



Joseph KUO Nan-hung 郭南宏 (b. 1935.6.5)

Director, Screenwriter, Executive Producer

Born in Tainan, Taiwan in 1935, Joseph Kuo Nan-hung's original name was Kuo Qingchi, alias Kuo Hong-ting and Jiang Binghan. He graduated from Kaohsiung Industrial High School in 1950 and enrolled in the film and drama course at Taipei's Asia Film Company in 1955, studying directing and scriptwriting. After graduation, he worked as a continuity and assistant director in Taiwanese dialect films. In 1956, he made his directorial debut *Lament of the Ancient Palace* (1958) with his own script. Kuo served in the army in 1959 for two years and in 1962, he founded Hongya Film Company Ltd. Kuo was the director for 23 Taiwanese dialect films, including the critically acclaimed and box-office hit *Take Care, Sir* (1964). He then took a break from shooting and furthered his film studies at the Shih Hsin School of Journalism.

Upon the invitation of director Li Han-hsiang, Kuo directed two widescreen and colour Mandarin *wenyi* film *When Dreams Come True* (1969) and *Love Is More Intoxicating Than Wine* (1967) for Li's Grand Motion Picture Company. Later he joined Union Film Company Ltd. and made his first *wuxia* film—*The Swordsman of All Swordsmen* (1968), a sellout in both Taiwan and Hong Kong. Kuo was thus recruited by Shaw Brothers (Hong Kong) Ltd to shoot *Mission Impossible* (1971) and *The Mighty One* (1972).

While he was filming for Shaws, he established Hong Hwa Company and directed *Sorrowful to a Ghost* (1970), a production with the antagonist's name as title. Its box office surged past HK\$1 million and subsequently made him one of the highest-grossing *wuxia* directors. Kuo was active making *wuxia* and kung fu films in Hong Kong and Taiwan in the 1970s, with prominent works such as *The Ghost's Sword* (1971), also known as the sequel to *Sorrowful to a Ghost*; *Battle of the Mirror Guardian* (1971), an adaptation of the TV hand puppet show *The Scholar Swordsman* (1971); kung fu films *Triangular Duel* (1972) and *The 18 Bronzemen* (1976), a production that created the signature image of Shaolin bronzemen. Unprecedentedly, over 100 first-run cinemas in Japan participated in a collaborative screening of *The 18 Bronzemen*.

In the 1980s, Kuo stepped away from directing and took several civil posts, including the Chairman of the Taiwan Film Producer Association in 1982 and the Chairman of the Movie Producers & Distributors Association of Hong Kong in 1987. In 2000, he moved back and settled in Kaohsiung. Kuo had taught at the Hong Kong Baptist University and is dedicated in training emerging directors in Taiwan in recent years.
