



WONG Yiu 黃堯 (1921–2011.1.2)

Director

Born and raised in Hong Kong, Wong Yiu was a native of Dongguan, Guangdong. His paternal aunt owned a film company and cinema, the latter of which was managed by Wong's father. His family fled to Guangzhouwan (today's Zhanjiang) during Japanese occupation. They brought prints of two American films along, and made their living by renting them to movie houses. After the war, he was a film distributor in Guangzhou. Wong returned to Hong Kong after the People's Republic of China was founded and decided to work in the film industry. He was initially a continuity in Amoy-dialect films, and later honed his skills in editing under director Lee Ying-yuen. Wong made his directorial debut with the Chaozhou-dialect film *Story of the Jade Hairpin* (1959) while Lee served as the film's consultant. He also practiced screenwriting under director Mok Hong-si, and they co-directed *Bloody Gloves* (1961). Wong subsequently became assistant director under Chan Pei. Through Chan's recommendation, Wong was introduced to Lui Kei, husband of Tang Bik-wan, and worked for Baobao Film Company owned by Lui. *The Grateful Monkey* (1963) was Wong's first Cantonese film as a director. He continued to work with Tang Bik-wan, directing a string of hit comedies including *To Employ a Wife* (1963) and *A Funny Bride* (1964).

In 1966, Wong directed the movie hits *Movie Fans* and *Girls are Flowers* for Chi Leun Film Company Limited. These films led Connie Chan Po-chu to become a teen idol and prompted the trend of youth musicals. Wong continued to direct a large number of films featuring Chan including *The Young Lovers* (1967), *Won't You Give Me a Kiss* (1968) as well as films for Josephine Siao Fong-fong including *Moon and Flower* (1969). Wong directed *Spring Love* (1968) under Golden Sail Film Co, his own film company. His 1967 film *The Strange Girl* was a rare gem that touched upon human sexual desires, a rare departure from his usual comedies. When Cantonese cinema started to decline from the late 1960s to the early 1970s, Wong made the switch to directing Mandarin films in 1971, helming *I Am Crazy about You*. He had also made a filming trip to Thailand to shoot a Thai-language film.

In the late 1970s, Wong began to work for Shaw Brothers (Hong Kong) Ltd as an associate production manager, producing such works as *Invincible Enforcer* (1979) and *My Name Ain't Suzie* (1985) until the studio suspended film production in the mid-1980s. *Iceman Cometh* (1989) was Wong's last film project for which he served as production manager. He continued to be active during retirement and was engaged in volunteer activities. Wong passed away on 2 January 2011. His son Taylor Wong is also a film director.
