



HO Look-ying 何鹿影 (1913.8.23–2003.5.30)

Cinematographer

A native of, and born in Hangzhou, Zhejiang, Ho entered the workforce after completing secondary school at the age of 19. He later joined Shanghai's Mingxing Film Company as an apprentice cameraman and studied under director Zhang Shichuan. Ho arrived in Hong Kong in 1936 and served as a cameraman for Hezhong Production Company, for such productions as *Modern Youth* (1937). During the Sino-Japanese War, Ho returned to the Mainland and again worked for Central Motion Picture Studio, filming numerous wartime newsreels. During the same period, he also did the camerawork for *March of Victory* (alongside Chen Chen, Li Yin, Han Zhongliang and Chen Chi-kuang, 1940), a feature film directed by Shi Dongshan and written by Tian Han. After the war, Ho returned to Hong Kong and worked as a cameraman on almost exclusively Cantonese productions at various film companies. His most notable works from this period include *Mysterious Murder* (Part 1 & 2), and *Blood-stained Azaleas*, all from 1951. His ingenious use of lighting to create a unique atmosphere for each of these films resulted in some of the most visually stunning black-and-white cinematography of all time. He later began to film Mandarin productions as well, for such studios as Hsin Hwa Motion Picture Company. In the mid-1950s, he spent half a year in Japan to study colour film cinematography at Toho Co., Ltd. before taking on the role of cinematographer for *Blood Will Tell* (alongside Kuribayashi Minoru, 1955), the first Chinese film produced in Eastmancolor. He was also responsible for filming the partly colour production, *Tokyo Interlude* (1955) in Japan.

During the 1950s and 60s, Ho worked on numerous productions for the Shaw Brothers (Hong Kong) Ltd, and Motion Picture & General Investment Co. Ltd. (MP & GI)—later renamed the Cathay Organisation (HK) (1965) Ltd. In 1960, he won the Best Cinematography (Golden Harvest) Award at the 7th Asian Film Festival for *Rear Entrance* (1960). In 1963, he won the award for best black-and-white cinematography at the 2nd Golden Horse Award for *Little Lotus* (1963). With a career spanning over five decades and over 150 film credits to his name, Ho witnessed the development of Mandarin and Cantonese cinemas. He also had the rare opportunity to collaborate with many acclaimed directors, including Richard Poh, Li Han-hsiang, Evan Yang, Wong Tin-lam, Lee Sun-fung and Lee Tit. The undisputed 'King of Cinematographer', Ho was acclaimed for his precise camera movements, composition, and his ability to set the mood and atmosphere for films through the manipulation of light and shadow. His other notable works include *The Dream Encounter Between Emperor Wu of Han and Lady Wai* (alongside Suen Lun, 1954), *Red Bloom in the Snow* (1956), *The Tragic Story of Liang Shanbo and Zhu Yingtai* (1958), *Snow Storm in June* (1959) and *The Greatest Civil War on Earth* (1961). His personal favourite was *The Enchanting Shadow* (1960) that competed for the Palme d'Or at the 13th Cannes Film Festival. An enthusiast of special effects photography, Ho was particularly fond of the special effects sequences that he shot for *Monkey Comes Again* (1971). Ho retired after filming *Ambitious Kung Fu Girl* (1981) and spent his twilight years in Hong Kong before his death on 30 May 2003.
