

Written & Directed by **Ray YEUNG** Executive Producers **Ray YEUNG Stan GUINGON** Produced by **Michael J.WERNER Teresa KWONG Sandy YIP Chowee LEOW**
Stars **Patra AU Ga Man Tai Bo HUI So Ying LEUNG Chung Hang Fish LIEW Chi Yu LI Lal Ha Rachel LEUNG Yung Ting Luna SHAW Mei Kwan Gia YU Yuk Wah LAI Chai Ming** Special Appearance **Maggie LI Lin Lin**
Editor **William CHANG Suk Ping** Editor **LAI Kwun Tung** Production & Costume Designer **Albert POON Yick Sum** Director of Photography **LEUNG Ming Kai (HKSC)**
Original Score **Veronica LEE** Sound Designers **TU Duun Chih CHIANG Yi Chen** Production Manager **FUNG Wai Sze** Co-Producers **Denise TANG Windaus CHAN**

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ALL Shall Be Well

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A Film by **RAY YEUNG**

 **74** Internationale
Filmfestspiele
Berlin
Panorama



English Press Kit

ALL SHALL BE WELL

by Ray Yeung

Hong Kong / 2024 / 93 minutes / Cantonese / Drama

Film Specs:

Production Country: Hong Kong

Year: 2024

Language: Cantonese

Genre: Drama

Subtitle Language: English

Format: 2K DCP

Running Time: 93 minutes

Color/BW: Color

Aspect Ratio: 2.35:1

Frame Rate: 24

Sound Ratio: 5.1

Originally Shot on: RED

The Filmmakers

Directed by..... Ray YEUNG

Executive Producers.....Ray YEUNG
Stan GUINGON

Producers..... Michael J. WERNER
Teresa KWONG
Sandy YIP
Chowee LEOW

Written by..... Ray YEUNG

Cinematographer..... Ming Kai LEUNG

Production Designer and Costume Designer..... Albert POON Yick Sum

Editing Supervisor..... William CHANG Suk Ping

Editor.....LAI Kwun Tung

Sound Designer..... TU Duu Chih

ComposerVeronica LEE

The Cast

Angie Patra AU Ga Man

Pat Maggie LI Lin Lin

Shing Tai Bo

MeiHUI So Ying

VictorLEUNG Chung Hang

FannyFish LIEW Chi Yu

Kitty.....Rachel LEUNG



Synopsis:

Angie and Pat are a couple living in Hong Kong who have been together for over four decades. After Pat's unexpected death, Angie finds herself at the mercy of her extended family as she struggles to retain both her dignity and the home that they shared for over thirty years.

Long Synopsis:



Angie (67) and Pat (68) are a lesbian couple who have been together for over four decades. Pat bought an apartment thirty years ago where they have lived ever since. The couple is out to their respective families and often invites Pat's family to their home for dinners. Angie has always had a very close relationship with Pat's family - Pat's older brother Shing (70), his wife Mei (67) and their grown children Fanny (34) and Victor (32). She helped raise Fanny and Victor which their parents were grateful for.

One night after a family celebration of the Moon Festival, Pat passes away unexpectedly. Angie is traumatized and heartbroken. Pat's family is initially very sympathetic and supportive of Angie, but they soon disagree over the burial arrangements. Shing and Mei want to conduct the burial in a traditional manner by putting Pat's ashes in a columbarium as advised by a Feng Shui master, while Angie is keen to fulfill Pat's wish to have her ashes scattered at sea. As Angie and Pat were not married, Angie has no rights under the Hong Kong legal system, therefore the burial would have to proceed according to Shing's preference. During the ceremony at the columbarium, Angie feels increasingly alienated from Pat's family. Fortunately, she has her best friends Lin and Dee by her side to provide emotional support.

After the burial, Angie and Shing's family visit a lawyer to discuss the estate. They are informed that as Pat did not leave a will, all of Pat's inheritance will go to her next-of-kin, who in this case is Shing. Shing tells Angie that she can stay in the apartment until they decide what to do with it in the future. Angie tells Shing that even though Pat did not leave a will or instructions about the apartment there was always an understanding that if Angie outlived Pat, Angie would be able to remain there until she decided to leave or passed away. Much to her surprise, no one in the family makes any comment supporting Angie's assertion.

Angie begins to fear for her future and turns to Lin and Dee for support. They suggest that Angie consult with Yvonne, a lawyer who has known Pat and Angie for a long time. Yvonne informs Angie that she has no legal rights to Pat's property, as the apartment was solely under Pat's name. Angie's only option is to sue for dependents allowance from the estate. Angie finds this suggestion degrading because it implies that she had not contributed to the relationship and that she had been a freeloader all her life. Angie refuses to go down this route but Yvonne reminds her there is no other legal alternative.

Given this decision, Angie is left at the mercy of Pat's family as she tries to convince them to let her stay in the home that she built with Pat. However, each family member has his or her own interests and agenda regarding the apartment. Victor who has always wanted to start a family of his own is looking for a place to live with his girlfriend Kitty (29). Fanny is stuck in a strained marriage with Sum (34) and finds their living space too cramped for her family of four. Mei is disappointed with her life and hopes for a better future for her children. Shing feels that he is a failure and believes gaining the apartment for his family can provide him with a sense of redemption. In the end Angie is faced with either fighting for what she believes is rightfully hers or giving up the home that she and Pat had lived in for decades.

About the Director:



Ray Yeung is a Columbia University MFA graduate. He has written and directed four features and eight short films. Ray's third feature SUK SUK (TWILIGHT'S KISS) World Premiered at the Busan International Film Festival 2019 and had its European Premiere in Panorama at the Berlin International Film Festival 2020. The film subsequently screened in over 50 film festivals worldwide.

SUK SUK earned 5 Golden Horse Award nominations. It was also nominated for 9 Hong Kong Film Awards including Best Film. The film collected 2 Hong Kong Film Awards for Best Actor and Best Supporting Actress. SUK SUK picked up 8 additional Awards and nominations from prestigious organizations including Hong Kong Film Critics Society, Hong Kong Directors Guild, Hong Kong Screenwriters Guild, and the Asian Film Awards.

SUK SUK was released in the following territories:

Taiwan, Cai Chang International

Hong Kong, Golden Scene Company Ltd.

Thailand, M Pictures

North America, [as Twilight's Kiss] Strand Releasing

France, [as Un Printemps a Hong Kong] Epicentre Films

Spain, [as Um Amor em Segredo] Vitrine Filmes

Brazil, [as Um Amor em Segredo] Vitrine Filmes

Cathay Pacific Airways Ltd.

Ray's second feature, the award-winning FRONT COVER was distributed internationally by Fortissimo Films. It World Premiered at the Seattle International Film Festival (2015) and was the Closing Film for the Asian American International Film Festival in New York in 2016. FRONT COVER won Best Screenplay at the FilmOut San Diego LGBT Film Festival, Jury Award for Best Domestic Feature at the Outflix Film Festival in Memphis, and Audience Award at the Boston Asian American Film Festival. Strand Releasing is the distributor for FRONT COVER in North America.

Ray Yeung's first feature film, CUT SLEEVE BOYS, premiered at the Rotterdam International Film Festival in 2005. The film won Best Feature at the Outfest Fusion Festival in Los Angeles and Best Actor at the Madrid Lesbian and Gay Film Festival. Regent Releasing distributed CUT SLEEVE BOYS in the U.S. The movie was released in the US, UK, France, Taiwan, Thailand, and the Philippines.

Ray is also the Chairman of the Hong Kong Lesbian and Gay Film Festival since 2000, currently the longest running lesbian and gay film festival in Asia.

Director's Filmography:

2024	ALL SHALL BE WELL (FEATURE)
2019	SUK SUK (FEATURE)
2015	FRONT COVER (FEATURE)
2012	PAPER WRAP FIRE (SHORT)
2011	ENTWINE (SHORT)
2010	DEREK AND LUCAS (SHORT)
2009	HOMECOOKING (SHORT)
2008	DOGGY... DOGGY (SHORT)
2006	CUT SLEEVE BOYS (FEATURE)
1998	YELLOW FEVER (SHORT)
1996	A BRIDGE TO THE PAST (SHORT)
1995	A CHINK IN THE ARMOUR (SHORT)

Awards for SUK SUK:

Winner Best Actor (Tai Bo) at Hong Kong Film Awards

Winner Best Supporting Actress (Patra Au Ga Man) at Hong Kong Film Awards

Winner Best Actor (Tai Bo) at Hong Kong Directors Guild Awards

Winner Screenplay (Ray Yeung) at Hong Kong Screenwriters' Guild Awards
Winner Best Role in a Screenplay (Tai Bo) at Hong Kong Screenwriters' Guild Awards
Winner Best Film at Hong Kong Film Critics Society Awards
Winner Best Actor (Tai Bo) at Hong Kong Film Critics Society Awards
Winner Best Film at Kongest Film Awards (voted by the public for best representation of Hong Kong)
Winner Best Drama at Renaissance Awards
Winner Best Film Audience Award at Wicked Queer Boston LGBT Film Festival
Winner Best Film at Youth Film Handbook / Top Ten Chinese Films Festival
Winner Best Actor (Ben Yuen) at Youth Film Handbook / Top Ten Chinese Films Festival
Winner Best International Film Jury Award at Out on Film Atlanta LGBT Film Festival
Winner Best Actor (Tai Bo) Jury Award at Out on Film Atlanta LGBT Film Festival
Winner Best International Film Audience Award at Out on Film Atlanta LGBT Film Festival
Winner Best Long Feature Film Jury Award at Florence Queer Festival
Winner Best Feature Audience Award at GAZE Film Festival Dublin
Winner Best Asian Feature Jury Award Seoul International Pride Film Festival
Winner Best Actor (Ben Yuen and Tai Bo) Jury Award at Madrid LGBTQI International Film Festival
Winner Best Feature Audience Choice Award at Asian American International Film Festival

Special Mention at FIFIB Festival International du Film Independent de Bordeaux (France)
Special Mention (Ben Yuen and Tai Bo) at Amiens International Film Festival (France)
Honorable Mention at Tel Aviv International LGBT Film Festival

Director's Statement:

ALL SHALL BE WELL is a story about the aftermath when a partner in a long-time committed relationship suddenly passes away without leaving a will. Many unexpected and unanticipated issues arise. ALL SHALL BE WELL is set in Hong Kong and is centered on a lesbian couple, but the scenario is universal and highly relatable. Most people have experienced the death of a beloved family member, which often leads to a period of uncertainty and chaos following that event.

When it comes to the rights of the surviving partner, there are many concerns that must be resolved to ensure that the loved one's final wishes are respected while at the same time, protecting the bonds of the family. When there is no will left behind, the legal status/rights of the survivor change, and this often leads to misunderstandings and disagreements among different members of the family.

The difference in opinions could originate from tradition, religion, money and legal status and legal rights. Usually there are a lot of personal histories involved between the different family members and disagreements may be heightened by grief and personal beliefs.

ALL SHALL BE WELL explores these issues with a unique point of view from the perspective of a lesbian relationship. Our story brings a new focus to this situation while highlighting the rights of the LGBTQ community in Hong Kong today.

Gay marriages and same-sex civil relationships are being recognized and legalized in more and more regions and countries around the world, so it is important that Hong Kong as an international city should have a movie which focuses on this issue.

ALL SHALL BE WELL addresses the volatile matter of survivor's rights within same-sex couples and the relatable highly emotional issues of grieving families and family dynamics. Our film questions what the meaning of 'family' in the modern context is. Do blood relations automatically have more rights than a life partner? What is more important – properties or years of personal relationships and shared histories?

ALL SHALL BE WELL also touches on the unique situation in Hong Kong, where property prices are out of reach for most ordinary citizens. When a family dream of having a comfortable home and suddenly it is within reach, would they give up that dream or compromise in the face of their own conscience and moral obligations?

Each of the themes depicted in the film is vital and has rarely been shown in Hong Kong movies. Hong Kong has a strong international reputation in world cinema, however, there have only been a handful of lesbian themed movies produced in Hong Kong. ALL SHALL BE WELL is a natural extension of my most recent film, SUK SUK which reflected on the meaning of family and inequality in our society. Once again it is a film that will place a spotlight on the lives of the underrepresented in our metropolitan city.

About the Producers:

Michael J. WERNER

Michael J. Werner is a long-time, multi-faceted film industry executive having served in a variety of roles including Producer, Executive Producer, foreign sales agent, financier, and distributor. He has served on numerous industry and Festival advisory bodies/boards in Asia including, Hong Kong's HAF and Asian Film Awards, Screen Singapore, Busan, Singapore's MDA, and the Macau International Film Festival and Awards. He is a voting member of the Motion Picture Academy in the US (Executive Branch). Michael was one of the partners in the pioneering sales company, Fortissimo Films until his departure in 2016.

Selected Filmography:

2024	ALL SHALL BE WELL by Ray Yeung
2022	THE SUNNY SIDE OF THE STREET by Kok Rui Lau
2019	SUK SUK by Ray Yeung
2013	THE GRANDMASTER by Wong Kar Wai
2010	NORWEGIAN WOOD by Tran Anh Hung
2008	TOKYO SONATA by Kiyoshi Kurosawa
2006	I DON'T WANT TO SLEEP ALONE by Tsai Ming Liang
2006	SHORTBUS by John Cameron Mitchell
2006	INVISIBLE WAVES by Pen-Ek Ratanaruang
2004	MYSTERIOUS SKIN by Gregg Araki
2003	THE TULSE LUPER SUITCASE: ANTWERP by Peter Greenaway
2002	SPRINGTIME IN A SMALL TOWN by Tian Zhuang Zhuang
2002	PARTY MONSTER by Fenton Bailey & Randy Barbato
2000	THE GODDESS OF 67 by Clara Law

Teresa KWONG

Teresa Kwong is a Hong Kong producer, promoter, and curator for film and cross-disciplinary arts practices. Previously the Programme Director of the Hong Kong Arts Centre, she has led the ifva (Incubator for Film and Visual media in Asia), a short film and media arts awards and festival, between 2004 and 2014. She has been awarded the Starr Foundation fellowship by the Asian Cultural Council (2007 - 2008). As an independent film producer in media ranging from film, documentary, animation to VR, her works have been screened at Berlinale, Venice, San Sebastian, Golden Horse, and other major film festivals.

Selected Filmography:

- 2024 ALL SHALL BE WELL by Ray Yeung
- 2022 CHROMA 11 (Venice Immersive) by Jessey Tsang
- 2021 FAR FAR AWAY (New York Asian, Udine, Osaka) by Amos Why's
- 2019 SUK SUK (Berlin Panorama, 5 Golden Horse and 9 Hong Kong Film Awards nominations, including for Best Picture) by Ray Yeung
- 2011 BIG BLUE LAKE (San Francisco, Stockholm, Shanghai, Vancouver) by Jessey Tsang
- 2010 ADDICTED TO LOVE (Executive Producer – San Sebastian competition, Cyclo d'or Award, Vesoul) by Liu Hao

Sandy YIP

Sandy Yip has media experience in the fields of journalism and finance. Her involvement in film production started in 2008. She is a frequent collaborator with the renowned film director Ann Hui whom she worked with on ALL ABOUT LOVE (2010), A SIMPLE LIFE (2011) which was in Competition at the Venice International Film Festival, and OUR TIME WILL COME (2017). Other credits include MICROSEX OFFICE (by Jim Chim & Lee Kung Lok, 2011), KUNG FU KILLER (by Teddy Chen, 2013), and DETRIMENTAL (iQiyi movie, by James Hung, 2023). Film projects that have been produced in recent years include, NAPPING KID (by Amos Why, 2018), SUK SUK (by Ray Yeung, 2019) and PANDORA BOX (Online TV Series, by Wong Ching Po, 2021)

Chowee LEOW

Chowee Leow started as an actor and has been Ray Yeung's producing partner since their first feature together CUT SLEEVE BOYS (2006) which she also starred in and won Best Actor at the Madrid Lesbian and Gay Film Festival. Further collaborations included SUK SUK (2019) and FRONT COVER (2015), along with several short films PAPER WRAP FIRE (2012), ENTWINE (2011) and DOGGY DOGGY (2008). She was the associate producer on THE BLUE MANSION (2009) and co-producer on REVENGE OF THE PONTIANAK (2019) both directed by Glen Goei. Chowee identifies on the transgender spectrum and was the subject of a documentary DECONSTRUCTING ZOE (2016) directed by Rosa Fong and has toured globally with her award winning one person show AN OCCASIONAL ORCHID, directed by Ivan Heng.



Cast Biographies:

Patra AU Ga Man | Angie



A veteran stage actress in the Hong Kong theatre scene, Patra has appeared in a variety of roles in numerous productions with different theatre troupes in Hong Kong. She received Best Supporting Actress awards and nominations for her role as Ching in Ray Yeung's SUK SUK (2019). She was also awarded Best Actress by the Hong Kong Federation of Drama Societies three times for her work in SHIRLEY VALENTINE (1994), SENTIMENTAL JOURNEY (2000) and OSCAR ET LA DAME ROSE (2008). SENTIMENTAL JOURNEY broke HK records with its 100-performance run. It was remounted for a six-week revival in 2005. Patra continues to be active in the theatre scene.

Maggie LI Lin Lin | Pat



Maggie starred in over 20 movies from 1963-74. She joined TVB in 1975 and has appeared in more than 30 TV series, mostly portraying modern, strong-minded heroines. She became a household name and retired in 1990. In 2024, Maggie made her comeback to the small screen in the Amazon series EXPATS and on the big screen, in ALL SHALL BE WELL, which is her first movie role in over 30 years.

Tai Bo | Shing



Tai Bo has received many Best Actor awards and nominations for his performance as Pak in Ray Yeung's *SUK SUK* (2019). He has appeared in many productions in the 80s and 90s, most notably in his collaborations with Jacky Chan in *POLICE STORY* (1985) and *POLICE STORY II* (1988) among others. In 2000, he won the Golden Horse Award for Best Supporting Actor for *THE CABBIE* (2000). In 2007 he won the Taiwan Golden Bell Award for the television series *SWEET RELATIONSHIP*. Tai Bo also has a memorable role in Hou Hsiao-Hsien's *A CITY OF SADNESS* (1989).

HUI So Ying | Mei



Hong Kong New Wave director Allen Fong based the movie *AH YING* (1983) on Hui after meeting her at an audition for another film. She was nominated for the Best Actress and Best Newcomer Hong Kong Film Awards for her performance in *AH YING*. The film was also in Competition at the Berlin International Film Festival in 1984. Other notable performances include her roles in Ann Hui's *A SIMPLE LIFE* (2011) which was in Competition at the Venice International Film Festival, Norris Wong's *MY PRINCE EDWARD* (2019) and Ho Cheuk Tin's *THE SPARRING PARTNER* (2022).

LEUNG Chung Hang | Victor



Leung began his career as a stage actor at the Chung Ying Theatre Company. He landed his first major movie role playing a Paralympian in *FROM ZERO TO HERO* (2021), which earned him Best Newcomer and Best Actor nominations at the Hong Kong Film Awards. He appeared on Lawrence Kwan Chun Kan's *IN BROAD DAYLIGHT* (2023) and continues work in theatre.

Fish LIEW Chi Yu | Fanny



Fish began her acting career in 2012. She was nominated for Best Supporting Actress at the Hong Kong Film Awards in 2017 for her role in Tracy Choi's *SISTERHOOD* (2016). In the 2022 Hong Kong Film Awards, she was nominated for Best Supporting Actress for her role in Soy Cheang's *LIMBO* (2021) and won the Best Supporting Actress award for her role in Lok Man Leung's *ANITA* (2021).

Rachel LEUNG | Kitty



Rachel made her film debut in *SOMEWHERE BEYOND THE MIST* (2017). In 2018, she won the Best New Performer Award from the Hong Kong Directors' Guild and was nominated for Best New Performer at the Hong Kong Film Awards. She was nominated for Best Supporting Actress at 2023 Golden Horse Awards for her role in the film *IN BROAD DAYLIGHT* (2023).

Production Biographies:

William CHANG Suk Ping (Editing Supervisor)

William is a veteran Hong Kong Film editor, costume designer, production designer and art director. He has collaborated with many significant Chinese film directors such as Wong Kar-Wai, Chen-Kaige, Tsui Hark, Zhang Yimou and Stanley Kwan. He has won numerous international awards for Best Art Direction, Best Costume Design and Best Editing. William is the editor of CHUNGKING EXPRESS (1994), HAPPY TOGETHER (1997), LAN YU (2001) and 2046 (2004). He was awarded the Cannes International Film Festival Technical Grand Prize for IN THE MOOD FOR LOVE (2000); and in 2015 he received an American Academy Award nomination for Best Costume Design for Wong's THE GRANDMASTER (2013). He was also the editing supervisor on award winning SUK SUK (2019). As of 2023, William has received a record number of 13 Golden Horse Awards for his contribution in film through the years.

Albert POON Yick Sum (Production Designer and Costume Designer)

Albert was born in Hong Kong and finished his education at the Emily Carr University of Art and Design in Canada, majoring in painting. He was nominated for the Hong Kong Film Awards for Production Design and Costume Design for ORDINARY HEROES (1999) which was in competition- Berlin Film Festival directed by Ann Hui. For the same film, Albert won the Golden Horse Film Awards in Taiwan. In 1999, he was nominated for the Technical Grand Prize for LOVE WILL TEAR US APART (1999) which was in competition at the Cannes Film Festival directed by Yu Lik Wai. He has worked extensively as production designer and costume designer; films include THE WAY WE ARE (2008), Winner of Best Director - Hong Kong Film Awards directed by Ann Hui, and A SIMPLE LIFE (2011) which was in competition - Venice International Film Festival directed by Ann Hui. Albert's directorial film debut STILL (2004) was featured in the Torino International Film Festival in Italy. He was also the production designer and costume designer on award winning SUK SUK (2019).

Ming Kai LEUNG (Cinematographer)

Ming Kai Leung's first feature as a cinematographer, MUNDANE HISTORY (2010), competed for Best Cinematography Debut at Camerimage. Since then, Kai has shot more than two dozen features in different parts of the world. He has been nominated for Best Cinematography in Thailand (BY THE TIME IT GETS DARK, 2016), Canada (OLD STONE, 2016), Malaysia (A LIGHT NEVER GOES OUT, 2022), India (EK HAZARACHI NOTE, 2014), the Philippines (WHAT ISN'T THERE, 2012), and twice in Taiwan at the Golden Horse Awards (THE SUNNY SIDE OF THE STREET, 2022 and DRIFTING, 2021). His previous collaboration with director Ray Yeung was SUK SUK (2019), which won Best Picture at the Hong Kong Film Critics Society Awards. He was also cinematographer for many other shorts and features which have gone on to prominent Festivals including Berlin, Cannes, Locarno, New York, Rotterdam, and New Directors/New Films.

TU Duu Chih (Sound Designer)

In a career spanning over four decades, Tu Duu Chih has received the Cannes' Technical Grand Prize and has won a record number of thirteen Golden Horse Awards. He has been one of the leading sound technicians in the Taiwan film industry since the 1980s and was instrumental in the sound engineering for the filmmakers of the "Taiwan New Wave." He has worked on many Chinese films that have garnered international critical acclaim such as Hou Hsiao-Hsien's CITY OF SADNESS (1989), FLOWERS OF SHANGHAI (1988), and MILLENNIUM MAMBO (2001), Tsai Ming Liang's WHAT TIME IS IT THERE (2001), Wong Kar Wai's IN THE MOOD FOR LOVE (2000) and Edward Yang's THE TERRORIZER (1986), A BRIGHTER SUMMER DAY (1991) and A ONE AND A TWO (2000).

Veronica LEE (Film Composer)

Veronica Lee graduated from the Music Department of the Chinese University of Hong Kong. She has been involved in music composition for movies, advertisements, live stage performances, concerts, etc, and is currently one of the music producers at Click Music Hong Kong. She has composed for numerous feature films, including SUK SUK (2019), THE EMPTY HANDS (2017), NAPPING KID (2018). Her work on Fruit Chan's THE MIDNIGHT AFTER (2014), secured the "Best Original Film Score" award at the 34th Hong Kong Film Awards, and was also in the Panorama section of the Berlin International Film Festival 2014. Veronica is an active member of the independent music industry and has formed her own band to further create music of different genres.

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