB producer Tommy Leung. The series, which is titled "Infernal Affairs" like the film, stars Damian Lau, Paul Chun, Lo Hoi-pang, Eric Tsang, Derek Kok, Dominic Lam, and Toby Leung. The TV show uses the same concept as the film, but with an entirely new story and characters, and the setting will expand beyond Hong Kong to include Thailand and Shezhen. It will stretch through three seasons with each season consisting of 12 episodes.

A Hindi remake is in progress and is produced by Mumbai-based production Azure Entertainment and Warner Bros India.

The success of the film inspired many genres, including an open-world video game titled Sleeping Dogs (or True Crime: Hong Kong before canceled by Activision Blizzard in 2011), with the protagonist of the story infiltrating the criminal underworld as an undercover police. Sleeping Dogs was developed by United Front Games and published by Final Fantasy and Dragon Quest series owner Square Enix.

**Hong Kong cinema (Wikipedia)**

The cinema of Hong Kong (Chinese: 香港電影) is one of the three major threads in the history of Chinese language cinema, alongside the cinema of China, and the cinema of Taiwan. As a former British colony, Hong Kong had a greater degree of political and economic freedom than mainland China and Taiwan, and developed into a filmmaking hub for the Chinese-speaking world (including its worldwide diaspora).

For decades, Hong Kong was the third largest motion picture industry in the world (after Indian cinema and Hollywood) and the second largest exporter. Despite an industry crisis starting in the mid-1990s and Hong Kong's return to Chinese sovereignty in July 1997, Hong Kong film has retained much of its distinctive identity and continues to play a prominent part on the world cinema stage. In the West, Hong Kong's vigorous pop cinema (especially Hong Kong action cinema) has long had a strong cult following, which is now arguably a part of the cultural mainstream, widely available and imitated.

Economically, the film industry together with the value added of cultural and creative industries represents 5 per cent of Hong Kong's economy.

Roger Ebert: “Infernal Affairs”

"Infernal Affairs" is about a cop who is actually a gangster, and a gangster who is actually a cop. Early scenes show them being put into deep cover: A young gangster is assigned by a crime boss to enter the police academy, and a young academy graduate is spun off from the force and assigned to undercover work as a criminal. In each case, the strategy is to leave them in place for years, doing their jobs as well as possible, so they can rise in the ranks and become invaluable as moles.

This idea, made into the most successful Hong Kong production of recent years, is such a good idea that a Hollywood remake is planned, perhaps by Martin Scorsese. What makes it so intriguing is that as the story grows more tangled, the lives of the two characters take on a hidden desperation. Both of them have spent so long pretending to be someone else that their performances have become the reality.

Andy Lau plays Lau, the young mobster who is assigned by his triad boss (Eric Tsang) to infiltrate the police force. He becomes a good cop, skilled at his job, smooth at departmental politics, cool as a cucumber
Tony Leung, who won as best actor at Cannes for "In The Mood For Love," plays Chan, the young police recruit who is assigned to infiltrate the mob. At first only two members of the force know his true identity, and eventually there is only one: Police Superintendent Wong (Anthony Wong), to whom he turns with increasing desperation. He is tired of being a criminal, the work is depressing, he is the only person besides Wong who knows he's not a bad guy, and he wants to come in out of the cold.

These two characters come into full play 10 years after the opening scenes, when both of them are brought into play by their original employers, and both sides realize they have a traitor in their ranks. In a kind of symmetry which is unlikely and yet poetically appropriate, each one is assigned to find the mole—to find himself, that is.

There's another level of irony since Lau and Chan actually graduated in the same academy class, and knew each other if only by sight; Chan has no way of knowing Lau is a sleeper for the mob, but Lau knew at the time that Chan was a cop, and possibly knew he disappeared to go undercover. The two meet by chance years later in a stereo store, but don't recognize each other—a possibility easier for us to accept because they were played by other actors as younger men.

It's a long, tense build-up, with Lau prospering professionally while Chan begs with Wong to leave undercover work. Wong refuses; the department has invested years in putting him into place. Eventually, in a sustained virtuoso sequence, the two moles are in play at once, aware of each other's existence but not identity, and the plot ingeniously plays them against each other.

A lot of the action in "Infernal Affairs" has to do with cell phone strategy, brought to a level of complexity that would impress a logician. Each character is on the edge of discovering who the other is, and of being discovered himself, as a long-prepared police sting comes down on as a long-planned criminal operation.

But this plot, clever and complex, is not the reason to see the movie. What makes it special is the inner turmoil caused by living a lie. If everyone you know and everything you do for 10 years indicates you are one kind of person, and you know you are another, how do you live with that?

The movie pays off in a kind of emotional complexity rarely seen in crime movies. I cannot reveal what happens, but will urge you to consider the thoughts of two men who finally confront their own real identities—in the person of the other character. The crook has been the good cop; The cop has been the good crook. It's as if they have impersonated each other.

All very lonely, ironic and sad, and without satisfaction—especially if your superiors, the people you did it for, do not or cannot appreciate it.

You might as well just forge ahead undercover for the rest of your life, a mole forever unawakened, and let the false life become the one you have lived.

**Triads (from Wikipedia)**

A triad is one of many branches of Chinese transnational organized crime syndicates based in China, Hong Kong, Macau and Taiwan and in countries with significant Chinese populations, such as the United States, Canada, Vietnam, Korea, Japan, Singapore, the Philippines, Indonesia, Malaysia, Thailand, the United Kingdom, Belgium, the Netherlands, France, Spain, South Africa, Australia, Brazil and New Zealand. The Hong Kong triad is distinct from mainland Chinese criminal organizations. In ancient China, the triad was one of three major secret societies. It established branches in Macau, Hong Kong, Taiwan and Chinese communities overseas. After the establishment of the People's Republic of China, all secret societies were destroyed in mainland China in a series of campaigns organized by Mao Zedong. Although organized-crime groups have returned to China after Mao, they are not triad societies Known as "mainland Chinese criminal organizations", they are of two major types: dark forces (loosely-organized groups) and black societies (more-mature criminal organizations). Two features which distinguish a black society from a dark force are the ability to achieve illegal control over local markets, and receiving police protection. The Hong Kong triad refers to traditional criminal organizations operating in (or originating from) Hong Kong, Macau, Taiwan and south-east Asian countries and regions, while organized-crime groups in mainland China are known as "mainland Chinese criminal groups."

Y. K. Chu's *The Triads as Business* (2002) examines the rise of the Hong Kong triad and the role of triad societies in legal, illegal and international markets. Peng Wang's *The Chinese*
Mafia (2017) studies the origin of Chinese secret societies in ancient China, explores the rise of organized crime in post-Mao China, and investigates the ways in which local gangs offer quasi-law enforcement and private protection to local governments, corporations and individuals. Wang's book also explores how local gangs form mutually-beneficial networks with police officers and how the formation of a political-criminal nexus enables local gangs to control illegal markets and sell protection to citizens and businesses.

Coming up in the Fall 2018 Buffalo Film Seminars Series 37:

Nov 20 Martin Scorsese, The Departed, 2006…s
Nov 27 Tom McCarthy, Spotlight, 2015…s

Spring 2019 Buffalo Film Seminars, Series 38 (Preliminary List)

Jan 29 Paul Fejős, Lonesome 1928
Feb 5 Frank Borsage, A Farewell to Arms 1932
Feb 12 Gregory La Cava, My Man Godfrey, 1936
Feb 19 John Huston, The African Queen 1951
Feb 26 Jean-Luc Godard, Breathless 1960
Mar 5 Luis Bunuel, The Discreet Charm of the Bourgeoisie 1962
Mar 12 David Lean, Dr. Zhivago 1965
Mar 26 Arturo Ripstein, Time to Die 1966
Apr 2 Michelangelo Antonioni, Blow-Up 1966
Apr 9 Michael Cimino, The Deer Hunter 1978
Apr 16 Monty Python, The Meaning of Life 1983
Apr 23 Stanley Kubrick, Eyes Wide Shut 1999
Apr 30 Terrence Malick, Tree of Life, 2011
May 7 Alfonso Cuarón, Harry Potter and the Prisoner of Azkaban 2004

Contacts: email Diane Christian: engdc@buffalo.edu… email Bruce Jackson bjackson@buffalo.edu…for the series schedule, annotations, links and updates: http://buffalofilmseminars.com…to subscribe to the weekly email informational notes, send an email to addto list@buffalofilmseminars.com…for cast and crew info on any film: http://imdb.com/

The Buffalo Film Seminars are presented by the State University of New York at Buffalo and the Dipson Amherst Theatre, with support from the Robert and Patricia Colby Foundation and the Buffalo News.