

There were many talented classmates in ZDFZ (Zhong Da Fu Zhong). Some were good in mathematics, some in English, and some in performing arts. KANG Shou Hua 康寿华 was an expert in geography. He could readily draw the maps of most countries and every provinces of China. He could tell the nautical miles between Shanghai and Keelung 基隆 or between Hong Kong and Yokohama. We were sure that he would pursue his career in geography later on. He was my best friend in ZDFZ.

By the end of 1948, as the war drew close to Nanjing, we both left Nanjing. I went to Taiwan via Shanghai, and he went to Wuhan where his father was a vice-director of Hubei Bureau of Postal and Telecommunication Services.

He wrote a long article about his trip on board the ship that carried him from Nanjing to Wuhan, and got it published in the local newspaper in Wuhan. He cut the article from the paper and sent to me in Taiwan. That was what I last heard from him for over 30 years.

He was very patriotic and loyal to the current government. He would run to the Presidential Palace in the other side of Nanjing, and salute in front of the gate. I was quite worried about his political inclination in the newly liberated China.

When I visited China in 1979, I heard from other classmates that Kang was in Yunnan, and had become a dancer!

I was in Wuhan the summer of 1980. Changsha Institute of Technology, i.e., The University of Science and Technology for National Defense 国防科技大学 invited me to visit them for a few days. DENG Fei Fan was then teaching there in its physics department. He informed KANG of my visit. KANG then came to Changsha to join us. It was the first time we three got together for over thirty years.

We met, and he just grabbed me and embraced me, a rare gesture for Chinese. We had long talks, and KANG told me his eventful past.

Before Liberation, he was sort of brain washed by KMT's Central Daily News which depicted Communists as monsters. But when the Liberation Army entered Nanjing, it was entirely another story. He realized that he had been deceived. Then his father, who was a KMT official, was even promoted to be vice-director for Hua Zhong Bureau of Postal and Telecommunication Services. That completely changed his political inclination. When the call to join the Second Field Army to advance to Southwest China, he joined its Art Troupe before his graduation from high school. Thus he abandoned his geography and became a dancer. He was happy and full of excitement for a few years.

Not long afterwards, his fortune changed. His father was imprisoned during the Three-Anti movement, and he himself was classified as a Rightist in 1957. There was the issue on combining the Song and Dance Troupe and the Drama Group. He joined other people to voice criticism of the leader. There were about altogether 60 of them. He was singled out because of his background to become a rightist. Five others were also classified as rightists. He was then sent to a labor camp for three years.

His hat for rightist was removed in 1961. He was sent to Southern Yunnan Hong He Zhou 红河州 Art Troupe. His salary was reduced from over 90 yuans to 21 yuans a month.

In 1963, he married a widow with four children, who was a cook. She supported him with her wage of over 40 yuans. She was supportive in another aspect. She was a poor peasant. So he needed not to worry about the political status of his family.

Then came the Cultural Revolution. He was in trouble again. As a choreographer of folk dancing, he had been traveling all over Yunnan and Tibet to collect raw materials of various ethnic dances. He had the approval of the supervisors for his projects. He had recorded his findings with detailed maps, village by village, for his efforts. These documents were used to accuse him of spying for foreign enemies.

He almost committed suicide in 1967. He managed to escape from his confinement and ran to a nearby mountain. As he stood at the edge of a cliff, he thought about his wife, his 4-year old son. What would become of them: the relatives of a criminal who killed himself. He also thought about his brother who was a research scientist in the Academy of Science, and whose career would be damaged. He decided to return to his unit. He was much more severely punished. He was sent to country side for four years.

He was called back to work in dance in 1972 to Ge Jiu 个旧, a mining town, in its Art Troupe. His salary of 21 yuans remained until 1978. Now, in 1980, he had become the vice-director of the Ge Jiu Art Troupe.

He summarized the first thirty years of his life in New China: On its tenth anniversary, he was in East Wing Farm doing hard labor; on the twentieth anniversary, he was in the cowshed; but on its thirtieth anniversary, he was in Beijing's People's Great Hall to be received by Chairman Hua and Vice-Premier Deng, as a delegate of the Cultural Association 文代会代表.

In 1981, the dance drama The Peacock Princess he choreographed was invited to perform abroad. He went with Dance Troupe to Burma, Thailand, Singapore and Hong Kong. But his name was not listed in the billing. At that time, he had already been transferred from Ge Jiu to Kunming. He was asked to go to Beijing. But he preferred to stay in Yunnan, because the source of ethnic art was in these remote regions of China.

I went to visit him in Kunming in 1985, 1987 and 1998. In 1985, he invited me to attend a performance of a new dance drama he choreographed, Miyilu 咪依鲁. I met his wife, and enjoyed the home cooked "Rice Noodle over the Bridge" 过桥米线 at their home. They lived in a three-room simple unit without private toilet. But they were quite satisfied. He showed me the sights around Kunming, and we had great times.

He was already officially retired in 1998. But he had been busy doing consulting and advising all over Yunnan. He used to walk about the remote countryside visiting villages one by one to collect ethnic dance materials. He kept this practice even after his

retirement. His living conditions has improved somewhat. Now they have their own private toilet. There was going to be a World's Fair for Flowers in Kunming in 1999. He accompanied me to visit the site for a preview.

Although he had very bitter experience in life, he was one of the very few former rightists, who could cast away the past grievance and look forward enthusiastically for the future. He had been working doubly hard to recoup the lost time.

He has written two books: Dance Rhythms in YI Mountain 彝山舞韵 (2005) and A Few Bundle of Remembrance under Sunset 夕阳下的几束回忆 (2009). The original title of the first book was a much more artistic Walk into YI Mountain 走进彝山. But the sponsoring publisher changed the title to show it was a book on dance, not a tour book.

---

中大附中有着很多才华横溢的同学，他们分别擅长数学、英文、表演艺术等。康寿华是地理方面的专家，他能随手绘制出多数国家以及中国各省的地图，他能够说出上海到基隆或者香港到横滨的航程海里数。我们都相信他会在地理方面继续深造，他是我在中大附中最好的朋友。

1948 年底，战火靠近了南京，我们都离开了。我经上海到了台湾，他去了武汉，他父亲在湖北电信局任副局长。

他写了一篇长文记录他乘船从南京到武汉一路的经历，发表在武汉当地的报纸上。他剪下报纸寄到台湾给我。30 多年间我再没有听到他的消息。

他很爱国，忠于当时的政府。他会跑到南京另一边的总统府，在门前致敬。我很担心他在新中国的政治倾向。

我 1979 年访问中国，从其他同学那里得知康寿华在云南，而且成了个舞蹈家！

1980 年夏天我在武汉，长沙工学院即国防科技大学邀请我访问几天。邓飞帆当时在那里的物理系任教，他告诉康寿华我访问的事情，康寿华於是到长沙来和我们见面，那是 30 多年来我们三个第一次聚会。

我们重逢时，他拉着我拥抱我，这是中国很少见的姿态。我们交谈很久，康寿华告诉我他多舛的经历。

解放前，他被国民党的中央日报洗脑，日报上把共产党描绘成魔鬼。可解放军进入南京时，看到的完全不一样。他认识到自己被骗了。他父亲虽然曾经是国民党的官员，被提拔为华中电信局的副主任，这彻底改变了他的政治倾向。当二野征兵去西南地区，他中学还没毕业就加入了二野的艺术团，因此放弃地理爱好成了舞蹈演员。他此后好几年都很开心和满怀激动。

不久以后，他的命运改变了，他父亲三反运动中被捕入狱，他自己 1957 年划了右派。当时在讨论歌舞团和话剧团的合并问题，他跟其他人对领导表达了批评意见。总共有 60 人，但他因为家庭背景而成了右派，另有五人也划了右派。之后他被送到劳改三年。

他 1961 年摘了右派帽子，送到云南红河州艺术团，工资从当初的 90 元减到 21 元。

1963 年，他娶了一个当厨师的寡妇，她有四个孩子。她有 40 多元工资，可以支持他。她从另一方面也支持了他，她是贫农出身，于是他不用担心他家庭的政治身份。

随后文化大革命开始，他又惹上了麻烦。作为民族舞的编舞者，他曾去云南和西藏搜集各种少数民族舞蹈的原材料，这些项目都得到相关负责人的批准。他把自己的发现和逐村逐村的地图都记录下来，以便自己以后使用，这些文档被用来作为告他是敌特的证据。

1967 年他几乎要自杀，他设法逃离关押的地方到了附近一座山里。站在悬崖边，他想起妻子和 4 岁的儿子。他们会因此怎样：成为一个自绝于人民的罪犯的家属。他也想到在中国科学院做研究工作的兄弟，他的职业也会因此受到损害。他决定回到自己单位。遭受更重的惩罚后，他被送到农村四年。

1972 年他被召回到矿业城市个旧，在艺术团里从事舞蹈工作。一直到 1978 年工资都是 21 元，现在 1980 年他成了个旧艺术团的副团长。

他总结了自己在新中国前三十年的遭遇：国庆十周年时他在东郊农场当苦力，国庆二十周年他在牛棚，可国庆三十周年，他作为文代会代表到北京的人民大会堂接受华主席和邓副主席的接见。

1981 年，他编舞的《孔雀公主》应邀出国表演，他随团去了缅甸、泰国、新加坡和香港，但他的名字并没有出现在节目单上。那时，他已经从个旧调到了昆明。他被邀请调到北京，但他宁可待在云南，因为少数民族艺术的源泉在中国的这些偏远地区。

我先后于 1985,1987 和 1998 年到昆明看望他。1985 年，他请我看他编的新舞蹈剧《咪依噜》。我见到他妻子，并在他家品尝到家制的过桥米线。他们住在一个简单的三间套里，没有独立的卫生间。但他们已经很满足了，他带我看昆明的风景，我们非常开心。

1998 年他就退休了，但他忙着在云南到处指导、咨询。他习惯了走到偏远的乡下，逐村逐户地搜集少数民族舞蹈素材，退休后他仍然坚持这么做。他的生活条件有所改善，有了独立的卫生间。1999 年昆明将举办世界园艺博览会，他陪我到会场提前参观了一下。

尽管他的一生曾经非常辛苦，但他是很少几个能够抛开旧日牢骚、积极放眼未来的右派分子，他为了挽回失去的时间而加倍努力工作。

他写了两本书：《彝山舞韵》（2005）和《夕阳下的几束回忆》（2009）。前一本书原来的书名更艺术化些，叫《走进彝山》，可赞助出版商给改了名字，以表明这是关于舞蹈的，而非旅游书籍。