



FONG Hau-yuk 方巧玉

Actress

Learning Chaozhou music since young and born with a silvery singing voice, Fong was recommended to join Xintiancai Chaozhou Opera Troupe in the 1950s to acquire skills of *huadan* (young female) roles much earlier than her peers Cheng Chor-heung and Chan Chor-wai. In her early career, she was a Chaozhou-dialect dubbing vocalist for Cantonese movies. She took the lead role in *A Pair of Carved Jade* (1960), the Chaozhou-dialect movie debut by Donghai Film Company which was filmed in Hong Kong. Playing opposite Chong Suet-kuen, the cross-dressed *xiaosheng* (young civil male), Fong successfully established herself as an eminent *huadan* in Chaozhou-dialect cinema. Later she appeared in *Pearl Phoenix* (1961) produced by Tung Shan Film Co., *Sixth Madam Su* (aka *So Luk Neung*, 1961) performed by Dongshan Chaozhou Music Company, and *The Bridegroom is a Girl* (1961) produced by Zhongyi Film Company. In *Unchanged Hearts* (1961) by Bian Sing Motion Picture Co, she starred with Chan Chor-wai, her Xintiancai counterpart for the first time. In January 1961, she became a contract actress of Tung Shan, appearing in nearly 20 titles including *Birthday Ceremony* (1961), *An Upright Stepson Crying on the Streets* (1961), *The Princess of Eight Treasures Chases After Her Husband* (aka *Princess Bart-Po*, 1962), *The Story of Splashed Water* (1962), *Two Annulled Marriages* (1962) and *The Maiden's Tears* (1962). As *huadan*, Fong established a long-time onscreen partnership with Chong Suet-kuen, a female *xiaosheng*, she also played opposite such female *xiaosheng* as Lo Shuk-kuen, Lee Luk-yung and Jin Ying periodically. Together with Ting Chor-kiu, they became the principal *huadan* actresses of Tung Shan. She made fewer films for Tung Shan since 1963, when she appeared only in two of its martial arts titles, *Love and Hate*, and *Congregation of Heroes*, as well as the colour widescreen movie *The Perfumed Ball* (aka *Twin Charms*), co-produced by Tung Shan and Shaw Brothers (Hong Kong) Ltd.

Fong's participation in *The Red-Haired Steed* (United Motion Picture Production Co., 1963) somewhat rekindled her relationship with Xintiancai and marked their future long-term collaboration; she continued to feature in the troupe's Chaozhou-dialect movies produced by United Motion Picture, Chiu Ngee Motion Picture and Bian Sing, including *Perfect Lady* (1963), *The Murder Case During the Lantern Festival* (1964), *An Arduous Search for Husband's Remains* (aka *Chrysanthemum*, 1964), *Hibiscus Fairy* (1964), *Romance in a Rainstorm* (1965), *Retrial* (1965), *The Nymph of River Lo* (1966), *The Escapees* (1967), *Prince and Wild Cat* (1967) and *The Scholar Cui Mingfeng* (Part 1 & 2, 1968). Fong and Chan Chor-wai, the principal *xiaosheng* of Xintiancai, went on to become a successful duo of *sheng* (male) and *dan* (female). A prolific actress who was critically acclaimed for her beautiful voice and adept vocal skills, Fong appeared in over 40 Chaozhou-dialect films and was touted as the 'versatile opera queen of Chaozhou opera'. As the Chaozhou-dialect cinema hit a lull, Fong joined Xintiancai to perform in Singapore and Thailand. In 1971, she appeared in a charity performance in Hong Kong with Chong Suet-kuen. Her father-in-law is Lee Ping-kwan, the leader of Lesheng Chaozhou Opera Troupe. Fong has retired and now lives in Hong Kong.
