



LAW Chi 羅熾 (1932.8.9–2018.2.26)

Director

Born Law Cho, Law Chi also credited under his early screen name, Law Mang. A nephew of director Lo Chi-hung, he was a native of Zhongshan, Guangdong. During the War of Resistance against Japan, Law was part of a youth resistance group active in Hong Kong and Macao. After the war, Law settled in Hong Kong and began to work in the film industry at the age of 14. By 1948, he was already serving as the continuity for the musical film, *Madame Butterfly*. Early in his career, Law worked for the Grandview Studio. He was later mentored by writer-cum-director Chun Kim, along with Ng Dan, while serving as Chun's unit manager and on set production assistant on films such as *Weep for the Fallen Petals* (1951) and *A Mother Remembers* (1953). Under the stage name Law Mang, he served as Wu Pang's assistant director in productions such as *Rouge Tears* (1954) and *Wong Fei-hung's Rival for the Fireworks* (1955). In 1958, while serving as the assistant director on Wong Cheuk-hon's *Prince of the Sea*, a Liberty Film Co. production, Law adopted the screen name Law Chi and used it for the remainder of his career.

In 1960, Hsi Kin recruited Law to direct for Tung Shan Film Co. After making his directorial and the company's production debut with *Strange Visitor* (1960), Law directed many more Chaozhou opera films for Tung Shan, including *Pearl Phoenix* (co-directed with Hsi Kin, 1961), *A Pair of Carved Jade, Part II* (co-directed with Hsi Kin, 1961), *An Upright Stepson Crying on the Streets* (1961), *Wang Mang Usurps the Throne* (aka *Wu Han Slays His Wife*, co-directed with Hsi Kin, 1961), *Setting Fire to Chen Youliang* (1961), *The Story of Splashed Water* (1962), *The Ancestral Manor* (1962) and *Making an Uproar at the Rouge Manor* (1962). In 1963, he directed two Chaozhou-dialect *wuxia* films, *Love and Hate* and *Congregation of Heroes*, for Tung Shan. Law also directed Chaozhou-dialect films for other companies. He often worked with the Xintiancai Chaozhou Opera Troupe whose performance was featured in such films as *The Red-Haired Steed* (1963), *The Top Scholar on Patrol* (1963), *Hibiscus Fairy* (1964), *The Execution* (1967), etc.

In 1964, Law returned to Cantonese cinema, directing the Cantonese martial arts film *Five Swordsmen* in which Hsi Kin worked as the production manager. Law later established his name after directing a number of films, including detective film *Traces of the Murderer* (1965), and action films *The Black Musketeer 'F'* (1966), *The Woman in Black and the Black Dragon* (1966), *The Black Musketeer, Part Three* (1967) and *Cat-Eyed Beauty* (1967). In 1968, Law flew to Taiwan to direct *Crazy Swordsman* for the First Film Organisation Limited. He subsequently travelled back and forth between Taiwan and Hong Kong to direct various martial arts films, including: *Wong Fei-hung Bravely Crushes the Fire Formation* (1970), *Thunderbolt* (1973), *Chinese Acupuncturist* (1975), *A Pretended Rebel* (1979) and *Monkey Kung-fu* (1980). In the 1980s, Law slowly drifted away from the world of film, shifting to the world of television drama production, notably serving as associate producer for the Mainland-Hong Kong co-production of *Dream Broken at the Ancient Town of Loulan* (1991). After retiring, Law took permanent residence in Taiwan and passed away on 26 February 2018.
