



CHENG Kang 程剛 (b. 1924.4.4)

Screenwriter, Director

A native of Shou County, Anhui, Cheng lost contact with his family at the age of 13. He dropped out of school at primary three. Due to his strong interest in drama and cinema, he read a lot on these subjects while working in a library. During the War of Resistance against Japan, as a member of Tao Zhixing's theatre troupe, he travelled extensively to perform anti-Japanese plays. At the age of 18, Cheng joined Ying Yunwei's troupe in Chongqing and wrote his first play *Night Rain in the Empty Garden* at the age of 24, which caused a sensation at the time. After the war, he studied art and design at the Shanghai College of Fine Arts. In 1949, Cheng moved to Hong Kong where he became a screenwriter for films and directed his first title in Cantonese, *Mother and Son in Grief* in 1951. He wrote countless scripts in the 1950s and 60s, with major works such as *Bright Night* (co-scripted and co-directed with Ng Wui and Chu Kea, 1953), *A Home of a Million Gold* (1953), *Madam Wan* (1954), *The Rouge Tigress* (1955) and *The Bloody Sucker* (1962). He also scripted *A Mellow Spring* (1957) and *Give Me a Kiss* (1958), directed by Li Han-hsiang for the Shaw & Sons Ltd.

Later Cheng joined Shaw Brothers (Hong Kong) Ltd, writing scripts for Yan Jun's *Squadron 77* (1965), Ho Moon-hwa's *Princess Iron Fan* (1966), *The Cave of the Silken Web* (1967) and *The Land of Many Perfumes* (1968). In 1967, he directed his first Mandarin film *The Sword of Swords* (1968). Most of his films did well at the box office, so he quickly rose to the rank of Shaws' top directors. Cheng excelled in filming *wuxia* titles; his *The 14 Amazons* (1972) won Best Film and Best Director at the 11th Golden Horse Awards in Taiwan. Some of the outstanding works he directed for Shaws included *The Twelve Gold Medallions* (1970), the episode *The Rouge Tigress* in *Trilogy of Swordsmanship* (1972), *Kidnap* (1974) and the episode *The Corpse Hidden under the Kitchen Stove* in *The Criminals* (1976). He directed on average one film every three years at Shaws and was known for his meticulousness. Cheng left Shaws in 1980 and went to Taiwan to work as a production coordinator for a number of film companies. He was the mentor to Taiwanese director Chu Yen-ping. Cheng directed *Gambling Soul* (1992) in the 1990s. His sons Tony Ching Siu-tung and Ronny Ching Siu-lung also worked in the film industry; the former is one of Hong Kong's major directors and martial arts choreographers and the latter is a renowned sound designer and actor.