



LO Chen 羅臻 (1923–2003.1.31)

Screenwriter, Director

A native of Shanghai and with the original name Li Mengfei, Lo graduated from the Shanghai Chinese School of Journalism and the Faculty of Foreign Languages of University of Shanghai. He showed great interest in poetry and was at a time reputed as one of the three leading young poets in Shanghai. He was also fond of drama and once joined the China Art troupe. He moved to Hong Kong in 1948 and joined the Great China Film Company the following year, working as a continuity and assistant director. Later he worked with Ma Xu Weibang, and co-wrote his first screenplay *The Haunted House* (1949) with him, which he also took part as the assistant director. Since then he had written screenplays for various companies, including *Merry-Go-Round* (1956) and *The Renascent Rosebud* (1957). Lo won Best Screenplay with *The Long Lane* (1956), directed by Richard Poh, at the 3rd Southeast Asia Film Festival, making him the first Hong Kong filmmaker to win a crucial award at the event. In 1956, he directed his first film, *Fresh Peony* (co-directed with Bai Guang), and later moved on to direct for other production companies, including *The Story of Lü Siniang* (1958) and *The Lovesick Woman* (1960).

In 1960, Lo was recruited as the head of script department and director for Shaw Brothers (Hong Kong) Ltd. *Flames of Passion* (1960), his first directorial work for the company, established him as one of the four major directors of Shaws. By 1976, he had directed over 20 films for Shaws and had written screenplays for most of them. These works included *Happily Ever After* (1960), *The Rose of Summer* (1961), *The Tryst* (1962), *The Second Spring* (1963), *Her Sister's Keeper* (1963), *The Shepherd Girl* (1964), *Vermilion Door* (1965), *The Joy of Spring* (1966), *Too Late for Love* (1967), *The Rainbow* (1968), *Swan Song* (1967), *Raw Passions* (1969) and *My Son* (1970). In the early 1970s, when *wuxia* films were getting popular, Lo left Shaws to become a freelance director as he felt that the *wuxia* genre was not his forte. He made a number of films during this time, including *The Mad Killer* (1971) which he co-directed with Ng See-yuen. Lo later returned to Shaws in 1974 and signed a two-year contract, shooting some mainstream works such as *Erotic Nights* (1976), *The Snake Prince* (1976) and *Murder on the Wedding Night* (1977). The last film he directed was *Behind the Storm* (1982). Lo excelled in making *wenyi* films, with focuses on humanistic sense and delicate style in his works. His depiction of characters, plot arrangement and frame composition were all rather unique. Lo passed away on 31 January 2003 in San Francisco, US.