



左几兒子黃昌（左一）、黃森及女兒（左三、四）出席由紀陶（左二）、何思穎（右一）主講的「左几的國泰粵語片」座談會。

Director Tso Kea's sons, Victor Wong (1st left), Wong Sum and his daughter Joyce Wong (3rd & 4th left), with speakers of 'The Cantonese Films of Tso Kea at Cathay' seminar, Keeto Lam (2nd left) and Sam Ho (1st right)

casts his regulars (e.g. Ng Cho-fan, Cheung Ying, Pak Yin, Mui Yee, Ha Ping, Wong Man-lei, Keung Chung-ping, et al) against type and almost every time it comes as a nice surprise.

4. And since he attaches much importance to acting, his camerawork such as the tracking shot is often designed to heighten or accentuate their performance; the frequent inserts he uses capture in detail the fleeting emotions of actors, which at the same time shows his precision in editing.
5. Tso Kea's fondness for classical music is reflected in its recurrent use in his films.<sup>2</sup> My sketchy knowledge of classical music forbids me to judge how well it is used, yet the nine-minute excerpt from Ravel's *Boléro* in *The Magic Box* (1958) and Mahler's *Symphony No. 5* in *Three Stages of Love* are certainly fascinating.

Cantonese cinema is Hong Kong's most significant cultural heritage — this is a well-known fact beyond dispute. Tso Kea is, again without doubt, another accomplished film auteur besides Lee Sun-fung, Lee Tit, Chun Kim, Ng Wui, Chor Yuen and Patrick Lung Kong, and a complete re-evaluation and study of his work is long overdue. The HKFA programme 'The Cathay Films of Tso Kea' held this past October was a mere prelude. I look forward to a full retrospective for this master director very soon.

(Translated by Elbe Lau) ■

#### Notes

- 1 The original novel in turn has heavy shades of Eileen Chang's short story, *Ashes of Incense from the First Burner*.
- 2 Mr Wong Sum, Tso Kea's son, has verified this point at the HKFA seminar 'The Cantonese Films of Tso Kea at Cathay'. The director's excellence in using classical music in his films is however a finding by Sam Ho, which I have no intention to take as mine.

**Shu Kei** is a film director and critic. His directorial works include *Hu-Du-Men* (1996), *A Queer Story* (1997), *Coffee or Tea* (2008), etc. He is currently Dean of Film and Television at The Hong Kong Academy for Performing Arts.

## 曲終人再現，江上又天青 江青的影舞人生

When the song is over,  
the songstress reappears; above the river,  
heaven turns emerald once more.<sup>1</sup>

### Chiang Ching: A Life in Film and Dance

陳耀成 Evans Chan

今年八月初，我在紐約華爾街區江青高雅的住宅中，拍攝她為我的記錄劇情片《大同》（康有為在瑞典）的敘述及旁白。有一刻，她忽然轉過頭來向我說：「我沒有這樣面對鏡頭四十年了。」然後莞爾一笑。

彈指即過的四十年前（1970年）紅透半邊天的江青毅然告別影壇及小報中擾攘一時的婚變，悄然赴美。三年之後，她在紐約成立了她的「江青舞蹈團」。那是近代華人社區第一個重要的現代舞團之一，比香港的「城市當代舞蹈團」早六年成立。而「雲門舞集」雖於同年創辦，但在此之前，林懷民曾參與江青在美的舞蹈演出，然後才返台「起舞」。若江青的電影生涯具有彗星劃空的奇蹟的感覺，她往後的舞蹈及舞台編導生涯，絕對是自由在我手的宣言，或「自由在我身」！

江青曾經在美國大學巡迴表演獨舞，有時一年達百多場。想想那單騎匹馬的勞累，實在令人心悸。她淡然地說：「赴美之時，我失去了一切，財產，兒子。我所能依賴的只是我的身體。」

今天仍然風韻攝人的江青曾是一代美人。最近與早年離港，現居巴黎的名剪接師雪美蓮提起江青，她立刻讚嘆回憶中江青的「美貌」。跟最近過港的才女編劇陳韻文談起江青時，她語氣中是（超乎對美貌的）仰慕。「我曾經為《明報周刊》訪問江青，」陳韻文憶述，「我形容她的眼中蘊藏著『萬頃水田』。」

江青今天眼中蘊藏的是否許多說不分明的大海桑田？最近找來她文筆流麗的回憶錄《往時，往事，往思》一看，才解答了多少年來心中的一個疑問。一位電影紅星怎會去弄現代舞？而且是有聲有色真材實料的舞台創作！

原來她本是章子怡的大師姐，十歲時進入北京舞蹈學校接受六年嚴格訓練。然而這期間內，江家已然移居香港，父母在江青畢業前最後一次訪港時，禁止她返回北京，怕她畢業之後，再無學生身份讓她自由出入中港。寂寞的言語不通的居港歲月令她投報南國演員訓練班，尋找社交生活。然而，李翰祥籌拍《七仙女》在即，聽聞有這麼一位專業訓練的舞者，立刻請她指導動作，編排舞蹈。後來女主角樂蒂辭演，接上的新人方盈身段未夠靈活，李大導靈眼一觸，請這小老師「越俎代庖」。而差不多同時，李與邵氏決裂，自組國聯。江青突然成為他遷業台灣的秘密武器。兩岸搶拍的雙胞胎《七仙女》<sup>〔編按〕</sup>令江青「未演先紅」，而電影公演後哄動一時，令十七歲的江青不負眾望，一夜成名。兩年後的《西施》（上、下集）（1966，台1965）是當時國片中有史以來的最大投資。江青／西施的美貌才智，加上影片於冷戰氣氛下「臥薪嘗膽」的隱喻，又再轟動全島。



江青曾是所謂「國聯五鳳」中最觸目的當家花旦，但今天新一代的記憶已然模糊，原因是這批國聯電影多已散佚。我應香港電影資料館之邀與江青進行口述歷史訪問，前往資料館重看這批舊電影。《西施》只有刪節版本的影帶（最近江青發現自己保留著足本磁帶，已贈予資料館）。對我來說，最大的發現是1966年於台灣上映的《幾度夕陽紅》（上集及大結局）。這大概是《窗外》（1973）之前，瓊瑤小說改編的第一部賣座名片。

今天重看六十年代的言情電影，不免具人類學式的探奇心態，注目那「前佛洛伊德」世代對情慾壓抑的歌頌：婚姻再痛苦都必須維繫，失戀最後美化並富足了人生等等。但從甄珍這驕橫女兒的身上，我看到了瑟克的激情暗流，而影片的靈魂當然是江青。國聯大概已知道不再需要展覽她的「國色天香」，故此請她擔演了一個年近五旬的母親。只在片子的倒敘中，才讓觀眾「驚艷」，但二十歲的江青戲路縱橫，摹描這中年怨婦絲絲入扣，動人心坎，完全超越了時空與素材的限制。憑此演繹金馬奪后，絕對實至名

歸。毫無疑問，她已是位前程無限的偉大女星。然而她旋即捲入了一段問題婚姻，再沒有等量齊觀的作品。五年後，她遠走異國。

但中國電影之失是中國現代舞之得。表演之外，江青在國內推動這表演藝術的貢獻是一頁鮮為人知的文化史。很遺憾，我只曾看過盛年江青的兩場表演。一次在紐約，另一次是在八十年代初葉的香港。這麼多年後，我仍記得她用周文中音樂自編的獨舞《陽關》——如今返顧這「西出陽關無故人」的舞碼是中國現代舞的里程碑。早年的江青彷彿把鄧肯、早期的葛藍姆的精靈移植到中國的文化土壤中。

她帶著電影的記憶與訓練繼續她的舞台生涯。例如她曾把《喜怒哀樂》（1970）中的〈樂〉改為舞劇，又曾把寂寂無名的年輕的譚盾，引介給李翰祥，為《垂簾聽政》（1983）配樂。1984年她解散了自己在紐約的舞蹈團，也辭退了她在「香港舞蹈團」的藝術總監一職，隨丈夫、兒子移居瑞典，成為自由身編導。她在歐、美、亞三洲執導的作品包括莎劇《仲夏夜之夢》、葛路克的巴洛克歌劇《奧菲歐》、勛伯格的經典現代歌劇《摩西與艾倫》、馬勒的《大地之歌》及由高行健寫詞的《聲聲慢變奏》歌舞晚會等。

談起影圈的故人，她耿耿於懷的是九十年代初與胡金銓最後的會面。當晚與李翰祥一起喝酒，胡突然談起《杜蘭多公主》。原來大指揮家卡

拉揚曾經邀請胡與他合作搬演這普切尼歌劇，但沒有成事。胡大導曾是最早邀請江青（於他的《玉堂春》〔1964〕中）亮相銀幕的伯樂。但數十年後，江青已從黃毛丫頭變為國際知名的舞台導演，曾多次執導《杜蘭多》，包括在波蘭、瑞典及紐約大都會歌劇院齊費里尼（記得主題曲為What is a Youth?的電影《殉情記》〔Romeo and Juliet, 1968〕的導演嗎？）的製作中擔任編舞與藝術指導。胡與她當晚一度就歌劇編導意見上有點爭拗。江青後來想起，暮年的胡金銓「並不如意」，為何在這竟成永訣的場合中爭一時之氣？

歲月不曾削減江青自強不息的生命力。2008年她把在瑞典執導的譚盾歌劇《茶》帶到奧運期間的北京。她也剛為香港的牛津大學出版社完成了一本新書《藝壇拾片》，並在構思新的舞劇。在紐約的拍攝之後數週，我前往斯德歌爾摩以北，江青私人所擁，風景魅麗的狹狹島上拍外景。流亡海外十六年的康有為，在1905至1908年間，也曾在瑞京的一個島上安居。能於四十年後把江青再帶到電影鏡頭之前，是我的、《大同》的福氣與榮幸。我希望康有為、康同璧父女在泉下也感到欣慰。■

#### 編按

李翰祥國聯公司的《七仙女》於1963年12月19日在台灣上映，1964年5月始獲在香港上映；邵氏公司競拍的《七仙女》則於1963年12月11日在香港上映，由陳一新、何夢華合導，凌波、方盈主演。

陳耀成，文化評論家與電影導演，電影作品包括劇情片《情色地圖》（2001）、《吳仲賢的故事》（2004）；紀錄片《北征》（1998）、《澳門二千》（2000）及獲西班牙（CD Compact）雜誌頒發2010年最佳當代DVD的《靈琴新韻》等，著作包括《最後的中國人》（1998）、《從新浪潮到後現代》（2001）等。



空前大製作《西施》

Hsi Shih: *The Beauty of Beauties* enjoyed the highest production value of its days.





江青憑《幾度夕陽紅》中絲絲入扣的演出榮獲金馬影后

Chiang Ching was crowned Best Actress at the Golden Horse Film Festival for her nuanced delivery in *Many Enchanting Nights*.

This past August I was in Chiang Ching's elegant New York apartment, one block north of Wall Street, filming her voiceover/narration for my docu-drama *Datong (Kang Youwei in Sweden)*. (The film explores the origin of Chinese modernity via Kang, the controversial late-Qing reformer and visionary who lived in Sweden from 1905 to 1908.) There was a moment when Chiang turned to me and said, with astonishment and a wry smile: 'I haven't been in front of a camera like this for 40 years.'

Yes, exactly 40 years ago, i.e. 1970, Chiang Ching left for the US after walking out of a widely publicised stormy marriage and a screen career at the height of her popularity. And she founded her Chiang Ching Dance Company in New York three years later, the same year that Lin Hwai-min, who danced briefly with her troupe, returned to Taiwan to establish his Cloud Gate Dance Theatre, and six years before Hong Kong's City Contemporary Dance Company was founded by Willy Tsao. Hers was a pioneering company that would eventually impact the dance scene in mainland China. If Chiang's movie career was meteoric, blessed by luck and the force of circumstances, her career

as a dancer and stage director is no less than a manifestation of her wilful self-creation — by grasping freedom in her own hands, or as it were, with her own body.

During the 1970s, Chiang Ching joined a university tour programme, which meant more than 100 solo performances a year in campuses across the US. The mere thought of her peripatetic, lonesome travels was exhausting to contemplate. 'When I left for America, I had lost everything: my wealth, my son. The only thing that I could rely on was my body,' she told me.

Chiang Ching, still very much a striking presence today, was universally acclaimed as a great beauty of her generation. Recently, when I mentioned Chiang Ching to Mary Stephen (a Paris-based editor of Hong Kong origin, best known for her two-decade association with the late Eric Rohmer), she immediately recalled Chiang Ching's beauty from the cinematic memories of her youth in Asia. And when Chiang came up in my conversation with Joyce Chan, eminent screenwriter during the Hong Kong New Wave, Chan's tone expressed unreserved admiration — more than just for Chiang's looks. 'I interviewed Chiang Ching for *Mingpao Weekly*

once,' Chan recalled, 'I described the glow in her eyes as the reflection of "vast acres of watery fields".'<sup>2</sup>

Perhaps Chiang Ching's eyes now reflect more precisely the wistful glow of those 'vast acres of mulberry fields' — as in 'the sea turning into mulberry fields,' that old Chinese saying about the vicissitudes of time. Lately, I tracked down a copy of Chiang Ching's engaging autobiography, *Of Times, Events, and Ruminations Past*, which finally answered a nagging question I've had about her over the years: how could a big-time movie actress have made such a substantial and captivating transition into modern dance and stage directing?

As it turned out, she was a senior alumna of Zhang Ziyi (of *Crouching Tiger, Hidden Dragon* fame). At the age of ten, Chiang Ching entered the highly competitive Beijing Dance School (now Beijing Dance Academy), where she went through six years of gruelling training. During that period, her family moved to Hong Kong. At a family visit before her graduation, her parents confiscated her passport to prevent her from returning to Beijing, for fear that once she lost her student status, she would no

longer be able to leave the PRC. A lonesome Chiang Ching, who spoke little Cantonese, sought social life in the British colony by enrolling herself in the Southern Drama School (an acting school run by the Shaw Brothers Studio, which produced Mandarin-language films). Li Han-hsiang's *Seven Fairies* was then all set to go into production when he became aware of this trained dancer from Beijing. He immediately hired Chiang to choreograph for his song and dance film. Later on, the film's female lead Betty Loh Ti decided to quit, and the understudy, newcomer Fang Ying wasn't nimble enough for the demanding role. So Li came up with a clever idea: let the attractive teenage choreographer be the star. Around this time, Li also split from Shaw Brothers to set up his own Grand Motion Picture Company (GMPC). Through sheer serendipity, Chiang became Li's secret weapon in his professional move to Taiwan.

In the wake of the controversy and mammoth publicity generated by the two competing productions of *Seven Fairies* — Li had decided to shoot it in Taiwan, but Shaw Brothers was not going to shelve the project in Hong Kong<sup>1</sup> — Chiang Ching became known as 'the hot newcomer even before her screen debut.' The 17-year-old actress did not disappoint. Chiang's *Seven Fairies*, when released, caused a sensation. Genuine stardom hit her overnight. Two years later, Chiang appeared in Li's *Hsi Shih: The Beauty of Beauties* (1966, Taiwan release: 1965), about the legendary consort from the 6th century BC. This was at the time the biggest-budget Chinese-language movie ever made. Chiang's winning portrayal of Hsi Shih's wit and patriotism, as woven into the wilful Cold War subtext

allegorising Taiwan's enduring hardship in order to recover its lost territory/homeland, occasioned another phenomenal success.

The fact that Chiang was once the shining light of the so-called 'five Grand (GMPC) phoenixes (actresses)' seems lost on the present generation can be attributed largely to the state of disarray in preserving the many GMPC films from that era. When I was invited by the Hong Kong Film Archive to conduct an Oral History interview with Chiang, I viewed those titles at the HKFA library for the first time. The copy of *Hsi Shih* was an abridged version on videotape. (Recently Chiang found a tape of the complete version she had kept, and has since donated it to the HKFA.) For me, the true revelation was the two-part *Many Enchanting Nights* (1966), which was the first major adaptation of Chiung Yao's many pan-Chinese bestsellers — before *Outside the Window* (1973) — that became a celebrated box office hit.

A present-day viewing of a melodrama from the 1960s can easily turn one into an urban ethnographer training an eye on the premises of the period's psyche, namely its pre-Freudian repressiveness: a determination to hold on to a marriage no matter how insufferable it has become; heartbreaks invariably enrich and aestheticise an otherwise unfulfilled life, so on and so forth. However, I can see the spoiled daughter played by Chen Chen to be, interestingly, the edgy counterpart of the redoubtable sexual undercurrents in a Douglas Sirk film. Meanwhile the heart and soul of the film belongs, undoubtedly, to Chiang Ching's breathtaking performance. By then, GMPC figured that it no longer needed to bank on the actress's youthful glamour.

Chiang was thus assigned to play a middle-aged, weather-worn mother, glimpses of whose good looks would nonetheless highlight the flashback scenes. Lo and behold, the 20-year-old Chiang mobilised her formidable skills to deliver a moving portrayal of a sorrowful, aging woman savaged by regrets and misfortune. It was a bracing performance that simply transcended the limitations imposed by both its genre and her material. Not surprisingly, she garnered her utterly deserved Best Actress Award at the Golden Horse Film Festival in 1967. Nobody would doubt that here was a truly great actress at the early phase of a magnificent career. But no sooner had Chiang cemented her fame than she plunged into a disastrous marriage. She would never deliver a performance of equal calibre. Three years later, she left for America.

However, a loss to Chinese cinema turned out to be a gain for Chinese modern dance. Other than her own dance and stage works, Chiang Ching has made a significant contribution to promoting this new art form in China — a hidden chapter in our cultural history. It is with regret that I've seen only two performances by Chiang Ching in her prime: one in New York in the early 1990s, and the other — my very first — in Hong Kong in the early 1980s. Across the chasm of decades, I have indelible memories of her great solo work *Yangguan*, set to music by Chou Wen-chung; in retrospect, this piece, bespeaking inexplicable loneliness and the courage of exiling oneself into the unknown, is a milestone in Chinese modern dance. Chiang Ching, in her formative years as a charismatic soloist/choreographer, seemed to have transplanted the



struggle and longings of Isadora Duncan and an early Martha Graham into the Chinese cultural landscape.

Chiang's stage career has inevitably been informed and enriched by the memories and resources from her movie days. For instance, she once adapted the Li Han-hsiang-directed segment 'Joy' from the omnibus *Four Moods* (1970) into a dance drama. She recommended the then obscure young composer Tan Dun, with whom she would collaborate over the years, to Li to write the film score for *Reign Behind a Curtain* (1983). In 1984, she disbanded her own dance company in New York, discontinued her artistic directorship at the Hong Kong Dance Company, and joined her Swedish husband and son by moving to Stockholm, where she established herself as a freelance choreographer-stage director. Her extensive and diverse stage credits, spanning Europe, North America and Asia, include Shakespeare's *A Midsummer Night's Dream*, Gluck's *Orpheus and Eurydice*, Schoenberg's *Moses and Aaron*, Mahler's *The Song of the Earth*, and her own solo dance drama, *Variations on a Poetess' Lament*, with a text by the Nobelist Gao Xingjian.

When reminiscing about her



江青在其位於瑞典的狹利島 (攝影: Iga Mikler)  
Chiang Ching on Loskar, an island in Sweden that she owns (Photograph by Iga Mikler)

old friends from the film world, Chiang still feels stung by the recollection of her last meeting with King Hu in the early 1990s. They were having drinks that night with Li Han-hsiang, when Hu suddenly started talking about *Turandot*. Apparently, Herbert von Karajan once invited Hu to collaborate on a production of the Puccini opera — a project that, alas, never materialised. In fact, Hu was the first filmmaker to spot Chiang and cast her in a cameo role — her true screen debut — in *The Story of Sue San* (1964). Nevertheless it took only a few decades to transform Chiang Ching from a timid *ingénue* into an internationally renowned theatre artist, who had *actually* directed *Turandot* in Poland, Sweden and served as the choreographer and artistic director for Franco Zeffirelli's production at New York's Metropolitan Opera in 1987. (The Met has continued this production of *Turandot* to this day.) At one point, Hu and Chiang argued intensely about the right approach in directing this operatic *chinoiserie*. Looking back on that unpleasant evening, Chiang felt sorry for her own insensitivity — to King Hu's despondency and floundering career in his later years. What was the point of that immaterial one-upmanship in what turned out to be her last *rendezvous* with a lifetime friend?

The passing of years has not dampened Chiang's zest for life. In 2008, she brought *Tea: A Mirror of Soul*, the Tan Dun opera she initially staged at Stockholm's Dramaten, to Beijing during the Olympics. Recently she finished a new book of essays, *Snippets*

from *the Theatre World*, while conceiving various dance/theatre projects for the future. A few weeks after our New York session, I visited her on her magical, private island north of Stockholm, Loskar, for an additional shoot. To be able to bring her back in front of the camera after 40 years is a great honour for both myself and for *Datong*. I'd like to imagine that Kang Youwei, who once lived contented years on an island outside of Stockholm, sheltered from the political storms of China, would have been immensely pleased too. (Co-translated by Cindi Chwang and Hayli Chwang; edited by the writer) ■

#### Translator's Notes

- 1 The Chinese subheading is an adaptation of a line from a poem by Tang dynasty poet, Qian Qi (錢起) — *Musical Soul of the Xiang River* (湘靈鼓瑟): 曲終人不見, 江上數峰青. It is a stirring poem about the musical performance of a lake nymph, and the line means, 'the song has finished playing like the nymph was never here; I am left alone on the river to count the green mountains.' This subheading, modifying the poem, is a play on Chiang Ching's name in Chinese.
- 2 Inspired by a line from Tang dynasty poet Wen Tingyun (溫庭筠)'s poem *A Southbound Journey Through Lizhou* (利州南渡), meaning 'the beauty of nature makes a person forget and let go of worldly cares.'

#### Editor's Notes

- i Both GMPC and Shaw Brothers were producing the two films with the same Chinese title (七仙女) but different English titles at the same time. GMPC's *Seven Fairies* was first released in Taiwan on 19 December 1963, and then in Hong Kong in May 1964; whereas Shaw Brothers' competing *A Maid from Heaven* was released in Hong Kong on 11 December 1963 (co-directed by Chen Yet-sun and Ho Meng-hua, starring Ivy Ling Po and Fang Ying).

**Evans Chan** is a New York-based cultural critic and filmmaker. His filmography includes the dramatic features, *The Map of Sex and Love* (2001), *Bauhinia* (2002), and *The Life and Time of Wu Zhongxian* (2003). His documentary *Sorceress of the New Piano* was named the Best Contemporary DVD of 2010 by the *CD Compact* magazine in Spain. Chan's writings can be seen in *Postmodern Culture*, *Asian Cinema*, and *Film International*.