



## Patrick TAM 譚家明 ( b. 1948 )

### Director, Screenwriter, Film Editor, Art Director

Patrick Tam was born in Hong Kong. Tam joined Television Broadcasts Limited (TVB) in 1967, which was even before the TV channels started broadcasting. He started as an on set production assistant while also took on other positions. Later he became the director for the location shooting of programmes *The Hui Brothers Show* (1971) and *73* (1973), which were shot on film. Tam was then promoted as a formal director, and continued to shoot TV programmes of different genres on film, such as *Wonderfun* (1975), as well as anthology series *Social Worker* (1976) and *13* (1977). Among which, the *Seven Women* (1976) series has aroused extensive discussion with its unique approach and controversial content; the episode of 'Wang Chuan-Ju' in the *Superstars Specials* (1975) even received the 1975 New York Film and Television Festival bronze medal, which was the first Hong Kong TV show to have won an international award. Between 1975 and 1976, Tam was sponsored by the television station to study filmmaking in San Francisco in the US.

Tam joined Golden Harvest (HK) Limited in 1978 and helmed his debut *The Sword* (1980). Shortly after, he directed *Love Massacre* (1981) and *Nomad* (1982) which was nominated for Best Director at the 2nd Hong Kong Film Awards. Later, Tam shot *Cherie* (1984) for the Shaw Brothers (Hong Kong) Ltd. In 1987, Tam directed *Final Victory*, which offered an alternative perspective within the heated 'hero' genre at the time, receiving positive reviews. He then directed *Burning Snow* (1988) in Taiwan, and took a break from his director role after *My Heart Is That Eternal Rose* (1989). In the early 1990s, Tam shifted gears to produce commercials in Taiwan; and in 1996, he was involved in VHS production in Malaysia, while also took on a teaching role on filmmaking.

Tam sporadically delivered works in 1980s and 90s, and often he was also the screenwriter and art director for his own productions. Additionally, he edited films for some of his peers, including Wong Kar-wai's *Days of Being Wild* (co-edited with Kai Kit-wai, 1990) and *Ashes of Time* (co-edited with William Chang, Kai Kit-wai and Kong Chi-leung, 1994); Jeff Lau's *Days of Tomorrow* (co-edited with Kai Kit-wai, 1993); documentary *Dare Ya!* (2002) directed by Louis Tan; and Johnnie To's *Election* (2005). Tam was the film editing supervisor of Dante Lam's *That Demon Within* (2014), and he also edited *Ha Ha Shanghai* (2001), a documentary directed by Christine Choy. Moreover, Tam was the art director for *To Spy with Love* (1990).

In 2000, Tam returned to Hong Kong and taught at the City University of Hong Kong, School of Creative Media. Later, he served as a guest professor at the Academy of Film of the Hong Kong Baptist University. In 2006, Tam returned to direct *After This Our Exile* in Malaysia, after more than a decade away from directing. The screenplay was originally an assignment of his student Tian Koi-leong, who studied screenwriting under Tam's guidance in Malaysia. They co-wrote the screenplay together. The film won Best Director, Best Screenplay, and Best Film at the 26th Hong Kong Film Awards. Tam was also part of a seven-member team of veteran directors to film *Septet: The Story of Hong Kong* (2022), in which his story segment was titled 'Tender is the Night'.

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