



## JIANG Fan 江帆

### Actress

Born Wu Chengyun, Jiang Fan came from the city of Nan'an in Quanzhou, Fujian province. Her father was a master of *nanguan* music. As a child Jiang would train with her father, and soon discovered she had a natural vocal talent; her subsequent singing performances on stage were very well received. Jiang would later perform in plays as part of the Xiamen Entertainment Battalion, as well as become an amateur performer in Peking opera productions sponsored by Xiamen Education Society. Famed *nanguan* virtuoso, Huang Yunshan, also at one time mentored her. Whether it was *nanguan* music, Peking opera or dramatic performance, Jiang showed great promise in them all. Due to the regime change in the Mainland, Jiang moved to Hong Kong. A Singaporean film buyer Wu Shi Heng was looking to invest in Amoy-dialect films at that time; he approached Jiang's husband Shi Zhenhua, Hu Xunfa (alias Hu Tong), Liu Ronglin, Chen Chongguang and others to form Nanfeng Film Company, which would produce the critical hit *Tang Bohu's Seduction of Qiuxiang* (1952), starring Jiang and Bai Yun. The film was released in both Singapore and the Philippines to sold-out screenings, and made Jiang an overnight sensation. So much so that its sequel, *Tang Bohu's Seduction of Qiuxiang, Part Two* (aka *Tong Peck Hor Tiam Chiu Heong (Chapter 2)*, 1953), sparked a buying frenzy with theatre owners across Taiwan, Indonesia, and Myanmar that marked the flourish of Amoy-dialect films in the ensuing years. Over the course of her career, Jiang starred in more than 50 Amoy-dialect films. In addition to *Tang Bohu's Seduction of Qiuxiang* (Part 1 & 2), other works include *The Romance of Lychee and Mirror* (Part 1-3, 1953-54), *Goddess of Mercy* (1954), *Xuemei Teaches Her Son* (1955), *Zhuang Zi Tests His Wife* (aka *Butterfly Dream*, 1955), *Meng Keong Loo* (aka *Meng Jiangnü's Wail Shattered the Great Wall*, 1955), *The Cowboy and the Spinning Girl* (1955), *Lian San Pak Chok Yin Tai* (aka *The Butterfly Lovers*, 1955), *Meng Lijun* (1955), *Ma Tso Chuen* (aka *The True Story of Mazu*, 1955), amongst others. Renowned for her incredible repertoire of *nanqu*, as well as impressive box-office performances for almost every period film she starred in, Jiang cemented her status as the queen of Amoy cinema.

The late 1950s saw the rise of contemporary settings in Amoy films, while Jiang's star power began to wane. Jiang started to reduce her number of appearances on the silver screen. In 1964, Jiang had a short resurgence in films such as *Three Daughters* and *Romance Sealed by Fruits*. She later went on tour to Singapore and Malaya with Li Renzong, the lead actor in *Three Daughters*.