



迎中國電影週

**Presented by  
The American Film Institute**

China Film Week, a touring program of five Chinese feature films, originated under the terms of a recent Cultural Accord between the United States and the People's Republic of China, and was made possible through the generous support and assistance of the United States International Communication Agency and the cooperation of the Embassy of the People's Republic of China. The official seven-city tour ended in January of 1982, however, the government and Embassy of the People's Republic have kindly permitted a one year extension of the series so that it may circulate to additional communities. The American Film Institute respectfully thanks the government and Embassy of the People's Republic for their continued support and enthusiasm for this project.

China Film Week has been organized and coordinated by The American Film Institute and programmed in cooperation with the Film Department of The Museum of Modern Art.

Jay Leyda

In China the film audience began its swift growth before there was a Chinese film industry. It was cameramen from abroad — English, French, American, Italian — who first photographed Chinese scenes, and Chinese viewers saw themselves alongside other “scenes” of the world made in the 1890s. The first fictional films, made in Hong Kong and Peking, were also produced by foreigners, primarily by Benjamin Brodsky. When established Chinese firms entered film production, Shanghai became the active center, beginning with the Commercial Press in 1919, supported by the prestige and interest of Mei Lan-fang. Supported also by an audience that immediately accepted the new medium as enthusiastically as they did the traditional theater. Starting with the port cities that had easiest access to the first distributed films, the new entertainment and its audience spread up the rivers into the interior of China. Social change only increased this volume. During the 1960s projection teams took films further, to mountain and desert communities. If there once was a time when it was possible to say that only a small part of China saw films, that is no longer correct.

The essentials of a Chinese film art had long ago preceded the arrival of the first

foreign cameramen and entrepreneurs. Waiting in the history of Chinese painting and literature, and in the immediate contact of the popular Chinese theater, were all the necessary creative elements for a distinctly Chinese style of cinema. From the beginning of the Chinese use of film to tell stories, the stories told were visibly divided between attempts to imitate successful European and American films, and braver attempts to exploit the native materials and arts at hand. Their models and sources were also reflected in their differing styles.

The earliest two films of China Film Week clearly display the surviving division of these two tendencies. Though *Song of Youth* (1959) was based on a contemporary Chinese novel thoroughly approved by the authorities as well as the reading public, the film has the polish and sheen of an earlier American production. On the other side of the scales *all* the elements of *Third Sister Liu* (1961) seem drawn from Chinese arts — the sharp dance movement of its actors, the condensed dramatic structure, the witty sung dialogue of the song contest, the smart clowns who play the villainous scholars. Even the color is the color of a Chinese festival. Factually the film derives from a Zhuang nationality comic opera, but the filmmakers have made their translation to the new me-

dium into an exemplary Chinese film. As I have seen other comparable work by its director, Su Li, I'm inclined to give him a large portion of the credit for this minor masterpiece of synthesis. Su Li's studio base, too, contributed: it was the Changchun studio (newly built by the Japanese before their involuntary departure from Manchuria) that after 1949 was staffed by China's youngest and toughest film personnel.

The clever innovation of *Two Stage Sisters* (1964) was to identify the two tendencies with two points of view within the film. It is concerned with theater and history (1935-1950); when we are seated in the theater audience, swept away from reality by the glamorous events taking place on the stage, the filmmakers show the spectacle to us with all the skills of international film technique. Otherwise, when we are back-stage — and outside, in Chinese reality — we see through the sharp eyes of the actors. This was an original realistic Chinese style that was becoming fully developed just before the Cultural Revolution (1966-1976).

The ten years of that upheaval left their mark on both the art and industry of Chinese cinema. Hsia Yen, who had been its chief guide through the embattled thirties and after the victories of 1949, has summed up the



Poster from *Third Sister Liu*

black-out years; “I feel that of all our cultural activities, the cinema was the most seriously damaged by the ‘Gang of Four’ — it became a ‘disaster area.’” Fortunately Hsia Yen is again in a position to advise the new filmmakers.

The return to normal progress has not been easy. Too many filmmaking veterans are now needed in reconstructing the physical and economic base of the industry. Most of them are working in administrative jobs. Training of new people was halted along with the opportunity for apprenticeships. People with film experience are still being brought back from the other jobs to which they were scattered in 1966.

The two films of our group that were made after the slow passing of the “dark years” appear to represent the two extremes of the present Chinese film repertory, trying to catch up with the best that was being produced before all was stopped. The comedy of *Bus Number Three* (1980) may be the most difficult type of film to restore. Staged comedy has always been a staple of Chinese theater — often performed on the street or at country fairs. The few exuberant film comedy successes before 1966 were wisely drawn from folk comedy and improvising comedians, and *Bus Number Three* encouragingly continues this line. Its co-director, Wang Jiayi, is another graduate of the lively Changchun studio group, with the further interesting background of Yen-an's many-sided performing group where he worked from 1940 to the end of the war, when he was transferred to the reopened studio in Changchun. His new film is modern street comedy at its best. Its acting styles vary all the way from naturalism to eccentric stylization.

Music plays an inconspicuous but vital role in each of the chosen films. The popular composer Lei Zhenbang provided the music for the two comedies, *Third Sister Liu* and *Bus Number Three*. A composer of the recent past is the protagonist of

*Second Spring Mirroring the Moon* (aka *Moonlight on Second Spring*) (1979). The title is a well-known melody by the famous blind folk musician of Wuxi, Abing.

The epic biographical film became a familiar Chinese form after 1949, when the heroes and heroines of so many real stories of China's revolutionary movement were memorialized. Abing's life overlays the drama of revolution with the drama of a poor musician's hard life, at the mercy of a rapidly changing world that he cannot see. *Second Spring* represents the other end of China's film spectrum, melodrama, with its confrontations of good and evil, its frustrations and triumphs. Though Abing's life-story often suggests tragedy, that is one area of dramatic writing that one rarely sees in modern China. The “happy ending” of Chinese films is more firmly in place than in our own melodramas.

From the first genuine Chinese film productions, the writer's contribution has been considered basic. They *and* we identify a film by its director, but the hard (and usually final) decisions in China are made at the script stage. If a Chinese script already has a literary base — a play, a novel, a story, even a well-worn legend — so much the better for its acceptance by a word-conditioned public.



Poster from *Second Spring Mirroring the Moon*

The important role of the audience in Chinese film history is difficult to define precisely. At every stage of a film's production much thought goes into the audience factor, how they are to be pleased and instructed, but an exact calculation of the wishes and needs of the billion potential film-goers of China is out of the question. It is a matter to be left, finally, in the hands and imaginations of their filmmakers. Only one matter is certain: the films are made for Chinese audiences. Foreign audiences may never be the governing factor that sometimes can be detected in other Asian filmmaking countries.

For most American moviegoers it is still an unusual experience to see a Chinese film. We can remember a time when one could say just that of the rare Japanese or Indian film — no longer true. We have learned to see their films through the satisfactions provided by extraordinary individual film artists, but that may not be the path along which the Chinese film enters the international film community. This time the path appears to be formed from clusters of selected films shown as Chinese cinema retrospectives, brought as close as diplomatically possible to the present. Such retrospectives have already been shown in Berlin, London, Tokyo, San Francisco,

the cities of Italy and probably in less publicized centers as well. Our group of films represents one step in the recent cultural exchange agreement between the governments of the United States and the People's Republic of China. Five selected American films are circulating through Chinese cities. These five Chinese films are being seen in American cities. Their audience is growing, at home and abroad.

September 1981

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Joan Chung-wen Shih

Chinese films, aside from being a form of popular entertainment, have served as an effective vehicle for social criticism and political indoctrination. Like modern Chinese literature and drama, Chinese films are pre-occupied with social, political, and moral issues, seeking to be responsive to the realities of the time. The three art forms have been closely associated; film scripts often emerge from successful novels and plays, and many intellectuals who have sought to build a modern China have worked effectively through all these media. Indeed, there have been a large number of movies, especially in pre-1949 China, that have aimed at entertainment value and box office receipts, but, in general, films in China assume far more seriously the mission to instruct the audience than their counterparts in the West.

Films also provide us with a unique chronicle of modern China's struggles in the turmoil of social and political changes. They reveal not only on-going incidents and events of an era, but also its texture, thus making vivid the country's continuous effort to carve out new sets of values under the weight of a long tradition and the influence of foreign ideas. The pre-1949 movies dramatically reflect the impact of Western ideals and beliefs. The post-1949 movies mirror the fervent politicalization of all aspects of life in the Socialist society.

The value-transformation of China, emerging from a Confucian to a Socialist state, is most clearly seen in the films. Since the communists assumed power in 1949 and the People's Republic of China was established, great emphasis has been placed on films as a means of mass education. The merits of socialism has been unquestionably the dominant theme in post-1949 Chinese films. The exaltation of socialism was carried to the extreme during the Cultural Revolution (1966-76) when the so-called "model" plays or films, promoted during this period, pressed their propaganda capabilities to the limit. As a result, the characters became one dimensional heroes or villains, and the stories are used mainly to illustrate Communist ideology.

A number of the films produced in Communist China before and after the Cultural Revolution are, however, both artistic and thematically interesting. The five films to be shown during China Film Week are entertaining, though some perhaps too political by Western standards. Three of them, *Song of Youth* (1959), *Third Sister Liu* (1961), *Two Stage Sisters* (1964), were produced before the Cultural Revolution, and two, *Second Spring Mirroring the Moon* (1979), and *Bus Number Three* (1980) were produced after it. They provide a rare glimpse of many facets of life in the complex Communist Chinese society.

The central characters in four of these films are female. Traditionally, Chinese women, even those from the upper class, occupy a subservient role in society. These films reflect the Communist commitment to bring women to the forefront in the building of a strong, modern China. The female protagonists in these films are portrayed as more than equal in wits and courage to their male counterparts. The Communist slogan, "Women can hold up half of the sky" is emphatically demonstrated in these films.

*Song of Youth* was adapted from an enormously popular novel published in 1958. The theme is the struggle of young intellectual underground Communist workers of the 1930s. The author, Yang Mo, herself came from an intellectual middle class family. Her father, a politician and educator, was the founder of the short-lived Zhenhua University in Beijing. When Yang Mo was pressured to marry by her family, she rebelled and left home to seek her freedom. She worked at a number of jobs—as a tutor, a school teacher, and finally, a store clerk. When the mass student demonstration broke out in December 1935, she was living near Beijing University and came to know a number of underground Communist revolutionaries. Later, she fought with guerillas in North China during the war with Japan (1937-45). The novel, *Song of Youth* (*Qing-chun zhi ge*), made

ample use of the author's own life. Its young heroine, Lin Daojing, bears close resemblance to Yang Mo. This film chronicles the metamorphosis of a naive young intellectual into a Communist fighter against the backdrop of a tumultuous period in the 1930s.

The theme of *Third Sister Liu* is class struggle, although the scene is set in 9th-century China, and the story is based on a folktale of the Zhuang region in the Guangxi Province. It is interesting that filmmakers of modern China have often made liberal use of the rich stock of traditional folk lore in their scripts. This adds a grass roots flavor to the stories and illustrates the continuity of certain strands of Chinese culture. Although the theme—the struggles of the poverty stricken peasants against the powerful and exploitive landlords—is largely political, the individuals, especially Sister Liu, are developed in such a realistic way that one can identify with their emotions and enjoy the drama. Third Sister Liu, a clever folk singer, is a constant threat to landlords, because her songs expose their evil deeds and challenge their authority over the poor. Unfortunately, the fascinating use of folk songs is mostly lost in the English version, since the cleverness of the song dialogues, the improvising, the punning, the use of folk proverbs, and the poetic and witty phrases are difficult to retain in the translation,

which is further handicapped by the limited space for screen captions. Many of the scenes, set in the exotic Karst mountains and lakes in Guilin, are stunning, and the film captures the beauty and moods remarkably well.

*Two Stage Sisters* (1964), also making excellent use of local color, is an absorbing film about theatre life. It celebrates the "before-and-after liberation" theme, which points to the great improvement of living conditions for the lower class after the Communist victory. The opening scene provides an enchanting view of the countryside of South China, where a touring theatre troupe is performing. Chunhua, a runaway peasant girl, eventually becomes a leading performer with the troupe along with her teacher's daughter, Yuehong, whom she regards as her "sister". Later, they join an opera company in Shanghai and become immediately successful. When the company manager proposes marriage to Yuehong, she succumbs to the temptation of riches and despite his sordid character, accepts his hand. At this point the two sisters part their ways. Alienation between them deepens when the manager tries to force Chunhua and her associates out of the theatre. A brutal assault arranged by him costs Chunhua her eyesight and leads to a dramatic courtroom confrontation between the two sisters. It is only after the Communist victory in 1949 that the working

people in the theatre found dignity, and Chunhua blossoms into a leader, whose concerns go beyond the confines of the theatre. Chunhua's final victory is heightened by her regaining her eyesight.

The "before-and-after liberation" motif has been frequently utilized in post 1949 films. The miserable life of the masses is starkly contrasted with the good life brought by the Communist victory. Invariably, the protagonist of such a film is from the oppressed class. He pits himself courageously against his oppressor despite all odds, refusing to give in to bribery or coercion. He usually suffers tremendous ordeals, sustaining both mental and physical injuries, but emerges triumphant in the end.

*Second Spring Mirroring the Moon* (1979) is another film employing the "before-and-after" theme, but this time the story is based on a real person. In Wuxi, the river-and-lake country, South of the Yangtze River, lives a blind musician named Abing. He can perform on a number of musical instruments: the *erhu* (two-stringed fiddle), *pipa* (string lute), *sanxian* (three-string banjo) and the flute. Not only has he mastered all these instruments, he also has composed a great number of tunes, the most famous of which is the solo for the *erhu*, "Second Spring Mirroring the Moon".

Abing's life is a tragic one. He is orphaned early and grows up in a Taoist temple. His childhood loneliness is, however, relieved by his devotion to music. One day, when he tries to assist a poor singer and her father, he incurs the anger of the local police chief, Tiger Li, who puts pressure on the head Taoist to force Abing out of the monastery. Abing marries the singer and survives by performing on the street. When he refuses to play for Tiger Li, he is beaten and becomes blind. His wife, trying to escape from the palms of Tiger Li, commits suicide. Abing's music, grievous and deeply moving, conveys a lifetime of suffering. Only after the Communist victory in 1949 has Abing's talent been recognized, and he is now honored as a folk hero who has refused to bend before power.

*Bus Number Three*, a comedy produced in 1980, illustrates a change of direction in films and the cultural "thaw" that has been going on since 1976. A real slice of life, it portrays the daily activities of a group of young people in a large city. Xiao Hong, a young bus conductor, feeling dissatisfied about life in general, performs his work perfunctorily to the irritation of passengers. Contrasted to him is Xiao Qing, an attractive woman conductor who is cheerful, considerate, and conscientious. Riding with them

everyday is an odd, studious young man who constantly writes notes in his book. The mysterious arrival of a loudspeaker arouses the conductor's curiosity which eventually leads to the discovery that the odd passenger is the donor. He is a cook by day and an inventor by night. The new gadget improves not only Xiao Hong's job but also his attitude toward work. Young and old alike are so impressed about the labor-saving device that they talk excitedly about designing more useful equipment, such as a traffic light and an automatic carwasher. While earlier films promote only a collective way of life, *Bus Number Three* patently encourages individual initiative in one's work. Except for this and the periodic reference to the "Four Modernization," the current national goal, the film is devoid of political overtones. The highly comic situations, exposing the virtues and foibles of the young, give a delightful picture of the life of the youth in China today. This film is a breath of fresh air in the highly politicized atmosphere of the Chinese film industry.

Films have always been enormously popular in the cities. Now even remote country areas receive visits from mobile projection units, which spread the message of Communism along with the entertainment they bring. Mao's dictum, "Art for the peasants, soldiers, and workers," has

now been substituted for a much less rigid policy: "Art for the people." While the government continues to keep a tight rein on film production and distribution, the tastes of the Chinese audience have forced the film industry to offer a broader selection of themes and more colorful presentations, including light romantic comedies featuring attractive leads. This broadening tendency and the upsurge of cultural exchange with foreign countries leave room for optimism over the future of the Chinese cinematic art.

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Directed by Xie Jin. Written by Lin Gu, Xu Jin and Xie Jin. Produced by Tianma Film Studio, Shanghai. With: Xie Fang, Cao Yindi, Feng Ji, Gao Yuansheng and Li Wei. 1964, color, 114 minutes.

"Two Stage Sisters was a resounding critical success when it was screened last October at the National Film Theatre in England and was voted best film to premiere there for 1980. The rise of two women from ragtag itinerant players to Shaoxing Opera stars in 1940s Shanghai and the separate paths they take there before being reunited in the end is told against the backdrop of a turbulent fifteen year period (1935-1950) in Chinese history. The film displays a remarkably mature visual style and meticulous period detail all the more noteworthy since this was one of the last films made in the Shanghai studios before the Cultural Revolution halted all production.

Director Xie Jin claims that two-thirds of the way through filming he sensed the changing political climate and sharpened the film's revolutionary thrust. Nevertheless, the film came under attack in early 1966, especially for its portrayal of Yuehong, the "bad" sister, as a character deserving of some sympathy and understanding, rather than as a one-dimensional "negative type." Apparently, the picturesque riverside

stage seen in the opening and closing scenes was destroyed during the Cultural Revolution because of its association with the film."

—Stephen Horowitz, San Francisco International Film Festival

#### Xie Jin, Director

One of the outstanding talents of the Chinese cinema, Xie Jin began directing films in the early 50s and worked exclusively in Shanghai on, among others, *A Wave of Unrest* (1954), *Rendezvous at Orchid Bridge* (1954) and *Woman Basketball Player #5* (1957). He gained prominence when his *Red Detachment of Women* (not the Revolutionary ballet version known to the West) won the first 100 Flowers Award (China's Oscar) for Best Picture of 1961. While *Two Stage Sisters* and his earlier *Senior Li, Junior Li and Old Li* (1962) were bitterly attacked during the Cultural Revolution, he is directing once again and his recently completed *Legend of Tianyun Mountain* has been highly praised in the Chinese press.



Directed by Wang Jiayi and Luo Tai. Written by Si Minsan, Zhou Yang, Wu Benwu and Sun Xiongfei. With Wang Weiping, Chen Yixin, Chi Zhiqiang, Wang Qinbao, Yu Yanping and Zhang Mingming. 1980, color, approximately 90 minutes.

Directed with a fluid and deft hand by Wang Jiayi and Luo Tai, this contemporary, sometimes, screwball comedy shows the work, life and love of Chinese youth today. In direct reaction to the goals of the Cultural Revolution, *Bus Number 3* encourages individual initiative rather than the collective norm. And unlike the "model revolutionary heroes" from films of the '60s and '70s, the characters here emerge as unique individuals with common concerns, problems and comic idiosyncrasies.

Riding down bustling urban streets aboard Bus Number 3, two young conductors must constantly shout in order to announce their stops. One conductor, not liking the job in the first place, finds his throat hoarse and sore. He's furious and, as a result, less than courteous. The other, a young woman, is more conscientious and observant of the riders. One day the bus company receives an anonymous gift—a loudspeaker to make the conductors' work

much easier. This good deed, by—we discover—a regular passenger, sets in motion a whole series of comic but socially inspired tasks—a machine to wash the bus, an automatic traffic light, etc.

The music for *Bus Number 3* was composed by Lei Zhenbang, who is well known for his many popular songs including those for *Third Sister Liu*.

#### Co-Director Wang Jiayi

Wang Jiayi arrived in Yanan in 1940, where he worked as an actor, and joined the Communist Party in 1945. In 1948 he worked as an actor (in *Bridge*) and director at the Northeast Studio, Changchun. His best-known films here are *When the Grapes are Ripe* (1952), *Five Golden Flowers* (1959) and *Chin Yu-Chi* (1960). He also co-directed, with Roger Pigaut, the Franco-Chinese co-production, *The Kite* (1958).

## Second Spring Mirroring The Moon



*Directed by Yan Jizhou. Written by E Yunwen, Liu Paoyi and Rong Lei. Photography by Xue Boqing and Bai Fujin. Produced by the August First Film Studio. With: Zheng Songmao, Yuan Mengya, Fang Enhe, Zhang Yongshou, Dong Zhenggang and Tao Yuling. 1979, color, approximately 110 minutes.*

Set in the years prior to the 1949 Liberation, the richly atmospheric and episodic *Second Spring Mirroring the Moon* (aka *Moonlight on Second Spring*) is based on the life of Abing, a blind folk musician of Wuxi. His life story is well known to the people of China's beautiful southern regions and his music—including the famous erhu solo and theme song for the film, *Second Spring Mirroring the Moon*—has made him a national figure.

Taught in the tradition of classical music by his father, Abing is expelled from a Taoist monastery for adapting canonized music to folk and personal melodies. Increasingly, his music comes to be associated with the spirit and struggles of the people. Refusing to play properly for the local police chief, Tiger-Li, he is beaten and blinded.

Attempting to inspire his people on the eve of the 1937 Japanese invasion of Manchuria, Abing is again beaten by Tiger-Li and left for dead. But discovered alive after the 1949 Liberation, he is, at long last, recognized for his lifelong refusal to bend in the face of oppression. His music stands as part of, not apart from, the Chinese people.

With a quiet anger, free from all traces of didacticism, the story of Abing is filmed in pastel colors and tinted scenes that frequently mute the immediacy of the violence.

### Yan Jizhou, Director

I am a native of the "South of the Yangtze" region and am very familiar with life in the river and lake country. Over ten years ago, I was already thinking of putting Abing's life on the screen, but unfortunately this never came to pass. Later, during the dark, benighted period of the Gang of Four, my right to direct films was taken away from me. *Second Spring Mirroring the Moon* (in its stage version) became a "poisonous weed" which was banned to perform. Things got so bad that even Abing, lying dead in his grave, was unable to avoid the turmoil: when our group of "black liners" (followers of the wrong political line) were hauled out for a "struggle session" (psychological torture), Abing's tombstone was smashed to bits!

But the Gang of Four has now fallen. My desire to film *Second Spring Mirroring the Moon* has finally been fulfilled. By happy coincidence, just at the time I went to Wuxi to film local scenery, the remains of Abing's tombstone and desecrated corpse had been recovered, and the people of Wuxi, feeling great respect for him, were preparing to restore his tomb and reconstruct it. The day on which this work was completed was the day on which the film was finished.

## Third Sister Liu



*Directed by Su Li. Adapted by Qiao Yu from a folk tale of the Zhuang Nationality in the Guangxi Province. Music by Lei Zhenbang. With Huang Wanqiu, Liu Shilong, Zhang Juguang, Liang Yin and Xia Zongxue. Also with the participation of the Liuzhou Cultural Ensemble, the Yangshuo Cultural Ensemble and the following troupes from Guilin: the Song-and-Dance Troupe, the Caidiao Opera Troupe, the Gui Opera Troupe, and the Wenchang Opera Troupe. 1961, color, approximately 130 minutes.*

In China's Zhuang region of Guangxi there is a 9th-century legend of a young, beautiful, courageous and clever singer, Third Sister Liu, whose militant mountain ballads moved the people to rise up against feudalism. Extremely rich in costume and design, this period piece adaptation from a stage performance betrays no sign of its theatrical origins. Shot entirely on location, *Third Sister Liu* took the principle of filming in the open to an extreme rarely seen in the Chinese cinema, and exploited to the full possibilities

of some extraordinary geography of lakes and mountains. In any language, its visual qualities are amazingly seductive.

### Su Li, Director

Su Li's first noted direction, in collaboration with Wu Chao-ti, was *Guerrillas Sweep the Plains* (1955). His first solo direction, of children's films—*Brother and Sister*, *Little Heroes*—led to fresh and mature films such as *Young People of our Village* (1959) and *Third Sister Liu*. All these films were produced at the Changchun Studio.



Directed by Cui Wei and Chen Huaikai. Written by Yang Mo from her novel of the same name. Produced by the Beijing Film Studio. With: Xie Fang, Kang Tai, Yu Yang and Qin Yi. 1959, color, approximately 175 minutes.

"Adapted from an enormously popular novel, *Song of Youth* was a large-scale production made to celebrate the tenth anniversary of the founding of the People's Republic. As such, it was part of the large (and often hasty) production program associated with the Great Leap Forward.

"Set in the early 1930s during the Japanese colonization of northeastern China, *Song of Youth* is the story of a young woman who is finally tempered into a fine communist. Particularly beloved by Chinese student audiences, it celebrates the role of intellectuals in the revolutionary struggle. Made prior to the deterioration of Sino-Soviet relations by the early '60s, it is

the only film of the program to make explicitly friendly reference to the Soviet Union.

"Xie Fang was given the opportunity to play one of the most important 'star' roles ever available to a Chinese actress. Like *Two Stage Sisters*, *Song of Youth* features a strong female protagonist. Here, the heroine walks out on her reactionary husband (*A Doll's House* is invoked by name) and goes on to become accepted as a revolutionary leader, albeit under the guidance of sympathetic men. Although much of the film's romantic rhetoric and stylization might now strike us as simplistic, the historical reconstruction is scrupulous, and some individual scenes have great agitational power. *Song of Youth* is also the first film directed by the veteran actor Cui Wei." [Adapted from a program note by Scott Meek and Tony Rayns.]

#### Cui Wei, Co-Director

Born in 1912, Cui Wei began working in the theatre and writing numerous short plays in the early 1930s, when he joined the anti-Japanese movement. He acted with the United China Theatre, and among other things, co-wrote the play *Protect the Luguo Bridge*, in which Zhano Dan, a well-known actor and film director, appeared. In 1937 he joined Chen Boer's Young Women's and Children's Theatre in Shanghai and also made a brief appearance in Shen Xiling's film *Cross-Roads*, which seems to mark his first direct contact with cinema. One of his fellow performers in the street-theatre

play *Lay Down Your Whip* was the actress Zhang Ruifang. He produced several plays at Yanjing University, then went to Yan'an to stage plays for soldiers of the 8th Route Army. After the Liberation, he became a leading figure in Beijing theatre. His major film appearance was in Zhen Junli's *Song Jingshi* (1955), followed by, among others, Xu Tao's *Soul of the Sea* (1957), Shen Fu's *New Story of an Old Soldier* (1959) and Ling Zifeng's *Red Flag Chronicle* (1960). His main films as a director are: *Song of Youth*, his first (co-directed with Chen Huaikai), *Women Generals of the Yang Family* (1960), *Zhang Ga the Soldier Boy* (1964), *Red Blossoms of Tianshan* (1964), *Hong Yu* (1975) and *A Course of Hardships* (late 70s). Cui Wei died in 1979.

#### Xie Fang, Actress

Born in 1936, Xie Fang joined the Wuhan People's Art Theatre in her youth, and was 'discovered' there at the age of 23 by veteran actor Cui Wei, who was trying to cast the leading role in his first film as a director, *Song of Youth*. Her performance in the film led to general acclaim, and she was voted the most promising young actress in China. Her subsequent appearances in Xie Tieli's *Early Spring* and Xie Jin's *Two Stage Sisters* confirmed her aptitude for the roles of spirited, strong-willed women. Her only appearance since the Cultural Revolution has been in *Mountain Flower*.

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## Calendar Events

'China Film Week'  
To Premiere In Boston

"Song of Youth" [1959]



"Bus Number Three" [1980]



"Third Sister Liu" [1969]

The Boston-area premiere of "China Film Week," a festival of five dramatic films from the People's Republic of China, will be held at the Coolidge Corner Theater in Brookline Friday, October 1 to Thursday, October 7.

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## MAA's Help Refugees Adjust To Life In U.S.

By Caroline J. Swartz

For the past seven years, the U.S. Indochinese refugee community has been organizing over 500 Mutual Assistance Associations (MAA's) to help immigrants adjust to life in a new country. Although some multi-ethnic Associations do exist, the majority are created by refugees to aid people of the same ethnic background, according to Tom Devouton, state coordinator for refugee resettlement.

In terms of purpose and orientation, MAA's range from cultural, religious or political societies to social or recreational groups to professional, elderly or student organizations. A survey of 60 Associations conducted by the Indochina Refugee Action Center (IRAC) in December 1980 analyzed functions and goals, pointing out "It is only within a refugee's own ethnic community that lasting, long range services can lead to successful socio-cultural transition and economic self-sufficiency within the American society."

Of the MAA's surveyed, 80 percent stated their present purpose as social/fraternal, 68 percent educational/cultural, 13 percent professional, 12 percent religious. Future goals evolved around social and resettlement services such as orientation, employment services, ESL, social adjustment services, naturalization, legal assistance; cultural heritage and educational activity; professional services; capacity building. Different ethnic groups varied in direction. Lao, H'Mong, Khmer and multi-ethnic emphasized social services while Vietnamese leaned toward upward mobility.

In addition, IRAC investigated funding mechanisms and discovered that of the 60 Associations studied, 83 percent applied for grants, largely federal grants. A few requested state and local grants with an even smaller percentage applying to private foundations and voluntary agencies. Of the MAA's that applied, 72 percent received some sort of grant,

usually in the form of \$5000 or less. As far as state funding is concerned, Associations can compete for various services through an open bidding system, explained Ed Crotty, head of the Chinatown Consortium. While this system offers vocational services, ESL instruction and other services, most MAA's bid on social services because they present less competition with international institutes, resettlement agencies and other organizations.

Another area carefully studied in this survey was the networking/establishing linkage which encompassed the degree of cooperation with other Associations and agencies as well as representation on state and local government advisory bodies. A very large portion of the Associations had working relationships with other groups, most cooperating with other Indochinese MAA's, some working with other Asian groups or American groups. In terms of governmental representation, 20 percent held places on their State Refugee Advisory Council, 20 percent on local bodies such as refugee forums or task forces, 7 percent on Manpower Planning Councils and 7 percent on Title XX Advisory Boards.

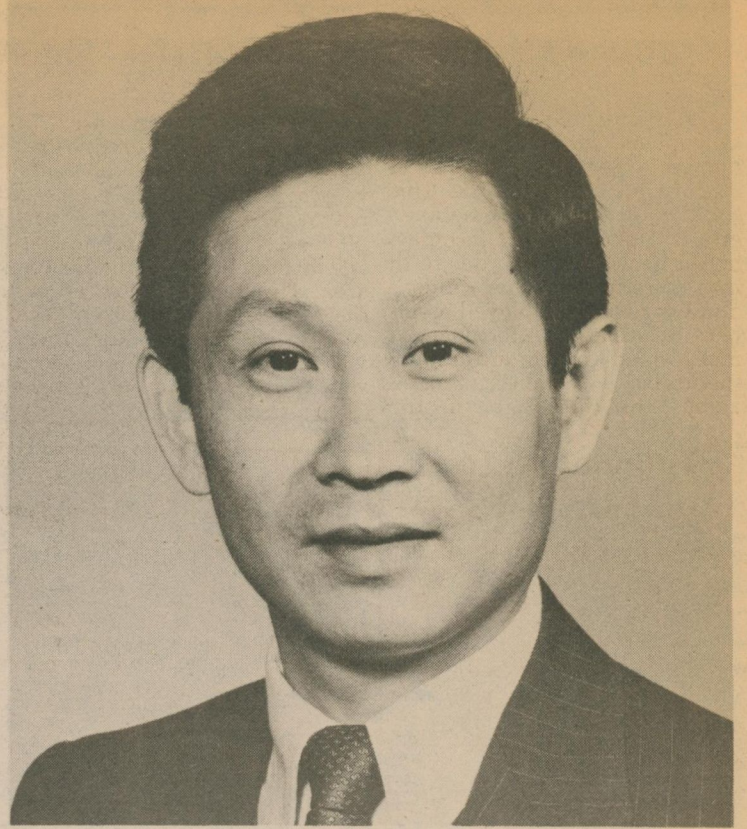
While self-help groups have the capacity to continue growth and service to their own communities, IRAC stressed "At

the same time, MAA's desperately need help in order to realize their full potential."

Basic problems include the need for obtaining more resources to support programs, seeking alternative funding to support refugee communities' necessities instead of only programs fundable by the government, staff development and training and program administration.

In the United States, IRAC has identified approximately 340 Vietnamese Associations, 75 Cambodian, 45 Laotian, 35 H'Mong, 5 Associations of ethnic Chinese from Indochina and several mixed ethnic

groups. In Massachusetts, the list of MAA's consists of the Cambodian Community of Mass., Lao/H'Mong Community of Mass., Indochinese Foundation, Vietnamese Catholic Community of Boston, (Brookline), Vietnamese Catholic Community of Worcester, Vietnamese Catholic Student Association, Vietnamese Catholic Community of Boston (Brighton), Vietnamese Community of Western Mass., Vietnamese New Buddhist Church, Vietnamese Refugee Association of Mass. (Allston), Vietnamese Student Association of Lowell, Vietnamese Volunteer Association of Mass., Vietnamese Refugee Association of Mass. (Marlboro).



Larry W. Hsieh

## Larry Hsieh Named Manager Of Provident Bank

Arlington resident Larry W. Hsieh has been named manager of the Kneeland Street branch of The Provident Institution for Savings. He began his duties at the branch on September 7.

Previously Hsieh held the position of director of manpower development for the Chinese Economic Development Council. Prior to that he was the director of the Adult

Education Center of the Chinese American Civic Association.

He is a graduate of Tungai University, Taiwan and holds a Masters Degree from City University of New York.

The Provident Institution for Savings was the first chartered savings bank in the United States.

## NACA To Hold 1982 National Convention In Boston

The national Association of Chinese Americans (NACA) will hold its two-day 1982 national convention next month in Boston.

Opening day activities will take place October 23 at the Quincy Community School near Chinatown and will be open to the public. Ceremonial addresses, achievement awards, presentations and seminars on aspects of current Chinese community affairs will be offered in the morning. A free lunch and afternoon entertainment featuring Chinese dance, music and film will follow.

A banquet will be held that evening at the China Pearl Restaurant. Special guests will include NACA members and Chinese American leaders such as Prof. Chen Ning Yang, Dr. An Wang, Chinn Ho of Hawaii and Chinese embassy officials.

A business meeting for NACA members will be conducted

October 24 at MIT in Cambridge. Members and regional representatives will be on hand to hear reports, participate in discussions and elect new officers.

NACA is a nonprofit organization founded nearly five years ago in Washington, D.C. Today there are 15 chapters across the U.S. Among its many objectives, NACA emphasizes the unification of all Americans of Chinese origin and the promotion of friendly relations between China and the U.S. Its founding president was Chen Ning Yang, professor at Stony Brook College in New York, and its current president is Yao Tsu Li, professor emeritus at MIT.

To make reservations for the banquet, contact: NACA Boston Chapter, P.O. Box 178, Newton, MA 02159; tel. (617) 332-8340. For more information about the convention, call Dr. Gordon P.K. Chu at 774-9054.

## Bank Officials Give Seminar At Health Center

From July 21 to 23, members of The Provident Institution for Savings were the featured speakers at the South Cove Community Health Center.

The Health Center invited Larry Hsieh, manager of the Bank's Kneeland Street Branch, Alexander Lam, customer service representative at the same branch, to conduct a seminar on banking. The audience was made up of newly

immigrated Asian individuals, many of whom were getting their first exposure to the American banking system. Topics discussed included the general banking concept, deposit and loan products and the use of credit cards.

The Provident's bilingual staff at their Chinatown branch makes it possible for the Bank to be an even more integral part of this community.

## TWITCH Offers Classes In Fall

The Tri-World International Teaching Council of the Humanities (TWITCH) is offering classes in art, music, creative writing, languages and creative dance starting the first week of October at the International Institute. Scholarships are available.

TWITCH is an international council of teachers from North Africa, Asia, Latin America and the U.S. who came together to provide quality education to the residents of the Boston area.

For more information call TWITCH Director Frances Longley at 720-1393.

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## Health Center

Continued from page 1

see more than 43,000 visits a year. Because 90% of the patients are Asian and speak little or no English, the staff speaks and understands five dialects of Chinese, as well as Vietnamese, Cambodian, Burmese, Korean and Filipino.

"I'm afraid that the cutbacks may force working-class and poor patients back to using hospital emergency and outpatient services for primary care," observed Board President Dr. Janet A. Moy. "Hospitals are a lot more expensive, so that's not even going to save the government money. It's also a real waste of health resources."

South Cove remains committed to its original goal: to provide accessible, high quality health care to all regardless of income or ability to speak English. Most of its patients have neither public nor private insurance. However, no Health Center patient is turned away if he or she cannot pay. South

Cove uses a sliding fee scale and its prices remain among the lowest in Boston. Cost per visit has risen only 4% since 1976.

As government funding for human services has declined sharply during the past three years, the Health Center has asked patients to bear more of the costs. Patient fees now constitute almost 40% of its revenues. However, with only limited job opportunities and continued inflation, the patients are finding it more difficult than ever to afford the proper health care they need.

"Each community health center is an expression of the neighborhood it serves," said Moy, "and from looking past the ten years, we have and hope to remain a strong essential provider of health services to the Asian and South Cove communities."

Asian immigration to Massachusetts has doubled since 1978. Greater Boston is now home to more than 25,000 Asians, including many Indochinese refugees and new immigrants from China. Today's immigrants and refugees are poorer and speak even less English than those of five years ago. "The need for bilingual

health and mental health care for the Asian community has never been greater," said Chang.

Unfortunately, the demand for increased services is paralleled by the shrinking of federal and state program funds which provide two-thirds of the center's funding. Like other human service organizations, South Cove faces rising inflation at the same time that it confronts the reductions.

The Reagan Administration's budget cuts in medical welfare programs make it harder for community health centers to provide essential health care for their constituents. In 1981, federal grants to health centers were reduced by 25%. For 1983, these grants have been combined with other programs and given as a block grant to each state, which will lead to additional cuts. Many other federal and state health programs are also being reduced, as well as Medicaid. According to the *Boston Globe*, these budget cuts come down most heavily on community health centers—whose services are tailored to the needs of each community and do the most for the lowest price.

Calendar Events

# 'China Film Week' To Premiere In Boston



"Song of Youth" [1959]

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# U.S.-CHINA PEOPLES FRIENDSHIP ASSOCIATION

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July 17, 1981

Shanghai Animation Film Studio  
Shanghai  
People's Republic of China

Dear friends,

In April, 1981, Te Wei and Chen Xuyi of your studio came to Cambridge and Boston, Massachusetts as part of a larger American tour. They brought several animated films to show various audiences during their stay (see enclosed leaflet). The film that has gained the most interest in our Association is "Effendi".

阿凡提

We would like to purchase a copy of this film but it is next to impossible. Allow me to explain the difficulties we have endured up to this point.

On July 9, 1980 we wrote to the China Film Export & Import Company inquiring about the availability and price of the film "Effendi". The film company responded one month later informing us that the world-wide rights to "Effendi" had been sold to the British Broadcasting Company (BBC) of London.

Time Life Films (TLF) of New York is the American agent for the BBC. We contacted TLF about "Effendi" - they in turn cabled the BBC in London. The answer from the BBC was that they owned the world-wide rights to this film. Furthermore, the BBC will not rent or sell copies of "Effendi".

We would like to ask: what kind of distribution is this? The deal China struck with the BBC is one that cut this fine film out of general circulation. The BBC is apparently under no compulsion to distribute the film "Effendi" in any way. We think this is an unfair situation.

We are further disappointed by the news that the Shanghai Animation Film Studio is entering a joint venture with the BBC in producing a full-length animated feature tentatively called "Subduing the Spirits." (See attached article). If the BBC handles distribution of this new production like they handle distribution for "Effendi", few people in the world will see it.

I personally protest these kinds of closed-door arrangements. China certainly has the right to sell "Effendi" to the BBC but China should not allow the BBC to "sit on" the film. We would like to purchase a 16 mm subtitled print of "Effendi".

We look forward to your cooperation.

Yours truly,

*Richard Pendleton*

Richard Pendleton  
USCPFA-Eastern Region  
Film Coordinator

c.c. Huang Zhen  
China Export & Import Co.  
BBC  
Chinese Embassy (U.S.)

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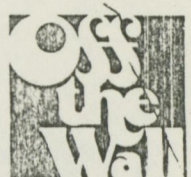
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## China links with BBC

By BERT OKULEY

China has reached an agreement with the BBC to co-produce a full-length animated film, a folk tale entitled "Subduing the Spirits," written sometime during the Ming dynasty (1388-1644).

Chinese investors in the project will share in the profits. The deal was signed by the BBC and the Shanghai Animation Film Studio, which is now preparing a script. The BBC plans to form a consortium of international investors to underwrite most of the production cost, in return for which the consortium will control all rights outside of China. It is the first time the Chinese have signed such a deal with a foreign enterprise.

•••

A Hong Kong computer expert says Chinese-language newspapers could be computerized within six months if publishers agree on a

fixed number of components to make up each Chinese character.

Prof. Loh Shiu-Chang of the computer science department of Hong Kong's Chinese University, says it would not be difficult to convert the existing computer for English-language newspapers into one suitable for Chinese by changing the keyboard.

■ He says information in Chinese takes less than half the computer storage space of the same information in English. Prof. Loh also said a computer can store about 16,000 Chinese characters, a sufficient total for newspaper writing.

•••

Another major Chinese city, Hangzhou, now is accepting international credit cards. Following the lead of Shanghai and Canton, Hangzhou is presently accepting Visa and MasterCard in its hotels and stores. #