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TAIWAN

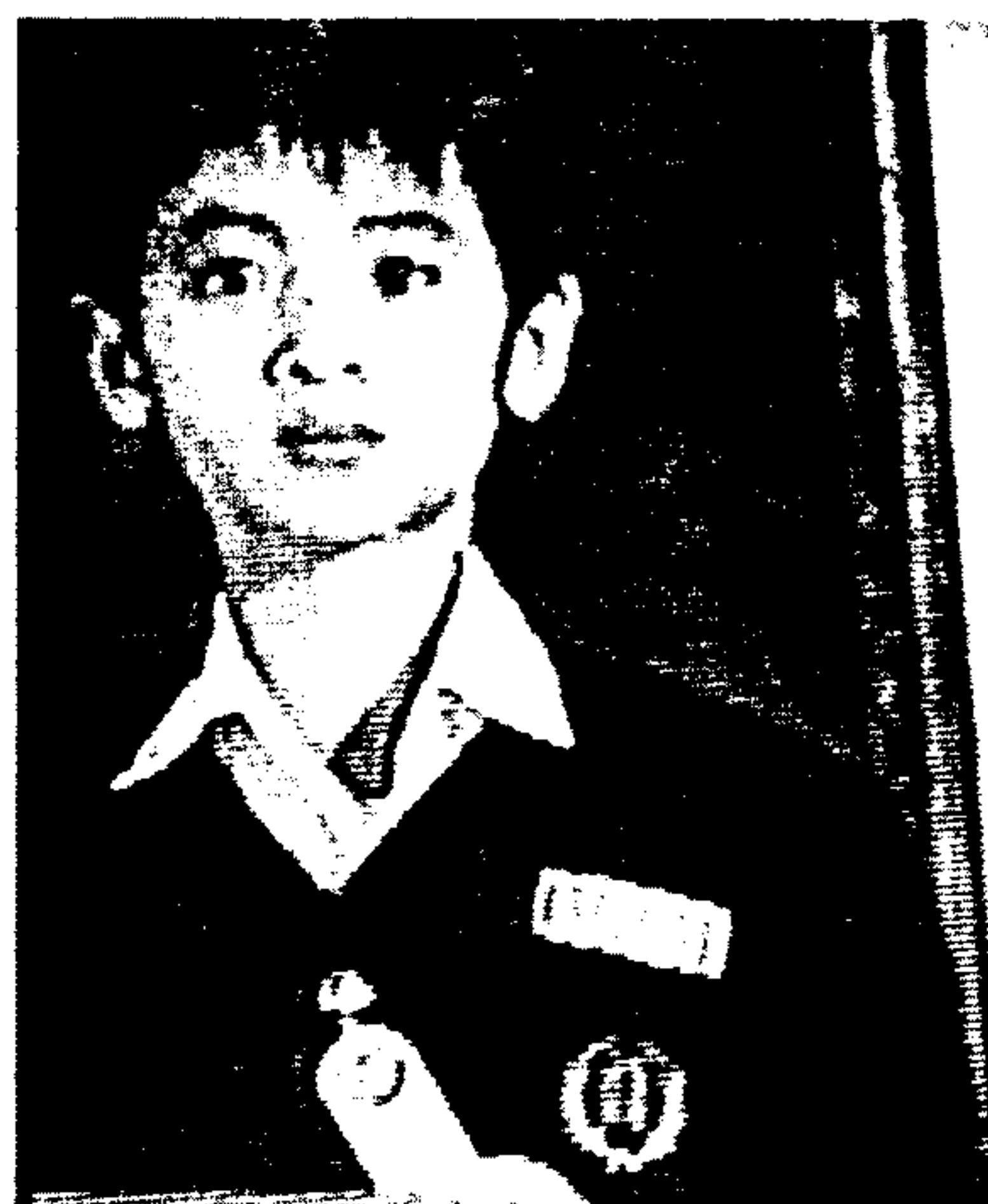


ALL CORNERS OF THE WORLD

Hai Jiao Tian Ya

Taiwan, 1989, 50 minutes

Director: Tsai Ming-Liang (Cai Mingliang) **Producer:** Tang Wei
Screenplay: Tsai Ming-Liang **Cinematographer:** Zhao Minjie **Editor:**
 Chen Meizhou **Composer:** Yu Guangyan, Xu Yu **Leading Players:** Zhang
 Bozhou, Hua Peili, Liu Jixin, Wu Peiyu **Print Source:** Central Motion Picture
 Corp.



BOYS

Xiao Nai

Taiwan, 1991, 50 minutes

Director: Tsai Ming-Liang (Cai Mingliang) **Producer:** Chen Ailing, Ding
 Zifeng **Screenplay:** Tsai Ming-Liang **Cinematographer:** Lin Guifeng
Editor: Luo Fuhai **Composer:** Yu Guangyan **Leading Players:** Liu Jiqing,
 Li Kangsheng, Gao Jiayi, Ren Changchen **Print Source:** Central Motion
 Picture Corp.

International Premieres

Previously unseen outside Taiwan, these are two of the best TV films that Tsai Ming-Liang made before winning international acclaim with *Rebels of the Neon God*. Neither of them is as fully developed or subtle as the subsequent feature, but both are impressive and moving; and both showcase Tsai's phenomenal empathy with Taipei's poor and criminal underclass. On Taiwan TV, where most images are sanitized and committedly "positive," these films must have had shattering impact.

All Corners of the World sees the family unit as a disaster waiting to happen. Mr and Mrs Chang live in Taipei's Hsi-Men-Ding (the city's entertainment/red light/nightlife district) with their teenaged kids. The parents work as cleaners in a "love hotel" and send the kids out to work as ticket scalpers, block-buying seats for hit movies like *A City of Sadness* and reselling them at a profit. Tragedy strikes when the daughter Mei-Hsueh flirts with the idea of prostituting herself and changes her mind at the last moment, leaving her first client with injuries that put him on the critical list. The focus throughout is on the son Ah Tong, who has a latent talent as a writer that is never going to flower.

Boys stars Li Kangsheng (protagonist-to-be of *Rebels*) as a young delinquent who bullies a middle-class schoolboy into paying ever-larger sums of protection money. He, too, is a child of neglectful parents who has taught himself to survive on the city's mean streets; whereas his victim's parents are too busy listening to *lieder* to notice their child's problems. Tsai gets some mileage from comparing the two families, but it's clear that his heart is with the kids: he captures their life in classrooms, game arcades, burger joints and lonely bedrooms without a whisper of falsity or special pleading. And he draws intensely vivid performances from his actors, most of them non-professionals.

Tony Rayns

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