

教育部 97 年度

國外研究生來台短期研究成果報告計畫期末成果報告書

James Wicks

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國外研究生來台短期研究成果報告

計畫類別	國外台灣文史藝術研究生或研究團隊短期來台研究 (國外研究生來台短期研究)		
計畫名稱	The Antecedents of Taiwan New Cinema: The History of Taiwan Film in the 1970s		
指導暨 補助單位	教育部--全球化下的臺灣文史藝術計畫辦公室		
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	目前就 讀校系	美國洛杉磯大學聖地牙哥分校文學 系博士生	指導 教授 Zhang Yingjin
	本國研 修校系	中央研究院中國文哲研究所	研修學 校指導 教授 彭小妍
	研修 主題	七〇年代台灣電影新浪潮之歷史研究	
	申請 資格	<input type="checkbox"/> 已經或即將進入我國公私立大學校院（即申請補助學校）註冊 攻讀學位，從事台灣文史藝術研究之博士生。 <input checked="" type="checkbox"/> 已於國外（不含大陸港澳地區）著名大學註冊攻讀學位，並已獲 得該我國公私立大學校院（即申請補助學校）交換生資格之博士生。 <input checked="" type="checkbox"/> 未同時領取我國政府預算所提供累計逾三個月以上獎助金。	
研修期程	自 2008 年 6 月 16 日 至 2008 年 12 月 19 日 止		
研修計畫摘要： My tentative dissertation title is: "The Antecedents of Taiwan New Cinema: The History of Taiwan Film in the 1970s." While my approach to film analysis is to pay close attention to the cinematic form, excavate the socio-historical context, and use the lens of cultural studies, my motivation for this project stems from a curiosity to explore a blank space on the map of English language scholarship concerning Mandarin language Taiwan Cinema. It is true that there is possibly not a more intriguing time or subject matter for an academic inquiry in the fields of Film and Media Studies, Literature, and Critical Studies			

than analyses of cinema in Taiwan from 1980 to the present. Thus, this moment has been scrutinized in recent texts including *Modern Chinese Literature and Culture*'s special issue on Taiwan Film (2003), Chris and Feii Lu's edited volume *Island on the Edge: Taiwan New Cinema and After* (2005), and *Cinema Taiwan: Politics, Popularity and State of Arts* (2007), edited by Darrell William Davis and Ru-Shou Robert Chen.

However, apart from June Yip's rich text, *Envisioning Taiwan: Fiction, Cinema, and the Nation in the Cultural Imaginary*, few studies -- and to this day no book-length monograph -- has considered in detail the history, aesthetic principles, and framework of pre-1980s film in Taiwan.

The present format of my dissertation is divided into five chapters. The first chapter would contribute to the discussion by consolidating in one location a synopsis of the present debates in English scholarship. The second chapter would consider the KMT film apparatus in Shanghai before 1949 and the contemporaneous state of cinema in Taiwan. So far I have consulted texts from Shanghai in the 1930s and 1940s, Lü Sushang's 呂訴上 *Taiwan dianying xiju shi* 臺灣電影戲劇史 [history of Taiwan cinema and drama] (1961), and Zhong Lei's 鍾雷 *wushi nian lai de Zhongguo dianying* 五十年来的中国电影 [fifty years of Chinese cinema] (1965).

The third chapter would observe a similar aesthetic tradition that can be located in both Xie Jin's (谢晋) films on the mainland and Li Xing's (李行) films in Taiwan during the 1960s, before launching into two chapters focusing specifically on the film tradition in Taiwan in the 1970s.

Chapter four would analyze popular films from the 1970s including *Home Sweet Home* (Pai Ching-jiu, 1970), *Heroes in the Eastern Sky* (Zhang Zeng-ze, 1977), and *Good Morning, Taipei* (Li Hsing, 1979). The fifth chapter, taking a cue from Lu Feiyi's 盧非易 *Taiwan dianying: zhengzhi, jingji, meixue, 1949-1994* 臺灣電影: 政治, 經濟, 美學, 1949-1994 [Taiwan film: politics, economics, and aesthetics] (1998), would analyze the decline of cinema in Taiwan in terms of audience attendance and theatres, the rise of television entertainment, and the financial state of the film industry before Taiwan New Cinema emerged -- and the effect these material processes had on the construction of the cinematic styles and aesthetics within narrative film representations.

I hope for my work to convey a sophisticated political and social understanding of Taiwan diversity at the local level, an ability to challenge the logic and intention of the object of inquiry on its own terms, and simultaneously the erudition necessary to reshape critical theories that are often inadequate when encountering the multiplicity of the Taiwan film scene. In order to achieve this, I hope to present primary sources from Taiwan to form a grounded perspective and challenge arguments imposed on the Taiwan film scene from abroad.

成果報告一

James Wicks

Professor Peng

Summer/ Fall Research 2008

21 July 2008

Summer and Fall Research Progress: Report 1

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II. Initial interview list and status

III. Research observations and questions

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I. Progress Report

During the first month in Taiwan, my primary accomplishments are humble, but I think it has set a foundation for my research in Taipei. Humble in that it is background work not presently reading for publishing, but foundational in that it provides the basis for such work. The initial weeks were filled with locating materials and research locations and tracking down names while at the same time, naturally, getting settled in with housing, and at the present I am working on extending my visa.

I am in a routine that includes three days a week of on site interviews or at the Taipei film archives or other research locations, and the other days (Tuesday, Thursday, and weekends, generally) reading, photocopying, and writing. Also, I am trying to watch about one Taiwanese film a day and write one page each day. I have set up two hours a week with a tutor to help read Chinese texts, and I intend to increase this total to three hours a week. These tutor sessions entail reading Chinese language texts to me, as it speeds up the research process when I do not need to stop to look up words in the dictionary that I do not recognize. Also, I am drawing up a more formal list of interview questions as the interviews I am engaging in are increasingly topic- specific. I am presently reading a

recent book regarding 李翰祥 by 焦雄屏, 台灣電影的歷史文化經驗, and 六十年代國片名導名作選。

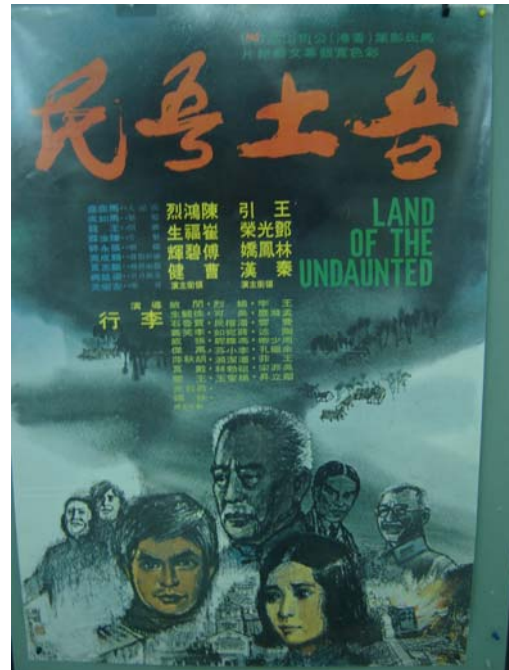
The writing projects I am working on are two:

First, I intend to locate historical primary sources, secondary sources, interviews with personnel involved in the film industry, and leading scholars of Taiwan cinema in order to write a 40 page “History of Taiwan Cinema in the 1960s and 1970s.” The goal of this essay would be to concisely and carefully negotiate key films, film stars, the political-historical context, and connections with events concurrent in Taiwan’s literary world at the time. This essay, which I have started writing, would likely follow the introduction to my dissertation, and thus provide the foundation for the close readings of films that I intend to include in my dissertation as well. (So far I have completed two such close readings, each entailing a potential chapter in my dissertation: one is a comparison of Li Xing 李行 and the mainland film director Xie Jin 谢晋 in the mid-1960s, and one is a focus on the work of Bai Jingrui 白景瑞 in 1970 (*Home Sweet Home*, 家在台北.) Moreover, I am keeping a running list of research questions and I intend to include the answers to such questions in this essay. Excess research and information for this essay may well end up in other essays or inquiries.

Second, I am also starting a running commentary on every Golden Horse film award winning film for Best Picture from 1962 to 1982. This essay is a bit more informal in nature; thus it is the type of work that I envision would be flexible enough to be publishable in a scholarly journal, but maybe in general interest publications as well. In any case, the format is such that each film will be presented in two pages: on page left a statistical outline of the film (title, year, director, studio, main actors and actresses, and film still) and on page right a running commentary of the Golden Horse Award winning film that continues and flows from each film to the next one – in this way the commentary would be continuous, rather than isolated to each film. This essay I see less as a staccato recounting of film narratives (is there anything more banal than reading a formal film summary of a film one has never seen?) but rather a space for lively reflections, observations, remarks, and insights that make for pleasurable reading.

Research Locations:

- Li Xing Exhibition at National Taiwan Normal University 國立臺灣師範大學



Images from the exhibition: Li Xing with Bai Jingrui (left) and an original movie poster (right).

- Visiting the library at National Taiwan University 國立臺灣大學
- Visiting the library at Academia Sinica 中央研究院
- Researching and becoming a member of the Taiwan film archive 國家電影資料館
- Purchasing films at 天龍書局 bookstore along 重慶南路

Interviews/ Contacts:

1. Thanks to the recommendation of my colleague Yin, I had the opportunity to attend a film screening which enabled the opportunity to meet 王曉祥, former Golden Horse Award Executive Officer. He recommended locations where I might purchase films, and the opportunity to meet 蔡國榮, which could potentially lead to meeting 黃仁 and then perhaps even director 李行. A story regarding 王曉祥 can be seen here:

<http://ent.sina.com.cn/m/c/2007-04-27/10421535945.html>

2. I met with Professor 陳儒修 Ru-Shou Robert Chen, co-editor of *Cinema Taiwan: Politics, Popularity and State of Arts* with Darrell William Davis (Oxford: Routledge, 2007) among other publications at the Taiwan film archives. Highlights of the conversation include a quotation by Edward Yang

via Prof. Chen: “Taiwan New Cinema could have begun ten years earlier if not for the political situation” – a very intriguing idea indeed. Professor Chen also recommended that I meet with Professor Lin Wenchi at NCU, and let me know about some sources to track down Taiwan and Mainland Chinese films. Professor Chen also introduced me to a 媒體試片邀請 Press Screening Invitation to the film: *Cape No. 7 海角七號* directed by 魏德聖, at 台北市京華城喜滿客影城 第五廳.. The film will be released in August. What a great and happy film in many ways! I am excited to see, perhaps, a new spring in Taiwan cinema going on at the present.

3. I have the opportunity to meeting with Cai Guorong 蔡國榮 Monday, July 21. Information about Cai Guorong: <http://movie.cca.gov.tw/People/Content.asp?ID=336>. Details in my next report.
4. I emailed the scholar living in Los Angeles June Yip (juneyip@aol.com), author of *Envisioning Taiwan: Fiction, Cinema, and the Nation in the Cultural Imaginary* (Durham: Duke University Press, 2004), while here in Taiwan in order to ask her for any research advice and direction. She recommended that I contact: Prof. Lin Wenchi, who is lecturing at the National Central University. I emailed Professor Lin yesterday.
5. Before I arrived in Taiwan I emailed Fran Martin ("Fran Martin" <f.martin@unimelb.edu.au>), author of *Situating Sexualities: Queer Representation in Taiwanese Fiction, Film and Public Culture* (Hong Kong: Hong Kong University Press, 2003) regarding research in Taiwan. She recommended that I contact Professor Robert Ru-shou Chen, Professor Wenchi Lin, Professor Feii Lu, and to visit the visit the Guangdian Theatre: <http://www.spot.org.tw/>. This final recommendation was seconded by Professor Chen.

II. Initial interview list and status

Name/ Contact	Occupation	Cont acted (y/n)	Res pons e (y/n)	Meet ing (y/n)
陳儒修	University film professor, noted	y	y	y

<p>Prof. Ru-Shou Robert Chen</p> <p>cinema@ms13.hinet.net</p> <p>mobile phone: 0937059310</p> <p>home phone: 02/27056550</p>	<p>scholar of Taiwan cinema at 國立政治大學 NCCU National Chengchi University</p>			
<p>盧非易</p> <p>Prof. Lu Feiyi</p> <p>http://www.rtv.nccu.edu.tw/modules/tinyd1/index.php?id=8</p> <p>author of 台灣電影:政治.經濟.美學(1949-1994)</p> <p>feilu@nccu.edu.tw</p>	<p>University film professor, noted scholar of Taiwan cinema at 國立政治大學 NCCU National Chengchi University</p>	y	n	n
<p>焦雄屏</p> <p>Prof. Peggy Chiao</p> <p>28961000*3271</p> <p>peggyt@arlightfilms.com.tw</p>	<p>University film professor, noted scholar of Taiwan cinema, film critic, film personnel</p>	y	n	n
<p>王曉祥</p> <p>Ivanwang43@yahoo.com</p>	<p>former Golden Horse Award Executive Officer</p>	y	y	y
<p>蔡國榮</p> <p>Cai Guorong tel. (02)2798-5021, cell 0935-040-204</p>	<p>senior journalist at the China Times and 編劇: 臥虎藏龍 (2000)</p>	y	y	(meeting July 21)
<p>黃仁</p> <p>Huang Jen</p>	<p>Film critic since the 1960s, wrote for 聯合報</p>	n	n	n
<p>Prof. Lin Wenchi</p> <p>http://www.ncu.edu.tw/~wenchi/</p> <p>tel. 09-3(3?)87-3691</p> <p>wenchi@cc.ncu.edu.tw</p>	<p>University film professor, noted scholar of Taiwan cinema at 國立中央大學 National Central University</p>	y	n	n
<p>柯慶明</p> <p>Professor Ke Qingming</p> <p>http://homepage.ntu.edu.tw/~ntugitl/faculty/teacher1.html</p>	<p>Lecturer at National Taiwan University</p>	y	n	n

III. Research observations and questions

An informal running list of informal and at times random thoughts:

- A book about Taiwan film does not need to be boring. And a book on Taiwan film does not necessarily have to be about Taiwan film alone, but it might shed light on other (regional, international) industries through comparison and contrast. It is these two priorities that I hope my reader will hold me to.
- How is it that Taiwanese cinema co-existed alongside Chinese cinema and on TV as well when it was banned in schools, etc. I want to learn more about this division.
- Note: perhaps: it is important to recognize the government's involvement with (meddling in the affairs of?) Taiyu pian – was there a conscientious effort to consolidate the Taiyu industry in order to manage/ strangle the Taiyu market until its downfall in the 1970s?
- The Taiwanese New Cinema (TNC) had the weight of the critics behind it as well. This was key to its success. Considering that the total output of TNC films was actually in the minority (to paraphrase Lu Feiyi: “depending on how you look at it, the NTC era produced 32 films or 58 films, in either case, the overall percentage of NTC films to the overall number of films produced would be quite small, and its market performance was small -- its importance was in media, aesthetics, creative concepts, and non-industrial ways”) what facet of the previous film tradition did it inherit – which genre, techniques, market factor played a/ the primary role? See the 1987 年並參與簽署「台灣電影宣言」。
- One reason for the rise of Guoyu film was the import of Guoyu films from HK in the 1950s.
- You could say that Taiwan's film industry was booming in the 1960s with no sign of letting up, what was it about the 1970s, besides the cited reasons: rise of TV, more entertainment options, etc., that brought the industry back down? In the U.S. cinema was back on the rise with the blockbuster (Jaws, 1975).
- By what means were cinema figures such as Bai Jingrui and 王菊金 (Jo Jo Wang / Wang Chu-Chin) introduced to Italian neo-realism and the French New Wave in the 1950s and 1960s?
- Bai Ke 白克 used Taiying to make a Taiyu pian in 1956 which was well recieved, but he experienced a (continual?) struggle with the state-run studio system, so he left. This director was executed by the government in 1964. This story must be followed up.

- One thought is that the writers under the GMD were intensely adaptable men and women --they could switch from genre to genre, figuring out the cinematic space that they could create while working under the various constraints placed upon them. Take *Dragon Gate Inn*, it just has to fit under government policy, it has to, so it can be read in this way: observe who the successful characters are: a small band of warriors in a small inn (Taiwan), under the assault of the more numerous but ideologically backward and evil enemy (China), and they (the good characters) are gracious enough to take care of the enemy's wounded. Yet how does the ideology relate or interact with the, cinematically speaking, poor expression of realism (fake looking arrows), or the amount of gore, or the impressive set designs: we enter into disconnects that might be real philosophical dilemmas.
- Li Hanxiang is the transnational director par excellence. He is in HK, Taiwan, back to HK, then to China. Shooting all genres of film.
- Find out: when newsreels stopped being shown: when patrols of the countryside with film presentations stopped being run by the government, the policy towards Taiwanese films, the language and film interrelationship.
- Why would there be *shenguai pian* in Taiwan after they were banned by the KMT in China in the 1930s and 1940s, this memory would not have been lost on any of the government officials, and the reasons for change could not have gone unnoticed. What was it that allowed the *shenguai pian* in TW history: the invincibility of the HK film market, or the openness to the Taiyu pian film scene, or?
- In general the film directors and personnel who were active in the 1950s, it seems, were either born in Taiwan during the Japanese colonization period and studied in Japan, or they were involved in the industry in China and then continued their services in Taiwan; a lot of it aligned with the military. It is obvious, but there are a wealth of personal stories to be told here.
- You have directors going back and forth to HK like crazy.
- If you look at Taiwan film of the 1970s especially, its not always the plot and cinematography that comes out as particularly interesting, but rather the intersection with local and international politics, government censorship and restrictions, the fluctuation of the market, etc. that makes the films so doggone interesting.
- There is a general experience among directors that after 1980 their work was no longer appreciated because of the TNC movement, but is this because of the type of directors selected that film critics discuss, and also considering that the movement of TNC was not necessarily the whole, but rather a significant but smaller sector of the film world, and if so, what continued into the 1980s –

wouldn't it have been something that the film makers could have merged into or with?

- *Cape No. 7* (2008) : good music. It has the classic Taiwan cinema tropes: enjoyable and yet at the same time: undeveloped corollary characters, unfinished narratives, overwrought emotions. What is it about these tropes that make them endearing, stalwart, enduring.
- The 1960s Healthy Realism actually takes the camera away from the city, where the lack of intense urbanization (revealed in the 1980s with Edward Yang's films, ect.) would not be exposed. Why is this, as a political move? Would it decrease the reputation of how the state wanted Taiwan to be perceived to have films shot in the early 1960s entirely in urban spaces? Would it seem less developed than HK or Japan or Seoul?
- What are the common historical and socio-political features (if any) between the making of the 1962 co-production 《秦始皇》 with the Japanese and the moment when Chen Kaige made *The Assassin*, or Zhang Yimou's *Hero* in the history of both cinemas?

IV. Working bibliography

The following are texts I intend to check out and/or purchase... a work in progress...

Academia Sinica Texts

梁良 (1952-) 著. 電影的一代, 台北市：志文出版社, 民 77[1988]

劉森堯 (1952-) 作者, 電影與批評 / 劉森堯著 出版項 台北市：志文出版社, 1994[民 83]

(includes a retrospective chapter on 1970s film in Taiwan)

梅長齡, 電影原理與製作, 出版社：三民, 1991 年 08 月 01 日

(written by former director of Zhong Ying 中影 after Gong Hong 龔弘)

葉龍彥 著, 台北西門町電影史 1896-1997 臺北市：行政院文化建設委員會：財團法人國家電影資料館, 1997[民 86]

葉龍彥著, 日治時期臺灣電影史, 出版項 臺北市：玉山社, 1998[民 87]

作者 三澤真美惠 著 書名 殖民地下的「銀幕」：台灣總督府電影政策之研究(1895-1942) / 三澤真美惠著 出版項 台北市：前衛, 2002[民 91]

台湾电影百年史话 (2 vols.)

(general reference)

黃仁, 台湾影评六十年

(I have read portions of this text previously)

Taiwan Film Archive Texts, newspaper articles featuring Bai Jingrui 白景瑞

世界電影(142-146 期)

團體著者: 世界電影雜誌社 發行

出版地: 台北市

出版者: 世界電影畫刊雜誌社

出版日期: 民 69

類型: 期刊

No.145 P.90 肯定自己,不否定別人的白景瑞/毛瓊英

世界電影(100-111 期)

團體著者: 世界電影雜誌社 發行

出版地: 台北市

出版者: 世界電影畫刊雜誌社

出版日期: 民 66

類型: 期刊

敘述: 1 冊 圖 26 公分

No.103 P.27 專欄:魯稚子--白景瑞的異鄉夢碎

世界電影(147-159 期)

團體著者: 世界電影雜誌社 發行

出版地: 台北市

出版者: 世界電影畫刊雜誌社

出版日期: 民 69-70 年

類型: 期刊

敘述: 1 冊 圖 26 公分

No.148 P.17 求真.求善.求美/白景瑞

世界電影(349-351 期)

團體著者: 世界電影雜誌社 發行

出版地: 台北市

出版者: 世界電影畫刊雜誌社

出版日期: 民 87

類型: 期刊

敘述: 1 冊 圖 26 公分

No.351 P.146 白景瑞羅馬苦學記/黃仁

世界電影(325-328 期)

團體著者: 世界電影雜誌社 發行

出版地: 台北市

出版者: 世界電影畫刊雜誌社

出版日期: 民 85

類型: 期刊

敘述: 1 冊 圖 26 公分

No.328 P.102 白景瑞作品創作的心路歷程/黃仁

電影雙周刊(36-63 期)

團體著者: 電影雙周刊編輯委員會 編輯

出版地: 香港

出版者: 電影雙周刊出版社

出版日期: 1980-1981

ISSN: 102689363-1

類型: 期刊

敘述: 1 冊 圖 29 公分

No.56 P.15 肯定自己.不否定別人的白景瑞/毛瓊英

電影雙周刊(247-255 期)

團體著者: 電影雙周刊編輯委員會 編輯

出版地: 香港

出版者: 電影雙周刊出版社

出版日期: 1988

ISSN: 102689363-1

類型: 期刊

敘述: 1 冊 圖 29 公分

No.252 白景瑞.李行專訪/鄧月明

銀色世界(1-12 期)

團體著者: 香港銀色世界出版公司

出版地: 香港

出版者: 銀色世界出版公司

出版日期: 1970

類型: 期刊

敘述: 1 冊 圖 29 公分

No.2 白景瑞出頭/簡志信

銀色世界(49-60 期)

團體著者: 香港銀色世界出版公司

出版地: 香港

出版者: 銀色世界出版公司

出版日期: 1974

類型: 期刊

敘述: 1 冊 圖 29 公分

No.50 白景瑞外景傳真/夏雪

Texts to purchase

龔弘, 影塵回憶錄, 出版社: 皇冠, 出版日期: 2005 年 04 月 04 日

林贊廷, 台灣電影攝影技術發展概述 1945-1970, 典藏藝術家庭, 出版日期: 2003/09/7.

葉龍彥, 影響的影響-七0年代台灣電影史, 新竹市文化局, 出版日期: 2003/12/01

黃建業等/著, 跨世紀台灣電影實錄 1898-2000, 國家電影資料館, 出版日期: 2005/07/01

劉現成/著, 台灣電影、社會與國家, 出版日期: 1997/10/15

李天鐸/著, 台灣電影、社會與歷史, 出版日期: 1997/10/15
葉龍彥/著, 日治時期台灣電影史, 出版日期: 1998/09/01
陳飛寶/著, 台灣電影導演藝術, 出版日期: 2000/03/01
李泳泉/著, 台灣電影閱覽, 出版日期: 1998/09/01
焦雄屏/著, 台灣電影 90 新新浪潮, 出版日期: 2002/05/20
黃仁, 行者影跡: 李行·電影·五十年, 出版社: 時報出版, 出版日期: 1999
年 12 月 13

Additional Misc. Notes:

See the 1987 text: 年並參與簽署「台灣電影宣言」。

locate the 1965 newspaper story “10 Major Taiwanese Directors”

痙弦在 1981 年《現代詩三十年的回顧》

Chen, Kuan-Hsing “Taiwan New Cinema, or a Global Nativism?”

Bibliography: author, Chen, Robert R.S., Mi-Chou

Antona Yengjing’s study KMT modernization in the 1950s

『電影導演·電影官』廖祥雄 Liao Hsiang-Hsiung

Li You-hsin: 1986: Gang-Tai liu-da dao-yen (6 major directors from HK and T.)

焦雄屏, 台灣新電影, 1988

Yu Ye-Ying, “The History and Development of the Golden Horse Awards,” trans. Perry Svensson; and “The Chronicle of Golden Horse Awards in the Past Four Decades,” trans. Huang Shu-mei, in the 40th Anniversary of Golden Horse Awards, 2003.

Yeh Yueh-yu, "Taiwan: The Transnational Battlefield of Cathay and Shaws," in Wong Ain-ling, ed., The Cathay Story, Hong Kong Film Archive, Hong Kong, 2002.

Film Archive: Film to-see list

《海灘的一天》(1983)

《殺夫》(1984)
《戀戀風塵》(1986)
《多桑》
《七仙女》
《西施》
《汪洋中的一條船》1978
《大摩天嶺》
《聖石傳說》(2000)
《拒絕聯考的小子》
《瘋劫》(1980，
《台上台下》
《海灘的一天》
《搭錯車》
《笕橋英烈傳》
《重慶一號》
《大輪迴》 1983
《超級市民》1985
《超級大國民》1996
《超級公民》1999
《天使》 2001
《木蘭從軍》
《阿里山風雲》
邵氏《楊貴妃》1961
《秦始皇》 1962
「台灣念真情」(TV)
《蘇澳漁港》dir. 屠忠訓 (documentary)

成果報告二

James Wicks

Professor Peng

Summer/ Fall Research 2008

22 August 2008

Summer and Fall Research Progress: Report 2

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V. List of collected texts

I. Progress Report

My second month in Taiwan doing research by means of the Taiwan's Ministry of Education "The Talent Cultivation Project of Taiwanese Literature, History and Art in Globalization" grant and the sponsorship of Professor Peng at the Academia Sinica and Professor Heinrich at UC, San Diego, has come and gone. Over the last four weeks or so highlights include interviewing film critic and professor of screenplay writing Cai Guorong 蔡國榮, interviewing perhaps the most eminent Taiwan film critic and author of Taiwan cinema Huang Ren 黃仁, watching films in the Taiwan film archives that are unavailable for purchase (as far as I know) such as: 罌粟花 *Yingsuhua* (1955) and 西施 *Xishi* (dir. Li Hanxiang, 1966), and meeting distinguished Taiwan film scholars at the Ang Lee *Lust, Caution* conference, such as Prof. Lin Wenchi, Prof. Emily Yu, Prof. Darrel William Davis, and Prof. Dilley. The *Lust, Caution* conference was all-around a wonderful opportunity to encounter the current state of thought on Taiwan cinema, and meet a number of scholars whose work I admire. Also, I attended the retrospective of film director Song Cunshou 宋存壽 at Guangdian/ The Spot Theater in Taipei. In terms of future interviews, some progress has been made: I

intend to interview former actor Ke Junxiong 柯俊雄 as well as Shijun 石雋 (next week on Tuesday), and one of Taiwan's premiere directors, 李行 Li Xing. Future research goals include pursuing more interview opportunities and locating journal and newspaper publications in addition to locating book-length texts. Overall, my goal has been constant as far as putting my primary effort into locating materials, sources, and experts that can only be found in Taiwan.

I wrote in my last report that I would watch one film a day and write one page a day, but I have not done this despite my efforts – it is more realistic to say that I am watching one film and writing one page every other day. I am continuing my routine that includes on average three days a week in Taipei, and the other days at home here in Lotung to read materials and write essays on Taiwan film. While in Lotung I have organized three tutor sessions – each session is one hour long, totaling three hours each week. During these lessons I primarily ask my tutors to read texts that I am reading, and I pause to ask vocabulary questions and take notes for my records; I also use this time to prepare questions that I use during my interviews.

My writing projects are the same as noted in the last report: I am writing a history of Taiwan cinema in the 1960s and 1970s essay that I intend to be the first chapter of my dissertation (following an introductory chapter describing my methodology, etc.). The goal for this essay is to concisely provide an overview of the period to specifically aid the close readings of specific films that follow in the essay, and more generally (hopefully) provide a lucid text that could be used in university lecture courses on the subject of Taiwan film. The overview of Golden Horse award-winning films essay will be an appendage to this chapter, or perhaps an appendix to the dissertation. One welcome challenge of the Golden Horse award winning films essay is to describe how (to what extent) relevant it is to note the sociopolitical connections and interrelationships between award-winning films and the general state of the film industry: at either extreme there is a direct correlation to elucidate or an anomaly to explicate.

There is one writing development currently taking shape. I think that, thanks to the suggestion of Cai Guorong, I have located a film to focus on for a chapter in my dissertation, namely: 母亲三十岁 *Story of Mother* (Dir. 宋存壽 Song Cunshou, 1972). This film explores gender issues, female sexuality, and depictions of violent masculinity in interesting ways. In addition, it might be viewed in conjunction with *Land of the Undaunted* (Li Hsing, 1975) and 再見阿郎. I intend to see where this study takes me, and I have already made an initial sequence breakdown (below) of the film in order to carefully analyze the film's

form, themes, and continuity strategies. Upon first arriving in Taiwan I was fascinated by Hong Kong director Li Hanxiang's films made in Taiwan, and his 1968 film 冬暖 *Winter* particularly, but I think this inquiry will be saved for a later project.

Research Locations:

- Song Cunshou 宋存壽 Exhibition at Guandong Film Theatre, Taipei
- Visiting the library and Ang Lee conference at Academia Sinica 中央研究院
- Taiwan film archive 國家電影資料館
- Respective interview locations: Ikari Coffee Shop, Huang Ren's house

Updated Interviews/ Contacts:

6. Mr. 蔡國榮, see transcript below.
7. Mr. 黃仁, see transcript below.
8. Professor Lin Wenchi 林文淇: Professor Chen introduced me to Professor Lin at the *Lust, Caution* conference at the Academia Sinica. As a result, Professor Lin invited me to a future conference being planned on the work of film and the writer 琼瑶 Qiongyao.
9. Professor Darrel William Davis: I had the opportunity to meet Professor Davis at the *Lust, Caution* conference. I told him about my project and we might again later as he is here studying Chinese. I asked him what criteria was used to select the directors discussed in the first two chapters of *Treasure Island* – his co-written book with Professor Yeh. He described how they selected the major names and figures in those chapters, based on the experience and research of Professor Yeh, in order to provide a framework for students to understand the primary names of Taiwan's film history in the 1960s and 1970s.
10. Professor 葉月瑜 Emilie Yueh-yu Yeh: Professor Yeh had read my review of *Cinema Taiwan: Politics, Popularity and State of Arts*, edited by Darrell William Davis and Ru-Shou Robert Chen, in the *China Quarterly* (191(2007):

774-776) so it was nice to have a point of reference when I first met her. It was fun to bounce the ideas for my dissertation off of her, and she recommended three texts that I intend to track down. Professor Yeh said that in many ways it is up to the younger scholars coming through the ranks now to write the history of Taiwan and HK cinema – she mentioned that there is currently a scholar (whose name I have since forgotten) who is researching the history of Cantonese cinema in Hong Kong during the 1950s and 1960s.

11. Professor Whitney Crothers Dilley: After the *Lust, Caution* conference I had an opportunity to meet Professor Dilley, and I sat next to both her and Professor Kowallis from the University of New South Wales during dinner. I asked Professor Dilley about the Taiwan films that might have influenced Ang Lee's work, and she directed me to one of the chapters in her most recent manuscript on Ang Lee. We had a nice discussion, and I intend to meet later perhaps to discuss Ang Lee's film heritage further.

II. Current Interview List and Status

Name/ Contact	Occupation	Contacted (y/n)	Response (y/n)	Meeting (y/n)
陳儒修 Prof. Ru-Shou Robert Chen cinema@ms13.hinet.net mobile phone: 0937059310 home phone: 02/27056550	University film professor, noted scholar of Taiwan cinema at 國立政治大學 NCCU National Chengchi University	y	y	y
盧非易 Prof. Lu Feiyi http://www.rtv.nccu.edu.tw/modules/tinyd1/index.php?id=8 author of 台灣電影:政治.經濟.美學(1949-1994) feilu@nccu.edu.tw	University film professor, noted scholar of Taiwan cinema at 國立政治大學 NCCU National Chengchi University	y	n	n
焦雄屏 Prof. Peggy Chiao 28961000*3271 peggyt@arclightfilms.com.tw	University film professor, noted scholar of Taiwan cinema, film critic, film personnel	y	n	n
王曉祥 Ivanwang43@yahoo.com	former Golden Horse Award Executive Officer	y	y	y
蔡國榮 Cai Guorong tel. (02)2798-5021, cell 0935-040-204	senior journalist at the China Times and 編劇: 臥虎藏龍 (2000)	y	y	y
黃仁 Huang Jen (02)27217440	Film critic since the 1950s, wrote for 聯合報	y	y	n
林文淇 Prof. Lin Wenchi http://www.ncu.edu.tw/~w	University film professor, noted scholar of Taiwan cinema at 國立中	y	y	y

enchi/ tel. 09-3(3?)87-3691 wenchi@cc.ncu.edu.tw	央大學 National Central University			
柯慶明 Professor Ke Qingming http://homepage.ntu.edu.tw/~ntugitl/faculty/teacher1.html contact: kcm@ntu.edu.tw	Lecturer at National Taiwan University	y	n	n
李行 Li Xing (H) 2706-2532 (O)2731-8972 (C)0910-131650	Famous Former Taiwan film director	n	n	n
柯俊雄 Ko Chun-Hsiung http://movie.cca.gov.tw/People/Content.asp?ID=25 Movie actors association: 02 23112044 Home: 0936168783	Former Actor	y	y	Confir m on 8/26
秦漢 Chin Han http://movie.cca.gov.tw/People/Content.asp?ID=27 Movie actors association: 02 23112044	Former Actor	n	n	n
庾宗華 Tou Chung-Hua http://movie.cca.gov.tw/People/Content.asp?ID=122 TV Actors Association: 02 05632828	Actor	n	n	n
石雋 Shih Chun http://movie.cca.gov.tw/Pe	Former Actor	y	y	After 8/20

ople/Content.asp?ID=32 TV Actors Association: 02 05632828 Home: 0911819989				
歸亞蕾 Kuei Ya-Lei http://movie.cca.gov.tw/People/Content.asp?ID=39 Movie actors association: 02 23112044	Former Actress	n	n	n
李湘 Lee Hsiang http://movie.cca.gov.tw/People/Content.asp?ID=66 Movie actors association: 02 23112044	Former Actress	n	n	n
林鳳嬌 Joan Lin http://zh.wikipedia.org/w/index.php?title=%E6%9E%97%E9%B3%B3%E5%AC%8C&variant=zh-tw http://movie.cca.gov.tw/People/Content.asp?ID=17 Movie actors association: 02 23112044	Former Actress	n	n	n
甄珍 Chen Chen http://movie.cca.gov.tw/People/Content.asp?ID=19 Movie actors association: 02 23112044	Former Actress	n	n	n
葉月瑜 Prof. Emilie Yueh-yu Yeh Hong Kong Baptist University yyyeh@hkbu.edu.hk	Professor of Taiwan Film Studies	y	y	y

Prof. Darrel William Davis	Professor of Taiwan Film Studies	y	y	y
Prof. Whitney Crothers Dilley wdilley@cc.shu.edu.tw	Shih Hsin University Department of English; Author of the most current text on Ang Lee	y	y	y

III. Interview Transcripts

A brief note on my interview methodology: During the interviews I have had the pleasure of attending each session with a friend, colleague, and native-Chinese speaker from UC, San Diego. The names of my colleague's are explicitly stated in the transcripts below. My strategy on each occasion is to prepare questions in advance, and ask the interviewee during the interview. If a question warrants further inquiry or strays into an unexpected or interesting tangent, then I pursue the question further. If not, I proceed on course with the pre-arranged questions. I do not take notes during the interview in order to maintain the fluidity and "naturalness" of the conversation as far as possible. Then, immediately following the discussion I write out the conversation. Finally, I send the transcript to the respective colleague to edit my notes. In the end, any errors in the transcripts are my own.

Interview Transcript: 蔡國榮 Cai Guorong, 21 July 2008

On July 21, 2008 I had the opportunity to meet Cai Guorong at Ikari coffee shop at 8:40 p.m. on Renai road, 300 xiang, 2 hao. We met for approximately one and a half hours. My colleague David Chang attended with me, and his language skills enabled me to pick up responses from Mr. Cai that at times went over my head. Mr. Cai treated David and I to cake and coffee. The meeting came about by way of my colleague Yin introducing me to former Golden Horse executive officer Mr. 王曉祥, who recommended that I meet Mr. Cai, and Yin's Uncle, Mr. 駱紳, who provided the contact information.

Mr. Cai did not recollect his very first film critique that was published, as it was so long ago and he has published so many texts. But he recalled having wanting to be in the film industry, and after college he did have a chance to be in the industry and make films, but he did not like the environment, or the social scene accompanying the film world. So he wrote film criticism, and he now teaches screenplay writing at NTUA, which always allows him to be a part of the film scene, but at the same time this affords a critical distance or space from the industry that is more suitable to his personality. He has retired from writing for *Zhongguo Shibao* China Times for two years now, and he now teaches screenplay writing and film history (?, I believe.) at NTUA.

Cai Guorong had ready answers for each of my question, and expressed his happiness to find another person interested in Taiwan's film history. Not to mention that he was more than generous in providing VCD's of old films to me and recommending sources. After discussing his involvement as 編劇 of *Crouching Tiger, Hidden Dragon*, including exciting details of how Ang Lee and Cai Guorong

discussed the project at its inception when Mr. Cai and his wife stayed with Ang Lee and his family in a tiny New York townhouse/condo, we began discussing this history of Taiwan film in the 1960s and 1970s.

Q: How is it the in the 1960s and 1970s there was Taiwanese spoken in the films and on TV, but it was not allowed in public places such as in schools.

A: I can speak to this. I was born in 1951 and was grew up during the time period you are asking about. The rules about language was quite strict in the south, but it was not such a big deal in Taipei. In Taipei people spoke in many different dialects. I am not so sure why language issues were so strictly enforced in other places on the island. For the government, and in Taipei, it was not such a big deal to advocate guoyu in public places -- how else was the government to communicate with the populace? -- and at the same time allow it on the screen and on television.

Q: Why were *shenguai pian* and *wuxia pian* banned in Shanghai in the 1930s and 1940s, but then allowed in Taiwan. Certainly there were people in the government in Taiwan who would have remembered the old film censorship rules in Shanghai, and knew that their policy had changed. Was it because of the influence of Hong Kong films on the Taiwan market, or because of the Taiwanese films?

A: This is a good question. It is more of a political question than an aesthetic question. Basically, people had changed, and the times had changed. As for influences from abroad, there was a big influence of Hong Kong films on the local market, and there was an important influence from Japan as well. The influence from Japan was huge.

Q: Regarding the influence from Hong Kong, was Li Hanxiang's film 冬暖 *Dong Nuan* (Winter, 1968) influential at all to Taiwan New Cinema of the 1980s? In *Dong Nuan* 冬暖, there are some still shots: for example of a cup on a counter, and it reminds me of the Taiwan New Cinema style of framing.

A: No, the Taiwan New Cinema directors do not cite this film as being influential. This film 冬暖 is important to film scholars and critics, quite important. But to directors such as Hou Hsiao-hsien or Yang Dechang or Ke ____, this film does not factor too much into their recollections. To them, Li Hanxiang is a Hong Kong film director, not a Taiwan film director. If you think about it, that film is not really a Taiwan film. It is from Li Hanxiang's imagination. It is a film actually set in Hong Kong, or Shanghai, even though the location of the film is Taiwan. When I (Cai Guorong) watched the film initially, I was very moved. But recently when I

watched it, I realized it is actually much more of a Hong Kong film than a Taiwan film.

Q: What about Hu Jinqun, a.k.a. King Hu, how is he regarded, more as a Hong Kong director or as a Taiwan director?

A: King Hu was consistently considered in Taiwan as a Taiwan film personality. Take even the response after his passing away, he was more revered here (Taiwan) than in Hong Kong.

Q: I have been asked about this before: did the Korean golden age of films influence Taiwan film?

A: (Cai cited a handful of notable Korean films, which I took to be from the era in question, then stated...) Korean film did not have a real impact on Taiwan cinema. The influence was Japanese film, both historically and the films shown at the time, and also Japanese film technology, allowing for technological advancements. Hong Kong film was important to Taiwan cinema as well. Some Hong Kong film companies were predominately comprised of Taiwanese employees.

Q: Some directors of the 1960s and 1970s, such as Bai Jingrui, claim that they were heavily influenced by Italian Neo-realism and by film of the French New Wave. How were they influenced by these film movements. Did they watch the films here in Taipei?

A: Yes, they watched the films in Taipei. *Bicycle Thief* (? I am mostly sure this is the film he mentioned?) was very popular and screened for many days. It was popular with both the general populace and for those involved in the film industry. Meanwhile, some films, such as Fellini's *8½* were not so popular, and this film was screened for three or four days at most, but still, those in the art world were moved and inspired by it. Take for example Gong Hong (Henry Gong), he was not necessarily a man of the arts, but he was deeply moved by the Italian Neo-realism films and he wanted to make films that were similar in nature. Of course, due to government policy, he could not make identical films...

Q:... because he could not show the dark side of society, right?

A: Right. He could not show society's problems. So he made films that were influenced by Italian neo-realism, but were optimistic -- healthy -- and presented Taiwan in a positive way.

Q: Why did Taiwan's healthy realism films represent the countryside? Why not the city or urban spaces? Was this because if the city was filmed, viewers would

realize that Taipei was not as developed or modern as say Hong Kong, or Japan? And maybe this would shed Taiwan in a negative light?

A: It is true that Taipei's development lagged behind other metropolises, and naturally it was not as developed as cities in the west, or Hong Kong, or Shanghai for that matter. But this was not the reason it was not portrayed. Instead, the countryside is beautiful, it is attractive on the screen...

Q: Even other studios would from Hong Kong would come to Taiwan to film the countryside...

A: Right. So it was for the reasons that the countryside was beautiful and attractive on the big screen that the film, not necessarily because it was not as modern as Japan or Hong Kong.

Q: And because GMD government policy was successful in developing the countryside?

A: In the 1960s agricultural development was on the rise, and in the 1970s industry was on the rise.

Q: My understanding of Bai Jingrui is that when he made the film 《家在臺北》 *Home Sweet Home* he made a film that was in accordance with state policy, namely to advocate for students studying abroad to come back to Taiwan. Moreover, in the film, the characters prefer to stay in Taiwan after they come back to visit. But over all, it seems that even though the characters in the film want to stay, somehow Bai seems to subvert the state's policy in his film.

A: You are right about Bai. He did support the government policy in *Home Sweet Home*. In actuality, most students who studied abroad did not return. It was film made to advocate the government's perspective. *Home Sweet Home* is a film that would be popular in mainland China! Keep in mind, one character: *Hefan*, actually does return to the U.S. ...

Q: Yes, but he is the villain of the film!

A: (laughing) Yes, that's right.

Q: May I ask a perhaps strange question: did directors and film personnel of the 1960s and 1970s do drugs? In the U.S. there was drugs involved in some films (I had *Easy Rider* in mind) and the influence is prevalent in some of the shots and scenes. Similarly, some of the images in Taiwan's films are a little strange, or experimental.

A: Drugs? No. The film personnel liked to hang out and go to parties, go dancing, go drinking. But there was not any drugs involved. In the 1980s? A little.

Q: In the 1970s the Taiwan film industry is said to be in decline due to a number of factors: the rise in the popularity of television, the fact that the economy was better so people had more leisure money and more places to spend this money than only at the theatre. Do you agree with these reasons, or were there other reasons for the demise of Taiwan film in the 1970s.

A: Yes, all of those factors you mentioned are true. But film in the 1970s was actually not in decline. Rather, films of the 1970s were still popular and they made back not only all of their investment but also made a profit after being shown overseas...

Q: In *Nanyang*? ...

A: Right. The thing is that the quality of films did not improve in the 1970s. The same kind of films were made over and over, and they were made quite hastily. There was a standard expectation for a standard type of film with the understanding that it would be profitable, so the films were made one after another without any real advancement in quality. This is the weakness of 1970s films.

Q: It seems that there is a disconnect between the escapism of film in the 1970s and the actual political situation (this is an idea I learned from Professor 陳儒修): leaving the United Nations, the establishment of relationship between the U.S. and China, ect. Why is there such a difference between what is on the screen and what is happening on the ground in the 1970s, for example films like 《八百壯士》 *800 Heroes*.

A: Actually, there are films in the 1970s that address the political and social issues of the decade. Not all of the films were escapist.

Q: English-language scholarship on Taiwan film history might give the impression that Taiwan New Cinema just sprang up out of nowhere, that somehow it did not have any continuity with the past, but was rather a break from the past. I disagree with this and wonder if you could offer any commentary on this idea.

A: Taiwan New Cinema did not begin out of nowhere, and just *peng!* there it was. There is a continuation of Chinese film history here. After 1949 and the loss of China by the GMD after the civil war, there were two factions of film personalities who migrated away from China. One group went to Hong Kong, and the other group came to Taiwan. The film personnel in Taiwan was more political than artistic. Their films were more educational and government policy. In the 1960s, with the emergence of Healthy Realism, a connection with Shanghai's film tradition might be observed. And then with Taiwan New Cinema, this continuous tradition of Chinese film making is extended and modified further.

Q: I have thought that there might be a connection between New American Cinema: a moment in Hollywood cinema when film was in decline, so the studios were willing to do anything: as in the case of Francis Ford Coppola: make a film (The Godfather) that is in Italian and mostly shot in the dark! Directors like Coppola and Scorsese took this opportunity for all it was worth and made some of the best films in U.S. film history. Similarly, at the beginning of the Taiwan New Cinema, film was in decline, so studios were willing to do anything, including listen to the ideas of Wu Nianzhen and make new types of films, and directors like Hou Hsiao-hsien and Edward Yang took this opportunity for all it was worth. Do you agree with this similarity in the respective film traditions?

A: Yes.

Q: For my dissertation I have already chosen to take a close look at Li Xing's films of the mid-1960s, and Bai Jingrui's 1970 film: Home Sweet Home. What film would you recommend that I focus on from the 1970s.

A: Have you seen *Muqing sanshi nian* 母親三十歲? I would recommend this film. And have you seen 再見阿郎? You should see this film as well.

Many thanks for answering these questions! -- James

Note: Mr. Cai also mentioned this film as well: 竹林俠女. He mentioned this early in the conversation in relation to the Ang Lee topic. It was not one of the films he recommended at the end.

Interview Transcript: 黃仁 Huang Ren, 11 August 2008 * Rough Draft, Unedited Version*****

On August 11, 2008 my colleague Yin and I met at the second exit of the Zhongxiao Fuxing MRT Station and walked to Mr. Huang Ren's residence. The interview was unlike the interview with Mr. Cai in that with Mr. Cai the interview proceeded as follows: I would ask a question and Mr. Cai would respond, generally with quite thorough, lengthy responses. If the response warranted further inquiry, I would proceed and take the question as far as it would go. In contrast, Mr. Huang had much on his mind and many stories that one does not find in a textbook, and he preferred to entertain topics as they struck him, so in many ways I was a captured audience who tried his best to follow the tales as they would weave in and out of

familiar names, film titles, and movements that I already understood. Due to this process of encountering topics that I did not anticipate or prepare for, I must admit that I would get lost in the stories at times, and it is really and in many ways thanks to Yin that I benefited as much from this interview as I did.

Mr. Huang, who is presently 83 years old (born in Mingguo 14), was waiting in the street for us, and kindly led us up the stairs to his apartment. One thing that must be mentioned, and which thoroughly stands out, is Huang Ren's on-going passion for the cinema, and particularly, his enthusiasm for films of Taiwan in the 1960s.

Upon entering his place he directed Yin and I to a pink paper shopping bag on the coffee table in the living room, in it was a three page photo-copied list of Taiwan films that were adapted from novels (including year each novel was adapted, film director, actors/actresses, original novel title and author, etc.) and beneath this text was seven books, some quite difficult to find, that Mr. Huang was graciously giving me to support my research efforts. This was quite a way to start the interview, owing to Mr. Huang's kindness, to say the least.

Next, Yin and I sat down to a bowl of pears and some water, and I began to ask some questions as we sat around the coffee table:

Q: When did you publish your first film article? 你什麼時候發表你的第一部影片?

A: 1946! It has been a long career.

Then Mr. Huang showed Yin and I a plaque that he had received from Lianhe Bao upon his retirement in 1993, after over forty years of service there.

Q: What is the secret to being such a prolific writer? 能出版這麼多書籍,有什麼密訣和訣竅嗎?

A: I don't have any special advice. Just keep working on it, just keep on going.

At this point Mr. Huang got up from his seat and began to lead Yin and I throughout his house to see the extent of his collection of film texts. His house is a veritable archive of film information and memorabilia. At first we looked at the books and collected files of magazines and studio publications Mr. Huang had purchased in Shanghai: after the Cultural Revolution it was possible to buy film publications such as those released by Lianhua Film Company and Mingxing film company. These magazines had pictures of Hudie and other film stars from

Shanghai in the 1920s and 1930s.

Then we went upstairs to Mr. Huang's work station: a desk surrounded – could you say littered? – by old magazines, newspapers, plastic file folders, scrapes of paper, old photographs, and photocopied pages. We then (there was more!) walked outside to a metal constructed room on the roof of the apartment, this too contained shelf after shelf of files, books, and magazines from Japan, China, and Taiwan and regarding the work of filmmakers new and old. At one point I asked:

Q: Were the anti-Communist films of the 1950s very popular? 1950年代,反共影片很流行嗎?

A: Not really. They would make back the investment put into them, but they were not really profitable.

After we returned downstairs Mr. Huang talked about the social, political, and historical background of Taiwan film in the 1940s and 1950s:

- This included observations on the Japanese occupation, for example, that the Taiwanese had to take Japanese names and the soldiers were trained to kill the mainland Chinese.
- It included observations on the four years between the return of Taiwan to the GMD/KMT, from 1945-1949. Mr. Huang discussed the turmoil during 228.
- He also described the White Terror of the 1950s. During this time, if there was a disagreement between two people, one possibility would be that one person in the conflict would say that the other was a spy. And, if one was determined to be a spy, all of the person's belongings would be confiscated. Mr. Huang's younger brother came over to Taiwan with the soldiers in their mass exodus of 1949. Mr. Huang's younger brother was in fact affiliated with the CCP on the mainland, and after this was discovered Mr. Huang had to write a long report explaining his loyalty to the GMD before his name was no longer under speculation and he was no longer troubled by it. During the White Terror, each company had a special bureau that would make sure that the members of the company were not spies for the CCP. At the time, there were many spies throughout the island, they found many different ways to make it into the country.

Some of the key ideas and stories that Mr. Huang told included:

- Bai Jingrui once had his luggage stolen in Italy when he was traveling by train. Bai understood what it was like to be without money and was very generous with his money afterwards. If he went out to a restaurant he would give out money,

and the next time he would come back everyone would remember his generosity. He was well liked by his cast and crew.

- During the white terror one could not represent on film Mao's portrait, or communist clothing such as the typical CCP hats and clothing. This included films from abroad, which could not be shown if they included CCP garb. The first film to buck this trend was Bai Jingrui's 1980 film 皇天后土 "The Coldest Winter in Beijing".

- Some directors like Li Hanxiang and King Hu were very influenced by Chinese landscape painting. If you look at films like Xia Nu, the use of negative (oftentimes white) space and the space of the images is very similar to traditional Chinese landscape painting.

- Ang Lee's understanding of Chinese tradition is deeper than Zhang Yimou, while Chen Kaige's understanding of Chinese cultural history exceeds that of Zhang Yimou as well.

- The 1960s is Taiwan's golden era. At that time, Taiwan film would receive advance capital from Hong Kong – now it is the other way around, Taiwan funds Hong Kong's films.

- Producers are the most important part of the film industry. If there is no good producers, there is no good film industry. The best producers in Taiwan included ___ and Gong Hong. These producers knew how to select good topics. Without good topics, there is no good film products. Consider Gong Hong: Director Li Xing had been rejected by three studios, but Gong Hong saw Li Xing's film "Our Neighbors" in 1963 and hired Li Xing right away. Then, he chose to shoot the countryside in "Oyster Girl" and "Beautiful Duckling" and the Taiwan viewers went to the theatre in droves to see it, and so did the audiences in Hong Kong. He was an excellent producer.

- If there was no 1960s cinema, there would be no Taiwan New Cinema.

At various points I asked the following questions:

Q: Did the Taiwan Government watch films from the mainland, and did the CCP officials watch films from Taiwan. I recall reading that Bai had to edit "Lonely Seventeen" in 1967 because the GMD/KMT officials were concerned that if Bai portrayed the dark side of society then the CCP would use it against Taiwan. Did the exchange of film viewing take place in Hong Kong.

A: Yes, this was the site of the exchange. CCP officials would get copies of the GMD state films there, and the GMD would acquire copies of CCP state studio

films there as well.

Q: Would directors like Li Xing and Bai Jingrui watch these films from the CCP state studios?

A: No, only the top officials, those who were members of (Taiwan's "FBI") would see those films.

Q: What influence did the Shanghai film tradition have on Taiwan film of the 1960s? Perhaps in terms of film personnel, style, aesthetics. 上海寫實主義, 對台灣 1960 年代有何 影響? 比如: 風格\美學\製片工人.

A: It influenced Li Hanxiang and Li Xing deeply. Li Hanxiang actually was involved in the production of leftist cinema on the mainland. He directly participated in it. Meanwhile Li Xing grew up watching those films. Films such as "Spring River Flows East," the work of Fei Mu. They brought that tradition with them to film of Taiwan in the 1960s, and then these works were influential to later directors in Taiwan's film history.

Q: How about the influence of 1960s directors on Taiwan New Cinema? For example, Hou Hsiao-hsien or Edward Yang? 上海寫實主義, 對往後的電影有何影響?

A: Ang Lee said that he received his nourishment, his roots, from the Taiwan film of the 1960s. Edward Yang, meanwhile, received his education in the United States, so the influence of Taiwan film of the 1960s does not necessarily apply to him. Hou Hsiao-hsien, the representative of Taiwan New Cinema, on the other hand, entered the film industry under Li Xing in the late 1970s. In this way he was also influenced by the cinema of Taiwan in the 1960s.

IV. Sequence Breakdown

母亲三十岁 *Story of Mother*. Dir. 宋存壽 Song Cunshou. 大眾 Dazhong film studio, 1972.

Sequence Breakdown, Rough Draft:

1. Opening credits: *Dazhong Dianying* TCMPC logo, then the spying sequence: Alley (A) opening image: bicycle wheels credits roll as a boy/ Qingmai (QM) follows a tri-ped taxi on his bicycle, frontal shot of a lovely woman, Mother (M) riding in the triped, heading down back alleys, note the film is produced by Bai Jingrui and Li Xing; QM climbs the wall: excellent camera angles and editing, the sex/ *Lust, Caution* scene (X), after QM sees the act Music is intense, QM waits for his M and sees her son. M calls after him: then the title is framed on over her face after she calls out to her son: QM.
2. 4:11 Cut to a University (U), same music as in the opening credits, a female student Meizhong (MZ) recognizes QM's aunt Bomu (BM), this is unknown until she says "QM" at 5:08, we see that QM is honest and uncorrupt: he will not desire material possessions such as take a new jacket or take money; (this sequence is linked and carried by BM) after he finds out that Money is from his M he won't take it, he looks at his father's (F) picture on his desk: he still has not dealt with M's infidelity, BM tells him that in essence people are not perfect and that he is too young to understand, BM leaves on a bus, the girlfriend meets him at the stop, she can see he is in a bad mood after seeing BM
3. 8:37 coffee shop at the school hangout to get drinks and talk, talk about testing to go to the US shifts to Qingming2 (QM2) asking him why he won't go see his M, QM leaves in a tizzy
4. 10:29 a great sky at sunset and a solitary walk to a train tracks that stop QM, a train goes by
5. 11:06 flashback to his M first hooking up with her lover on the train, the son seems to know at first site that Man is a flirtatious sort, it is all a bit too heavy handed. He offers an fruit/ orange to the wife, but he will not take the orange and when he does he flushes it down the toilet
6. 12:51 QM goes back to the dorm, QM reflects, looks at his F's picture again, fade out
7. 12:36 (7a) M powders up while the F is in bed, the son spies on his M, he is then stopping an arg. Between his brother Qingchang (QC) and younger sister Xiaomei (XM), it is Moment when M is sneaking out for her tryst and the F seems to know that he is being cuckolded as he watches her sneak out, so the boy goes under the pretext to go out and buy something, same music as the introductory sequence; same scenes again: climbing the wall, he sees her again the lovemaking is shown again, and Music is played again, and we see M walk about and see her again as in sequence 1. But this time the conversation continues further so that we see M running after him, and then walking down the alley, (7b) cuts back to QM as a child dealing with the infidelity, pretending he is asleep when M comes in to tuck him in but then QM begins talking, M tries to reconnect with QM, but he does not want anything to do with M, he writes to BM, (7c) cut to her reading it on the train on her way to visit him and the family
8. 18:56 BM reads the letter on the train, QM meets her at the trainstation they are in Jiayi, take a

- tri-ped cab to her house, the boy bites his hand when he is stressed out, tells BM in the tri-ped cab about his M's infidelity
9. 21:05 the F is resting when BM arrives, the F is named __, BM looks at the pictures of the husband and wife and knows that her brother is being cuckolded, it is QMs' birthday, the wife is out, BM tries to get the F to go to Taipei to seek help for his illness, M returns, radiant as usual, the wife says she will go out to buy groceries, which blows her cover, the son will not eat the dinner M prepares
 10. 26:14 the son goes with F to Taipei to have superior doctors diagnose his illness along with BM's husband, at the Taipei station they return on the train, BM tells the boy to keep writing them
 11. 28:03 they return while the wife's lover is leaving, he can handle being cuckolded but not in his own house, he brought M a gift: shoes: she acts happy and exclaims that they fit perfectly, F confronts M and M brings the right back to him, she says that she is a mother, but also a woman, he is going to hit her with the shoes, so she says: OK do it, and F collapses; QM again watches when he shouldn't: the F asked QM to go to the next room but he did not
 12. 31:09 at the hospital, F has a last look around and some words, and then death
 13. 32:11 at the funeral, the fate of the children is under discussion, M left the younger son at home by himself, XM is still at home, QM is so devout to the point of being obnoxious, actually; M enters at Moment when BM is holding the hands of both of her children, but no one respects her and they leave M there, Bofu (BF, the husband of BM)'s younger cousin is there: Biaoshu (BS), BM says that she is taking QM with her, this scene shows how intense the situation has become, and that BM and BF are willing to forgive later makes the conclusion all More poignant and meaningful
 14. 37:19: QM helps BM's son QM2, at first they do not get along and fight but later QM helps him with his homework. QM2, is here, the one he talks to earlier in the film at the coffee shop.
 15. 40:23 the Older sister wants to take QM to Movies, QC shows up at BM's thanks to the police, he came all the way to Taipei by himself, this kid is a really good actor, he tells QM, QC is starving
 16. 42:00 flashback, M and the boyfriend go on a trip, leaving QC and XM behind, XM gets sick and dies, M goes to BM's cousin, the boyfriend shows up, he is violent with the wife, then he gets beaten by the boyfriend
 17. 45:45 return to the films' present when the boy is telling BM what happened, it is a flashback within a flashback, QM bites his hand so hard it bleeds
 18. 46:28 back to the present, the college-aged QM is still sitting on his bed reflecting
 19. 46:45 University setting, a new day, shot from the subjective perspective of a hiding M, watching her son walk across the campus (find out which campus it is), the girlfriend does not want to hang out with QM (this is day two in the narrative) because his attitude was so

unstable

20. 48:36 BM and M speak together about QM at BM's home, the panning, moving is fluid and graceful, not unstable like even the opening credits of Li Xing's film *Execution in Autumn* produced the same year (1972), image of a cigarette butt... then
21. 50:___ ... cut to an image of the bottom of QC's shoes, he is looking at a picture of himself, it's narcissistic, unlike what we have seen earlier in the film from other characters, QC is a complainer and a moocher, his lecture from BS (BM's cousin) falls on deaf ears, QC steals BS's watch, M returns from her trip to find both of them fighting; cut to M fixing her hair in front of Mirror while the husband stays in bed, but this time M is preparing to stay at home
22. 54:33 M leaves the house again, and the neighbors might think the worst, but she is only out to find QM again, QC stops her to ask for money, and she obliges, but she always likes QM best
23. 55:39 cut to QM's girlfriend MZ writing a letter in her dorm room at school, M goes to the school to see her, 56:43 they go out to a coffee shop/ tea house to discuss further, (M wants an understanding son, the girlfriend wants an understanding partner), M says that she had determined not to like MZ but meeting MZ changed M's mind, M reads a card for QM that she should not have, and is caught in the act
24. 1:01:00 MZ sits next to QM in the library, good acting on the part of the QM character in the library, they go for a bicycle ride, they walk along a river her in his arms, his attitude is good, until she mentions his M, in a confusing scene in longshot it looks like he is about to his MZ but then he does not
25. 1:05:20 MZ and BM are on good terms, they start to figure out a way to get M and the son back together again, BM is willing to help MZ to get QM to return to his M's favor, during the dinner QM raises a toast to BF and BM, it is expected that QM will study abroad in the US after performing so well in college (consider the connections with *Home Sweet Home*, 1970); after dinner QM receives the letter that confirms that he can study in the US, at this moment BM encourages him to get on good terms with his M, who is waiting for him in a hotel room in town, BF says it is time to forgive and forget
26. 1:10:23 Music from the intro returns, MZ and QM go together to the hotel on their bikes, and like a comedy, QM sees a man walk out of his Ms room (music is intense) and sees his M smoking in bed in her gown, and flashback to the sex scene X two times and the man on the train two times, QM cannot accept his M thinking that she is still sleeping around, music is intense a gain, and M realizes why QM thinks so poorly of her
27. 1:12:02 university setting, MZ tells QM that he really should grow up and realize that people are the way they are, QM is so stupid: thinking that all women are like his M, and that he can't be with any women, MZ stands up to him, stands in his way, makes him consider (in her colorful stripes and his solid jacket) and then walks away
28. 1:14:03 it is the dorm room of MZ, BM comes to meet MZ in her dorm room, BM truly

weaves in and out of the story like an angel

29. 1:15:38 at BM's house and they are taking pictures of the graduating QM in his graduation gear in the backyard, BM brings MZ over to be in the picture but she refuses, MZ's line delivery is perfect, BM tells QM that the owner of the hotel is man he saw at the hotel (like *Strangers on a Train*, the director Hitchcock withholds information, as when the athlete says that he will kill Bruno's father but unbeknownst to the audience the athlete is merely planning on meeting the father in order to resolve the situation)
30. 1:18:52 he goes to see his M on the train, heading towards screen left (opposite direction (employing the 180 degree rule) from the direction M is heading when she was going to Taipei)
31. 1:19:22 QC is in his long underwear when QM and MZ arrive, QC tells QM that his M is at the hospital taking care of BS, the comic element again: M always goes to see QM and he is not there, now he is coming to see his M and she is not there, QC asks for money from QM
32. 1:21:27 cut to the hospital, M is taking good care of BS and says she will continue to do so
33. 1:22:10 M returns home with BS to find that QCs girlfriend is moving in, QC tells M that QM came to visit her and that QM is going to study abroad
34. 1:24:12 BF is in his garden when M arrives to see QM, M marches right in past BF, but finds that she is a bit late, the beginning of the final sequence:
35. 1:25:00 M is in the cab and pleads for the taxi driver to go faster/ cut to the train: BM and MZ are saying their goodbyes/ in the cab: M pleads with the driver to go faster, but they are stopped by the traffic light, the time changes to 3:40 cut to the train/ back to the train station: QM/MZ/BM are saying their goodbyes, departure from the train station like when he and the F leave in sequence 10 / at the train crossing, M realizes that QM is on that train passing by/ QM sees M, they see each other, QM runs to the back of the train, M runs alongside the train, when the light changes M is struck by a taxicab, QM witnesses his mother's death (?) the fruit flies into the air, the oranges end up lying on the track (oranges are notably the fruit given to QM by the initial lover/ boyfriend on the train in sequence 5)
36. 1:27:43 subjective shot of the train from QM's perspective at the back of the train, M and the tragedy are increasingly farther away in the distance, the sequence is accented by close-ups of Ms face on the ground: The End

Narrative Patterns and Continuity Observations:

1. Primary settings: Alley (A), University (U), Coffee Shop(s) (CS), Bomu's home in Taipei (BMH), Mother and Father's home in Jiayi (MFH), dorm rooms (QMD and MZD), Train (T)
2. Secondary settings: Hospital (H), Funeral site (FS), BM's backyard (BMBY), Hotel (H2)
3. Depictions of spying: 1 (QM), 11 (QM), 19 (M), 23 (M reads MZ's card/letter)
4. Flashbacks: 5, 7a-17 (including embedded flashbacks)
5. Death: 12, 16, 30, 35/36
6. Trains: 4, 5, 7c, 8, 10, 15 (QC arrives on the train by himself, although the train is not present

in the shots during sequence 15), 26, 35/36

7. Writing a letter: 7b (QM), 10 (BM asks QM to keep writing), 23 (MZ)
8. Bicycles: 1, 7a, 8, 24, 26

V. 參考資料 Bibliography/ Collected Materials List

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成果報告三

James Wicks

Professor Peng

Summer/ Fall Research 2008

22 September 2008

Summer and Fall Research Progress: Report 3

Contents

I. Progress Report

II. Current interview list and status

III. Interview transcripts: 1) Mr. Shi Juan 2) Mr. Ke Junxiong

IV. Sequence breakdown of *Land of the Undaunted*

V. List of collected texts (new films and new journal entries in rough draft format)

I. Progress Report

Over the last four weeks or so highlights include interviewing star of King Hu's films *Dragon Gate Inn* (1967) and *Touch of Zen* (1970), Shi Juan 石雋, and the actor of the 1960s and 70s who remains a household name, Ke Junxiong 柯俊雄. (I have also spoken with one of Taiwan's premiere directors, 李行 Li Xing, and he has agreed to interview sometime next month.) Over these weeks I have invested my time into primarily researching and collecting popular magazine articles at the film archives from the 1960s and 1970s. I hope that my dissertation can exhibit the enthusiasm and critiques of the films that these magazines exhibit. This type of work has taken precedence over locating book-length works, but not replaced it completely. At this point, I do not have the popular film journal articles converted to MLA format in my works cited section (below), but I have still listed them in as part of this document in order to demonstrate the nature of the documents I have located. Another highlight this month was to locate a six volume, 94 film collection of classic Taiwan films. I purchased this collection and have already watched valuable films, such as Li

Xing's *Where the Seagull Flies*, which I have not encountered in English language scholarly texts. A lowlight of the month would include being a bit under the weather, which has slowed my progress a bit.

My writing projects have been superseded lately by my application to the Chiang Ching-kuo Foundation dissertation fellowship. On the one hand this interrupts the texts I am working on for my dissertation, but on the other hand it is a blessing in disguise, as the "Project Outline" is doubling as my dissertation prospectus -- not to mention that this essay is forcing me to synthesize my research at this point into a coherent written narrative. And, I could not have written the Chiang Ching-kuo application without the research accomplished over the last three months. I have decided to include the prospectus as a portion of next months progress report.

As for work on my chapter on representations of gender in *母亲三十岁* *Story of Mother* (Dir. 宋存壽 Song Cunshou, 1972), *Land of the Undaunted* (Li Hsing, 1975) and *再見阿郎*, I have included a sequence breakdown of *Land of the Undaunted* below.

Research Locations:

- Academia Sinica 中央研究院
- Taiwan film archive 國家電影資料館
- Respective interview locations: Café 83, Mr. Ke Junxiong's office

Updated Interviews/ Contacts:

12. Mr. 石雋, see transcript below.

13. Mr. 柯俊雄, see transcript below.

II. Current Interview List and Status

Name/ Contact	Occupation	Cont acted (y/n)	Res pons e (y/n)	Meet ing (y/n)
陳儒修	University film	y	y	y

<p>Prof. Ru-Shou Robert Chen</p> <p>cinema@ms13.hinet.net</p> <p>mobile phone: 0937059310</p> <p>home phone: 02/27056550</p>	<p>professor, noted scholar of Taiwan cinema at 國立政治大學 NCCU National Chengchi University</p>			
<p>盧非易</p> <p>Prof. Lu Feiyi</p> <p>http://www.rtv.nccu.edu.tw/modules/tinyd1/index.php?id=8</p> <p>author of <u>台灣電影:政治.經濟.美學(1949-1994)</u></p> <p>feilu@nccu.edu.tw</p>	<p>University film professor, noted scholar of Taiwan cinema at 國立政治大學 NCCU National Chengchi University</p>	y	n	n
<p>焦雄屏</p> <p>Prof. Peggy Chiao</p> <p>28961000*3271</p> <p>peggyt@arclightfilms.com.tw</p>	<p>University film professor, noted scholar of Taiwan cinema, film critic, film personnel</p>	y	n	n
<p>王曉祥</p> <p>Ivanwang43@yahoo.com</p>	<p>former Golden Horse Award Executive Officer</p>	y	y	y
<p>蔡國榮</p> <p>Cai Guorong tel. (02)2798-5021, cell 0935-040-204</p>	<p>senior journalist at the China Times and 編劇: 臥虎藏龍 (2000)</p>	y	y	y
<p>黃仁</p> <p>Huang Jen</p> <p>(02)27217440</p>	<p>Film critic since the 1950s, wrote for 聯合報</p>	y	y	n
<p>林文淇</p> <p>Prof. Lin Wenchi</p> <p>http://www.ncu.edu.tw/~wenchi/</p> <p>tel. 09-3(3?)87-3691</p> <p>wenchi@cc.ncu.edu.tw</p>	<p>University film professor, noted scholar of Taiwan cinema at 國立中央大學 National Central University</p>	y	y	y
<p>柯慶明</p> <p>Professor Ke Qingming</p> <p>http://homepage.ntu.edu.tw</p>	<p>Lecturer at National Taiwan University</p>	y	n	n

/~ntugitl/faculty/teacher1.html contact: kcm@ntu.edu.tw				
Wu Nianzhen				
李行 Li Xing (H) 2706-2532 (O)2731-8972 (C)0910-131650	Famous Former Taiwan film director	y	y	n
柯俊雄 Ko Chun-Hsiung http://movie.cca.gov.tw/People/Content.asp?ID=25 Movie actors association: 02 23112044 Home: 0936168783	Former Actor	y	y	y
秦漢 Chin Han http://movie.cca.gov.tw/People/Content.asp?ID=27 Movie actors association: 02 23112044	Former Actor	n	n	n
庾宗華 Tou Chung-Hua http://movie.cca.gov.tw/People/Content.asp?ID=122 TV Actors Association: 02 05632828	Actor	n	n	n
石雋 Shih Chun http://movie.cca.gov.tw/People/Content.asp?ID=32 TV Actors Association: 02 05632828 Home: 0911819989	Former Actor	y	y	y

翁倩玉 Weng Qianyu Judy Ongg Movie actors association: 02 23112044	Former Actress	n	n	
歸亞蕾 Kuei Ya-Lei http://movie.cca.gov.tw/People/Content.asp?ID=39 Movie actors association: 02 23112044	Former Actress	n	n	n
李湘 Lee Hsiang http://movie.cca.gov.tw/People/Content.asp?ID=66 Movie actors association: 02 23112044	Former Actress	n	n	n
林鳳嬌 Joan Lin http://zh.wikipedia.org/w/index.php?title=%E6%9E%97%E9%B3%B3%E5%AC%8C&variant=zh-tw http://movie.cca.gov.tw/People/Content.asp?ID=17 Movie actors association: 02 23112044	Former Actress	n	n	n
甄珍 Chen Chen http://movie.cca.gov.tw/People/Content.asp?ID=19 Movie actors association: 02 23112044	Former Actress	n	n	n
葉月瑜 Prof. Emilie Yueh-yu Yeh Hong Kong Baptist University	Professor of Taiwan Film Studies	y	y	y

yyyeh@hkbu.edu.hk				
Prof. Darrel William Davis	Professor of Taiwan Film Studies	y	y	y
Prof. Whitney Crothers Dilley wdilley@cc.shu.edu.tw	Shih Hsin University Department of English; Author of the most current text on Ang Lee	y	y	y

III. Interview Transcripts

A brief note on my interview methodology: During the interviews I have had the pleasure of attending each session with a friend, colleague, and native-Chinese speaker from UC, San Diego. The names of my colleague's are explicitly stated in the transcripts below. My strategy on each occasion is to prepare questions in advance, and ask the interviewee during the interview. If a question warrants further inquiry or strays into an unexpected or interesting tangent, then I pursue the question further. If not, I proceed on course with the pre-arranged questions. I do not take notes during the interview in order to maintain the fluidity and "naturalness" of the conversation as far as possible. Then, immediately following the discussion I write out the conversation. Finally, I send the transcript to the respective colleague to edit my notes. In the end, any errors in the transcripts are my own.

Interview Transcript: Shi Jun 石雋, 26 August 2008

On August 26, 2008 my colleague Larry Lin (UCSD Ph.D. Candidate, Music Department) and I met at the Gongguan MRT station opposite Taida University. We met Mr. Shijun at the second exit, near Minquan elementary school and walked over to Café 83, which is nearby. Shijun was happy to meet us, and mentioned that he lives two MRT stops away from the spot where we met, which is quite close. I was excited as this was the first time I have ever had the opportunity to interview an actor, let alone one whose work I admire.

We proceeded to the restaurant upstairs and as it is a buffet type restaurant, we each selected our own food items to eat and started to ask questions and discuss Shijun's distinguished film career. Upon learning of my interview method, namely to converse and then take notes later, Shijun preferred that I use a recorder, which I intend to use for a potential following interview. Shijun had an experience in the past when, over the course of a phone interview, a reporter did not capture the meaning of his response, so he learned to prefer the use of recorded interviews.

The below questions I asked were formal junctures during an otherwise rather smooth and flowing discussion on various film and personal discussions, with topics ranging from the casual (what kind of food we each would select and the types of food and ways the food are served at the restaurant) to discussions of film and film history. For example, when discussing whether or not a vegetarian should or should not eat eggs based on the nature of it taking a life or not, Shijun weighed in from the perspective of one trained in animal husbandry (*xumu*), as he was.

The questions below are arranged by topic and time period, not necessarily along the lines of the actual conversation.

Q: When you were a child did you always want to be an actor? When I was a child, I always thought that that would be the best job a person could have.

A: No, when I was a child I was not like you in that way. I did not always want to be an actor. The way it happened was unexpected, it was unforeseen. I happened to cross paths with Hu Jinqun, (胡導演) and thus entered the film world. It was not something I had intended to do.

Q: Since you have had this experience, when you see youth who are in college but uncertain about their futures, do you – unlike parents worried about the lack of direction in their children – find yourself more relaxed and unworried about that?

A: Yes, today some parents are worried about their university aged children, and hope that they will become doctors or become financially successful, but to me, it is important to talk to each person, find out what it is they want to do, and find an appropriate career for them.

Q: Did you like watching the anti-communist propaganda films of the 1950s?

A: No.

Q... I have not met anyone yet who liked those anti-communist films (laughing). I always think their would be someone because they might be like spy films, like 007 or something.

A: (laughing). No, they were not well liked films.

Q: what did you think, before you were an actor, of the Healthy Realist films, like *Oyster Girl* (Kenu) or *Beautiful Duckling* (Yangya renjia).

A: Well, I never watched *Kenu*, but I did see *Yangya renjia*, and at the time I thought it was a good film, it was a good representation of the feeling and environment at the time.

Q: Had you studied martial arts before starring in *Dragon Gate Inn*?

A: No, not really. I had studied in the summers in middle school... And in the air force to an extent.

Q: Did you think of the film *Dragon Gate Inn* as being a metaphor for the Taiwan/ China situation: for example, the inn is Taiwan, and the enemy is China?

A: No, Director Hu did not have this idea in mind at all when he made the

film.

Q: When you had this job, as an actor, that you did not initially expect to have, and then landed upon, did you think to yourself “I am so lucky, I have the best job in the world!”

A: No, I initially never realized how difficult it is to be an actor. For example, one time during the filming of *Dragon Gate Inn*, I fell down during one of the fight scenes: Miao Tian comes after me and I was to lean back, to fall backwards from his strike. I fell down backwards and landed on a rock on my back. I was sore for almost a week. Being an actor requires constant hard work.

Q: What did you do in the time period between shooting *Dragon Gate Inn* and *Touch of Zen*?

A: I was a full time actor for Lianbang/ United film company, with a monthly salary of 5000 NT per month. (to put things into perspective, Shijun bought a house in 台北金山南路附近 for NTD18,500 per ping in 1971, which shows how much has changed in Taipei now, as the price of a house might be NTD 300,000 per ping, but also that his salary at the time was ¼ of his house payment). Actors in films received 8000 NT to be in a film. During that time I also helped shooting a film as a 場記.

Q: Do you agree with Professor Jiao Xiongping that Directors Li Hanxiang and Hu Jinquan made their best films when they were in Taiwan?

A: I can't speak for Li Hanxiang, but as for Hu Jinquan, yes: *Dragon Gate Inn* and *Touch of Zen* are among his best works. Have you been to the film museum in Beijing. It is divided into China, Hong Kong, and Taiwan sections. Hu is in the Taiwan section of the film museum in Beijing. 雖然他也在香港拍過，但他們把他看作是台灣的導演。

Q: How did it come about that 蔡明亮 asked you to star in the film 不散?

A: I knew him and heard about the project. It includes Miao Tian and I watching *Dragon Gate Inn* in a movie theatre, and it was only natural that I acted in the film .

Q: Some scholars argue that film in the 1970s was in decline. Do you think that the films of the 1970s declined, and if so, why is that.

A: No, I don't think that the films in Taiwan during the 1970s were in decline. There was as twenty year window or so when Taiwan films were solid, consistently

good. *Dragon Gate Inn* was a key film in this period. After *Dragon Gate Inn* for another ten years or so, Taiwan films were quite good in quality and production. Many Hong Kong companies came over to Taiwan to shoot their films. (Note: I need to track down the appropriate statistics and details: Shijun says that there were 400 -500 films from HK shot in Taiwan during this time).

Q: When you were acting at the time, were you the type of actor who was terribly concerned about what film critics would say. And was your mood influenced by whether or not they believed your performance was excellent or poor?

A: Sure, I took the film reviews to heart. If the film reviewer said I had a weakness in a performance in a certain way, then I would try to improve on that aspect of my craft. But, at the same time, I recognize that film reviewers don't see everything perfectly, they don't see 100% of everything going on, and I take that into consideration as well.

Q: Did you have a feeling when you were shooting *Touch of Zen (Xianu)*, that – before the audience had laid eyes on the film – that you were a part of something special, that this was going to be perhaps a great film.

A: Yes, in fact I did. When I was shooting *Dragon Gate Inn*, which was my first film, I was learning on the spot. When I was entering a scene I was listening to instructions and then trying my best at each juncture to perform as I was instructed. 胡導演自己也曾經是演員，他 幾乎是帶著我、教我怎麼做每一個動作。But, when I was shooting *Touch of Zen* I had already been an actor for three years. My performance was more natural and unrestrained.

Q: And your character changes, it is as if there are too characters.

A: Exactly. I felt in control of the character and could embody the character. As for *Touch of Zen* I remember the exact number of days that it took to shoot the film: 6 days short of 3 years. How do I know? In the beginning I was shooting alone in Taiwan, and in the end, I was required to shoot the last portion of the film, a series of medium close ups. Because of this, how I was at the very beginning of shooting the film, and at the very end, I remember the time it took to shoot the film precisely. 整部片後來拍得太長了，幾乎多出三分之二長。雖然已經完成了，該拍的已經拍好了，胡導演覺得捨棄了很可惜，建議再補一些，於是把它拍得更長成爲上下集。

Q: After making *Dragon Gate Inn* and *Touch of Zen*, were you quite popular, for example, when you were walking down the street would people ask you for your autographs, etc.?

A: Yes, the actors of those films were very popular during that time. 簽名是常事，或者送東西來，甚至還有人從馬來西亞寄來東西給我。

Larry: Q: How exactly did it come about that you entered the film world with Hu?

A: 因為一位友人的關係，我當時因緣湊巧的在聯邦影城附件的冰果室遇見胡金銓導演。胡導演當時直覺的感覺我的條件可能很適合演龍門客棧，再三慫恿我去參加演員招考。At one juncture Shijun was asked: “Do you want to be an actor?” I did not say no. So he asked again: “Do you want to try?” And then again with a different tone, accenting a different part of the question: “Do you want to try? 我並未一開始就下定決心當演員，到了真正拍片時，也還不覺得自己會走電影的路。但龍片的成功確實讓我嘗到成名的滋味，後來才真正決心要當個好演員。

Q: Did you travel to Malaysia or HK to market your film?

A: No. By the way, after *Dragongate Inn*, one of the actresses left Lianbang. Due to this and other reasons, Lianbang wanted to control us and did not want us to leave the film studio.

Thanks Shijun!

Interview Transcript: 柯俊雄 Mr. Ke Junxiong, 3 September 2008, rough draft

On September 3, 2008 my colleague Yin, who also joined me when I interviewed the film critic Huang Ren, and I met at the Shandiao temple station exit. We walked up Lin Sen Nan Lu to the address of Mr. Ke Junxiong’s office. We took the elevator up to the tenth floor, and cautiously entered an office to make sure we were at the right address. An assistant assured us that we were at the right place – we said that we were there to interview Ke Junxiong and, after confirming that we had already scheduled this appointment, she directed us to a glassed-in office adjacent to the entryway and there we waited for Mr. Ke to arrive. A couple details about Mr. Ke: his military service interrupted his film career from 1967–1969, he was in forty films between 1970-4, and then again was in 36 between 1980—84, he was married to 張美瑤 in 1971, divorced 2004, and also, in 1988 he was a board chair of the 演員工會理事長, and he was also a senator in Taiwan for three years.

Upon arriving, the stalwart, and broad shouldered – much larger than he was on the screen, its like he is larger than life, as his film persona was in the 1970s when considering the 1970s film magazines from HK that followed his every move – Ke Jungxiong came in. Now aged, he walks slower, but methodically, in control of his gestures, like he is in thought or moving with both his mind and his body at one, not looking with his neck, but as an entire motion of his body. Yin and I both introduced ourselves, and expressed in simple ways our gratitude to have this opportunity to meet with him.

After Mr. Ke sat down, I asked for autographs on the cover of two of the DVD's of his that I own. For both films I had removed the case so only the paper cover itself was out, and with a permanent black marker he signed his name, asking my name first, so that he could address his well wishes and signature to me.

After thanking him for that, I sat down opposite Mr. Ke (who was positioned in a large arm chair) with Yin on a couch behind a glass coffee table. I first said, in the hopes of guiding this interview a bit more courageously and commandingly than my interview with Mr. Shi Juan, that “I have prepared a few questions that I was hoping to ask you as part of the research for my dissertation.” I then proceeded to ask the first question, and the 2 and a half hour marathon interview had begun.

In general, Mr. Ke often discussed the nature of acting in general, rather than contributing specific thoughts regarding the history of Taiwan film, which is what I was pursuing. When he did hit the nail on the head, in terms of addressing specifically the information I was going after, I was sure to note that in the transcript below. Once again, Yin provided the invaluable notes, skill, and help to keep the conversation going when there was lulls and when I was missing something -- I often noticed that she was writing and taking notes like mad.

Mr. Ke answered the first question for 45 minutes to an hour, and many details have not been captured in their entirety below, but the nuances and rhythm, the tone and atmosphere, is palpable. More importantly, the notes below capture the details in relation to the dissertation. In many ways, apart from the details cited below, the interview could be summarized as follows: Mr. Ke is a consummate, or is in the process of being, a consummate actor, always perfecting his craft, always considering the nature of acting, always studying films he watches regularly and religiously, for new takes, new positions, new ways to use the body to express the essence of the character he is – both on the screen, and in life -- the person he is when he is under the microscope. It is not the acting of the stage, but of the moving screen.

Q: How is it that you entered the film world, was film always your goal? 你如何踏入演員這個行業?這是你一直以來的夢想嗎?

A: (separated into separate categories, below) ...

- life in southern Taiwan as a youth

When I was a child growing up and moving around in southern Taiwan, if you wanted to not be looked down you had to be good at baseball, Japanese swordsmanship, and wrestling. So, due to these reasons, I was not a good student but I was good at these three things. When I took a test to get into a college, I ended up not getting in. I came home but my older sister said that since I was in a family of 11 people I needed to find my own way in life. So I stayed in Taipei in order to go to a *bushiban* and improve my test scores so I could get into a university.

- how it was that he entered the film industry:

I had a friend who knew of a school where one could study the art of film, and it was at night, so one could go to studios during the day and study at night. At that time there were three schools of thought regarding film in Taiwan: local film, Japanese film, and Hollywood film. I would take notes while watching films, watching and noting how actors used their bodies and eyes to respond to questions and express emotions. I learned so much that I would even question my instructors when they discussed acting during class. At that time myself and four others entered a film as extras, and I had an eight word line to say. After saying it live on camera, we were given lunchboxes (*biandong*) and I just loved every second of it. I thought this was great, as I came from a poor family, and this was a job where you could work and get a good lunch.

- the challenges of directing and acting during the late 1950s and early 1960s/
reflections on the Taiwanese films 1962 年主演台語片《天字第一號》。1963
年演出《義犬 救主》：

After the experience as an extra, I would hang around the studio all the time, willing to do anything. Since I was there, they continued to provide me with lunchboxes. Soon, during one production the fifth-in-command director was sick and so I was asked to perform his job. I said that I had never done that before, but I agreed and I came back and stayed with the crew and at the same time I learned all of the crafts of the trade: lights, preparing the set, everything. While on the job I asked someone to say their lines again because the actor had left out two words – which may have seemed fine when we were filming, but when it came time to dubbing the soundtrack later, it would be noticeable when reading the script that there was a discrepancy between the soundtrack and the movement of the actors' mouth on the screen. The actor thought his action was no big deal, but I was insistent: it would not be convenient to have to go back and dub the soundtrack with different words. I caused a scene, but the director took my side, and stated that I was right: it was

necessary to re-shoot the scene with the actual script performed properly. Later, I was asked to be the second director. ... during those days we would watch films from all over the world. And during my experience, we made three co-produced films with Japanese production companies.

Later, I moved into performing roles. In fact, I passed an acting examination and earned the right to enter Dianmai film company in Hong Kong, but I could not leave to join the Hong Kong studio because I had not yet served my time in the military. When I first went to be an actor in Mandarin language films, I did not have a western suit and back then I was surprised to find that I was expected to provide my own clothing such as a suit for my acting roles (see Li Xing's biography for more details of this account). The most famous actors of the time earned 20 – 30 thousand, stars such as Bai Lan. I was asking for 10 thousand per film. When I formally became a contract actor for Zhong Ying, it was director Bai Jingrui who invited me. He had studied in Italy with Fellini, among others while studying abroad there. One thing I am proud of is that I was the only actor from Taiwan who was successful in Hong Kong.

Q: Did you ever want to star in Western films?

A: Yes I did.

Q: Wow, that is very interesting, and it is something I have wanted to ask actors of the time, and even directors too: directors like Li Xing – who I have an opportunity to ask, and directors like Bai Jingrui, who unfortunately I will not be able to ask – in order to see if they were not content with their fame in Taiwan, Hong Kong, and Southeast Asia, and thus would rather experience global fame, prestige, and influence.

A: I think that I am different. I had big ambition. A lot of good actors in Taiwan and China have the quality and skill, but they don't have a chance to star in Hollywood films. There are many good actors in Taiwan at the time, better than actors from abroad, and I speak from experience, having worked with Mel Gibson (who did not believe that Ke had starred in as many films as he had, and so Ke told him to mind his manners around him).

Q: In your experience what did you enjoy more: acting or directing?

A: Acting, acting is a passion. Acting is life.

Q: What memories 回憶 do you have of making 《家在台北》?

A: There are two things. At the time, Taiwan's economic prospects were quite good, and also, Jiang Jinguo really liked my films. In that film, I play a

character who comes back from the United States as a water conservationist, and my character stays to contribute to the prosperous potential representative at the time.

Q: What type of transition did you notice between the 1970s and 1980s? 1970年代 到 1980 年代之間是否造成什麼轉變？

A: The directors and film personnel of the 1980s, having grown up in Taiwan during the economic expansion and improvement, did not did not experience the tough situation that the older generation experienced in the early years of Taiwan's history after 1945, so that is one key difference. They could not appreciated what it took to get to where we were. They took it for granted I think. Next, too many films were made. Supply exceeded demand in the market. It made too many films and supply exceeds demand – you need the market (jing), and you need good films (hao) – so if you make too many films and the supply exceeds the demand, then the market can not handle it. It is like eating too much food. Hong Kong and Taiwan made too many films, and the market here is not like it is in the United States (where it can handle a larger supply of films).

Q: Regarding the 1970s films like 《英烈千秋》 and 《八百壯士》 why did you think these films were popular?

A: In light of losing the seat in the United Nations, Jiang Jingguo wanted to make films for the nation. If the script was good, then they would make these films for the nation. And this is how they chose the scripts: they were for the nation (wei le guojia). During that time the actors were good, and they were prepared to make films that would accompany the necessities of the culture. Films must accompany the culture. You must raise the next generation of children so that they understand what is considered good and what is considered wrong. It was culture that influenced making the films, and this is the correct way to make movies, after all. Films must help the culture, to influence others. It is mandatory that films are suitable for kids. Not like these escapist movies in which the hero earns a lot of money and the film ends with him and his woman sailing off into the sunset. No, that does not help society. Films must be made to improve society. Film is for culture (wenhua) not business (shangye). American films are too wasteful (浪費) in this regard (this incidentally answers my question: Would you say that films of the 1970s are escapist and do not deal with the political reality of the situation? 1970 年代 政治動蕩 (dong4dang4), 對電影工業有造成什麼影響嗎?)

Q: What do you think your forte 能事, special skill, was as an actor?

A: My forte is my passion (热爱). Its like being in love with a woman. If

there is no pain (痛苦), then you are not genuine or sincere about it. You will do anything to be with the woman you love, endure anything. If you have done anything wrong, you will ask forgiveness. Its not about money, its about loving your work. You will do whatever it takes.

further notes of interest:

- The worst two movies I made were films I was made under compulsion of the mafia. I was told to act with a gun pointed at my head. Those two films were lackluster – I was performing because I was forced, not because it was my passion.
- When an actor is only average, you see only their skin, their exterior. But with a consummate actor, it is like you see their bones. Brad Pitt is no good, Tom Cruise is better because he works harder. Brad Pitt’s acting is only skin deep.
- I am presently working on a script about a Taiwanese old man who goes to the mainland and marries a young woman from China, but they can not relate to each other after all they are from two different generations and historical situations. The grandfather’s story is very abstract.
- It will cost at least US\$ 20,000,000 to make finance a new film I am working on. Its about the life of Ma Jie. I am working on getting a director for the film from the United States.
- American films can be very moving. When you are an actor, you want to make moving films. Films that are unforgettable. Great films are the ones you want to see again and again. US directors are getting better.
- Good film topics always include Genghis Khan and Qin Shihuang.
- Fellini: “film is life.”
- Ang Lee’s films are not top quality, and they are not inferior films, but somewhere in the middle. The reason is that they do not go deep into the emotion of the films. For example, in *Lust, Caution*, you see the sexuality but not the emotional reasons for the sexuality, and the emotions is the reason for what they do – but it is this rationale that is missing from the film, and the reason why the film is only of a middle-range quality.
- Red Cliff (*Chibi*) demonstrates the influence of the US on Chinese film with its big budget.
- When I consider public figures like Barack Obama to literary characters that were traitors (like in *Lust, Caution*), I always think about their past history,

and how I would have to meticulously research their past history in order to learn how to perform their parts if I were to represent them in a film. When I acted, I always thoroughly researched the backgrounds of my characters, to know who they were through and through in order to act them appropriately.

- I was a senator for three years, as you know, but that profession is not even close to being an actor. It is nothing compared to acting.
- Hong Kong films do not convey Chinese culture, but the new films from Hong Kong aren't too bad.
- I like the work of Robert Redford. For example, his directorial work in *The Horse Whisperer* contains great acting. Great acting. Robert Redford himself is not a good actor, his eyes are too small to convey emotion, and he is not in the same league as Marlon Brando, Al Pacino, Robert Deniro, Denzel Washington. But, in terms of directing and producing, Redford is good.
- I admire actors like Marlon Brando, and I find Steve McQueen to be an extension, in the lineage, of the line stemming from James Dean.

Thank you Ke Junxiong!

IV. Sequence Breakdown

Sequence Breakdown of 吾土吾民 Land of the Undaunted. DVD. Dir. Li Xing 李行. Zhong Ying Film Studio, 1974. (with English Subtitles)

Sequence Breakdown, Rough Draft:

9. Opening credits: there is the marching tune of flutes and marching band drums, as 1930s while “China” (Taiwan) is displayed on the screen, then there is Chinese orchestra music and the sound of a choir, the red characters are displayed in a cursive font, landscape shots carry the look of traditional landscape painting
10. 2:22 like the nature scene in (wan jun), men practice Taiqi in the forest, a tracking shots moves left to right, including one of our main characters: the headmaster/ principle Tu Xinghan; the scene is interrupted by a student running right to left and being shot at by the Japanese, followed by a verbal conflict between a traitor named Captain Han Shiqing, the Japanese, and the headmaster
11. 5:53 Teacher Li Yueting (Chin Han) is at home reading with his cat, he gets a resistance propaganda note (as do all the people in the towan) that the Japanese need to be resisted (Joan Lin/ Zhen Zhen’s character, Ms. Tu, reads it too), the message is to kill all the Japanese, etc.; his mother says they should not make trouble
12. 8:23 the mayor – an accomplice with the Japanese -- is discussing the pamphlet with Mr. Kimura, the Japanese general in charge of the town, soon the Mayor’s son Yu Bin returns (Alan Tang), a man who intends to study in Japan, and who is engaged to the headmaster Tu’s daughter, the teacher Ms. Tu Xingling
13. 11:20 Japanese soldiers enter headmaster Tu’s campus, as Ms. Tu sings a nationalistic song while Mr. Li Yueting teaches non-confrontational lesson; the headmaster Tu possesses banned books by Jiang Jieshi, teacher Li agrees to hide them at his own house
14. 19:18 Mr. Li and Ms. Tu are seen on the road by Captain Han; Yu Bin also sees them, as he is being driven along in a rickshaw, Ms. Tu is engaged to Yu Bin but does not like him at all
15. 21:36 Ms. Tu does not like Yu Bin because he is friends with the Japanese and his father the mayor is a traitor; Yu Bin says some cryptic things to Ms. Tu which we discover later means that he is not a traitor, at minute 22:43 they go to a Japanese base
16. 24:00 Ms. Tu goes home; we learn that headmaster Tu arranged the marriage and now he can not overturn it, but says that Ms. Tu must make up her own mind
17. 26:17 Mr. Li is reading at home with his kitten; during an explosion he holds onto his mother as if he is a young child
18. 22:15 cut to outside: the army and the fire brigade putting out a fire at the base
19. 27:27 the mayor’s house; then another cut to the Japanese soldiers checking out the explosion, then a report to the mayor that the Japanese gunpowder station has been bombed, then Yu Bin’s character enters again, cut to the explosion (multiple cuts in this sequence)
20. 29:45 a firing squad scene (apparently the next morning); [Note: in these films it is OK to

- portray the Japanese but not the mainland Chinese communists]
21. 32:06 cut to another voiceover reading of an anti-Japanese pamphlet as some brave students, including the one at the beginning of the film, are seen distributing the pamphlets at night
 22. 32:40 Mr. Li is observed reading a copy of the pamphlet in his house as the Japanese enter his house to search it, the Japanese confiscate his letter and they confiscate his letter, it was apparently Captain Han's idea to do so, and the Japanese find the illegal Jiang Jieshi books
 23. 34:43 Mr. Li undergoes rigorous questioning, with a noose in front of him
 24. 37:49 Mother Li goes to headmaster Tu to talk, she says that Mr. Tu must talk to the *hanjian* 漢奸 mayor, Mother Li says that Mr. Li has never left the mother and she never him
 25. 39:18 the mayor tells Mr. Kimura that the teacher Mr. Li is one who only studies and never is involved in anything else; then the second begging episode of Mother Li for her son occurs which is to be read as a useless gesture: she pleads that he (Mr. Kimura) has a mother too; the misunderstanding apparently all along is that it was Yu Bin's character who was seen walking along the river with Ms. Tu
 26. 43:23: back to the shooting squad spectacle, and now the third episode of the woman begging occurs in the film; after the firing squad a meticulously planned bombing of a Japanese car begins: Yu Bin's character is on the rooftop and he detonates the explosion, followed by a chase
 27. 46:58 Mr. Kimura and the mayor discuss their next move
 28. 47:50 inspections along the street are portrayed; just as in 孤島 Shanghai; Mr. Tu is inspected as well as he passes through town
 29. 48:40 in the headmasters house 49:29: Yu Bin has run to Ms. Tu's for help; Alan explains that he hesitates because his father was in the car at minute 50:55: Yu Bin sees the headmaster // 52:08 brief interlude of Japanese soldiers going down the street// then back to the headmaster and then the Japanese arrive there: they are there to search the house and hopefully find the man who caused the car bombing
 30. 55:42 Mr. Kimura's meeting
 31. 58:28 contrasting with sequence 22 is a meeting of the resistance, anti-Japanese underground, with the patriotic theme song of the film playing
 32. 59:18: at the prison: the mother sees Mr. Li: the fourth begging of the film commences; at the 100:18 mark the mother sees one of the anti-Japanese underground members, and at 100:31 there is a cut to the underground organization; // the mother sneaks around and finds the underground meeting as they are writing a new pamphlet
 33. 1:02:06 another group leaves the Japanese prison, as what occurred at sequence 24
 34. 1:02:20 chanting at the home of Yu Bin: his mother is praying for him and they discuss Yu Bin's future as a study abroad student to Japan [she relies on religion for consolation, and allows her son to chose his own path]
 35. 1:03:45 the Japanese are on the hunt, they approach the underground's meeting location as the

- underground members close up shop as quickly as possible, but they are all caught with their pamphlets [basically the way the Japanese are portrayed is how the GMD treated the Taiwanese in Taiwan, and as we see now, not all the Japanese are portrayed in films today as a solely terrible influence in Taiwan (in the cinematic memory of Taiwan)]
36. 1:04:55 Mr. Kimura's office, where the Ms. Li has turned all of the underground members in for the sake of her son, the underground members are students are from headmaster Tu's school
 37. 1:06:18 at school all of the school students are pushing and shoving to see the commotion: headmaster Tu is arrested, he instructs the teachers to keep the lessons going
 38. 1:08:03 Mr. Kimura's office: behind him is a China flag with his head over the mainland and Taiwan freely seen on the side; when the daughter is about to cry (the fifth time a begging scene occurs) the father says: don't cry; headmaster Tu implies that Mr. Kimura is not educated enough otherwise he would see that there is no way he (the headmaster) could work with him to rat out the other resistance members
 39. 1:12:34 a scene of eating together: the Mayor and Yu Bin and the Japanese military brass
 40. 1:15:47 back at the mayors house: Alan is lectured on being responsible with his speech, the mayor says that he has stooped low to avoid his son being arrested on suspicion of being a spy
 41. 1:17:20 In the prison with Mr. Kimura: headmaster Tu tells Mr. Kimura that Japanese culture is based on Chinese culture, the headmaster says that China is a strong and unconquerable country; Mr. Li is in prison and is about to be released – he is told he can go home and see his mother now, Mr. Tu is happy that his students rebelled
 42. 1:23: 00 firing squad scene: headmaster Tu says: be brave to the end and say nothing to turn others in; [unlike *On the Waterfront*, where to turn another in is considered admirable] they all shout to the heavens about he glory of China and are shot (without any blood) but Mr. Tu is left alive
 43. 1:25:33 at home with his mother, Mr. Li looks for his kitten, but the kitten has run away, the mother explains how she turned in the others for him [this long explanation is what we already know, which is the opposite of narrative economy] and now Mr. Li cries next to a supporting post in the house instead of grabbing his mother – he says that she has always taken him for a child but will do so no more
 44. 1:28:23 walking at the school, Mr. Li feels responsible for the deaths of others, and Ms. Tu sees him crying, she tells him that every child loves his or her mother and now he can make his mother happy: it is a statement made with resentment; Ms. Tu is an authority in this scene, but we observe where she gets her authority
 45. 1:30:12 Yu Bin is still with his mother, he tells her what to do (instead of the other way around in the case of Mr. Li) Yu Bin's mother gives him a memento to remember her; he laughs under his breath when instructing his mother
 46. 1:32:06: the principle in his cell has a conversation with the traitor student from sequence one

47. 1:33:39; Yu Bin and Ms. Tu talk together; What can I do for you Ms. Tu asks: upon crying Alan asks her not to cry and she says that is what her father tells her to do, namely not to cry; this emotional scene is shot in a broken, run down building
48. 1:35:30 the band plays [and it is obvious that they are not playing when the new general arrives]; Yu Bin kills a Japanese general sent to control the city, taking a lot of Japanese down with him as he dies. // cut to the crying mothers and the sister and the mayor finally finds out the assassinator is his son
49. 1:39:52 the mayor (An Gui) is put in prison with Mr. Tu; Mr. Tu says that Yu Bin died for justice
50. 1:41:37 Ms. Tu is at the headmaster's office when Captain Han comes to tell her that the headmaster died in prison by starving himself to death, Captain Han delivers a letter from the headmaster
51. 1:43:26 the letter is read in front of all of the students: Mr. Li reads it first with the image of the headmaster behind him: meanwhile Japanese soldiers arrive and the students are mad when they arrest Mr. Li [note: the end of this scene looks so much like the end of the movie Zhang screened during the Cultural Revolution conference]; be patient Ms. Tu tells them: she has taken the role of the headmaster while Mr. Li is carted off to prison; so Ms. Tu takes the note and continues reading the letter and the tradition with the authority of the father behind her, literally Mr. Tu's funeral picture is larger than life behind her in the background as she reads words of encouragement to the students. 1:47:27: The End.

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片名:又見春天	導演:李行
片名:原鄉人	導演:李行
片名:天涼好個秋	導演:陳坤厚
片名:碧雲天	導演:李行
片名:美麗與哀愁	導演:楊家雲
片名:秋歌	導演:白景瑞
片名:今天不回家	導演:白景瑞
片名:早安台北	導演:李行
片名:母與女	導演:李行
片名:愛情一二三	導演:李行
片名:警告逃妻	導演:張永祥

片名:秋決	導演:李行
片名:母親三十歲	導演:宋存壽
片名:妙極了	導演:李嘉
片名:大通緝令	導演:歐威
片名:香港屋簷下	導演:馮淬汎
片名:吾土吾民	導演:李行
片名:近水樓台	導演:李融之
片名:我父我夫我子	導演:白景瑞
片名:嗨!親愛的	導演:李融之
片名:愛的羽毛在飄	導演:賴成英
片名:浪花	導演:李行

片名:白花飄雪花飄 導演:李行
片名:俏如彩蝶飛 導演:陳坤厚
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片名:我們都是這樣長大的 導演:柯一正
片名:雲深不知處 導演:徐進良
片名:今天不回家 導演:張艾嘉
片名:三個夏天 導演:劉國昌
片名:群星會 導演:李行
片名:三朵花 導演:陳耀圻
片名:苦戀 導演:王童
片名:天下第一 導演:胡金銓
片名:路 導演:李行

片名:河流 導演:蔡明亮
片名:美麗在唱歌 導演:林正盛
片名:紅柿子 導演:王童
片名:恐怖分子 導演:楊德昌
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片名:新同居時代 導演:楊凡
片名:熱帶魚 導演:陳玉勳
片名:飛天 導演:王小棣
片名:海水正藍 導演:廖慶松
片名:老師斯卡也達 導演:宋存壽
片名:娃娃 導演:柯一正
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片名:月夜斬 導演:徐玉龍
片名:離別鉤 導演:方豪
片名:英雄對英雄 導演:凌雲
片名:十八玉羅漢 導演:張傑
片名:三十七計 導演:黃國柱
片名:紫色風雨夜 導演:楚原
片名:不再有春天 導演:劉芳剛
片名:煙雨斜陽 導演:楚原
片名:輕煙 導演:宋存壽

片名:海韻 導演:李行
片名:阿嬰 導演:邱剛健
片名:皇金稻田 導演:周騰
片名:上海 1920 導演:梁普智
片名:台北愛情故事 導演:
片名:太保五個朋友 導演:周騰
片名:新唐山大兄 導演:甄子丹
片名:黑風客棧 導演:姚天虹
片名:楊月樓傳 導演:李作楠
片名:快樂英雄 導演:歐陽俊
片名:誰敢惹我 導演:楊家雲
片名:笨鳥滿天飛 導演:方豪
片名:女歡 導演:朱延平
片名:情色 導演:朱延平
片名:捉姦.強姦.通姦. 導演:何平_捉姦 鄧安寧_強姦 朱延平_通

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出版者: 世界電影畫刊雜誌社

出版日期: 民 69

類型: 期刊

No.145 P.90 肯定自己,不否定別人的白景瑞/毛瓊英

2 世界電影(147-159 期)

團體著者: 世界電影雜誌社 發行

出版地: 台北市

出版者: 世界電影畫刊雜誌社

出版日期: 民 69-70 年

類型: 期刊

敘述: 1 冊 圖 26 公分

No.148 P.17 求真.求善.求美/白景瑞

3 電影雙周刊(36-63 期)

團體著者: 電影雙周刊編輯委員會 編輯

出版地: 香港

出版者: 電影雙周刊出版社

出版日期: 1980-1981

ISSN: 102689363-1

類型: 期刊

敘述: 1 冊 圖 29 公分

No.56 P.15 肯定自己.不否定別人的白景瑞/毛瓊英

4 銀色世界(1-12 期)

團體著者: 香港銀色世界出版公司

出版地: 香港

出版者: 銀色世界出版公司

出版日期: 1970

類型: 期刊

敘述: 1 冊 圖 29 公分

No.2 白景瑞出頭/簡志信

5 世界電影(100-111 期)

團體著者: 世界電影雜誌社 發行

出版地: 台北市

出版者: 世界電影畫刊雜誌社

出版日期: 民 66

類型: 期刊

敘述: 1 冊 圖 26 公分

No.103 P.27 專欄:魯稚子--白景瑞的異鄉夢碎

6 銀色世界(49-60 期)

團體著者: 香港銀色世界出版公司

出版地: 香港

出版者: 銀色世界出版公司

出版日期: 1974

類型: 期刊

敘述: 1 冊 圖 29 公分

No.50 白景瑞外景傳真/夏雪

7...and an article on ou wei on page 42-43 in cinemart issue 50

8 cinemart 51 “will bai find his real self”

9 cinemart 60 “our land our people” article

10 銀色世界(13-36 期)

團體著者: 香港銀色世界出版公司

出版地: 香港

出版者: 銀色世界出版公司

出版日期: 1971-1972

類型: 期刊

敘述: 1 冊 圖 29 公分

No.19 宋存壽特稿/宋存壽

11 銀色世界(1-12 期)

團體著者: 香港銀色世界出版公司

出版地: 香港

出版者: 銀色世界出版公司

出版日期: 1970

類型: 期刊

敘述: 1 冊 圖 29 公分

No.12 導演座談會:唐書璇.胡金銓.宋存壽;來賓:唐書琨.簡而清/亞佛紀錄

12 電影雙周刊(247-255 期)

團體著者: 電影雙周刊編輯委員會 編輯

出版地: 香港

出版者: 電影雙周刊出版社

出版日期: 1988

ISSN: 102689363-1

類型: 期刊

敘述: 1 冊 圖 29 公分 No.252 白景瑞.李行專訪/鄧月明

13 世界電影(147-159 期)

團體著者: 世界電影雜誌社 發行

出版地: 台北市

出版者: 世界電影畫刊雜誌社

出版日期: 民 69-70 年

類型: 期刊

敘述: 1 冊 圖 26 公分

No.149 P.70 宋存壽會改弦易轍嗎?/毛瓊英

14 銀色世界(49-60 期)

團體著者: 香港銀色世界出版公司

出版地: 香港

出版者: 銀色世界出版公司

出版日期: 1974

類型: 期刊

敘述: 1 冊 圖 29 公分

註記: No.49 封面:李菁/高仲奇

No.52 老實人—宋存壽/陳方

15 今日電影(49-60 期)

團體著者: 今日電影雜誌社編輯委員會 編

出版地: 台北市

出版者: 今日電影雜誌社

出版日期: 民 67

類型: 期刊

敘述: 1 冊 圖 26 公分

No.52 特稿:宋存壽的畸零世界/王墨林

16 世界電影(349-351 期)

團體著者: 世界電影雜誌社 發行

出版地: 台北市

出版者: 世界電影畫刊雜誌社

出版日期: 民 87

類型: 期刊

敘述: 1 冊 圖 26 公分

No.351 P.146 白景瑞羅馬苦學記/黃仁 (photocopied)

17 世界電影(325-328 期)

團體著者: 世界電影雜誌社 發行

出版地: 台北市

出版者: 世界電影畫刊雜誌社

出版日期: 民 85

類型: 期刊

敘述: 1 冊 圖 26 公分

No.328 P.102 白景瑞作品創作的心路歷程/黃仁

18 電影欣賞(第十卷)<No.55-60>

團體著者: 電影欣賞雜誌社

出版地: 台北市

出版者: 電影欣賞雜誌社

出版日期: 民 81

ISSN: 1018-3566

類型: 期刊

敘述: 1 冊 圖 28 公分

No.57 P.17 略論宋存壽電影/古繼堂講

19 story of mother article same issue

20 影響(16-24 期)(革新號 1 號-9 期)

團體著者: 影響電影雜誌社 發行

出版地: 台北市

出版者: 影響電影雜誌社

出版日期: 民 66-68

ISSN: 1022-4130

類型: 期刊

敘述: 1 冊 圖 29 公分

No.24 P.20 雲門舞集談<窗外>與<母親三十歲>/金士會.狄仲海採訪

21 + a number of additional song cunshou related articles

22 真善美(103-114 期)

團體著者: 真善美電影畫報社

出版地: 台北市

出版者: 真善美電影畫報社

出版日期: 民 71

類型: 期刊

敘述: 1 冊 圖 29 公分

No.111 P.74 金馬蹄跡--家在台北

23 銀色世界(1-12 期)

團體著者: 香港銀色世界出版公司

出版地: 香港

出版者: 銀色世界出版公司

出版日期: 1970

類型: 期刊

敘述: 1 冊 圖 29 公分

24 電影欣賞(第一卷)<No.1-6>

團體著者: 電影欣賞雜誌社

出版地: 台北市

出版者: 電影欣賞雜誌社

出版日期: 民 72

ISSN: 1018-3566

類型: 期刊

敘述: 1 冊 圖 28 公分

No.3 P.57 "家在台北"的格局與表現/蔡國榮

25 + a number of Zhong Ying 中影 related articles:

26 電影欣賞(第一卷)<No.1-6>

團體著者: 電影欣賞雜誌社

出版地: 台北市

出版者: 電影欣賞雜誌社

出版日期: 民 72

ISSN: 1018-3566

類型: 期刊

敘述: 1 冊 圖 28 公分

No.3 P.58 "養鴨人家"劇本淺論/曾西霸

27 電影欣賞(第一卷)<No.1-6>

團體著者: 電影欣賞雜誌社

出版地: 台北市

出版者: 電影欣賞雜誌社

出版日期: 民 72

ISSN: 1018-3566

類型: 期刊

敘述: 1 冊 圖 28 公分

No.3 P.54 從心靈意念之層轉看"再見阿郎"/陳雨航

28 南國電影(71-82 期)

團體著者: 南國電影畫報社

出版地: 香港

出版者: 南國電影畫報社

出版日期: 民 53

類型: 期刊

敘述: 1 冊 圖 26 公分

No.71 P.122 <蚵女>在瑞濱開鏡

29 南國電影 76 june 1964

Published by Raymond Chow for the Southern Screen Publications Lot 197
Clear Water Bay Road, Kowloon, HK, Editor Leung To Kim

Toc:

Article for the 11th golden phoenix awards

And the kenu entry

30 南國電影(71-82 期)

團體著者: 南國電影畫報社

出版地: 香港

出版者: 南國電影畫報社

出版日期: 民 53

類型: 期刊

敘述: 1 冊 圖 26 公分

No.74 P.50 <養鴨人家>介紹

30, 31 issue 6 of cinemart, june 1971

two articles: bai Jingrui on making his own independent film; and a Li Xing in an interview

32 銀色世界(49-60 期) (got it already on file)

團體著者: 香港銀色世界出版公司

出版地: 香港

出版者: 銀色世界出版公司

出版日期: 1974

類型: 期刊

敘述: 1 冊 圖 29 公分

No.60 彩色新片介紹:青青草原上/唐威;吾土吾民/馬氏;一簾幽夢/第一;嬌妻 123/大人國際;愛的小屋/八十年

33 No.60 每月新片介紹:吾土吾民/馬氏;一簾幽夢/第一;青青草原上/唐威;八國聯軍/長弓;愛的小屋/八十年代;你是狂風我是雨/大宇;女人創造男人/徐天榮;福祿壽驚魂記/銅鑼;昨夜星辰昨夜風/恆生;小妹/榮華.宏華;洪拳小子/長弓;糾紛/大宇

成果報告四

James Wicks

Professor Peng

Summer/ Fall Research 2008

20 October 2008

Summer and Fall Research Progress: Report 4

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VI. List of collected texts (new films and new journal entries in rough draft format)

I. Progress Report

A brief update, before outlining my work below: during the last month the highlights has got to be the wonderful pleasure and opportunity to interview esteemed director Mr. Li Xing 李行. The transcript of the conversation is included below. Thanks to this opportunity, Mr. Li Xing organized an informal gathering at the film archives to discuss his oeuvre further with retired professor Dr. Tseng Lien-Jung 曾連榮 and film critic Mr. Huang Ren 黃仁 (a conversation to be included in the next report). I have been working further on watching rare films at the film archives, and working on my chapter on representations of gender in 母亲三十岁 *Story of Mother* (Dir. 宋存壽 Song Cunshou, 1972), *Land of the Undaunted* (Li Hsing, 1975) and Bai Jingrui's 再見阿郎. I have included a rough draft sequence breakdown of 再見阿郎 below.

At this point, I do not have the popular film journal articles and film titles

converted to MLA format in my works cited section (below), but I have still listed them in as part of this document in order to demonstrate the nature of the documents I have located.

As I mentioned in my last report, for a time my research projects here in Taiwan were superseded by my application to the Chiang Ching-kuo Foundation dissertation fellowship. On the one hand this interrupted my work, but on the other hand it was a blessing in disguise, as the “Project Outline” for said application will in some respects double as my dissertation prospectus -- not to mention that this essay forced me to synthesize my research at this point into a coherent written narrative. And, I could not have written the Chiang Ching-kuo application without the research accomplished over the last three to four months.

Finally, I am presently working towards a presentation opportunity at the Academia Sinica scheduled for December 1st. This will keep me busy over the next two months as I continue researching, writing a chapter of my dissertation, and prepare for the presentation.

Research Locations:

- Academia Sinica 中央研究院
- Taiwan film archive 國家電影資料館
- Respective interview locations: Ikari Coffee Shop, Taipei Film Archives

Updated Interviews/ Contacts:

14. Mr. Li Xing 李行, see transcript below.

15. Retired Professor Tseng Lien-Jung 曾連榮

II. Current Interview List and Status

Name/ Contact	Occupation	Contacted (y/n)	Response (y/n)	Meeting (y/n)
陳儒修 Prof. Ru-Shou Robert Chen cinema@ms13.hinet.net mobile phone: 0937059310 home phone: 02/27056550	University film professor, noted scholar of Taiwan cinema at 國立政治大學 NCCU National Chengchi University	y	y	y
盧非易 Prof. Lu Feiyi http://www.rtv.nccu.edu.tw/modules/tinyd1/index.php?id=8 author of 台灣電影:政治. 經濟. 美學(1949-1994) feijlu@nccu.edu.tw	University film professor, noted scholar of Taiwan cinema at 國立政治大學 NCCU National Chengchi University	y	n	n
焦雄屏 Prof. Peggy Chiao 28961000*3271 peggyt@arclightfilms.com.tw	University film professor, noted scholar of Taiwan cinema, film critic, film personnel	y	n	n
王曉祥 Ivanwang43@yahoo.com	former Golden Horse Award Executive Officer	y	y	y
蔡國榮 Cai Guorong tel. (02)2798-5021, cell 0935-040-204	senior journalist at the China Times and 編劇: 臥虎藏龍 (2000)	y	y	y
黃仁	Film critic since	y	y	n

Huang Jen (02)27217440	the 1950s, wrote for 聯合報			
林文淇 Prof. Lin Wenchi http://www.ncu.edu.tw/~wenchi/ tel. 09-3(3?)87-3691 wenchi@cc.ncu.edu.tw	University film professor, noted scholar of Taiwan cinema at 國立中 央大學 National Central University	y	y	y
柯慶明 Professor Ke Qingming http://homepage.ntu.edu.tw/~ntugitl/faculty/teacher1.html contact: kcm@ntu.edu.tw	Lecturer at National Taiwan University	y	n	n
Wu Nianzhen				
李行 Li Xing (H) 2706-2532 (O)2731-8972 (C)0910-131650	Famous Former Taiwan film director	y	y	y
柯俊雄 Ko Chun-Hsiung http://movie.cca.gov.tw/People/Content.asp?ID=25 Movie actors association: 02 23112044 Home: 0936168783	Former Actor	y	y	y
秦漢 Chin Han http://movie.cca.gov.tw/People/Content.asp?ID=27 Movie actors association: 02 23112044	Former Actor	n	n	n
庾宗華 Tou Chung-Hua	Actor	n	n	n

http://movie.cca.gov.tw/People/Content.asp?ID=122 TV Actors Association: 02 05632828				
石雋 Shih Chun http://movie.cca.gov.tw/People/Content.asp?ID=32 TV Actors Association: 02 05632828 Home: 0911819989	Former Actor	y	y	y
翁倩玉 Weng Qianyu Judy Ongg Movie actors association: 02 23112044	Former Actress	n	n	
歸亞蕾 Kuei Ya-Lei http://movie.cca.gov.tw/People/Content.asp?ID=39 Movie actors association: 02 23112044	Former Actress	n	n	n
李湘 Lee Hsiang http://movie.cca.gov.tw/People/Content.asp?ID=66 Movie actors association: 02 23112044	Former Actress	n	n	n
林鳳嬌 Joan Lin http://zh.wikipedia.org/w/index.php?title=%E6%9E%97%E9%B3%B3%E5%AC%8C&variant=zh-tw http://movie.cca.gov.tw/People/Content.asp?ID=17	Former Actress	n	n	n

Movie actors association: 02 23112044				
甄珍 Chen Chen http://movie.cca.gov.tw/People/Content.asp?ID=19 Movie actors association: 02 23112044	Former Actress	n	n	n
葉月瑜 Prof. Emilie Yueh-yu Yeh Hong Kong Baptist University yyyeh@hkbu.edu.hk	Professor of Taiwan Film Studies	y	y	y
Prof. Darrel William Davis	Professor of Taiwan Film Studies	y	y	y
Prof. Whitney Crothers Dilley wdilley@cc.shu.edu.tw	Shih Hsin University Department of English; Author of the most current text on Ang Lee	y	y	y
曾連榮 Prof. Tseng Lien-Jung Retired Professor	Head of Motion Picture Department, National Taiwan College of Arts	y	y	y

III. Interview Transcripts

A brief note on my interview methodology: During the interviews I have had the pleasure of attending each session with a friend, colleague, and native-Chinese speaker from UC, San Diego, with an exception of the 李行 interview, which I conducted with my friend Giles Wang. The names of my colleague's are explicitly stated in the transcripts below. My strategy on each occasion is to prepare questions in advance, and ask the interviewee during the interview. If a question warrants further inquiry or strays into an unexpected or interesting tangent, then I pursue the question further. If not, I proceed on course with the pre-arranged questions. I do not take notes during the interview in order to maintain the fluidity and "naturalness" of the conversation as far as possible. Then, immediately following the discussion I write out the conversation. Finally, I send the transcript to the respective colleague to edit my notes. In the end, any errors in the transcripts are my own.

Interview Transcript: Mr. Li Xing 李行, 10 August 2008

On October 10th, 2008, my friend Giles Wang and I met with director Mr. Li Xing 李行 at an Ikari coffee shop in downtown Taipei.

Upon meeting Director Li Xing I handed him a sheet with personal information containing a brief synopsis of my dissertation, and an additional sheet that outlined some questions I hoped to ask Li Xing during our interview. Li Xing graciously purchased drinks for both Giles and my and said that first we could answer the questions, then later get something to eat (he always eats tuna sandwiches, he said). At first Li Xing was concerned that I was not well aware of the films from Shanghai in the 1930s and 1940s, as he finds this an essential set of facts to know in order to understand his 1962 film *Our Neighbors*. After being convinced that I understood the historical background of Shanghai's film influence, the conversation was genial, and Li Xing was more than helpful.

Mr. Li Xing, who is presently 79 years old was passionate at times, forceful, full of vigor, and unafraid to make absolute statements. He was also tender and quick to offer sincere advice.

Upon surveying the questions, he initially responded to questions 1 and 7 (below) first, then went back systematically through the list, answering questions in the order they are presented below.

Q: 1. What influence did the Shanghai film tradition have on your films of the

1960s? Did it influence your earlier work more than your later work? 上海寫實主義,對您 1960 年代的電影有何影響? 上海寫實主義對您早期的作品或晚期的作品影響較大?

A: My film *Our Neighbors* was made under the influence of the Shanghai realist tradition. After the end of the war in 1945 I moved back to Shanghai with my family, and for the next three years I was engrossed by the films of the time, I watched the films, and kept those influential films in my memory. Back then we did not have videotapes or DVDs to keep watching in order to refresh my memory. Instead, I held those memories in my mind until I made *Our Neighbors*. I was 100% influenced by the Shanghai films of the late 1940s.
(他很激動的說, 100%有受到 30 年代人文主義、上海現實主義的影響.)

Q: 2. Using *Yingsuhua* as an example, in what ways did 1960s production values improve compared to films of the 1950s?以《罌粟花》來說,1960 年代的電影品質較 1950 年代有何進步?

A: Back then one thing that really bothered me is that directors did not really understand actors. For example, in 《罌粟花》I had to play a man that was much older than me, so I was required to wear this rather fake looking mustache, and I had lines drawn on my forehead to look like I had wrinkles, but it did not look realistic at all. In another film I was required to play the elderly husband of an elderly woman, and when she has an affair with a younger man (who in reality was older than me), I had to pretend in our scuffle that I was weak and even losing the fight – even though I was much younger and stronger than the other actor in person. That always bothered me and this is what I would say in response to your question – how did production values improve? When I made films later, with such actors as Qin Han, I would have him act his age, not fake it for the screen.

But I would not criticize those older films, or compare them with later Taiwan films, including directors such as 袁叢美. By the way, the cinematography in 《罌粟花》is outstanding. But those films and directors were of a different time, with their own influences from Shanghai, and they had their own difficulties in making those films. I am not criticizing their work. I am saying that they did not understand actors as I tried to do in my later work. After all, I started out as an actor, and always tried to understand their needs.

Q: 3. What is the biggest difference between working for private and state film studios?您認為在 中影 和您自己的公司 大眾 制片最大的不同在那裡?

A: 不應該拿中影和大眾比, 在梁山泊與祝英台這部片子之前, 台灣唯一的大製片公司只有中影, 直到 60 年代初因為梁山泊與祝英台的走紅而成立了國

聯之後，才能與中影競爭。

Q: 4. How did you submit your films for censorship approval? Such as *Story of Mother*. 當您送檢電影,有什麼方法程序讓影片可以通過審查? 比如說您監制的《母親三十歲》.

A: There was no problem submitting 《母親三十歲》 for censorship approval.

Q: Wow, I had always thought that there would be trouble with getting that film approved...

A: No, not at all. We made films back then that would cause no trouble at all. We did not want to have others cutting our films, then those films wouldn't be our own. It would be like selecting a nice outfit to wear, and then having someone else cut it up. (照李行導演的說法就是，自己的心中已經有一把尺) Or if someone was to cut your [comment directed to author] dissertation up, then it would no longer be your work but someone else's. Similarly, when we made *Story of Mother* and other films we made them so they would be approved by the censors as-is. (李行有提到他經歷過蔣中正(台灣之前的總統)那時的威權時代，在那時蔣中正的生日，電視上廣告如果有不好的字比如說死，都要用叉叉劃掉。至於心中先有檢查的底，他說不是怕當局，而是希望能保障作品的完整。)

Q: 5. What type of transition did you notice between the 1960s and 1970s? 1960年代到1970年代之間是否有什麼轉變?

A: This question, and it answers your question #3 above as well, is that in the 1960s the influence of Guolian film studio can not be underestimated. In 1963 Li Hanxiang's film *Liangshanbo yu Zhuyingtai* caused a sensation – the HK reporters said that Taipei had gone crazy over the actress 凌波. Then, when director Li Hanxiang came to Taiwan, he started competition with the Taiwan state films studios, and that competition is what propelled the market. This carried film through the 1960s and into the 1970s.

Q: 6. What is the significance of the final scene in *Land of the Undaunted*? 在《吾土吾民》的最後一景中,當林鳳嬌在唸信時,您讓她父親的頭像出現在她的後方,請問這有何象徵意義嗎?

A: This final scene, with 林鳳嬌 reading a letter underneath an image of her deceased father, does not carry any specific significance. There is no reason to read any particular meaning into this scene. In fact, don't read any significance into this scene. One time I read an article, and someone said that a bamboo pole that splits the frame between the character who is the bicycle peddler and the woman who is a sing-song girl is there because it signifies that the two characters will never be able to

achieve the love-relationship they so desire with the other. In fact, that bamboo pole was impossible to move, and do to constraints with the set, there was no other vantage point from where we could shoot the scene. That is why the bamboo pole is there. No other reason. Sometimes, there is a reason and a significance of certain shots and scenes, but here there is nothing to read into that scene.

Q: 7. What do you think your most important influence was to Taiwan New Cinema? 您認為您對於 1980 年代台灣新浪潮最重要的影響為何?

A: There are some scholars who think that the directors of Taiwan New Cinema (TNC) are the representatives of Taiwan cinema, but that is not the case. There is a Japanese film scholar named 佐藤忠男* who once thought that the TNC directors were the most important representatives of Taiwan film, until he saw my film *Our Neighbors*. He was so happy, because he realized that he had found the link from the Shanghai film tradition of the 1940s to the present. It is true. In my film *Our Neighbors*, which started the Healthy Realist Tradition, you find the foundations of Taiwan cinema.

* In addition: 一開始佐藤忠男先看到侯孝賢的電影之後，將侯孝賢的電影引進到日本，而侯導的電影也很受日本人的喜愛。他提到侯孝賢在片中常用的長鏡頭，他說那是那個時代很清苦，也窮，沒那麼多機器可以跑來跑去，所以想到把攝影機放在旁邊拍攝，後來大家看了之後也覺得這樣很客觀，很好，像一種從旁邊者的立場來看的感觉，而後來也成爲了侯孝賢的風格，那這並不是適合每個人，也不是每個人都能學的。

Q: 8. What has been your greatest award or honor as a filmmaker? 在您的電影生涯中,對您而言,國內外您得過最重要的獎項/榮譽為何?

A: You could say that maybe receiving my first Golden Horse Award film for *Yangyarenjia* (Beautiful Duckling) was the most important, but not really. Its not like I received an award and thought “that is the end, I have achieved all there is to achieve.” No. In other occupations people retire, and other directors retire. But for me, my last breath will be when I retire. I will always work to improve my craft, and the state of Taiwan cinema.

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Additional Topics/ informal discussions:

- *Cape No. 7* reminds me of the popularity of Li Hanxiang's *Liangshanbo yu Zhuyingtai* 梁山泊與祝英台 in 1963 because scholars were interested in the

popularity of the films too. In the past, it was [name 有名的法學系教授] at Taiwan National University, in the present, Taipei Normal University (*Shifan daxue*) had a special screening for *Cape No. 7*, in which they invited me to give a lecture. The thing is that Li's film in 1963 started the rise of Taiwan cinema, but *Cape No. 7* is really a question mark. It has good music, and a popular lead actor, but is it the new beginning of Taiwan cinema? I am not so sure – people are attending this film because it is popular, but a true establishment of Taiwan cinema will be seen when people go to see all kinds of Taiwan films, not only the popular ones. But that is difficult today – back then, film was the main source of entertainment, now there are all types.

- I asked if *Yangyarenjia* was filmed in Ilan, he said no: it was filmed near Zhanghua.
- 最後：李行導演一直提到要去看他的原鄉人，是講台灣作家鍾理和的故事。

IV. Chiang Ching-kuo Foundation dissertation fellowship application/ prospectus

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Project Description

The Antecedents of Taiwan New Cinema:
The State of Taiwan Film in the 1960s and 1970s

1 Objective and Contribution

In many ways there could not be a more fascinating method to investigate how Taiwan's Chinese Nationalist Party (*Guomindang*, KMT) Government defined itself as the representative government of all of China in the 1960s and 1970s than to consider its state-sanctioned film industry. The films produced by the state represent ideas of national unity and a magnificent "homeland" during decades that witnessed the most intense of transformations: in film with the rise and eventual decline of the popularity of Taiwan cinema in Southeast Asia, in cultural circles with the *xiangtu* (nativist) literature debates, in the economy as factories and the emergence of small business replaced an agricultural infrastructure, and in politics with the end of the Nationalist's international status after losing its seat in the United Nations in 1972. At each stage the state propagated its ideal of "free China" for all to see on the silver screen -- an ideal made all the more complicated by competing regional and cultural influences: from the east after the KMT's defeat by the Communists in China in 1949, from the north by the influences of Japanese colonialism that ended in 1945, from the west's concurrent military and economic aid primarily from the United States, and from the south where a vast capitalist market was governed by lines drawn during the Cold War. Thus, situating these multiple discourses involves both a historical analysis, that is to bring the material and historical moment to light, and a cultural analysis, that is to consider how it is that the state believed images in a pop-medium might bolster a government's political status as its films competed on the open market.

This dissertation, then, both excavates the socio-historical context of Taiwan in the 1960s and 1970s and it pays close attention to the cinematic form using the lens of cultural studies. All the while it remains focused on the primary motivation for this project: a curiosity to explore a blank space on the map of English language

scholarship concerning Mandarin language Taiwan cinema. In fact, apart from June Yip's book *Envisioning Taiwan: Fiction, Cinema, and the Nation in the Cultural Imaginary*, few studies -- and to this day no book-length monograph -- has considered in detail the history, aesthetic principles, and framework of pre-1980s film in Taiwan.

In the process of elucidating previously omitted historical and filmic details, the dissertation reveals the oversimplification of summarizing all film from the 1960s and 1970s as ignorable "propaganda." It also interjects previous studies of Taiwan Cinema with the original research of local magazines, newspaper articles, film studio statistics, and the voices of popular actors of the time such as Ke Junxiong and Shi Juan and film critics such as Huang Ren and Cai Guorong obtained by onsite interviews in Taiwan. Thus, human voices are heard in this text of living history that argues that the Taiwan New Cinema movement, and Taiwan's notable directors such as Hou Hsiao-hsien, Edward Yang, Ang Lee, and Cai Mingliang, did not simply re-invent Taiwanese film in the 1980s and 1990s. Instead, there is a continuity relationship between these new directors and their film heritage. Taiwan New Cinema built on a state industry that was both vivacious and multifaceted -- and due to intriguing historical and market factors, was all too ready for the serious makeover that would follow.

"The Antecedents of Taiwan New Cinema" is at once an original contribution to the history of Taiwan film, while at the same time it significantly contributes to inquiries in the broader fields of Film Studies, China Studies, and studies of Transnationalism. Certainly, there is a void in the records of cinematic history without a consideration of the participant voices, dialogue with the critics and experts, and meticulous analyses of the extraordinary images from the unique -- indeed, singular -- state of Taiwan film in the 1960s and 1970s. In order to fulfill all that this text sets out to accomplish, this project integrates multiple perspectives and schools of thought. It challenges film history narratives that do not call into question the limitations of using the category of the "nation" as a dominant paradigm, critically engages with accounts within China Studies that either oversimplify the influence of pre-1980s cinema in Taiwan or present Taiwan's film history as parallel rather than intertwined with China, and highlights discourses that trace transnational flows of culture -- from both center to periphery and periphery to center -- as the filmic image crosses national boundaries. In the end, its importance is found in the way it reveals a rich and complex historical legacy via its archival research, and how it proposes critical analyses of the cinematic objects of inquiry by using current theories of cultural interpretation.

2 Methodology

This dissertation relies on current English and Chinese scholarship on Taiwan cinema, analyses of films released during the time period in question, and primary texts published in Taiwan during the 1960s and 1970s while employing the following four-part methodological approach:

1) Interpretation of the cinematic image and narrative: This project is one that considers the material processes by which cinema is constructed in addition to aesthetic and structural analyses of style and content within narrative film representations. Chris Berry provides a model for this type of inquiry in his text, *Postsocialist Cinema in Post-Mao China*, in which he clarifies that his work is concerned with examining the interrelationship of the history of the Chinese cinematic image and the history of the Chinese cinema institution as a site of social and cultural formation. He states that the two histories entail a process of renegotiation in which society influences the institution of cinema, and cinema influences society. Cinematic discourse, as it is formed in social and cultural processes, affects society -- and this is most evident when the discourse of film “precedes or exceeds” political discourse.¹ These “excesses” might be located by noting disjunctions or points of slippage between what is portrayed on the screen and social mandates propagated by state film policy. Following this theoretical model, the intention of my analysis of 1960s and 1970s cinema in Taiwan will be to both situate film images historically and analyze film as a social institution.

2) Historical research: In addition to the filmic image, this dissertation takes concurrent newspaper articles, studio publications, and popular magazines as important sites of examination. In utilizing primary source materials, I keep in mind Bruce Cumings’ notion that the language we use is a “culmination [...] molded by a great many distinct regimes”.² In order to identify how power shapes discursive practice, Cumings claims that in the process of excavating a historical moment one should archeologically observe the “‘passing events’ in their proper dispersion -- that is, in a discernible genealogy.” Accordingly, this dissertation describes how cold war politics shaped filmic discourse in the 1960s and 1970s.

3) Theoretical foundation: In order to capture the transnational dimension of Taiwan film in the 1960s and 1970s, I employ an original approach by combining

¹ Berry, *Postsocialist Cinema in Post-Mao China: The Cultural Revolution after the Cultural Revolution*, (New York: Routledge, 2004).

² Cummings, Bruce. *Parallax Visions: Making Sense of American-East Asian Relations at the End of the Century*. Durham: Duke University Press, 1999.

Raymond William's notion of epochal analysis³ (that society contains its dominant, residual, and emergent modes of culture), in conjunction with Wimal Dissanayake's discussion of how film travels (as image, as commodity, and as cultural product) at the local, national, regional, and transnational levels.⁴ The interstitial spaces between the local, national, regional, and transnational are also sites of cultural flow, which has been noted in Homi Bhabha's work.⁵ The intent is to shed light on the way Taiwan's films stage the ideological dominant at various levels of inquiry. This use of transnationalism theory recognizes that there are dominant and unequal power relations, but at the same time, it takes into account that there is a multi-directional, which I like to think of as "fluid," exchange of culture.

4) Synthesis: at the final writing stage the objective is to integrate multiple perspectives and discourses into a compelling narrative that gives precedence to the voices of many key players, even those voices that disagree with each other. The intention is to write an engaging, lively, persuasive text that tests theoretical boundaries, takes calculated risks, and most importantly, makes an argument based on substantiated evidence.

3 Chapter Outline

Introduction: the aesthetics of transnational analysis.

The introduction to the dissertation outlines the theoretical background that informs and directs the line of inquiry in the following chapters. Considering that cinematic images evolve and change during the course of time, bearing in mind that Taiwan's government intended its films to be pertinent at each historical stage, and noting that the films were made to be profitable in both the sense of garnering public support and succeeding at the box office, the precise ways in which state politics interrelates with film aesthetics is an important part of the overall text. The introductory chapter is divided into four parts. The first part introduces how film was used to represent Taiwan's culture, history, and geography from the perspective of the KMT government. Second, the chapter explains how transnationalism is an appropriate lens to consider the state of Taiwan cinema. It does so by explicating Raymond William's notion of epochal analysis in conjunction with Wimal Dissanayake's discussion of how film travels through and between local, national,

³ Williams, Raymond. *Marxism and Literature*. Oxford: Oxford University Press, 1977.

⁴ Dissanayake, Wimal, ed. *Colonialism and Nationalism in Asian Cinema*. Bloomington: University of Indiana Press, 1994.

⁵ Bhabha, Homi K., ed. *Nation and Narration*. London: Routledge, 1990.

regional, and transnational levels. Third, the introduction considers the rubric of postcolonialism as an important way to explain how Taiwan's literary movements of nativism and modernism intersect, interrelate, and inform Taiwanese film. And fourth, the chapter defines the terms "modernism" and "postmodernism" in relation to Taiwan's film aesthetics and representation of psychological states of the characters in its narratives, because these terms are essential descriptives in the film analyses that follow.

Chapter One: The state of Taiwan cinema in the 1960s and 1970s.

The first chapter contributes to the discussion of Taiwan cinema by synthesizing in one location the key moments in Taiwan's film history before 1980. While the locus in this chapter is Taiwan's Mandarin-language state film industry and how it gradually superseded local Taiwanese film in the 1970s, the chapter also explicates the influence of Japanese, Hollywood, and European film. In order to do so, this chapter outlines key figures, movements, and dates. This includes descriptions of the entertainment scene in Taiwan during the late 1950s and early 1960s, the influence of Hong Kong film especially in 1963 with director Li Hanxiang's *Love Eterne*, martial arts films, the rise of Taiwan's Golden Horse Awards, film at the turn of the decade in 1970, the romantic comedy and war genre films of the mid-1970s, and representations of indigenous Taiwan by the state in late-1970s films. The chapter keeps in mind major trends, notes the significance of the state's Healthy Realism genre, and integrates the voices of participants from interviews and publications from Taiwan at the time. On the one hand, the history of 1960s and 1970s Taiwan cinema is relatively unexplored, so the chapter introduces new materials and films that have not previously been discussed. As for the better known films, such as King Hu's *The Touch of Zen* (1970), the historical context introduced leads to a new appreciation of both the historical and transnational nature of Taiwan film. This extensive chapter is followed by three chapters containing close readings of important films.

Chapter Two: Two stage brothers: tracing a common heritage in Xie Jin and Li Xing's early 1960s films.

This chapter proposes that the most important link between mainland Chinese director Xie Jin and Taiwan director Li Xing's films during the Cold War was the influence of Shanghai's film tradition of realist aesthetics in the 1930s and 1940s, an aesthetic identifiable less by its accurate replication of reality on the screen, but by its

fascinating representation of the dominant ideology and distinctive expression of the production values of the time. This Shanghai tradition was the root of a common cinematic language that flourished on both sides of the Strait after 1949, despite the unique parameters inherent to each film culture after the Communist victory in the civil war. Despite different political and historical situations, and despite the way these directors are usually framed in the polarizing terms of difference associated with the Cold War, the films of Xie Jin and Li Xing are remarkably similar. In order to make this case, three sets of films are analyzed so that one might recognize narrative similarities, consider the personal experiences which shaped Xie Jin's and Li Xing's craft, and observe the lineage of realist filmic techniques that link the two filmmakers in interesting ways. This seemingly counterintuitive observation, exemplified by additional surprising connections in the articulation of Shanghai's filmic modes and devices by Xie Jin and Li Xing in the 1960s, shows that conceptions of film as a universal language, or conversely as the expression of a specific national film tradition, do not entirely account for the similarities of these two Mandarin-language filmmakers.

Chapter Three: "My home is in _____": the politics of migration in Bai Jingrui's 1970 film *Home Sweet Home*.

This chapter argues that the central concern of director Bai Jingrui's *Home Sweet Home* is the politics, both aesthetically and ideologically, of depicting migration within a narrative film. More specifically, this film presents the official state position that the Chinese Nationalist Party held regarding students from Taiwan who studied abroad in the late 1960s and early 1970s. This claim might be made because the film was released by a state studio, Central Motion Picture Company (CMPC, *Zhongying*) under state supervision and censorship, to further the state's ideological project through visual media. In order to reveal the nuances and inflections of *Home Sweet Home*, and frame it within a wider context, this chapter also discusses two contemporary films that represent migration on the global stage: German director Rainer Werner Fassbinder's 1974 film *Ali: Fear Eats the Soul* (*Angst essen Seele auf*) and Senegalese director Ousmane Sembène's 1966 film *Black Girl* (*La Noire de...*). Common features in these films include exquisite cinematic imagery juxtaposed with complex, three-dimensional protagonists who create a space for individuality and expressions of subjectivity. At the same time, *Ali* and *Black Girl* are historical texts that demonstrate the discrepancies between the studio intentions for representing migration, and the actual formal choices that the directors

chose to employ. Thus, close readings of all three films help illuminate the ways that Bai Jingrui's aesthetic choices work both in conjunction and disjunction with the intentions of the Taiwan state government in 1970.

Chapter Four: Identity negotiation and gendered nationalism: Song Cunshou's *Story of Mother* and Taiwanese film in the mid-1970s.

Post-1970 film perhaps reflected the government's tenuous grip on cultural production with more clarity than any decade of its rule. The optimism at the beginning of the decade -- when the mainland was embroiled in the Cultural Revolution and the Republic of China (R.O.C. Taiwan) still held the seat in the United Nations -- collapsed beneath a wave of international setbacks and decline in regional status. This chapter traces this historical moment by considering representations of women on the screen. Taking a cue from Shu-mei Shih's work, this chapter takes the notion that "there is no innocent transnational feminism that can dissociate itself willfully from geopolitics, and there is no geopolitics that is not gendered" to its furthest logical extremes,⁶ while employing a semiotic breakdowns of three key films: *Good-bye Alang* (dir. Bai Jingrui, 1970), most notably *Story of Mother* (dir. Song Chunshou, 1972) and *Land of the Undaunted* (dir. Li Xing, 1975) in order to discuss how gender was depicted in film. Close readings of the films include an analysis of the final scene in *Land of the Undaunted*, in which the main character, portrayed by Zhen Zhen, is dwarfed by an imposing image of her deceased father as she lectures a group of students. The main purpose is to demonstrate the extent to which women are portrayed as contributing members of society as they negotiate the restraints of their political environment.

Conclusion: Removing the "Healthy" from "Healthy Realism": the antecedents of Taiwan New Cinema in the films of the late 1970s.

The conclusion amalgamates the layers of meaning in the dissertation at this juncture: from the historical context in chapter one, to class and economic factors in chapter two, to issues of race and ethnicity in chapter three, and to the issues of gender in chapter four. By summarizing each chapter's salient moments into a continuous thread, it becomes apparent that state ideology comprised the backbone of the industry's direction, and that its once popular policies were no longer suitable for the character of a new historical moment. This chapter argues that Taiwan New

⁶ Shih, Shu-mei. *Visuality and Identity: Sinophone Articulations Across the Pacific*. Berkeley: UC Press, 2007.

Cinema, similar to the rise of New American Cinema in the early 1970s, emerged at a moment when studio executives were forced to admit that their old models were no longer working, and that they would be willing to try just about anything new. Key filmic sources in this chapter include *Pioneers* (dir Chen Yaoqi, 1979) and director Li Xing's *Good morning, Taipei* (1980), which in terms of aesthetics demonstrate a maturation of the film industry, and in terms of content focus on the local rather than the national. However, the inability of these state films and directors to capture the imagination of the local audience lead the government to allow the inclusion of new faces and new voices in the work of up-and-comers Wu Nianzhen, Hou Hsiao-hsien, and Edward Yang. Thus, the antecedents of Taiwan New Cinema at this stage of the text are clear, the continuity with the past established, and the need for innovation in terms of marketing, aesthetics, and production unmistakable. The healthy realism model, which had sustained the Taiwan industry since the early 1960s, gave way to a new era of cinematic realism that no longer carried the preface "healthy."

V. Sequence Breakdown

Sequence Breakdown of 再見阿郎 *Good-bye Darling*. DVD. Dir. Bai Jingrui.
萬聲有限電影公司，1970. (with English subtitles)

Sequence Breakdown, Rough Draft:

37. Setting: Street Parade (SP) in southern Taiwan. Title: “Good Bye Darling”. Then a cautionary voice-over introduction to the tale: “Countries are developing rapidly/ Above all, Taiwan is outstanding/ Many years ago/ Three-wheeled carriages were very popular/ You could see many low-leveled building too/ (During that time) There was a girl band at the southern part...” The entire time this voiceover (the above is the English subtitles) is a band dressed in white performing. The main character Gui Zhi (GZ) is performing poorly on the tuba. A close-up of a tuba is the last image of the sequence before a deft transition.
38. Setting: Band Dormitory (BD). A sequence highlighted by two scuffles/ all-female brawls in two separate scenes. First, the female band members struggle all at once to acquire their monthly pay for their work. The manager of the troupe, an elderly man known as Old Monkey (OH, full name: Wu Guangtai), is in the middle of the brawl but unable to contain it. Next, two girls named Ah Tao and Fang Mei fight over who deserves to be with the playboy and rebel A-lang (AL). GZ watches from a rooftop terrace that surrounds the courtyard where the two girls fight below. Again, GZ is unable to contain the fight. When the boss, Auntie (AU) sternly comes down the stairs, she controls the situation and admonishes OH when he tries to explain. A minor character, a farmer whose wife is in the band, relishes the all-female brawl from his perspective in the street.
39. Setting: BD. At dusk, OH trains GZ how to be the leader of the band. AU performs *taiqi* on the roof. OH gives GZ the band leader shoes and a pair of sunglasses, inciting jealousy in an other band member.
40. Setting: GZ’s room (GZR). GZ tries on her new shoes and her new sunglasses. AL walks in the room. When AL walks into the room he pulls two paper cranes -- one pink and one orange -- off of a string from which they hang. GZ and AL are alone at the BD when GZ tells AL that she is different from the other girl. AL says he wants to know how she is different from the others girls (the other girls give in, GZ puts up a fight). AL jumps on top of her to see how fierce she is, she pushes him until he falls on his face, then they size each other up. GZ slaps and kicks AL but he thinks it is funny before jumping on top of her again, and rather violently grabbing her face so that she is forced to put her lips to his while holding her hands on the ground, then GZ bites his mouth. Then he gets off of her. They both spit: AL the blood from his mouth, GZ AL's saliva. OH enters the scene to break it up. The BD girls rush in to help AL, but he repels their advances to soothe him. AU, the authority, walks in, and AL is deferential to her, AU tells AL to get out, and he walks out under her arm in the doorway to leave, walking like a humbled child until out of her reach, at which point his exaggerated swagger returns. AU tells GZ not to worry: AL used to be good but he has been

spoiled. NOTE: when GZ is wearing the sunglasses this is vintage Bai Jingrui -- a POV shot, in red lens filter, as GZ wears the sunglasses ... and this is when we first see AL walk in... this at first sight is Ke's best role, a mixture of James Dean and Elvis Presley, with Ke's usual gestures but some new ones thrown into this mixed bag. A truly violent scene in many respects.

41. Setting: SP, walking along a shore or river line, following a red banner.
42. Setting: Night Market (NM). OH takes GZ to the night market to eat, and this is where they see AL. A rotund food stand owner is perplexed that OH is with GZ, shaking his head "no" as if to suggest that there is no hope that they could ever be together. AL gets into a verbal conflict with a prostitute who thinks she owns AL because she bought him a car and gave him nice clothes. AL returns the car keys to her and takes off his clothes (except for his underwear) and runs down the street into the night, followed by some BD girls. GZ is intrigued by AL and enjoys watching him.
43. Setting: BD. AL returns to the BD, hand fed by amorous ladies as he walks through the complex to see AU in order to sweet talk her into letting him return to the band. AU says AL is 28 and needs to "behave well" and not just "think about and make love to women." AU says AL can return to the band. Then, some thugs show up to see AL, in turn they beat him up good.
44. Setting: Alang's room (ALR); AL recovers in his bed, his face patched up with bandages; first he sees light bulbs spinning around in his head, then upon seeing GZ he sees GZ's spinning around in his head from a POV shot from his perspective. GZ returns AL's necklace, which fell off during his scuffle in sequence 7. AL thinks it is strange that GZ repelled his advances when he was up, and now that his luck is down she is concerned about him. (but is she concerned about herself?). GZ says that she is a virgin, that she is bound to AU with NT\$23,000, that she wants a long lasting relationship, then willingly succumbs to him.
45. Setting: BD. GZ sneaks back into the BD the next morning, but must first respond to the inquiries of OH who has stayed up all night worried about her.
46. Setting: Day Market (DM). AL fights some dishonest street peddling gambling booth, while a traditional opera/ street performance comprises the background near a temple. When AL and GZ leave (she in tow), OH follows them like the sheepish boy in *Muqin sanshisui*.
47. Setting: ALH. After returning to ALH, GZ does not want to be with him because he is too violent. OH follows them through the back alleys. AL says he does not want anyone to control him. GZ leaves, upon which there is a scene very much like Dong Nuan as GZ leaves and OH watches in the alley. OH then confronts AL, telling AL to stay away from GZ as it will harm GZ's future, and AL understands that OH likes GZ. AL throws OH down the stairs.
48. Setting: AU's Room (AUR) at the BD. OH pleads with AU to prevent AL from seeing GZ. OH also wants AU to help him to propose to GZ, in fact he begs her to help him, as he is

already 51 and has worked for AU for 19 years without asking for anything. The BD girls see OH begging AU. The women laugh and run to tell GZ, but she is not in her room, one of them looks at the two cranes hanging from a string in GZ's room: a blue one above an orange one.

49. Setting: ALR. The film's love making scene: first GZ's face looking up// two cranes moving orange on top of pink// AL's face eyes closed and sweaty like GZ he was looking down and slowly he moves his neck so that he is looking upwards// cranes now, orange on top of pink again still swaying back and forth (and as we know, from sequence 12, this swaying can be initiated by human action)// then back to GZ from the POV of AL in orgasm// then AL from POV of GZ his eyes are open and happy about what he is doing// back to GZ in ecstasy again// back to AL, same description as before// back to GZ same as before// back to cranes// then AL lays down next to GZ from POV of GZ -- he is sweaty like x in *Cape No. 7* (Southern Taiwan realism). Light jazz plays, and AL says he has yielded to GZ's power. GZ says she will take care of AL and this makes him laugh, AL refuses to be responsible for her as a responsible husband or father. Then AU and OH enter the scene to take GZ back to the BD, which pisses off AL, because he gets shown up by AU and OH. AL, in one of the film's strokes of genius, yanks the two paper cranes off of the string, causing the light to turn on, then he throws his shirt at the camera which naturally makes the sequence fade to black: cut! (Note: AL repeatedly talks about himself in the third person.)
50. Setting: SP. The band walks alongside rice fields on a blistering hot day. The music is melancholy. GZ faints.
51. Setting: GZR. GZ recovers from heatstroke. A close-up of her sweaty face contrasts with the scenes in sequence 13. The clarinet playing wife and her farmer husband are an ideal to GZ. (note: the wife is also in *The Autumn Love Song* by Bai, in which she plays the laughing co-worker). OH comes to GZ's room wielding a knife while GZ is taking off her shirt, so GZ thinks the worst, but OH is just there to cut her an apple; GZ asks OH why he takes such good care of her, OH says he wants to marry GZ, he is crying while he cuts the apple and he has gotten his blood on the apple from a cut while peeling it, and he gives the apple to her; GZ agrees to marry OH. (Note, GZ tricks him but she is also in control.)
52. Setting: AUR. OH pays off GZ's NT\$23,000 debt to AU. AU congratulates GZ and OH. OH is swarmed by the BD girls who tease him by saying he will be the next BD boss. GZ quietly exits.
53. Setting: ALR. GZ tells AL she is marrying OH. She tells AL that marrying OH is better than marrying him. AL hits her violently, and yells at her to leave, at which point GZ smiles, confident that AL is not too ruthless after all. Then she tells him that she is pregnant with his child. (Note: it is almost like a death wish then, like she is going there expecting to be annihilated and since she is not she is victorious).
54. Setting: BD. OH plays a flute (much more realistically than other directors manage to portray

- it) and cries because GZ has left him. ; Ah Tao (one of the BD girls) sits with him (note: the film looks like Dong Nuan again); OH feels cheated, GZ has been absent for a month. Outside, a crane shot portrays the side of the building and proceeds up to the night sky with telephone lines above wooden structures in the southern Taiwan town at dusk.
55. Setting: NM. OH goes to the night market alone, depressed. The rotund food stand owner says OH's relationship with GZ was impossible after all, and that AL has moved to Kaosiung, where OH will eventually go to seek out GZ. Movie posters are on the wall in the background.
 56. Setting: Pool Hall (PH). A billiards scene, like in HHH's *Three Times*. GZ is pregnant, arrives to meet AL, he won't talk to her then and there, GZ leaves by walking through back alleys with the same melancholy here and in sequence 19 as was in sequence 14.
 57. Setting: BD. OH leaves to find AL and GZ. He falls down the stairs as he leaves.
 58. Setting: DM. Along a river front in Kaosiung, AL sells watermelon. A policeman tells him to leave, AL sucks up to him, but it is ineffective, which is near impossible for AL to accept -- that his groveling is not respected.
 59. Setting: AL and GZ's house in Kaosiung (AL/GZH). AL returns incensed and kicks over his wheeled watermelon stand. Inside their cinderblock house AL says he would kick GZ to death if she was not pregnant, he throws water on her face. The set is great. GZ breaks into tears after he leaves and she is alone in the apartment, fade to black.
 60. Setting: AL/GZH. The transitional image is a church steeple: OH wears a tie, on a mission to track down GZ and AL, coming to get his money. AL has been gone for six months. GZ tells OH that she told him she was not coming back and OH says that he thought she was joking. AL has been gone for six months. GZ says she is expecting in two months, OH understands now. GZ says that AL is a good for nothing. OH then feels bad for being upset, right when AL comes in the door. AL has NT\$3000, after working as a driver. In some ways, OH is redeemed here.
 61. Setting: Driving Recklessly on the Road (OTR). AL drives pigs in a truck to Taipei. He crashes, the driver he races against is the mayor in *Wutuwuming*.
 62. Setting: AL/GZH. GZ tells AL he will crash sooner or later, and that he does not need to make money this way (note: he has already crashed once!).
 63. Setting: Truck Garage (TG). GZ pleads at the truck docks for him to find a new line of work, and he won't, so she says she will go to Taipei. AL says fine!
 64. Setting: Train Station (TS). AL looks for GZ and finds her at the entrance to the Kaosiung Train Station. She is leaving, he is staying with his line of work. AL says GZ won't see him again. AL walks into the night by himself and she is by herself in the station.
 65. Setting: OTR. GZ is on the train and she can see AL racing in his truck. GZ can see the truck out of her window, then she is asked to close it by another passenger, so she goes in the space between two train cars to watch AL, AL races (the former mayor guy) -- one can see GZ

in the background in one of the shots, AL passes the other truck, then is smashed by the train as he tries to outrun it; the train stops, GZ runs out to see the wreckage screaming A-lang! (note: the train brings to mind *Goodbye South, Goodbye*, and *Café Lumière*; also, outline the crash route). People hold back GZ, she is in the background, flames and an upside down truck in the foreground, at night.

66. Setting: SP. In downtown Taipei. This is a total study in contrast: night to day, rural to urban. This scene also has a crane shot-- starting low and ending up high as it also pans left to right, bringing to mind sequence 18. Taipei looks modern and organized in contrast. The band plays on the open road, lead by OH and GZ.
67. Setting: SP. After a quick pan, left to right, the melancholy music returns, as does the cautionary voice over: "Now, three-wheeled carriages exist no longer/ And now (sp) more low-leveled buildings/ Instead there are pitch roads and high sky-scrapers/ What about people like Ah-Liang?/ His is of imprudent and rough character/ That won't suit the present industrial society/ So his final conclusion is natural/ Pity we can just say: 'Good-bye, Darling'!" (note: the final "A-lang" is said with emotion; A-lang does not fit in the present society [but the women are OK?])
68. Final credits: The background is comprised of a blur of yellow: either flowers, or maybe golden trombones? Bright orange fonted characters scroll the names in Wade-Giles, with a guitar and vocals cooing "Oh! Oh!"; then: THE END

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| 片名:海鷗飛處 | 導演:李行 |
| 片名:尋夢的孩子 | 導演:屠忠訓 |
| 片名:又見春天 | 導演:李行 |
| 片名:原鄉人 | 導演:李行 |
| 片名:天涼好個秋 | 導演:陳坤厚 |
| 片名:碧雲天 | 導演:李行 |
| 片名:美麗與哀愁 | 導演:楊家雲 |
| 片名:秋歌 | 導演:白景瑞 |
| 片名:今天不回家 | 導演:白景瑞 |
| 片名:早安台北 | 導演:李行 |
| 片名:母與女 | 導演:李行 |
| 片名:愛情一二三 | 導演:李行 |
| 片名:警告逃妻 | 導演:張永祥 |
| 片名:秋決 | 導演:李行 |
| 片名:母親三十歲 | 導演:宋存壽 |
| 片名:妙極了 | 導演:李嘉 |
| 片名:大通緝令 | 導演:歐威 |
| 片名:香港屋簷下 | 導演:馮淬汎 |
| 片名:吾土吾民 | 導演:李行 |
| 片名:近水樓台 | 導演:李融之 |
| 片名:我父我夫我子 | 導演:白景瑞 |
| 片名:嗨!親愛的 | 導演:李融之 |
| 片名:愛的羽毛在飄 | 導演:賴成英 |

片名:浪花 導演:李行
片名:白花飄雪花飄 導演:李行
片名:俏如彩蝶飛 導演:陳坤厚
片名:兩相好 導演:李行
片名:街頭巷尾 導演:李行

片名:沙河悲歌 導演:張志勇
片名:條子阿不拉 導演:李崗
片名:大頭仔 導演:蔡揚名
片名:成吉思汗 導演:塞夫 麥麗絲
片名:鴉片戰爭 導演:謝晉
片名:客途秋恨 導演:許鞍華
片名:林投姐 導演:丁善璽
片名:黑皮與白牙 導演:楊立國
片名:我們都是這樣長大的 導演:柯一正
片名:雲深不知處 導演:徐進良
片名:今天不回家 導演:張艾嘉
片名:三個夏天 導演:劉國昌
片名:群星會 導演:李行
片名:三朵花 導演:陳耀圻
片名:苦戀 導演:王童
片名:天下第一 導演:胡金銓
片名:路 導演:李行

片名:河流 導演:蔡明亮
片名:美麗在唱歌 導演:林正盛
片名:紅柿子 導演:王童
片名:恐怖分子 導演:楊德昌
片名:青少年哪吒 導演:蔡明亮
片名:新同居時代 導演:楊凡
片名:熱帶魚 導演:陳玉勳
片名:飛天 導演:王小棣
片名:海水正藍 導演:廖慶松
片名:老師斯卡也達 導演:宋存壽
片名:娃娃 導演:柯一正
片名:小女兒的心願 導演:劉家昌

片名:海上花	導演:楊凡
片名:白色酢醬草	導演:邱銘誠
片名:第一次約會	導演:王正方
片名:飛躍補習班	導演:張蜀生
片名:危險十七歲	導演:張蜀生

片名:陰陽法王	導演:胡金銓
片名:魯冰花	導演:楊立國
片名:老莫的第二個春天	導演:李祐寧
片名:八番坑口的新娘	導演:金熬勳
片名:折劍傳奇	導演:歐陽俊
片名:七巧鳳凰碧玉刀	導演:歐陽弘
片名:月夜斬	導演:徐玉龍
片名:離別鉤	導演:方豪
片名:英雄對英雄	導演:凌雲
片名:十八玉羅漢	導演:張傑
片名:三十七計	導演:黃國柱
片名:紫色風雨夜	導演:楚原
片名:不再有春天	導演:劉芳剛
片名:煙雨斜陽	導演:楚原
片名:輕煙	導演:宋存壽

片名:海韻	導演:李行
片名:阿嬰	導演:邱剛健
片名:皇金稻田	導演:周騰
片名:上海 1920	導演:梁普智
片名:台北愛情故事	導演:
片名:太保五個朋友	導演:周騰
片名:新唐山大兄	導演:甄子丹
片名:黑風客棧	導演:姚天虹
片名:楊月樓傳	導演:李作楠
片名:快樂英雄	導演:歐陽俊
片名:誰敢惹我	導演:楊家雲
片名:笨鳥滿天飛	導演:方豪
片名:女歡	導演:朱延平
片名:情色	導演:朱延平

片名:捉姦.強姦.通姦. 導演:何平_捉姦 鄧安寧_強姦 朱延平_通姦

Journal Entries (rough draft format)

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類型: 期刊

敘述: 1 冊 圖 26 公分

No.103 P.27 專欄:魯稚子--白景瑞的異鄉夢碎

6 銀色世界(49-60 期)

團體著者: 香港銀色世界出版公司

出版地: 香港

出版者: 銀色世界出版公司

出版日期: 1974

類型: 期刊

敘述: 1 冊 圖 29 公分

No.50 白景瑞外景傳真/夏雪

7...and an article on ou wei on page 42-43 in cinemart issue 50

8 cinemart 51 “will bai find his real self”

9 cinemart 60 “our land our people” article

10 銀色世界(13-36 期)

團體著者: 香港銀色世界出版公司

出版地: 香港

出版者: 銀色世界出版公司

出版日期: 1971-1972

類型: 期刊

敘述: 1 冊 圖 29 公分

No.19 宋存壽特稿/宋存壽

11 銀色世界(1-12 期)

團體著者: 香港銀色世界出版公司

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出版者: 銀色世界出版公司

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類型: 期刊

敘述: 1 冊 圖 29 公分

No.12 導演座談會:唐書璇.胡金銓.宋存壽;來賓:唐書琨.簡而清/亞佛紀錄

12 電影雙周刊(247-255 期)

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出版地: 香港

出版者: 電影雙周刊出版社

出版日期: 1988

ISSN: 102689363-1

類型: 期刊

敘述: 1 冊 圖 29 公分 No.252 白景瑞.李行專訪/鄧月明

13 世界電影(147-159 期)

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出版地: 台北市

出版者: 世界電影畫刊雜誌社

出版日期: 民 69-70 年

類型: 期刊

敘述: 1 冊 圖 26 公分

No.149 P.70 宋存壽會改弦易轍嗎?/毛瓊英

14 銀色世界(49-60 期)

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出版地: 香港

出版者: 銀色世界出版公司

出版日期: 1974

類型: 期刊

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註記: No.49 封面:李菁/高仲奇

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29 南國電影 76 june 1964

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Article for the 11th golden phoenix awards

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30 南國電影(71-82 期)

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No.74 P.50 <養鴨人家>介紹

30, 31 issue 6 of cinemart, june 1971

two articles: bai Jingrui on making his own independent film; and a Li Xing in an interview

32 銀色世界(49-60 期) (got it already on file)

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33 No.60 每月新片介紹:吾土吾民/馬氏;一簾幽夢/第一;青青草原上/唐威;八國聯軍/長弓;愛的小屋/八十年代;你是狂風我是雨/大宇;女人創造男人/徐天榮;福祿壽驚魂記/銅鑼;昨夜星辰昨夜風/恆生;小妹/榮華.宏華;洪拳小子/長弓;糾紛/大宇

成果報告五

James Wicks

Professor Peng

Summer/ Fall Research 2008

2 December 2008

Summer and Fall Research Progress: Report 5

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II. Presentation Paper: Gender Negotiation in Song Cunshou's *Story of Mother*,
Bai Jingrui's *Goodbye Darling*, and Taiwan Cinema of the early 1970s

I. Progress Report

A brief update: a majority of my time during my most recent month in Taiwan has been spent writing what I hope to be an early-draft of the fourth chapter of my dissertation. I am grateful to have had the opportunity to present my work at the 中央研究院文哲所 on December 1st. Thanks very much to Professor Peng for this excellent opportunity.

II. Presentation Paper (below)

James Wicks
Professor Peng
Academia Sinica Presentation
1 December 2008

Gender Negotiation in Song Cunshou's *Story of Mother*,
Bai Jingrui's *Goodbye Darling*, and Taiwan Cinema of the early 1970s

Abstract

This essay (the fourth chapter of my dissertation entitled *The Antecedents of Taiwan New Cinema: The State of Taiwan Film in the 1960s and 1970s*) examines the representation of gender identity and negotiation in Song Cunshou's *Story of Mother* (1972) and Bai Jingrui's *Goodbye Darling* (1970) in order to make two primary observations. First, these early 1970s *wenyi*, or "literary art" films released with state approval in Taiwan represent passive males who attempt to earn their right to be worthy patriarchs; meanwhile, women are portrayed as active participants whose actions are acceptable so long as they follow the rule of their fathers. Second, I propose that this model of gender representation changes very little through the middle of the decade, despite numerous social transformations on Taiwan's political stage. The essay uses semiotic sequence breakdowns of the films in order to consider narrative and structural qualities, and sets the discussion within the context of Laura Mulvey's essay "Visual Pleasure and Narrative Cinema," and Shu-mei Shih's *Visuality and Identity: Sinophone Articulations Across the Pacific*.

(Not for quotation or citation without the permission of the author.)

Introduction

Taiwan's preeminent film director Edward Yang once said that the Taiwan New Cinema movement could have started ten years earlier if not for government restrictions on freedom of expression.⁷ If one takes Edward Yang, Ke Yisheng, Zhang Yi and Tao Dechen's portmanteau 1982 film *In our Time* (Guangyin de Gushi) as the as the definitive marking of the beginning of Taiwan New Cinema, when the *xiangtu wenxue* movement is reflected in film and a repressed colonial history is presented on the big screen,⁸ then a consideration of Taiwan film ten years earlier would precisely lead one to 1972, including Song Cunshou's notable *Story of Mother* (Muqin Sanshisui). Edward Yang's perspective carries weight when considering *Story of Mother* because it is a film that tends to question boundaries, and as such, it initiates this conversation: which cinematic boundaries, be they structural, aesthetic -- or in this case particularly, gender concerns -- are challenged, and to what extent?

My thesis in this essay is that a gender analysis of Song Cunshou's remarkable *Story of Mother*, seen in comparison and contrast with Bai Jingrui's interesting *Goodbye Darling* (Zaijian Alang) in 1970, reveals certain limitations inherent to the patriarchal government and its film industry in Taiwan. While aesthetic and narrative strategies had reached a level of maturity that might rival the future standards of directors a decade later, cinematic representations of gender in the early to mid- 1970s demonstrate that the government marketed stories of a bygone era, stories that represented the proper way for men to control, manage, and direct women during a decade of tremendous political change.

The previous two chapters provide the basis for this reading. In the second chapter, I discuss how Li Xing's films of the 1960's were influenced by the Shanghai realist tradition of the 1930s and 1940s. The intention is to locate the heritage of 1960s cinema in Taiwan. Meanwhile, the third chapter underscores how Bai Jingrui's 1970 film *Home Sweet Home* (Wo jia zai Taibei) is concerned with the politics, both aesthetically and ideologically, of depicting migration within a narrative film at a historical moment when more students who studied abroad were staying overseas rather than coming home. Both chapters outline the interrelationship between cinematic image and socio-political history. This chapter also describes how a captivating filmic text, *Story of Mother*,

⁷ Author interview with Professor Robert Chen, Taipei, July 2008.

⁸ Fran Martin, *Situating Sexualities: Queer Representation in Taiwanese Fiction, Film and Public Culture* (Hong Kong: Hong Kong University Press, 2003), 20.

interconnects with its historical-material context; it shows how films depicted gender during a time when a series of political setbacks plagued the Chinese Nationalist Party (*Guomindang*, KMT) government in the regional and global theater.⁹ Furthermore, the intention to analyze these films in terms of their gender depictions, including theoretical frameworks from both Laura Mulvey's influential contemporary work as well as the notions propounded in Shu-mei Shih's recent text *Visuality and Identity: Sinophone Articulations Across the Pacific*, allows one to locate a connection between early 1970s film and Taiwan New Cinema of the 1980s.¹⁰

Historical Context and Historical Excess

Since this chapter entails a close reading of two key films, privileging structural, aesthetic, and narrative analyses in order to inquire into each film's gender dynamics, it is worth noting how this inquiry into Taiwan's cinema is not presented in isolation of the historical, social, and material context. Instead, the material processes by which cinema is constructed is absolutely essential. Chris Berry provides a model for this type of inquiry in his text, *Postsocialist Cinema in Post-Mao China*, in which he clarifies that his work is concerned with examining the interrelationship of the history of the Chinese cinematic image

⁹ Note: a thorough historical background is located in chapter 1. To be brief, the films of the early to mid-1970s have everything to do with the decline of Taiwan's international status due to: the withdrawal of Taiwan from the United Nations in October 1971, when China was given the seat in the United Nations, the signing of the Shanghai Communiqué in February of 1972 which paved the way for diplomatic relations between the United States and China, the termination of Taiwan's diplomatic relations with Japan, the death of Jiang Jingguo (Chiang Kai-shek) in 1975, and the Mutual Defense Treaty which was terminated in 1979 as the United States reinstated relations with Beijing. At home, the *xiangtu* literature debates in cultural circles and Anti-KMT riots that broke out in Southern Taiwan later in the decade also point to the turmoil that is inherent to assessments of the decade. During the beginning of this tumultuous decade, a time when Taiwan's Nationalist Government global status was beginning to recede, and more difficult to project at home, new and even alternative ideas were certain to burst onto the scene. (Edward Yang once stated that he never once believed in the state's propaganda machine.) However, the new ideas were tempered, much as they were in 1960s films, by a state film industry that only allowed sanctioned representations to make it to the big screen.

¹⁰ See Laura Mulvey, *Visual and Other Pleasures* (Bloomington: Indiana University Press, 1980); and Shu-mei Shi, *Visuality and Identity: Sinophone Articulations Across the Pacific* (Berkeley: University of California Press, 2007).

and the history of the Chinese cinema as the history of a social institution and thus a site of cultural formation.¹¹ He states that the two histories entail a process of renegotiation in which society influences the institution of cinema, and cinema influences society. Cinematic discourse and images are the product of social and cultural processes, which as Ann Kaplan writes, is a production that is by no means gender neutral.¹² In turn, the cinematic image affects society -- a phenomenon most evident when the discourse of film “precedes or exceeds” political discourse. These “excesses” might be located by noting disjunctions or points of slippage between what is portrayed on the screen and social mandates propagated by the state film apparatus.

This idea of excess is well expressed by Darrell William Davis in his text, *Picturing Japaneseness: Monumental Style, National Identity, Japanese Film*: Film history is usually practiced using a kind of parallelism, establishing connections between fictional worlds onscreen (texts) and the actual world contained in primary documents from the same period (context). It is deeply satisfying when we “discover” correspondences between film imagery and documented historical fact -- when it looks as if film indeed reflects film history. However, this sells film short. Films are themselves primary documents of history, and can reveal things about their time that other historical records might not.¹³

In this way, films might accurately depict what is occurring in the social context. When this occurs, the depictions of gender and female sexuality in the following analyses might portray gender roles and the social context of Taiwan in the early 1970s. This is to be expected, and it is in its own right a fascinating process in and of itself to observe these connections.¹⁴ But what is at times more

¹¹ See Chris Berry, *Postsocialist Cinema in Post-Mao China: The Cultural Revolution after the Cultural Revolution* (New York: Routledge, 2004).

¹² Ann Kaplan, *Feminism and Film* (New York: Oxford University Press, 2000), 21.

¹³ Darrell William Davis, *Picturing Japaneseness: Monumental Style, National Identity, Japanese Film* (New York: Columbia University Press, 1996), 8.

¹⁴ This text thus differs from a transhistorical approach which, as Heinrich and Martin write, would “disregard historical specificity to propose that the cultural phenomena persist, unchanging, through

captivating, is the way these films expose facets of society that perhaps the KMT government did not intend at the time.

Two Stories that Say “Goodbye” to Gender Trouble

Song Cunshou’s *Story of Mother* and Bai Jingrui’s *Goodbye Darling* are rich films that demonstrate, as a kind of social gauge, the possibilities available to directors when they took on projects that explore gender relations. In fact, film critic Cai Guorong, editor of *National Film in the 1960s: Famous Directors and Notable Selections*, recommended both of these films upon a discussion for the criteria of this chapter.¹⁵ Additionally, these films have stood out to scholars of Taiwan cinema and culture. In *Taiwan Cinema: A Treasure Island*, Yeh and Davis offer a comprehensive analysis of *Goodbye Alang*, stimulating further discussion of the film with insights such as “Bai’s *Goodbye Darling* has a number of moments that would have given Taiwan’s censors plenty of worry.”¹⁶ Zhang Yingjin, in his text *Chinese National Cinema* states that *Story of Mother* is “a rare study of female sexuality” in Taiwan.¹⁷ At the same time, in many ways these are extremely safe films, films that disclose what the Taiwan’s state government deemed as acceptable, authorized, and valid representations; certainly, these are images that the state would not release otherwise.¹⁸

These filmic texts show us which types of gender identity are acceptable, and which types of gender characteristics cause trouble in Taiwan’s *wenyi*, or

time eternal.” See Fran Martin and Larissa Heinrich, *Embodied Modernities: Corporeality, Representation, and Chinese Cultures* (Honolulu: University of Hawai’i Press, 2006), 15.

¹⁵ Author interview, July 2008, Taipei. See Cai Guorong, ed. *Liushi Niandai Guopian Mingdao Mingzhuoxuan* [National Film in the 1960s: Famous Directors and Noteable Selections] (Taipei: Zhonghua minguo dianying shiye fazhan jijinhui 1982).

¹⁶ Emilie Yueh-Yu Yeh and Darrell William Davis, *Taiwan Film Directors: A Treasure Island* (New York: Columbia University Press, 2005), 37.

¹⁷ Yingjin Zhang, *Chinese National Cinema* (New York: Routledge, 2004), 145.

¹⁸ For further censorship information, Yeh and Davis’s *Taiwan Film Directors* and Huang Ren’s *Dianying yu zhengzhi xuanchuan* [Film and Government Propaganda] (Taipei: Wanxiang tushu gufenyouxiangongsi, 1994).

“literary art,” film tradition.¹⁹ Moreover, the films demonstrate that a focus on domestic affairs, a focus on the relationships between men and women in contemporary society, was a crucial part of the government’s cultural project at the beginning of the 1970s. Then, alongside the decrease in Taiwan’s prestige in international diplomacy as the decade wore on, the *wenyi* film tradition also transitioned to a new era of *kangRi* (resist-Japanese) films that represented regional and global conflicts. Films of this nature, films that show the defeat of foreign threats whenever and however they arose, include: *The Everlasting Glory* (Yinglie Qianqiu, dir. Ding Shanxi, 1974) and *Eight Hundred Heroes* (Babai Zhuangshi, dir. Ding Shanxi, 1976), among others.²⁰ However, while the *wenyi* films of the decade shifted from representations of the local to representations of the regional and global, depictions of gender remain in many ways unchanged, invariable. In the ever-transforming political climate, in the ever-transitioning film market, and in the ever-changing settings of films be they local or regional, one thing remains seems to remain constant in portrayals of gender: women need the guidance of a firm father in order to function in society.

Lu Feiyi’s text *Taiwan Film: Politics, Economics, and Aesthetics 1949-1994* invaluable situates the way *Story of Mother* and *Goodbye Darling* fit into the broader scope of Taiwan’s film industry, and thus helps clarify the types of films available to audiences during the early to mid-1970s.²¹ The number of films submitted for censorship approval from 1970 to 1975 are as follows: 117 (1970), 114 (1971), 81 (1972), 45 (1973), 66 (1974), 49 (1975). By 1975 the number of films submitted for censorship approval was far lower than the highest year of film production in Taiwan, 1968’s figure of 189. This is due to a number of factors, including that in 1970 Mandarin cinema had effectively pushed Taiwanese cinema totally out of the picture (by 1976 no films in Taiwan were made in *Minnanyu*), in addition, Taiwan’s so-called “golden age” of cinema, when its films received advance capital from overseas investors in Southeast

¹⁹ See Emilie Yueh-Yu Yeh’s essay: “The Road Home: Stylistic Renovations of Chinese Mandarin Classics” in Darrell William Davis and Ru-Shou Robert Chen, eds. *Cinema Taiwan: Politics, Popularity and State of Arts* (Oxford: Routledge, 2007), 203.

²⁰ These films are known as *zhanzhengwenyijupian*: See Zhongguo DianyingTushi Bianji Weiyuanhui, *Zhongguo Dianying Tushi 1905-2005* [Chinese Film: An Illustrated History 1905-2005] (Beijing, 2006).

²¹ See Lu Feiyi *Taiwan Dianying: Zhengzhi, Jingji, Meixue, 1949-1994* [Taiwan Film: Politics, Economics, and Aesthetics 1949-1994] (Taipei: Yuan liu chuban gongsi shiye gufenyouxiangongsi, 1998).

Asia, was in a down turn. However, it does not signify the decline of the overall industry as a whole, for it was to recover from this decrease in production, and was not to bottom out until the late 1980s and early 1990s.

In 1970 when Bai released *Goodbye Darling*, 279 films were screened in Taiwan from abroad, 45 from Hong Kong; the most popular film categories produced in Taiwan in 1970 include 31 *wenyi* pictures of which *Goodbye Darling* is included, 21 films in both the *wuxia* and *xiju* categories, and 18 in the *shenguai* category. In 1972 when Song released *Story of Mother*, the figures are similar in that 275 films were screened in Taiwan from abroad, while 135 were from Hong Kong. In 1972 more films were made in the *wenyi* tradition than any other film category (27), while comedies came in second that year (20), and then martial arts films third (7). During the time both films were released, the government placed a quota on the number of films that could be imported so that the local industry could flourish, which reminds one of the way the national finances were managed in general in Taiwan, film being one aspect of an over all prosperous era of administered economic growth.

In terms of filmic structure, one notes that in comparison with other Taiwan films of the decade, these two films in many ways display complex narrative strategies. One could even argue that their level of sophistication in some ways equals the films of the Taiwan New Cinema a decade later. In *Story of Mother*, sequences 7-17 are comprised of an extended flashback, including an embedded flashback within the flashback. This is executed both thoughtfully and deftly. In addition, Song is the type of consummate director who trusts his audience throughout the film. He withholds key names, dates and other relevant details until absolutely necessary, keeping the audience guessing and entertained, while maintaining that precious balance revealing too much information like a TV soap opera and not revealing enough information like an intellectualized art house picture. *Goodbye Darling* contains a parallel editing sequence near its denouement, entailing a bold approach remarkably absent from most films throughout the decade. Thus, it is astounding that one locates a parallel editing sequence here as it is astounding that parallel editing sequences are missing from most contemporary Taiwan films that proceed in a monotonously linear fashion.

Aesthetically speaking, *Goodbye Darling* features excellent art direction and cinematography. And it contains well chosen on-site locations throughout the film, especially during its final third set in the southern Taiwan city of Kaosiung. Meanwhile, *Story of Mother* includes such aesthetic virtues as well-paced editing, exquisite use of photographed images -- such as those otherwise superficial

framed family photographs on a domestic wall that in fact provide visual clues which foreshadow future scenes -- and a colorful use of thematic images such as oranges which are evident in both present-tense and flashback sequences.

So, there could be many profitable ways to re-view these films, but gender dynamics in these films are selected here because, seen in relation to the social context, particularly interesting observations might be made. Within the realm of a gender discussion, there would be many productive ways to view the films, including gender and filial duty, gender as it relates to the age of characters within kinship systems, and the influence of modernization and global capitalism on gender during a decade remarkable in terms of how Taiwan's transitioned from an agrarian to an industrial economy.²² Here the discussion underlines how the primary male and female characters in the film bring to center stage the idea that, as Shu-mei Shih has written: "there is no identity negotiation that is not at the same time a gendered negotiation. In highly volatile situations, the greatest fears and desires as well as the most fantastic projections of confidence are always articulated in gendered terms."²³ It is by way of exploring this theoretical notion in the films that that representations of women and female sexuality will be considered below.

Song Cunshou's *Story of Mother*

Song Cunshou made over 25 films in his career, and certainly a standout film from his oeuvre is *Story of Mother* due to its gender depictions. As a recent Taipei film retrospective attests, Song is one of the major figures of Taiwan cinema in the 1960s and 1970s.²⁴ This director originally worked in a printing shop and loved to watch films, then, after meeting famous Hong Kong directors Li Hanxiang and Hu Jinquan (King Hu), he started working as a scriptwriter and

²² See Peter C.Y. Chow, ed. *Taiwan's Modernization in Global Perspective* (Westport, Conn.: Praeger, 2002).

²³ Shu-mei Shih, *Visuality and Identity*, 87.

²⁴ Song Cunshou, *Dianying Wenwu ji Zuoping Huigu Zhan* [Song Cunshou Film Retrospective], Taipei July 25-30, 2008.

log keeper for the Shaw Brothers.²⁵ Eventually, he worked his way up the production chain until he was an assistant director, and then with Li Hanxiang's assistance at Guolian Studios, Song became a director. In his own words, Song states that he went through stages of being "an audience member, a researcher, and then a creator" of films over a ten year period, and through this process he had the opportunity to perfect his craft.²⁶

Song's first film was a *Minnanyu Huangmeidiao* (a popular folk melody film) in 1966, which was at the height of its popularity at the time. He would follow this with pictures ranging from martial arts epics such as *Iron Petticoat* (Tie Niangzi, 1969) to contemporary dramatic family pieces based on Qiong Yao novels such as *Outside the Window* (Chuang Wai, 1973). His work is distinguished by his careful use of editing, willingness to work cross genre, and his placement of characters into situations where a series of allegiances and binary choices test their psychological limits. His work displays a knack for employing understatement wisely and an ability to depict subtle character emotions.²⁷ These generalizations also apply specifically to *Story of Mother*, a film that was critically received but which did poorly at the box office.²⁸

Story of Mother, released by Dazhong Studio, is a melodrama that centers on the psyche of a young college student named Qingmai (Qin Han), who finds it difficult to accept that his mother (Li Xiang) cheated on his father when Qingmai was a young boy. As such, it is the first film to depict a mother's affair in the history of Taiwan cinema.²⁹ Early in the film, the college student Qingmai, by

²⁵ Song Cunshou, "Wo de Wushi Huigu" [A Personal Retrospective at Fifty Years of Age]. *Yingxiang Zazhi*, 24 (1979): 7.

²⁶ *Ibid.*, 7.

²⁷ Lin Qixing, "Renshi Song Cunshou: Song Cunshou Fangwenlu" [Knowing Song Cunshou: Song Cunshou Interview Records]. *Yingxiang Zazhi* 24 (1979), 29.

²⁸ Song states that film critics might have found the boy in *Story of Mother* to be too young to experience the events that transpire in the narrative, and it was hard to score a good result at the box office with a film that centers on the life of a middle-aged woman. Instead, audiences preferred romances featuring beautiful clothes and luxurious settings. See Song Cunshou, "Wo de Wushi Huigu," *Yingxiang Zazhi*, 24 (1979): 8.

²⁹ Mao Qiongying, "Song Cunshou Hui Gaixianyizhe Ma?" [Can Song Cunshou Change His Course?]. *Shijie Dianying* 149 (1980): 70.

all appearances strong in body and mind, collapses both physically and emotionally whenever he reflects on how ashamed he is that his father was cuckolded. For example, in the second sequence of the film, Qingmai is happy to see his aunt who visits him at his university dorm room. She is like a mother figure to him as she helped raise him as a child. Yet, when his aunt mentions to Qingmai that his mother has been staying with her, and that she desires for Qingmai to forgive his mother, Qingmai becomes intolerant, reclusive, and contrite. His stolid demeanor alienates his girlfriend, as he considers all women to be as untrustworthy as his mother.

Story of Mother uses flashbacks to portray events that occur to Qingmai as a young boy (portrayed by a young Tuo Zonghua, who as an adult starred in Ang Lee's *Lust Caution*, 2007). These images include: point-of-view shots of Qingmai's mother in ecstasy while in bed with her lover and the scene in which Qingmai's father confronts the mother and dies of health complications during the argument. By the end of the film, Qingmai learns -- by way of the advice of the strong female models in his life, namely his girlfriend and his aunt -- that he should take a more tolerant view of his mother's former infidelity, and forgive her. Then, in an outrageous final scene, the unfortunate Qingmai is unable to have reconciliation with his mother because she is fatally struck by a taxi at a railroad crossing while Qingmai looks on.³⁰

Song benefited from the full backing of the Dazhong studio owners while making *Story of Mother*, including support from both Li Xing and Bai Jingrui. Since Li and Bai were film directors themselves, they understood that Song needed to retain full freedom to manage everything from actors to financial concerns, and that is what they allowed.³¹ The film did not pose any problems

³⁰ Viewers have found the abundance of coincidences in the film difficult to accept, especially the conclusion, which has been described as even simple and crude. See Jin Shihui and Di Zhonghai "Yunmenwu Jitan Chuangwai yu Muqin Sanshisui" [The Cloudgate Dance Troupe discusses Outside the Window and Story of Mother]. *Yingxiang Zazhi*, 24 (1979): 20- 23.

³¹ Song Cunshou, "Wo de Wushi Huigu," *Yingxiang Zazhi*, 24 (1979): 8. Note also that Dazhong also had a branch office in Hong Kong to aid in the distribution of the studio's films outside of Taiwan. The company was founded after Li Xing had made a number of successful healthy realist films for Zhong Ying (CMPC). It was not the first time that Li Xing had worked for a private studio, in fact, he had made films for his private studio Zichang, making such films as *Our Neighbors* in 1963. See Huang Ren, *Xingzhe yingji: Li Xing, dianying, wushi nian* [The Passerby's Trace: Li Xing, Cinema, Fifty Years]

for Dazhong in terms of censorship, even though it might be considered the *Lust, Caution* of its time due to its representation of sexuality: in the first sequence, and repeated via flashback in sequence 26, the mother expresses deep pleasure while in the arms of her lover. On the one hand, the shot entails the briefest of glances, but on the other hand it does push the envelope at a time when filming pornography would result in the death penalty.³² In any case, the film was made from the start to pass the approval of the censors without causing any problems, and that is indeed what occurred. Li Xing, the producer of the film, stated that he did not want to make films that would be altered later by others.³³ In other words, one might say that Dazhong's films were made to be complicit with state policy. In this way, in terms of what Taiwan and Southeast Asia's audiences saw, there was not to be a major difference between the films released by the state and those that would be released by local and transnational private studios for the open market.³⁴

A sequence breakdown of the film in *Table 1*, below, enables a more complex understanding of the film's structure and patterns:

Story of Mother (Song Cunshou, 1972)

System 1: Filmic Apparatus and Enunciation

System 2: Principle of Spectatorship

System 3: Interactants

QM= Qing Mai (Qing Han); M= his mother (Li Xiang); ML= his mother's lover; MZ= his girlfriend, Mei Zhong ; BM= his aunt, Bomu; QB= BM's son, F= his father; BF= BM's husband; QMB= his younger brother; MH= Mother's second husband

(Taipei: Shibao wenhua chuban qiye gufenyouxiangongsi, 1999). When asked what the difference was between working for this studio and working for the state studio system, Director Li Xing downplayed the difference by saying that real difference between Zhong Ying and other studios was represented by the competition brought to the local industry by Li Hanxiang. Author interview, Taipei, October 2008.

³² Zhongguo Dianying Tushi Bianji Weiyuanhui, [Chinese Film: An Illustrated History 1905-2005], 467.

³³ Author interview, Taipei, October 2008.

³⁴ For a further discussion of the relationship between private and state-run studios in Taiwan, see Hector Rodriguez, *The Cinema of Taiwan: National Identity and Political Legitimacy* (New York University, diss. 1995).

Settings

Primary: Alley (A), University (U), Coffee Shop(s) (CS), Bomu's home in Taipei (BMH), Mother and Father's home in Jiayi (MFH), Mother's House after the Father dies (MH); Qing Mai's dorm room (QMD), Train (T)

Secondary: Mother's lover's house (LH), Bus Stop (BST), City Walk (CW), Hospital (H), Funeral site (FS), BM's backyard (BMBY), Mei Zhong's dorm room: MZD, Nature Walk (NW), Hotel (H2)

* Note: shading indicates flashback sequences

S e q . *	Sett ing	Interacta nts	Sequence Details
1	A, LH	QM, M, ML	Opening credits, spying sequence: QMB sees M making love
2	U, QM D, BST	BM, QM, MZ	Day 1: BM visits QM at the U in order to ask him to reconcile with M
3	CS	QM, MZ, QB	QM is emotionally incapable of hanging out with his friends when thinking about his mother
4	CW	QM	QM goes for a walk through the city to clear his mind
5	T	QM, M, ML	M meets ML on a train, ML offers M and QMB oranges, M accepts, QMB does not
6	QM D	QM	QM returns to QMD after his walk, he looks at a photograph of his father... fade out to another flashback...
7 a	MF H, A, LH	QM, M, F, ML	Sequence 1 is fleshed out with scenes that occur before and immediately following sequence 1
7 b	MF H	QM, M	M tries to reconnect with the now distant QM; QM writes a letter to BM
8	T, A	BM, QM	BM takes a train to Jiayi, QM meets her at the station and they go home
9	MF H	QM, F, BM, M	BM encourages F to go to Taipei to seek help for his illness, talks to M
10	H	QM, F, BM, BF	F has his illness diagnosed, then returns home with QM on the train
11	MF H	QM, F, M, ML	ML is at home when F returns, he argues with his wife and then literally falls deathly ill
12	H	F	F dies in the hospital
1	FS	QM, M,	BM takes QM, QM's two younger siblings stay with M

3		BM, BF	
1 4	BM H	QM, BM, QB	QM becomes friends with QB
1 5	BM BY	QM, QM	QM's younger brother comes to BM for help – his M is not taking good care of him, and in fact, their younger sister dies from neglect
1 6	MH	QMB	The story of QM's younger siblings is depicted, an embedded flashback
1 7	BM H	QM, BM, BF	The story of QM's younger brother comes to an end
1 8	QM D	QM	QM is reflecting (on sequences 7a-17)
1 9	U	M, MZ	Day 2 of the narrative: M goes to the U to talk to MZ
2 0	BM H	BM, M	BM and M discuss QM and MZ's relationship
2 1	MH	QMB, MH, M	M returns home from visiting BM, she is loyal to MH
2 2	MH	M, QMB	M goes back to Taipei to get in touch with QM
2 3	QM D, CS	MZ, M	M and MZ discuss how to get QM back into contact with M
2 4	U, NW	QM, MZ	QM and MZ have a wonderful time together until MZ mentions M
2 5	BM H	MZ, BM, QM, MZ, BF	Day 3 of the narrative: BM and MZ determine just how they might get QM back together with M; at a nice dinner at BM's home, QM learns that he has been accepted to study abroad in the US, BF encourages him to make peace with his M
2 6	H2	QM, MZ, M	QM and MZ go to visit M, due to a misunderstanding, it looks like M is sleeping around in the hotel, QM leaves the hotel in anger
2 7	U	QM, MZ	MZ tells QM to get over himself, especially when he says that he thinks all women are like M
2 8	MZ D	MZ, BM	BM visits MZ in her dormroom
2 9	BM BY, BM H	QM, MZ, BM, BF, QB	BM tells QM that the apparent "lover" in M's hotel was just the owner delivering tea
3 0	T	QM, MZ	QM and MZ go to visit M in Jiayi
3 1	MH	QM, MZ, QB	QM and MZ discover their mother is at the hospital
3 2	H	M, MH	M is taking good care of MH (unlike how she treated F)
3 3	MH, A	M, MH, QB	M returns home to learn that she missed seeing QM
3 4	BM H	BF, M	M visits BM, but BF says that QM, MZ, and BM are at the train station

3 5	TX/ T	QM, M	M takes a taxi to see QM, meanwhile QM is leaving on a train, M sees QM on the train and runs towards his train, then she is struck by a taxi
3 6	T	QM, M	QM sees his mother lying on the road as his train takes him further away from her

Table 1: *Story of Mother* Sequence Breakdown

As the sequence breakdown attests, this is a rich film that projects scopophilia as a significant initial theme: the boy follows his mother to her lover's tryst and stays to sneak a peak he is not ready to handle (sequence 1), and later in the film he stays to watch his mother and father's confrontation even though his father explicitly tells him to leave the room (sequence 11). The mother is seen from subjective point of view shots as she sleuths around Qingmai's university campus to see what he looks like after all of the years she was away from him (sequence 19). The motif of spying is introduced from the very first sequence, when the film's multiple sites of tension and dichotomies are presented; distinctions between pre-adolescence naiveté and middle-aged sexuality, public life and the private life, inner circles of friends and outside influences, and the divide between ecstasy and retribution are presented on the screen.³⁵ The film's binary relationships are negotiated in the film by dominant female characters that seem to move almost at will between all of the spaces represented in the film. This notion is beautifully revealed in the second sequence of the film, in which Aunt Bomu sets the precedent for how female characters in the film will carry, link, and structure the film.

The second sequence is divided into three scenes: first Aunt Bomu enters the university campus and speaks to Qingmai's girlfriend Meizhong, then she proceeds to visit Qingmai in his dorm room, then she exits the scene by taking a city bus to head back home. The three scenes in this sequence are linked by her presence, which also foreshadows the way she will weave in and out of Qingmai's life later in the film in the flashback sequences. For example, when the young Qingmai writes Aunt Bomu a letter regarding his father's health and his mother's infidelity (sequence 7b) Aunt Bomu in turn comes by train to help Qingmai's situation. And in the final third of the film, she is a key negotiator

³⁵ Depictions of spying might be found in sequences 1,11,19, and 23; other important motifs include: flashbacks, representations of death: 12,16,30,35/6; trains: 4,5,7b, 8,10,15,26,35/6; letter writing: 7b, 10, 23; and the soundtrack, which varies dramatically between somber and intense, warranting an inquiry in and of itself.

between Qingmai's and his mother. Certainly, Aunt Bomu and Qingmai's girlfriend Meizhong, who separately and independently make peace with the mother before Qingmai attempts such a gesture, move back and forth freely between the spaces the mother occupies and those Qingmai inhabit.

However, two key quotations in the film function as counterweights to the fluidity in which the women of the film easily traverse the patriarchal spaces in the film.³⁶ In sequence 11, when Qingmai's father confronts her about her secret trysts, she passionately explains: "Although I am a mother, I am a woman too!" This would seem to challenge the father, and introduce to the discussion that women should be treated as equal subjects rather than objects; however, it is important to note that this scene is presented in the film as a flashback, and as such it is part of the memory that troubles Qingmai. The mother's statement is framed by his psyche and recollection; she is part of his imagination, part of his worldview. Thus, it is a statement that causes anxiety because it might entail equality with his father. Another key quotation comes from the mouth of Aunt Bomu. In sequence 9 she tells the mother, as they fix dinner together in the kitchen: "As women we marry and have children, and as such we accept our fate." Qingmai is seen in this scene spying on his aunt. He overhears the conversation, and recollects it later. It is as if he longs for his mother to have taken the advice of his aunt, as if he wishes that his mother would have accepted his aunt's advice and "accept her fate" as a woman who must follow the path provided by the men in her life.

Thus, taken as a whole, I would argue that the film -- even though it portrays women as able to move freely through the spaces of the film -- represents how men must accept the way that women move within these space of their society, and that it is a fact of life that women like the mother might break with social custom, so when this occurs, men must forgive women for their failings. Furthermore, the mother, who is consistently portrayed in a sympathetically, even in spite of herself (consider sequences 15 and 16), is struck by a vehicle at the film's conclusion, which carries with it the potential interpretation that she is punished for her misdeeds. So what becomes central is: who confers sympathy to the mother?

Intriguingly, Qingmai does not venture into the uncharted waters of becoming on good terms with her for most of the film. He is depicted as ignorant and

³⁶ Linda Williams work leads one to consider how women speak to each other within film narratives that privilege patriarchy. She discusses the way women take up their identities within such systems, be it by resistance or struggling within contradictions. See Kaplan, *Feminism and Film*, 413.

stubborn until he changes his mind at the very end, especially after learning that his uncle supports the advice offered to him by Meizhong and Aunt Bomu (sequence 25). This leads one to consider that in contrast to the three structurally angelic figures that move in and out of the frame, including Aunt Bomu, Qingmai's intelligent girlfriend Meizhong, and his mother, Qingmai is immobilized by his immaturity, and his father is an invalid, a terminally ill, weak patriarch. It might even be said that Qingmai's father is cuckolded because his father is too pathetic to prevent it. Indeed, the father is so frail he suffers a fatal heart attack the moment he attempts to confront his wife about her infidelity. After the father passes away, the father's authority is maintained by a son who understands neither his mother nor that his patriarchy must -- by the logic of the film -- be nurtured and strengthened if it is to preserve its authority. Early in the film, Qingmai safeguards his father's power by pushing his mother completely out of his life, and after his father dies, he literally holds onto his father's patriarchal authority blindly.

Considering the way gender is presented in the film, it is up to members of the patriarchal system to adapt to the needs of modern times, while at the same time maintain its authority. Due to the fact that the film never actually presents a Qingmai who has fully mastered his female companions, the film could be said to portray a man in the process of attaining his mantle of patriarchal authority, but one who has not entirely achieved it yet. So it is not like the film presents a free, uncontrolled, and unmonitored female sexuality as socially acceptable. Rather, at its most mundane, the film maintains the status quo; the other extreme position would be that the film pushes Taiwan's social limits in the local context of life in 1972 by asking questions that might be uncomfortable, such as: should one accept extra-marital affairs as natural and expected facet of marital life? It really depends on how far one wants to take the questions within the film.

Regardless, the young patriarch is the centerpiece of the film, and it is his potential for psychological transformation that enables the narrative to progress through its various stages of conflict, climax, and resolution. Qingmai controls the film even when he interprets the world around him like a man without a clue, stumbling in the dark. The world of the film swings according to his whims. It is an environment where advertently and inadvertently violence is inflicted on the mother, violence due to misunderstanding, neglect, and at times even physical harm at the hands of her abusive lover. Considering that violence is inherent to the plot of *Goodbye Alang* as well, it will suffice to leave this important film behind for a moment in order to turn to Bai's film by way of comparison and contrast.

Bai Jingrui's *Goodbye Darling*

The films of Taiwan's burgeoning industry in the late 1960s and the beginning of the 1970s such as *Goodbye Darling* were extremely popular both in Taiwan and Southeast Asia. This is not surprising because the films were very entertaining and the star system was working to perfection. Loyal fans would await each picture and flock to the theatres just to catch a glimpse of the media darlings from Taiwan as they were projected along with popular films featuring the star systems of Hollywood and Hong Kong. Bai Jingrui, along with contemporary directors in Taiwan like Li Xing, and Hong Kong transplants Li Hanxiang and Hu Jinquan made films that extended the international market of Taiwan films to Hong Kong, Singapore, and Malaysia. *Goodbye Darling*, released by Wansheng Studios in the same year that Bai also directed *Home, Sweet Home* (which won many awards, including the 1970 Golden Horse Best Film, Best Actress, and Best Editing awards; and overseas, where it garnered acclaim at the 16th Asia Pacific Film Awards for Best Actress and Best Screenplay) was part of this national and transnational film tradition. The year of release for these films, 1970, is still significant in Taiwan film history in terms of number of film theaters (826), seats (441,000), and number of time films were viewed.³⁷

Bai Jingrui's (1931- 1997) input for this film, and overall during the rise of cinema during Taiwan's "golden age" was essential.³⁸ Bai moved to Taiwan in 1949 after the Nationalists lost the civil war, and studied art in the university now known as National Taiwan Normal University in Taipei.³⁹ In the late 1950s, while he wrote film and art criticism columns, he was greatly influenced by Italian neo-realist cinema and determined that he should go to Italy to study film. From 1961- 64 Bai studied painting, cinema, and set design as the first exchange student from Taiwan to Italy. When he returned, among other responsibilities, he was a committee member and screen editor for *Zhong Ying*, or China Motion Picture Corporation (CMPC). There he helped introduce a cinematic style known as "healthy realism" (*jiankang xieshizhuyi*) with Gong Hong which was modeled on Italian neo-realism. In 1967 Bai directed his first film on his own, *Lonely Seventeen* (*Jimo de shiqisui*). Bai intended *Lonely Seventeen* to critique

³⁷ See Lu Feiyi: <http://cinema.nccu.edu.tw/cinemaV2/squareinfo.htm?MID=13>

³⁸ See Taiwan Cinema Note: <http://movie.cca.gov.tw/People/Content.asp?ID=5>

³⁹ Cai Guorong, ed. *Liushi Niandai Guopian Mingdao Mingzhuoxuan*, 48- 9, 66-73.

society in pointed, direct ways, but his script was massively overhauled by state censors before release.⁴⁰ After this experience, he turned to safer themes in his next four films, including *Goodbye Darling*.⁴¹

Goodbye Darling could be deemed a safe film in a number of ways. Unlike the unique editing styles inherent to his *Home Sweet Home*, *Goodbye Darling* conforms to the continuity editing style typical to Taiwan film which stemmed from the classical Hollywood prevalence of medium shots and the tendency to allot plenty of time to each scene so that it might be thoroughly understood before a new image is introduced. While it is a film that does not take any extreme risks, it certainly bears the distinctive stamp of Bai who was willing to experiment, unlike many of his peers. For example, when the main character of the film, Guizhi (performed by Zhang Meiyao, a former Taiwanese-language film star) puts on her new sunglasses in sequence 4, the subjective camera shot from her perspective is tinted red, as if the audience was seeing through her eyes. And, in a brilliant conclusion to the thirteenth sequence, Alang angrily throws his t-shirt at the camera (after pulling the cranes off of a light cord, turning it on, which is amazing considering sequence 8), effectively fading the image to black, creating a natural segue. And its use of parallel editing, as mentioned earlier, is surprising and innovative taking into account that other directors in Taiwan were not attempting such strategies.

A sequence breakdown reveals the multiple nuances of the narrative:

Goodbye Alang (Bai Jingrui, 1970)

System 1: Filmic Apparatus and Enunciation

System 2: Principle of Spectatorship

System 3: Interactants

GZ= Guizhi (Zhang Meiyao); OM= Old Monkey, band manager ; AU= Auntie, band owner; AL= Alang (Ke Junxiong); band members= collective residents of BD

Settings

Primary: Band Dormitory (BD), Alang's Room (ALR), AL and GZ's house in Kaosiung

⁴⁰ Cai Guorong, ed. *Liushi Niandai Guopian Mingdao Mingzhuoxuan*, 74-5.

⁴¹ The film is based on the story "A Race of Generals" *Jianjun zu* by Chen Yingzheng. See Yeh and Davis, *Taiwan Film Directors: A Treasure Island*, 37- 40.

(AL/GZH), Driving Recklessly on the Road (OTR)

Secondary: Street Parade (SP), Gui Zhi's Room (GZR), Night Market (NM), Day Market (DM), Auntie's Room (AUR). (the minor settings of the Kaosiung segment: the pool hall [PH], truck docks [TD], and train station [TS] are all only in one scene)

S e q .	Sett ing	Interacta nts	Sequence Details
1	SP	GZ, band members	Title, and opening voice-over while a band marches in a small southern Taiwan city; one of the girls is frustrated with GZ's poor performance
2	BD	OM, band members	Two scuffles: the band members storm the office for their pay, then two female characters (Au Tao and Fang Mei) tussle over who is Alang's girl
3	BD	OM, GZ	OM trains GZ to be the band leader, OM gives her new shoes and sunglasses, making one of the girls jealous
4	GZR	GZ, AL	GZ and AL meet, he tries to force himself on her, but GZ bites him, the close-up POV shots during this struggle contrast with sequence 13, at the end of the scene Auntie and OM arrive to kick AL out of GZR
5	SP	band members	The band performs along a waterfront
6	NM	OM, GZ, AL	OM takes GZ out to eat in the night market, there AL causes a public scene that amuses GZ
7	BD	AL, AU	Alang goes to the BD in order to ask AU if he can rejoin the band, she consents, then some thugs come to the BD and beat AL up
8	ALR	AL, GZ	GZ goes to ALs' flat while he is recovering from his beating and they make love, signified by a close-up of a light bulb
9	BD	GZ, OM	GZ sneaks back to the BD, but is noticed by OM who inquires after her
10	DM	AL, GZ, OM	AL, out with GZ, causes a scene during a day market where an opera performance is in the background, OM spies on the couple
11	ALR	AL, GZ, OM	After returning to ALR, GZ is frustrated with AL's behavior and leaves, OM tells AL to stay away from GZ, then AL throws OM down the stairs
12	AUR	OM, AU	OM asks AU to forbid AL from coming around the BD and to serve as the matchmaker between OM and GZ
13	ALR	AL, GZ, AU, OM	AL and GZ make love, AU and OM arrive later to take GZ back to the BD
14	SP	band members	GZ faints while performing with the band on a blistering hot afternoon in the countryside
15	GZR	GZ, OM	GZ recovers from heatstroke with OM's assistance, they agree to marry
1	AU	OM, AU,	OM pays AU the money that binds GZ to the band, during the

6	R	GZ	ensuing celebration with the other band members, GZ sneaks off
1 7	AL R	GZ, AL	GZ goes to AL's messy apartment and tells him she is marrying OM, which infuriates him, and that she is pregnant with this child
1 8	BD	OM	OM plays a somber tune on his flute – GZ has left him for a month now
1 9	NM	OM	OM goes to the nightmarket for dinner, and learns AL has moved to Kaosiung with a woman (GZ)
2 0	PH	AL, GZ	GZ goes to a PH to see AL, he refuses to see her there
2 1	BD	OM	OM leaves to find GZ and AL, he falls down the stairs as he leaves
2 2	DM	AL	AL is told not to hawk watermelon along a waterfront in Kaosiung
2 3	AL/ GZ H	AL, GZ	AL demeans GZ in a heated argument by throwing water and insults on her
2 4	AL/ GZ H	OM, GZ, AL	OM comes to get his money from GZ, but upon learning of her pregnancy and poor condition, decides not to request it, just then AL walks in the door excited about his new job as a truck driver
2 5	OT R	AL	AL drives a truck full of pigs to Taipei, and crashes
2 6	AL/ GZ H	AL, GZ	GZ tells AL he will surely crash again if he keeps up this dangerous occupation
2 7	TG	GZ, AL	GZ tells AL not to drive or GZ will move to Taipei
2 8	TS	AL, GZ	AL asks GZ to stay, but as AL is determined to drive trucks, GZ leaves
2 9	OT R	GZ, AL	GZ (on a train) witness AL (driving his truck) come to his fiery death in a dramatic train/truck collision
3 0	SP	GZ, OM	The band plays on the modern streets of Taipei
3 1	SP	band members	The cautionary concluding voice-over states: “Goodbye, Alang!”

Table 2: Goodbye Alang Sequence Breakdown

A quick review of the sequence breakdown attests that the film is a study in gender contrasts, and contrasts between the weak and the strong. On the one hand, there is the weak male character exemplified by Old Monkey, a 51 year old band manager who is continually haggled by the women in the band as they find him easy to manipulate and laughable when he is at his weakest. Meanwhile, the strong female characters are typified by the band owner named Auntie. Auntie is the boss. Her authority carries weight when it comes to any issue within the band dormitory. Emotionally, the band goes as Auntie goes: if she is

happy, they are happy, if she is upset, everyone listens. Old Monkey seeks her when he needs advice, and even begs before for help when he wants Auntie to serve as his matchmaker. The main female character, Guizhi, is also a stalwart figure. She maintains her optimism when she is a new member of the band, keeps her composure under pressure, and is willing to give a series of second chances to the ill-mannered Alang. She also manipulates Old Monkey into paying her debt to the band, demonstrating clever survival skills and a keen wit.

The most important strong-willed character in the film is Alang, but his strength connotes things negative: he is rough, violent, and dangerous. His method of employing a Taiwan southern-style uncouth, hyper-masculine strategy to negotiate gender boundaries is, on the terms provided by the film, unacceptable. On the local level and national levels of analysis, this Alang fellow just won't fit in. The film presents many scenes that justify his elimination. In sequence four of the film Alang sadistically forces himself on top of Guizhi in order to rape her, but she effectively bites his mouth to get him off of her. Alang repeatedly knocks down anything in his way, both physical objects like a table in a night market and a gambling booth in a day market, and he even throws Old Monkey down a set of stairs. He messes around with prostitutes, and gets beat up by the local thugs (*liumong*) of his neighborhood. He slaps Guizhi square on the face in sequence 17, and in sequence 23 three he screams at Guizhi, "If you weren't pregnant, I would kick you to death!" In these ways he is vile through and through. Still, his rough charm wears off on Guizhi. In fact, after he strikes her, she claims that he isn't so despicable as to kill her. The happiness he displays when finding work as a truck driver makes him appear content with himself and the world around him.

What is notable is that, like *Story of Mother*, the film might be said to leave a space for the expression of female sexuality. And while it is only just as daring as Song's film, and certainly is in accordance with state censorship, it manages to represent with equal emphasis the pleasure of sexuality to both women and men. Consider the sex scene in sequence 13, which is described by Yeh and Davis elegantly as "simple and exemplary."⁴² The scene is silent, without a diegetic or non-diegetic track: first a prone and enraptured Guizhi faces up, eyes closed in medium shot, to Alang above her// cut to two paper cranes hanging and swinging from a light cord, an orange one on top of a pink one // cut to Alang's face covered with sweat, eyes closed and then he opens them to look down upon Guizhi// cut again to the cranes, the close-up zoomed in closer than the previous

⁴² Yeh and Davis, *Taiwan Film Directors*, 38.

shot// cut to Guizhi from the point of view of Alang as she reaches climax// then a point of view shot from Guizhi looking up at Alang, his eyes open and beaming// cut to another shot of Guizhi in bliss // another shot of Alang beaming// back to Guizhi// cut to the cranes// then a lightly played solo piano soundtrack begins as Alang lays down slowly next to Guizhi from her point of view; he is hot and sweaty in the brightly lit room. As the images move back and forth between the two in this scene, both are seen to be enjoying other. They are pleased both together and individually. Moreover, as in *Story of Mother*, it is Guizhi who initiates their association, as she comes alone to his room, in control of her own sexuality and desire. Neither this film nor *Story of Mother* presents any character who frowns on such behavior.

And yet, while Alang and Guizhi might be said to share gender equality in their moment of passion, this is not consistently the case throughout the film. Again, the structure that frames the film undermines such a reading. The beginning of the film begins with a voice over, with the moving- image of a marching band parade performance in the background: “Countries are developed rapidly/ Above all, Taiwan is outstanding/ Many years ago/ Three-wheeled carriages were very popular/ You could see many low-leveled building too/ [During that time] There was a girl band at the southern part...” The setting, as the introduction attests, is that of a bygone era, before modernization transformed the island. Thus begins the story about Guizhi, a band member in a southern Taiwan town who falls in love with a James Dean-type, *Rebel Without a Cause* (dir. Nicholas Ray, 1955) character performed convincingly by Ke Junxiong.⁴³ After Guizhi becomes pregnant, she rejects an opportunity to marry an aged and responsible, albeit weak-willed man, named Old Monkey, and instead moves with Alang to Kaosiung, where the reckless Alan takes a job as a truck driver. Guizhi eventually leaves him, and on the way to Taipei she sees Alang crash his truck and meet his unlucky end. At the conclusion of the film, as Guizhi performs with a band in Taipei, the same “voice of god” voiceover concludes the film: “Now, three-wheeled carriages exist no longer/ And no more low-leveled buildings/ Instead there are pitch roads and high sky-scrapers/ What about people like Ah-Lang?/ His is of imprudent and rough character/ That won’t suit the present industrial society/ So his final conclusion is natural/ Pity can we just say: ‘Goodbye, Darling’!”

⁴³ This film was mentioned by Ke Junxiong as influential to his acting style in an author interview, Taipei, Sept 2008.

Perhaps the warning in *Goodbye Alang*, those unhappy disclaimers that bookend the film, is a continuation in the tradition of films like *Blackboard Jungle*, (dir. Richard Brooks, 1955) one of the first youth films in the United States, which included a similar qualification for the viewers: the film the audience is about to see displays despicable characters so that each audience member might avoid immoral behavior in their own lives. And certainly, voiceovers and introductory text in film was not unique to the history of Taiwan cinema as well. In fact, the first healthy realist film by Li Xing, *Our Neighbors* (1963) carries a similar voice-over style introduction. But, as Davis and Yeh write regarding *Goodbye Darling*, “The feeble attachment of a moral to this story of rich human fallibility is an example of the evolution of healthy realism into something ideologically unruly.”⁴⁴

While narrative film has been used throughout Chinese film history for didactic purposes, its specific articulation in the 1970s was part of the state’s “Cultural Renaissance” (*Wenhua fuxing yundong*) project initiated as a counterbalance to the concurrent “Cultural Revolution” occurring in mainland China. The Cultural Renaissance was initiated by Jiang Jieshi (Chiang Kai-shek) in November of 1966, and the main body running the renaissance was the Ministry of Education, which created the Cultural Bureau with powers over radio, television, and cinema.⁴⁵ The intention was to glorify traditional Chinese cultural arts so that the island’s populace would not forget their heritage while completing westernized modernization projects.⁴⁶ This national project, as Jason Kuo persuasively writes in *Art and Cultural Politics in Postwar Taiwan*, included the national language (*guoyu*), national music (*guoyue*), national theatre

⁴⁴ Yeh and Davis, *Taiwan Film Directors*, 39.

⁴⁵ Warren Tozer, “Taiwan’s ‘Cultural Renaissance’: A Preliminary View,” (*The China Quarterly*, 1970), 86.

⁴⁶ See Tun-Jen Cheng and Yun-Han Chu: “the role of state owned enterprises (SOE) shrank relative to the private sector in the 1960s after export-led industrialization (ELI) became the principle development strategy; but SOE’s in the 1960s and 1970s upgraded the industrial base and served as a parking space for the economic bureaucracy and received investment especially during the 1970s for the task of “industrial deepening,” in Chow, Peter C.Y., ed. *Taiwan’s Modernization in Global Perspective*. “State-Business Relationship in Taiwan: A Political Economy Perspective” (Westport, Conn.: Praeger, 2002), 199.

(*guoju*, Peking Opera), and the national painting (*guohua*).⁴⁷ Therefore, these films one locates the intersection between a social concern affecting Taiwan, namely gender identity, and the arts, namely a didactic state film project. Oftentimes these were projects, as Warren Tozer wrote in a 1970 issue of *China Quarterly*, that were part of a movement that was “primarily a political rather than an intellectual movement,” and thus the arts in Taiwan “suffer[ed] from governmental repression.”⁴⁸

This essay might offer an intervention in the discussion of Taiwan cinema by considering the relationship between gender and this state project. *Goodbye Darling* was a signal that Alang’s expression of identity would not enable society to advance on the local level during this historical moment. Even though he speaks *guoyu*, he is not one who would enjoy *guoyue*, *guoju*, or *guohua*. What is also interesting is that while men can not be like this, the behavior of the women is not condemned. *Goodbye Darling* portrays Auntie as a more than capable authority on the local level. The film does not portray any negative occurrences for any of the women of the band who flock after Alang (sequence 7), or fight for his attention (sequence 2). Guizhi maintains her sympathetic portrayal throughout the film. Never is there any voiceover to state that women should be on their guard against men like Alang, or that they should behave differently.

The Object of the Gaze and the Spectator

This observation, that the behavior of the hyper-masculine, uncouth Alang is given his farewell, while the females who bow to his needs are not censured, might indicate that portrayals of films depicting gender negotiation in the early 1970s films of Taiwan, including both *Goodbye Darling* and *Story of Mother*, were made to represent passive males for a male audience. This insight is further clarified by reconsidering the nearly concurrent theories of Laura Mulvey. In her groundbreaking essay published in 1975, “Visual Pleasure and Narrative Cinema,” Mulvey describes how the Hollywood’s classical male-oriented film industry constructed images of women to be pleasing, passive objects of the gaze

⁴⁷ See Jason Kuo, *Art and Cultural Politics in Postwar Taiwan* (Seattle: University of Washington Press, 2000).

⁴⁸ Tozer, “Taiwan’s ‘Cultural Renaissance’,” 97.

for authoritative, active men in the audience. However, one finds a reversal of Mulvey's thesis in the films of Taiwan in the early 1970s. In both *Story of Mother* and *Goodbye Alang* women emphatically assert and control their expressions of sexual desire and passion, and thus do not necessarily and fully conform to the model provided by the classical western cinema as Mulvey outlines it.

The government regulated, male-oriented film industry in Taiwan produced films in which the object of inquiry, representation, and discussion centers indeed on how men deal with female sexuality, more so than necessarily presenting women as pleasing passive objects of the gaze. Certainly, this argument does not challenge Mulvey's argument that men produce the images and enjoy the images; rather, the interesting facet of these films is that male behavior is what is what is primarily observed. In these films, the active viewer might take pleasure in watching how the passive male characters either learn how to solve their problems or be erased from history.⁴⁹ This is the case with Qingmai at the beginning of *Story of Mother* before he takes the initiative to forgive his mother, and Alang might also be described as a persistently passive male character who meets the fate he deserves because he does not actively take steps to avoid it. In contrast, the women in the film are active in so far as they desire to be with men for their sexual pleasure, and in the way they make decisions for themselves. As stated throughout the essay, female subjectivity in the films is a subjectivity expressed within the patriarchal system. One could say that theirs is a subjectivity that poses no threat as long as there are powerful men in charge.

If one considers the two films alongside each other, one finds that men are the primary characters who must either shape up or ship out in order to maintain their authority. Qingmai maintains his authority by recognizing that his father was weak and that he himself holds the power of integrating his mother back into his life and society. And Alang is simply out of the picture on the contemporary stage due to his own recklessness and by leading a life absent of adoration: sleeping around, being irresponsible, and acting violently. In contrast, Qingmai comes to his senses; he is ready to accept his mother and move on to his next phase of life. As for the leading women, they are considerate, compassionate, and sensitive. However, the men in the film must be on their guard: at any moment the mother might have an affair, and a kindhearted female band member

⁴⁹ This insight is based on a System 1 (enunciation/ apparatus) and System 3 (interactants/ setting) analysis, rather than a System 2 (spectatorship/ audience) analysis. See Tables 1 and 2 above for more information.

such as Guizhi would not miss an opportunity to trick a weak man like Old Monkey out of his savings. This is also keeping in mind that the men who are swindled are pushovers, weak, and ignorant. Such men will meet the fate they deserve in their local settings if they are not cautious.

In the end, the archetypes in the films pass away. The mother, who is never provided a first name, is erased at the end of the film. And as for Alang, as the conclusion states: “Pity we can just say: ‘Goodbye, Darling’!

Further Implications through the Mid-1970s

What is remarkable is that while Taiwan’s political situation changed throughout the decade, and its style of *wenyi* modified from representations of the local to representations of the regional, depictions of gender changed very little. In October of 1972, CMPC’s manager Gong Hong, the father of healthy realism, left his post and Mei Changling took the helm at the studio. Under Mei’s watch, a *kangri* film hit the screens entitled *Storm Over the Yang-zi River* (Yangzi Jiang Fengyun).⁵⁰ The film was met with popular acclaim alongside the concurrent sever in Japanese-Taiwan relations. And it was soon followed by other films from the early to mid-1970s in the propaganda-dominated, patriotic, nationalist film style. These successful films, such as *A Teacher of Great Soldiers* (Huangpu Jun Hun, dir Liu Jiachang, 1978), demonstrate how the *wenyi* film flexibly evolved into the so-called *zhanzheng wenyi jupian*, or “literary art war film” style. Zhang Yingjin notes that Taiwan’s ‘policy films’ of the mid-decade “resemble similar genres in the PRC,” as they are replete with pride and heroic martyrs.⁵¹

In 1975, a film in this tradition, one that did not place in the top ten in the national box office, but one that did win the government’s most prestigious Golden Horse film award for the year, is entitled *Land of the Undaunted* (*Wutu Wuming*), directed by Li Xing. The film is set in China during the Japanese Occupation period. It is a film that shows the might of a pan-Chinese culture, exhibited by traits of steadfastness, determination, and pure willpower. It is a film that demonstrates that, on a regional and global scale, Taiwan’s government possesses the true government and true values for all of China. The film’s

⁵⁰ See Lu Feiyi. <http://cinema.nccu.edu.tw/cinemaV2/squareinfo.htm?MID=13>

⁵¹ Zhang Yingjin, *Chinese National Cinema*, 143. Note that even in 1977, when Ming Ji took over CMPC studio, the patriotic film tradition was maintained, even as the New Taiwan Cinema movement began.

narrative traces on the one hand the life and times of an inspirational Headmaster Du (Wang Yin) who will not give in to his Japanese oppressors, and on the other hand his students and teachers, who must make their own difficult choices between choosing to preserve the dignity of China or give in to the aggression of those who would tear it down. When imprisoned, Headmaster Du tells his Japanese oppressor: “You read our Chinese texts because it is the basis of your culture, your culture is inherited from China. [...] The Chinese are a strong and resilient people who will never surrender!” In terms of a cultural analysis, there would be many fascinating ways to evaluate the film; nevertheless, a focus on gender dynamics in the final scene is particularly rewarding (see image below).



Figure 1. Ms. Du (Lin Fengjiao) reads Headmaster Du’s (Wang Yin) final letter in Li Xing’s *Land of the Undaunted*. (CMPC, 1975).

At the stage in the story when this image is projected on the screen, the headmaster has passed away. With him, motivating and encouraging as he was, might have left all hope for the students and instructors he left behind. Yet, in one of the film’s final sequences, one of his loyal teachers named Mr. Li (Qin Han) reads the headmaster’s final letter-- the headmaster’s last words -- to an enthusiastic and stirred assembly of students. Since the Japanese can not stand for such behavior, the military police carts Mr. Li off to prison for his political insubordination. But then, in an act of defiance, the headmaster’s daughter Ms. Du (Lin Fengjiao) picks up the letter and begins where Mr. Li had left off.

The symbolism is profound on multiple levels. Certainly, the notion that the people of China will never give up despite regional conflict is conveyed clearly. In terms of gender, as the daughter reads her father’s words, we also find that the

authority of the woman is granted by the father. Indeed, the film's imagery presents the daughter in the foreground reading the letter, while the image of the deceased father looms large behind her, his eyes over her shoulders as if conferring his influence onto her. In fairness, when asked about this final image, Li Xing has stated that this particular scene does not contain any inherent meaning or symbolism.⁵² But as far as I may find it possible, I would beg to differ. Because, seen in the framework of Taiwan's film history in the early 1970s, it fits a consistent pattern in which films represent women as adopted into society by way of the approval of strong fathers who behave appropriately at home, and fight victoriously against the fathers of the other nations. This is the gender terminology of nationalism. To belong to the nation is to have the approval of the patriarchs.

In her chapter entitled "The Geopolitics of Desire" Shih states, to revisit a quotation from the beginning of the essay: "there is no identity negotiation that is not at the same time a gendered negotiation. In highly volatile situations, the greatest fears and desires as well as the most fantastic projections of confidence are always articulated in gendered terms."⁵³ When it comes to Taiwan's local and national films of the time, the state projected its ideals confidently on the screen for all to see. In terms of "gendered negotiation" at the level of the film's primary characters, the struggles that each of them encounter with has to do with how men and women were expected to behave in Taiwan in the early 1970s. And when it comes to "volatile situations," one could consider film narratives such as *Story of Mother* which features an estranged relationship that rips a family in two, and in *Goodbye Darling* an out of control anti-hero refuses to take responsibility for his pregnant partner within the concurrent social milieu. But also, the term "volatile" could apply to films like Li Xing's *Land of the Undaunted* during what could not be a more turbulent decade regionally and globally for a state that based its legitimacy on international recognition.⁵⁴ The KMT government had based its identity as "free China" on the fact that it was

⁵² Author interview, Taipei, October 2008.

⁵³ Shu-mei Shih, *Visuality and Identity*, 87.

⁵⁴ See Liao Kuang-Sheng: Taiwan's perennial challenges were three: poverty, authoritarian rule, and the perpetual threat of military action from China, in Chow, Peter C.Y., ed. *Taiwan's Modernization in Global Perspective*. "Experiences and Major Policies in Taiwan's Development" (Westport, Conn.: Praeger, 2002), 285. Also, see footnote no. 3, above.

recognized as such by the international community -- something that had changed drastically in 1971 with the UN recognition of China, and in 1972 with U.S. President Nixon's historic visit to China. Thus, the tension surrounding *Land of the Undaunted* from the perspective of an audience considering both the fictional narrative and the historical context is that its characters are models of the Chinese identity propagated by the "Cultural Renaissance," not the ideas of the "Cultural Revolution" which was concurrently losing steam on the mainland. This cultural identity might be termed "pan-Chinese," to use Shih's term, and it too carries a gender dimension.

Consider that Shih describes how a (regional and global) pan-Chinese cultural identity, propagated by a patriarchal national system, might be undermined by "disjunctions and contestations in the cultural and political arenas."⁵⁵ While her fascinating idea is applied to the historical moment of 1990s Taiwan and Hong Kong,⁵⁶ this notion that a focus on gender issues allows one to notice that there are historical moments when a "coherent pan-Chinese" identity is undermined is also relevant to the situation of Taiwan in the mid-1970s. Such is the case here too that a discussion of gender in its own way also "thwarts an easy assertion of the emergence of a pan-Chinese culture" in 1970s Taiwan film.⁵⁷

⁵⁵ The complete quotation: "The disjunctions and contestations in the cultural and political arenas challenge the facile narrative of a coherent pan-Chinese capitalism that operated entirely according to the logic of capital and thwart easy assertions of the emergence of a pan-Chinese culture in this region." Shih, *Visuality and Identity*, 88.

⁵⁶ Shih describes how gender and nationalism is oftentimes presented in a binary structure that places the local women in a position vs. the patriarchal state system. In this way, women are the "third term" in a binary struggle between a "geopolitical nation-state" and "unwelcome invaders." (88) But Shih notes a distinct contrast between this binary system and the phenomenon of gender articulations in Hong Kong and Taiwan at the end of the 1990s, when there was an effort to "nationalize or territorialize politics and culture" under the threat of transnational migration (89). Shih claims that women in Taiwan and Hong Kong appealed to the nation as a defense mechanism, so to speak, against transnational influences [This entailed disembedding patriarchy from the nation, so that the nation could be appealed to as an organ unaffiliated with masculinity. (89)] In the end, "these women deploy their national and transnational allegiances pragmatically and locally to define the meaning of their own politics" (116) as they confront the *dalumei* (96) in Taiwan and the *biutse* (Cantonese) or *biaojie* (Mandarin) – a communist cadre who is the "older female cousin" (105) In this way, the nation is not an oppressor, but strategically appealed to in order to challenge transnational implications. See Shih, *Visuality and Identity*.

⁵⁷ Shih, *Visuality and Identity*, 88.

Films such as *Land of the Undaunted* do not present the state's policies or gender constructions as natural, inherent, innate methods to negotiate the changing political and social environment, rather the policies are constructions condoned by the state that must be managed and then promoted in order to work. Masculine authority in the films, just as with the state international policy, is propagated as both firmly established and something that must be earned and maintained. In *Land of the Undaunted*, the patriarchs must fight for their rights with foreign invaders. In *Story of Mother* the future patriarch of the film must forgive the sins of the mother, and learn to emulate his uncle who is a model of strength in contrast to his own sickly, cuckolded father. In *Goodbye Alang*, frankly, we see that those who don't get with the program are not fit to stay with the program.

As for representations of the female characters in these films, which I have argued is actually the secondary concern in these films, if one is to look to *Story of Mother* and *Goodbye Alang* to locate the females exceeding their cultural norms -- earning rights equal to their male counterparts -- one might not find it. Try as the mother might in *Story of Mother*, she is corralled back in. Even Guizhi, finds herself on good terms with Old Monkey by the end of the narrative, after absolutely holding him in the palm of her film earlier in the story. These are women who need the help of other men, in the end. The framing of the films, as the semiotic sequence breakdowns attest, show that when female subjectivity is expressed, it is encapsulated or carefully framed within the collective memory of a future patriarch or a masculine "voice of god" narrator who validates such female expressions of identity.

When considering gender representations in these films alongside the historical context, what one observes that these representations of gender remain static while the historical moment is in a state of flux. In the beginning of the decade, it might be supposed that the national policy would look inward to local concerns because there was a certain optimism and stability on the island that could be fostered and nurtured in the knowledge of both local and regional strength. But when the façade started to crack, when international supporters turned from the ROC to the PRC, then conflicts on local, national, regional, and global levels were all managed by Taiwan's government simultaneously.

Perhaps if history had proceeded differently, Taiwan's government could have persistently managed its home front with its international image untarnished. But just like the male characters in the films discussed here, the men in power in Taiwan had to work hard on all levels to maintain the authority they theoretically

always-already shared, maintained, and possessed. So here, one might find that the representations of gender “thwarts an easy assertion of the emergence of a pan-Chinese culture” that the KMT state was propagating during the decade. The supposed social harmony between genders -- the hierarchy presented in the film as natural and innate -- was in fact a harmony managed by the state, a harmony that was by no means an “easy assertion.” The gender identities approved by state censors was in the end a model that could be, and would be, called into question both culturally and politically.

If Shuqin Cui is correct in her text *Women Through the Lens: Gender and Nation in a Century of Chinese Cinema*, then ideally gender discussions should arrive via a “self-motivated” movement – rather one than appropriated by a patriarchal nationalism -- which would eventually lead to freedom.⁵⁸ Or, as Judith Butler once wrote, gender discussions might potentially extend the norm of human to all.⁵⁹ Rather than perpetuating notions of gender identity that pigeonhole individuals from birth, Butler finds freedom in questioning boundaries that restrict instead of liberate. I would argue that such perspectives propounded by Cui and Butler are not to be found in the films discussed here. Rather than a movement from the grassroots, these notions of gender behavior are creations of the state. And, keeping in mind the imagery at the ending of Li Xing’s *Land of the Undaunted*, the norm for what it means to be human is not possible when speaking is allowed only under the auspices of the father.

...And in the End...

This essay began by invoking Taiwan New Cinema, and so my hope is that the reasons are a bit clearer now as to why Edward Yang’s quotation is relevant. He stated that the Taiwan New Cinema movement could have started ten years earlier if not for government restrictions. A review of early 1970s films demonstrates that the aesthetic, structural, and narrative complexity was ready to be exploited at this early juncture. But in the early to mid-1970s film, local concerns were not allowed to be represented from the perspective of the local, but rather representations of the local were broadcast from the government, from

⁵⁸ See Shuqin Cui, *Women Through the Lens: Gender and Nation in a Century of Chinese Cinema* (Honolulu: University of Hawai’i Press, 2003).

⁵⁹ Sarah Salih and Judith Butler, eds, *The Judith Butler Reader* (Malden: Blackwell Publishers Inc., 2004), 3.

the upper-hierarchy of the nation state. However, as the decade persisted, as the government could no longer shore up its image on all fronts (local, national, regional, global), it was through the cracks in the façade that the local filmmakers began to film the local by the local.

What were the new directors to do with this opportunity other than to present significant issues, including gender concerns, from their own perspective, from the bottom up, once they had the opportunity? Issues of unity, a shared cultural heritage, and a reversal of expected models of behavior are all traits that might characterize the Taiwan New Cinema movement. The average person begins to emerge from representations of managed caricatures, to something a bit more three dimensional. It is a move towards the authentic.⁶⁰ The terms that exceed that which is constitutive of him or her are begin to be expressed.⁶¹ During the early 1970s, this was not possible, yet an observation of gender on the big screen provides clues about what was to come.

Story of Mother and *Goodbye Alang* could not be from any other time and place in history. They are specific to the ever transitional local and contingent context of Taiwan in the early 1970s. And still the influence of the global was always part of the equation, as the local and global interwove in a web of power and history. The consequence was both polysemous and asymmetrical changes.⁶² Ella Shohat writes that in hybrid situations such as this, when so much is transpiring, that the cultural critic should show the “different levels and valences embedded in it.”⁶³ In this discussion, the valences include the cinematic image and a national film institution set within a volatile social context.

⁶⁰ Yeh and Davis, *Taiwan Film Directors*, 7.

⁶¹ Judith Butler’s work “focuses on those moments in which the subject exceeds the terms that constitute her/him,” Sarah Salih and Judith Butler, *The Judith Butler Reader*, 10.

⁶² Ackbar Abbas, *Hong Kong: Culture and the Politics of Disappearance* (Minneapolis: University of Minnesota Press, 1997), 31: Hong Kong films of the 1990s lead one to two realizations: 1) there is no consistent notion of Chineseness, and 2) local developments are inextricably linked to global developments. See also page 25 in Wimal Dissanayake: “Globalization and the Experience of Culture: The Resilience of Nationhood” in Gentz, Natascha and Stefan Kramer, eds, *Globalization, Cultural identities, and Media Representations* (Albany: State University of New York Press, 2006).

⁶³ See Ella Shohat qtd. in Wimal Dissanayake: “Globalization and the Experience of Culture: The Resilience of Nationhood,” 40.

Despite all of these variables, one might still locate with a degree of clarity a handful of insights embedded in *Story of Mother* and *Goodbye Darling*. The result is not so much a neat conclusion, but an observation that the state propounded its version of gender identity in the early 1970s that was to be re-configured into new images according to the historical permutations and social changes that would follow.

Glossary of Selected Terms

Cai Guorong	蔡國榮
<i>Chuang Wai</i>	窗外
Dazhong	大眾
Ding Shanxi	丁善璽
Gong Hong	龔弘
<i>Guangyinde Gushi</i>	光陰的故事
Guolian	國聯
Hu Jinquan (King Hu)	胡金銓
<i>Huangmeidiao</i>	黃梅調
<i>Huangpu jun hun</i>	黃埔軍魂
<i>Jimo de shiqisui</i>	寂寞十七歲
<i>jiankang xieshizhuyi</i>	健康寫實主義
Jiang Jieshi	蔣介石
<i>kangRi</i>	抗日
Ke Junxiong	柯俊雄
Lin Fengjiao	林鳳嬌
Li Hanxiang	李翰祥
Li Xiang	李湘
Li Xing	李行
Liu Jiachang	劉家昌
Ming Ji	明驥
<i>Minnanyu</i>	閩南語
Qin Han	秦漢
Qiong Yao	瓊瑤
<i>shenguai</i>	神怪
Song Cunshou	宋存壽
<i>Story of Mother</i>	母親三十歲
<i>Tie Niangzi</i>	鐵娘子

Tuo Zonghua	唐宗華
Wang Yin	王引
<i>Wenhua fuxing yundong</i>	文化復興運動
<i>Wo jia zai Taibei</i>	我家在台北
<i>wuxia</i>	武俠
<i>xiju</i>	喜劇
<i>xiangtu wenxue</i>	鄉土文學
<i>Yangzi Jiang Fengyun</i>	揚子江風雲
<i>Yinglie Qianqiu</i>	英烈千秋
<i>Zaijian Alang</i>	再見阿郎
Zhang Meiyao	張美瑤

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成果報告六

James Wicks

Professor Peng

Summer/ Fall Research 2008

29 December 2008

Summer and Fall Research Progress: Report 6

Contents

I. Progress Report

II. Current interview list and status

III. Interview transcript: Actress Li Xiang

IV. Presentation Notes

V. List of collected texts (new films and new journal entries in rough draft format)

I. Progress Report

On Sunday, December 14th I returned to the United States, completing what I would thankfully characterize as a successful six month research trip that contained many highlights and unexpected finds. Highlights of the last few weeks include attending an invitation-only screening of director Li Xing's *Story of a Small Town* 《小城故事》 in Taipei, attending the opening ceremony of the Li Xing Exhibition at the Golden Horse Awards in Taichung where I met Professor Peggy Chiao 焦雄屏, interviewing actress Li Xiang 李湘, and presenting what I hope to be the forth chapter of my dissertation at Academia Sinica on December 1st, thanks especially to Professor Peng and Academia Sinica's 文哲所. During the last week before my departure, I had the wonderful opportunity to meet with 廖祥雄 Liao Hsiang-Hsiung.

<http://movie.cca.gov.tw/People/Content.asp?ID=363>, during which time he gave me his autobiography, which will prove to be a valuable resource, I believe.

This report includes: my current interview list and status, an interview transcript

with actress Li Xiang, presentation notes from my presentation on Dec. 1, and a list of collected texts. At this point, I still do not have the popular film journal articles and film titles converted to MLA format in my works cited section (below), but I have still listed them in as part of this document in order to demonstrate the nature of the documents I have located.

Updated Interviews/ Contacts:

16. Actress 李湘

17. Retired professor and film director 廖祥雄

II. Current Interview List and Status

Name/ Contact	Occupation	Cont acted (y/n)	Res ponse (y/n)	Meet ing (y/n)
陳儒修 Prof. Ru-Shou Robert Chen cinema@ms13.hinet.net mobile phone: 0937059310 home phone: 02/27056550	University film professor, noted scholar of Taiwan cinema at 國立政 治大學 NCCU National Chengchi University	y	y	y
盧非易 Prof. Lu Feiyi http://www.rtv.nccu.edu.tw/modules/tinyd1/index.php?id=8 author of 台灣電影:政治. 經濟.美學(1949-1994) feijlu@nccu.edu.tw	University film professor, noted scholar of Taiwan cinema at 國立政 治大學 NCCU National Chengchi University	y	n	n
焦雄屏 Prof. Peggy Chiao 28961000*3271 peggyt@arclightfilms.com.tw	University film professor, noted scholar of Taiwan cinema, film critic, film personnel	y	y	y
王曉祥 Ivanwang43@yahoo.com	former Golden Horse Award Executive Officer	y	y	y
蔡國榮 Cai Guorong tel. (02)2798-5021, cell 0935-040-204	senior journalist at the China Times and 編劇: 臥虎 藏龍 (2000)	y	y	y
黃仁	Film critic since	y	y	y

Huang Jen (02)27217440	the 1950s, wrote for 聯合報			
林文淇 Prof. Lin Wenchi http://www.ncu.edu.tw/~wenchi/ tel. 09-3(3?)87-3691 wenchi@cc.ncu.edu.tw	University film professor, noted scholar of Taiwan cinema at 國立中 央大學 National Central University	y	y	y
柯慶明 Professor Ke Qingming http://homepage.ntu.edu.tw/~ntugitl/faculty/teacher1.html contact: kcm@ntu.edu.tw	Lecturer at National Taiwan University	y	n	n
李行 Li Xing (H) 2706-2532 (O)2731-8972 (C)0910-131650	Famous Former Taiwan film director	y	y	y
柯俊雄 Ko Chun-Hsiung http://movie.cca.gov.tw/People/Content.asp?ID=25 Movie actors association: 02 23112044 Home: 0936168783	Former Actor	y	y	y
石雋 Shih Chun http://movie.cca.gov.tw/People/Content.asp?ID=32 TV Actors Association: 02 05632828 Home: 0911819989	Former Actor	y	y	y
葉月瑜 Prof. Emilie Yueh-yu Yeh Hong Kong Baptist	Professor of Taiwan Film Studies	y	y	y

University yyyeh@hkbu.edu.hk				
Prof. Darrel William Davis	Professor of Taiwan Film Studies	y	y	y
Prof. Whitney Crothers Dilley wdilley@cc.shu.edu.tw	Shih Hsin University Department of English; Author of the most current text on Ang Lee	y	y	y
曾連榮 Prof. Tseng Lien-Jung Retired Professor	Head of Motion Picture Department, National Taiwan College of Arts	y	y	y
李湘 Lee Hsiang http://movie.cca.gov.tw/People/ Content.asp?ID=66 Movie actors association: 02 23112044	Former Actress	y	y	y
廖祥雄 Liao Hsiang-Hsiung 02.2363.2113		y	y	y

III. Interview Transcripts

A brief note on my general interview methodology: During the interviews I have had the pleasure of attending each session with a friend, colleague, and native-Chinese speaker from UC, San Diego, with an exception of the 李行 interview, which I conducted with my friend Giles Wang. The names of my colleague's are explicitly stated in the transcripts below. My strategy on each occasion is to prepare questions in advance, and ask the interviewee during the interview. If a question warrants further inquiry or strays into an unexpected or interesting tangent, then I pursue the question further. If not, I proceed on course with the pre-arranged questions. I do not take notes during the interview in order to maintain the fluidity and "naturalness" of the conversation as far as possible. Then, immediately following the discussion I write out the conversation. Finally, I send the transcript to the respective colleague to edit my notes. In the end, any errors in the transcripts are my own.

In this case, the following interview was spontaneous and unplanned: I was attending a Golden Horse Awards event, by invitation of director Li Xing, and during lunch who did I happen to be sitting next to but Li Xiang! After introductions, and the knowledge that I was presently considering *Story of Mother*, she was kind enough to answer some of the questions I had been thinking about in preparation for my presentation at Academia Sinica:

Interview Transcript: Li Xiang

James (J): What was your impression working with Director Song Cunshou. From my understanding, everyone remembers him as a very good person.

Li Xiang (LX): That is true, he was a very good person. That was one facet of his character, and he made good movies -- that is another facet of his character. Back then, we were not good actors, we learned while on the set. We were not experts, so we really followed the lead of the directors we were working with. If the director was good at managing all situations like director Li Xing, who was more stern and serious, then that influenced our acting. If it was Li Hanxiang, you could be more lively and your acting more vivid. If it was Director Song, then the acting was more common, relaxed, casual. In fact, when I did *Story of Mother*, I determined in advance to act in such a way that was as lively as possible, because I thought that it would suit the part [personal note: I can think back to the film and realize the parts she is trying to break through the kind of monotonous, lackadaisical style that permeates the film -- which is also the quality that gives the film its charm.]

Director Song made 30-odd films, but none of them really broke out to the next level, to the next stage of excellence, they all stayed the same level of quality, and that is related to his relaxed directing style, which kept his films on the same level.

J: Do you think that *Story of Mother* helped women's rights in Taiwan? After all your character has that remarkable line: "I am a wife, but I am a woman too!"

LX: No, I do not think that the film had any influence on society. Besides, that was just one line in the film.

J: why do you think film critics liked *Story of Mother*, but the film did poorly at the box office?

LX: Because there is a gap between what the audience wants, and good quality films. You know, the film industry needs a good government, and a good economy, that is why I think that Taiwan's film industry will be good in a few years, because at the moment we have neither a good government nor a good economy, but I think we will have both in the future. In the early 1970s there was the opportunity for a bud to blossom, but it would be cut down, but now I think there is an opportunity for sprouts to blossom. If the government helps out in the film industry, as the Korean government does in Korea, then if the first film does not sell, then you still get another chance. Here in Taiwan at the moment that is not the case: if the film does not sell, then you might not get another chance.

J: What was the favorite film that you acted in?

LX: To be honest, I was not satisfied with any of the films I acted in. I always thought about *Story of Mother*, if we were compelled and pressured to perform better, it could have been much better. If you were asking about the best film from Taiwan I would say Director Li Xing's *Execution in Autumn*. It is a moving film, that has multiple layers of meaning. It really stirs you, unlike French films which I find to only address one layer of meaning, leaving me feeling cold, unmoved, try as I might to enjoy them.

J: what about Taiwan New Cinema, many scholars abroad believe that it is the best cinema that Taiwan has produced.

LX: No, that is not the case. When Li Xuing was making his films, when I was acting in films, that was when films were on the rise. Those films of HHH and Edward yang in the beginning of the 1980s were when Taiwan's films were in a decline.

A few final comments in passing:

LX: in the early 70s we see the beginnings of the bud being possible to come out of the soil.

LX: I think that in a few years time, maybe in the next three to five years, there might be an opportunity for Taiwan film to really break out and surpass the previous era of Taiwan's films.

IV. Presentation Notes

各位教授，各位同學，（各位朋友）大家午安。

我今天的報告是要用英文講的，

但首先我要用中文來介紹我的報告。

在此我感到非常容幸，有這個機會，與各位分享我的報告。

我特別感謝我的 sponsor, 我的指導老師彭教授，
還有中央研究院文哲所，中央研究院的圖書館，
跟國家電影資料館，
還有教育部提供給我的贊助。

我的報告分為兩大部分：

- 1) 我論文的概述
- 2) 朗讀我的報告，同時在我朗讀我報告的時候，我要給你們看一小段電影的插曲。

如果各位有任何的指教，我會很高興接受。

--

我論文的標題是：台灣新電影的前身：從 1960 年代到 1970 年代的台灣電影

我論文的 Introduction 分為四大部分：

- 1) 描述國民黨如何利用電影來表現台灣的文化，歷史，跟地理。
- 2) 介紹為什麼 transnationalism 可以讓人們了解台灣電影的歷史
- 3) 解釋台灣鄉土文學跟台灣電影發展的關係
- 4) 說明 我對現代主義跟後現代主義的定義

第一章：概括了從 1960 年代到 1970 年代的台灣電影

第二章：詳細描述李行導演 從 1960-1965 年的電影

第三章：分析 1960 年代到 1970 年代的電影之間的轉變。在這一章裡我特別強調 Bai Jingrui 的“家在台北“ 这部电影

第四章：描述 Song Cunshou 的母亲三十岁，與 Bai Jingrui 的再见阿郎，这两部电影中的性别表象，跟 1970 早期的台湾电影

第五章：是我个人的结论：为何健康主义的(di)概念渐渐的消失在 1970 年代晚期的台湾电影

The following notes correspond to the text: Gender Negotiation in Song Cunshou's *Story of Mother*, Bai Jingrui's *Goodbye Darling*, and Taiwan Cinema of the early 1970s

(Please refer to the chapter included in my Report no. 5)

pg. #/ thoughts:

1/

sex: biological

gender: social – it extends the biological to the social

gender identity: an individuals self-conception as being male or female, as distinguished from actual biological sex.

1 semiotic sequence breakdowns: enable an understanding

of how the films are framed (pg. 16, along, 33)

the surest way into understanding an artwork is by considering its structure, organization, and patterns

2 other films to consider for this topic:

1974 《海鷗飛處》

Where the Seagull Flies

1971 《母與女》

Life with Mother

1972 《秋決》

The Autumn Execution

片名:妙極了 導演:李嘉

1971 《妙極了》

新娘與我 The Bride and I DVD. Dir. 白景瑞. 中央 Zhong Yang Film Studio, 1969.

落鷹俠 The Ammunition Hunter. DVD. Dir. 丁善璽. 中央 Zhong Yang film studio, 1971.

妙極了 The Fake Tycoon. DVD. Dir. 李嘉 Li Jia. 大眾 Dazhong film studio, 1971.

白屋之戀 Love in a Cabin DVD. Dir. 白景瑞. 中央 Zhong Yang Film Studio, 1972

Title: 《真假千金》Love Can Forgive and Forget (lit. true and false, a thousand pieces of gold) Director:

廖祥雄 Liao Xiangxiong, 中央 Zhong Yang film studio

蒂蒂日記 The Diary of Di-Di. DVD. Dir. 陳耀圻 Chen Yaoqi. 中央 Zhong Yang Film Studio, 1976.

Four Moods, 1970

- 2 aesthetic standards evident in TNC and foreshadowed
in the 1970s : production standards continually improve,
music is always at a world class level
editing,
understatement
“going with the flow” – embracing the absurd, the unique
- 2 how far are gender concerns discussed?
Interview with Li Xiang: whenever there would be a new blossom, the gov.t
Would squelch it
- 2 limitations of the patriarchal government/ bygone era
The bygone era, is actually keeping the same policy while the world changes,
- 3 Laura Mulvey: (see notes on Mulvey below)
- 4 underscore Davis: "Films are themselves primary
documents of history" – my primary document is a Chinese-language document
- 5 in terms of what the government did not expect: that the
males of the films they approved reflect their
own struggles rather than authority
- 6 cite additional kangRi war films of the time:
review: The Everlasting Glory
Eight Hundred Heroes
- 7 I need more information on the state of the
industry in 1975 -- why it had decreased so much
- 8 Taiwan film as part of its overall economic dev. is an
insight to underscore
- 9 identity negotiation= determining, or finding a consensus, about who one is
and how one is to function in a specific relationship
gender negotiation= combining socially determined definitions of self-
and group-conceptions and determining how one is to function
within a specific relationship
negotiation: (as when along can not overcome the police officer):
address competing interests, the allocation of resources, resolving conflicts
- 9-10 this is both history: excavating an unknown director
to scholars who communicate in English only,
and cultural analysis – interpretation of the excavated materials
in their proper dispersion –how they look from the local
level
- 15 the implication of the female characters moving at
will between the spaces of the films is the illusion

- that they function in society as free subjects
- 16 the text "asks questions" that the text responds to
 my reading is that the question of who confers
 sympathy trumps the mother's experience; for example, story of
 mother, or muqinsanshisui is a title made by someone
 observing the mother, not "my story" from her POV
- 16 both films use deception: the women travel throughout the
 space of Story of Mother but are not free, and in
 Alang sex is free for all, but authority is only
 granted to women on the local level
- 17 i do not want to get totally into modernity here, but
 may have to... in this case, I am most concerned with the effect of modernization
 on the individual human psyche and group interaction.
 QM is "stumbling in the dark" when he holds onto his
 father's image without recognizing...
- 17 the concession on this page allows for the argument that there
 was the potential for there to be a new roots, but that
 they were squashed if there at all
- 18 violence as segue: elaborate...
 the star system was working to perfection: elaborate...
 wansheng film studios, dazhong film studios... elaborate...
- 19-20 so is Bai Jingrui innovative or not?
- 22 the deception of G.A.: equal in sex
- 22 how can Alang be both "strong willed" and "passive"...
- 23 ... it is because of how the film is framed,
 the structure is everything -- this is a reason
 why Guizhi is explained as well
 it gives me this idea, that if you look
 at certain sequences under the microscope
 alone, then you forget that the film takes
 place in a space that might not be that
 appealing after all (although you could argue
 that they are making the best of it within
 the space that they have)
- 25 it is too blunt to state: "this paper offers an
 intervention..."
- 26 the "hyper-masculine"-- given his farewell-- as passive:
 this character is passively brushed aside

- by the true authorities who control gender identity
 ... Alang's hyper-masculinity is of no threat, it
 is just, as the concluding voice-over states: a pity
- 27 explain "male-oriented film industry":
 how do men deal with female sexuality: the audience is
 active, the representation is passive.
 male behavior is what is primarily observed
 as for the "real audience" -- were these not films made for
 women? This is information I do not know, my arg.
 is based on the representations themselves, who is most
 important in the structure of the films, and how they
 are framed, it is not a system 2 analysis, although
 it is informed by system 2 analysis
- 27 this idea of being "erased from history" points to a "larger"
 issue of political recognition that is part of and also
 supersedes gender concerns
- 28 the men must be on their guard because insofar as women are
 allowed to be active, they might mess things up
 why is it that archetypes in the film must pass away:
 because the government wants models that do not conform
 to be systematically eliminated
 we can see that film styles change, the genre changes, the form
 changes, but the content stays the same
- 29 this transition in setting, from the national and local to the
 regional and global also reflects the governments concerns:
 at the beginning of the decade they focus on the local when
 that was possible, then by mid decade they are focusing
 on all levels simultaneously
- 32 check out the dates 1971 UN recognizes PRC, 1972 Nixon in China
 how do these films function as "disjunctions" of the state
 ... well, on the one hand, they show that a blossom might
 have been attempting to bloom, on the one hand (at its
 best) on the other hand, the disjunction is the inability
 to adapt and change strategies at the time
- 33 the idea that the authority of the patriarch/ nation is
 "firmly established and something that must be earned"
 strikes me as a description of Taiwan's concurrent situation
 to a "T" an this is something revealed in the historical

artifact that the government would not come out to state explicitly.

QingMai's uncle is correct, not his own father -- an analogy for
the KMT being correct, not the (benshengren) father?

36 the conclusion could be more gracious regarding the status of these
films in the long haul

Relevance of Shih as a theoretical framework-

*** there are three essential Shih Mei-shu quotations:

- all negotiations in volatile situations are gender negotiations
- disjunctions
- thwarts easy emergence

“there is no identity negotiation that is not at the same time a
gendered negotiation. In highly volatile situations, the
greatest fears and desires as well as the most fantastic
projections of confidence are always articulated in gendered
terms.” (87)

Shih describes how a (regional and global) pan-Chinese cultural identity,
propagated by a patriarchal national system, might be undermined
by “disjunctions and contestations in the cultural and political
arenas.” (88) -- it describes a "coherent pan-Chinese identity"

Relevance of Mulvey as a theoretical framework:

- same time period
 - theories about cinema are not universal
although re-evaluated in her later essay " __ "
- the advantage of using "VP and NC" is that it
- 1) describes an active/passive heterosexual div. of labour
 - man's role is to actively advance the narrative
which occurs: what I'd like to challenge is...
 - 2) ... that the woman is spectacle... I would say that
 - a) the man is spectacle--
 - b) and that the audience would want to identify
with the main male protagonist that would
"giving a sense of omnipotence" (20)
 - 3) woman as icon: in TW cinema, it can be anyone -- the
father controls this regardless
 - 4) M: "The male protagonist is free to command the stage,
a stage of spacial illusion in which he articulates

the look and creates the action" (20)

5) like in Hitchcock: the man on the right side of the law

the woman on the wrong (23)

6) in a different context, namely the woman as passive material

for the active male gaze, Mulvey writes: "It is these cinematic codes and their relationship to formative external structures that must be broken down before mainstream film and the pleasure it provides can be challenged. (25)

in her follow up "Afterthoughts on 'Visual Pleasure and Narrative Cinema' inspired by King Vidor's *Duel in the Sun* (1946)"

(32) -- "the 'grammar' of the story places the reader, listener, or spectator with the her" -- but in Taiwan, it places the spectator with the POV of the patriarchal gov.t -- Mulvey also calls it "the identification triggered by the logic of a narrative grammar"

Irrelevance of Mulvey:

1) psychoanalysis -- castration anxiety, Lacan's mirror stage

this steers a bit further into a system 2 analysis

than i'd prefer -- is this something that i must address?

my paper is more concerned with "character function and narrative pattern, not

in genre definition" -- so I side-step genre definition (M 33)

when a story moves beyond "woman=sexuality" (function: marriage) then it

becomes melodrama: a story overtly about sexuality (i.e. melodrama)

characters: acquire their meaning from her (Mulvey 35)

to be a lady: above all a sublimation into a concept of the feminine that

is socially viable (M 35)

there is a difficulty in representing female characters on the screen in

patriarchal societies

general notes:

i would say that story of mother is the best film made pre-1982

Song's use of understatement is impressive

Chapter five films:

1980 《原鄉人》

My Native Land

1979 《早安臺北》

Good morning Taipei

1979 《小城故事》

Story of a Small Town

一个姑娘的故事 dir. 張蜀生 Zhang Shusheng, 1979, Zhong Ying 中影 film Studio.

Japanese monumental style: captures a “Japanese Aura” during the cultural circumstances of the 1930s and 40s, it is the essence of what it means to be Japanese

V. 參考資料 Bibliography/ Collected Materials List

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片名:海鷗飛處	導演:李行
片名:尋夢的孩子	導演:屠忠訓
片名:又見春天	導演:李行

片名:原鄉人	導演:李行
片名:天涼好個秋	導演:陳坤厚
片名:碧雲天	導演:李行
片名:美麗與哀愁	導演:楊家雲
片名:秋歌	導演:白景瑞
片名:今天不回家	導演:白景瑞
片名:早安台北	導演:李行
片名:母與女	導演:李行
片名:愛情一二三	導演:李行
片名:警告逃妻	導演:張永祥

片名:秋決	導演:李行
片名:母親三十歲	導演:宋存壽
片名:妙極了	導演:李嘉
片名:大通緝令	導演:歐威
片名:香港屋簷下	導演:馮淬汎
片名:吾土吾民	導演:李行
片名:近水樓台	導演:李融之
片名:我父我夫我子	導演:白景瑞
片名:嗨!親愛的	導演:李融之
片名:愛的羽毛在飄	導演:賴成英
片名:浪花	導演:李行
片名:白花飄雪花飄	導演:李行
片名:俏如彩蝶飛	導演:陳坤厚
片名:兩相好	導演:李行
片名:街頭巷尾	導演:李行

片名:沙河悲歌	導演:張志勇
片名:條子阿不拉	導演:李崗
片名:大頭仔	導演:蔡揚名
片名:成吉思汗	導演:塞夫 麥麗絲
片名:鴉片戰爭	導演:謝晉
片名:客途秋恨	導演:許鞍華
片名:林投姐	導演:丁善璽
片名:黑皮與白牙	導演:楊立國
片名:我們都是這樣長大的	導演:柯一正

片名:雲深不知處	導演:徐進良
片名:今天不回家	導演:張艾嘉
片名:三個夏天	導演:劉國昌
片名:群星會	導演:李行
片名:三朵花	導演:陳耀圻
片名:苦戀	導演:王童
片名:天下第一	導演:胡金銓
片名:路	導演:李行

片名:河流	導演:蔡明亮
片名:美麗在唱歌	導演:林正盛
片名:紅柿子	導演:王童
片名:恐怖分子	導演:楊德昌
片名:青少年哪吒	導演:蔡明亮
片名:新同居時代	導演:楊凡
片名:熱帶魚	導演:陳玉勳
片名:飛天	導演:王小棣
片名:海水正藍	導演:廖慶松
片名:老師斯卡也達	導演:宋存壽
片名:娃娃	導演:柯一正
片名:小女兒的心願	導演:劉家昌
片名:海上花	導演:楊凡
片名:白色酢醬草	導演:邱銘誠
片名:第一次約會	導演:王正方
片名:飛躍補習班	導演:張蜀生
片名:危險十七歲	導演:張蜀生

片名:陰陽法王	導演:胡金銓
片名:魯冰花	導演:楊立國
片名:老莫的第二個春天	導演:李祐寧
片名:八番坑口的新娘	導演:金熬勳
片名:折劍傳奇	導演:歐陽俊
片名:七巧鳳凰碧玉刀	導演:歐陽弘
片名:月夜斬	導演:徐玉龍
片名:離別鉤	導演:方豪
片名:英雄對英雄	導演:凌雲

片名:十八玉羅漢 導演:張傑
片名:三十七計 導演:黃國柱
片名:紫色風雨夜 導演:楚原
片名:不再有春天 導演:劉芳剛
片名:煙雨斜陽 導演:楚原
片名:輕煙 導演:宋存壽

片名:海韻 導演:李行
片名:阿嬰 導演:邱剛健
片名:皇金稻田 導演:周騰
片名:上海 1920 導演:梁普智
片名:台北愛情故事 導演:
片名:太保五個朋友 導演:周騰
片名:新唐山大兄 導演:甄子丹
片名:黑風客棧 導演:姚天虹
片名:楊月樓傳 導演:李作楠
片名:快樂英雄 導演:歐陽俊
片名:誰敢惹我 導演:楊家雲
片名:笨鳥滿天飛 導演:方豪
片名:女歡 導演:朱延平
片名:情色 導演:朱延平
片名:捉姦.強姦.通姦. 導演:何平_捉姦 鄧安寧_強姦 朱延平_通姦

Journal Entries (rough draft format)

1 世界電影(142-146 期)

團體著者: 世界電影雜誌社 發行

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出版者: 世界電影畫刊雜誌社

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類型: 期刊

No.145 P.90 肯定自己,不否定別人的白景瑞/毛瓊英

2 世界電影(147-159 期)

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出版地: 台北市

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類型: 期刊

敘述: 1 冊 圖 26 公分

No.148 P.17 求真.求善.求美/白景瑞

3 電影雙周刊(36-63 期)

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出版地: 香港

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出版日期: 1980-1981

ISSN: 102689363-1

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敘述: 1 冊 圖 29 公分

No.56 P.15 肯定自己.不否定別人的白景瑞/毛瓊英

4 銀色世界(1-12 期)

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出版日期: 1970

類型: 期刊

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No.2 白景瑞出頭/簡志信

5 世界電影(100-111 期)

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類型: 期刊

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No.103 P.27 專欄:魯稚子--白景瑞的異鄉夢碎

6 銀色世界(49-60 期)

團體著者: 香港銀色世界出版公司

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類型: 期刊

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No.50 白景瑞外景傳真/夏雪

7...and an article on ou wei on page 42-43 in cinemart issue 50

8 cinemart 51 “will bai find his real self”

9 cinemart 60 “our land our people” article

10 銀色世界(13-36 期)

團體著者: 香港銀色世界出版公司

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No.19 宋存壽特稿/宋存壽

11 銀色世界(1-12 期)

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類型: 期刊

敘述: 1 冊 圖 29 公分

No.12 導演座談會:唐書璇.胡金銓.宋存壽;來賓:唐書琨.簡而清/亞佛紀錄

12 電影雙周刊(247-255 期)

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出版者: 電影雙周刊出版社

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類型: 期刊

敘述: 1 冊 圖 29 公分 No.252 白景瑞.李行專訪/鄧月明

13 世界電影(147-159 期)

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類型: 期刊

敘述: 1 冊 圖 26 公分

No.149 P.70 宋存壽會改弦易轍嗎?/毛瓊英

14 銀色世界(49-60 期)

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出版地: 香港

出版者: 銀色世界出版公司

出版日期: 1974

類型: 期刊

敘述: 1 冊 圖 29 公分

註記: No.49 封面:李菁/高仲奇

No.52 老實人—宋存壽/陳方

15 今日電影(49-60 期)

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出版者: 今日電影雜誌社

出版日期: 民 67

類型: 期刊

敘述: 1 冊 圖 26 公分

No.52 特稿:宋存壽的畸零世界/王墨林

16 世界電影(349-351 期)

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出版者: 世界電影畫刊雜誌社

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類型: 期刊

敘述: 1 冊 圖 26 公分

No.351 P.146 白景瑞羅馬苦學記/黃仁 (photocopied)

17 世界電影(325-328 期)

團體著者: 世界電影雜誌社 發行

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出版者: 世界電影畫刊雜誌社

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類型: 期刊

敘述: 1 冊 圖 26 公分

No.328 P.102 白景瑞作品創作的心路歷程/黃仁

18 電影欣賞(第十卷)<No.55-60>

團體著者: 電影欣賞雜誌社

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敘述: 1 冊 圖 28 公分

No.57 P.17 略論宋存壽電影/古繼堂講

19 story of mother article same issue

20 影響(16-24 期)(革新號 1 號-9 期)

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類型: 期刊

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No.24 P.20 雲門舞集談<窗外>與<母親三十歲>/金士會.狄仲海採訪

21 + a number of additional song cunshou related articles

22 真善美(103-114 期)

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類型: 期刊

敘述: 1 冊 圖 29 公分

No.111 P.74 金馬蹄跡--家在台北

23 銀色世界(1-12 期)

團體著者: 香港銀色世界出版公司

出版地: 香港

出版者: 銀色世界出版公司

出版日期: 1970

類型: 期刊

敘述: 1 冊 圖 29 公分

24 電影欣賞(第一卷)<No.1-6>

團體著者: 電影欣賞雜誌社

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類型: 期刊

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No.3 P.58 "養鴨人家"劇本淺論/曾西霸

27 電影欣賞(第一卷)<No.1-6>

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No.3 P.54 從心靈意念之層轉看"再見阿郎"/陳雨航

28 南國電影(71-82 期)

團體著者: 南國電影畫報社

出版地: 香港

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No.71 P.122 <蚵女>在瑞濱開鏡

29 南國電影 76 june 1964

Published by Raymond Chow for the Southern Screen Publications Lot 197
Clear Water Bay Road, Kowloon, HK, Editor Leung To Kim

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Article for the 11th golden phoenix awards

And the kenu entry

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No.74 P.50 <養鴨人家>介紹

30, 31 issue 6 of cinemart, june 1971

two articles: bai Jingrui on making his own independent film; and a Li Xing in
an interview

32 銀色世界(49-60 期) (got it already on file)

團體著者: 香港銀色世界出版公司

出版地: 香港

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No.60 彩色新片介紹:青青草原上/唐威;吾土吾民/馬氏;一簾幽夢/第一;嬌妻
123/大人國際;愛的小屋/八十年

33 No.60 每月新片介紹:吾土吾民/馬氏;一簾幽夢/第一;青青草原上/唐威;
八國聯軍/長弓;愛的小屋/八十年代;你是狂風我是雨/大宇;女人創造男人/徐
天榮;福祿壽驚魂記/銅鑼;昨夜星辰昨夜風/恆生;小妹/榮華.宏華;洪拳小子/長
弓;糾紛/大宇