



CHU Fung 朱楓 (b. 1936)

Director, Screenwriter, Associate Producer

Chu Fung was born in Shanghai with ancestral roots in Taicang, Jiangsu. Chu attended primary school in Shanghai until her family moved to Hong Kong in 1947, where she completed upper primary school. Chu then attended secondary school in Beijing and was accepted into the Department of Chinese Language and Literature at Nankai University in Tianjin. Her father, the renowned director Zhu Shilin, fostered her love of film from a young age. After graduating from university, Chu returned to Hong Kong and joined Phoenix Motion Picture Company, where she looked after her father while learning the art of directing from him.

Initially, Chu worked as an apprentice assistant director on films such as *Let's Get Married* (1962) and *Three Men and a Girl* (1963). Although these were informal positions, it gave her the opportunity to observe and grasp the fundamentals of directing. She then took on formal roles as assistant director on films including *Tung Hsiao Wan* (1963) and *Garden of Repose* (1964), learning screenwriting in the interim. She later wrote the screenplay for the youth musical *Storm Petrel* (1970), co-directing it with Tang Long. In the 1970s, despite the limited opportunities for directing and screenwriting as Phoenix's production declined, the persistent Chu pushed ahead to independently direct *The Sisters* (1973), co-direct *The Heroic Defenders* (1978) with Jiang Han, and co-direct the documentary *Acrobatic Knights* (1974) with Chen Chuan-chuan and Ren Yizhi. Chu further demonstrated her exceptional directing and screenwriting skills in *Mud Child* (1976), a film based on real-life events that gained widespread critical acclaim.

In the 1980s, Chu directed *Two Wrongs Make a Right* (1980) and *A Hair Breath's Escape* (1980), and also wrote and directed the documentary *Circumscribing Around Dunhuang* (1984). She later transitioned to planning work, organising projects such as *Code Name Flash* (1987), co-directed by her brother Chu Yan and Leung Chi-keung, and *Kungfu Vampire* (1993), directed by Yuen Cheung-yan. After retiring in 1991, she worked behind the scenes in Chinese Mainland television, planning a 1993 series about an Olympic race walking gold medallist, and writing the screenplay for a 1997 series telling the story of Hong Kong. As a literature graduate, Chu also tried her hand at writing lyrics, including for the period films *The Golden Eagle* (1964) and *The Painted Skin* (1966). In 1999, she and Chu Yan co-authored *Zhu Shilin and Cinema*, a book documenting her father's film career.
