

## Document Citation

Title	<b>Dust in the wind</b>
Author(s)	Hou Hsiao-Hsien Chu T'ien-wen
Source	<i>Hong Kong Film Festival</i>
Date	1987
Type	program note
Language	Chinese English
Pagination	
No. of Pages	1
Subjects	Hou Hsiao-Hsien (1947), Meixian, Guangdong, China (Republic : 1949- )
Film Subjects	Lianlian fengchen (Dust in the wind), Hou Hsiao-Hsien,, 1986



(Lianlian fengchen)

# Dust in the Wind

Taiwan

H. Kong film festival 1987



## Synopsis

After finishing junior high school, 15 year-old Ah Yuan leaves home to work in Taipei, taking with him his girlfriend, Ah Yun. Life in the city is very hard. To support himself, his family and save enough for university tuition, Ah Yuan works as a messenger at a printing workshop, while Ah Yun learns to be a seamstress. They are very poor but happy, until he is drafted into military service. On the eve of his departure, she gives him 1,096 stamped envelopes for every day that he is away. He writes to her faithfully, but gradually she stops answering his letters...

## From an Interview with Hou Hsiao-hsien

*The Boys From Fengkuei* tells of the military service from the young people's point-of-view. *Dust in the Wind*, however, reflects what most people think about the draft. Not to do one's military service invites criticism: one is either physically unfit, or has a police record. This is a very widely-held concept.

When I make a film, I am not trying to express any special ideas, or to shoot from some pre-conceived plans. What really interests me is people. My motive is very odd. I am emotional about people. I don't know why. Only people can move me.

## Scriptwriter's Note

Shortly after *Dust in the Wind* started production, I noticed that Hou Hsiao-hsien seldom looked at the script. I wondered what he was shooting. He said, "This script is too easy. I must work in a new way, to invigorate myself." I said he was setting a problem for himself. He said "yes". I asked if he had found it. "They all talk about my long takes in *Boys From Fengkuei* and *The Time to Live and The Time to Die*. Now I am no longer interested in that, or in composing attractive images." So what are you interested in, I asked. "Now I work on two planes: foreground and background." "What is the difference?" "Now it is three-dimensional. Something is happening in the front, and back. It is more difficult." But I know that before long, Hou Hsiao-hsien will set another new problem for himself.

— Chu Tien-wen

**HOU Hsiao-hsien** was born 1947 in Meixian, Guangdong. His Hakka family moved to Taiwan in 1949, settling in Fenshan, near Kaohsiung. After graduating from the film department of Taiwan National Academy of Arts in 1972, he entered the industry the following year working first as a production assistant, then as assistant director to Li Hsing, Lai Cheng-ying and Chen Kun-hou, for whom he also wrote scripts. He has also acted in several films, most notably as the male lead in Edward Yang's *Taipei Story*, which he co-produced. Films: *Chiu shih liu-liu-te ta* (1981), *Green Green Grass of Home* (1982), *The Sandwich Man* (episode *The Son's Big Doll*, 1983), *The Boys From Fengkuei* (aka *All the Youthful Days*, 1983), *A Summer at Grandpa's* (1984), *The Time to Live and The Time to Die* (1985), *Dust in the Wind* (1987).

# 戀戀風塵

台灣

**Director:**  
Hou Hsiao-hsien  
**Script:**  
Wu Nien-jen  
Chu Tien-wen  
**Photography (Colour):**  
Li Ping-pin  
**Editor:**  
Liao Ching-sung  
**Cast:**  
Hsin Shu-fen  
Wang Ching-wen  
Lee Tien-lu  
**Production:**  
Hsu Kuo-liang  
for Central Motion Picture  
**Source:**  
Central Motion Picture  
116 Han Chung St  
Taipei, Taiwan  
Telex: 10407 CMPCO  
1987 35mm 109 mins



Hou Hsiao-hsien  
侯孝賢

## 導演的話

《風櫃來的人》說的是一種當兵前年輕人的感覺。而在《戀戀風塵》裡，當兵這件事反映了從前我們一般老百姓眼裡的想法。不去當兵的人會被笑的，不是身體弱，就是有案在身。我想，我傳遞的這個觀念是比較民間的一般人的想法。

同時，我也想說一下我拍電影的情形。我拍電影的時候，不會去想著一定要表達什麼特別的思想，或者是根據了一個事先就有的藍圖去拍。我自己真正有興趣的是人的本身。我的動力很奇怪，我就是對人會產生感動。我也不知道為什麼，我就是祇對人本身才會感動。

## 導演拍片狀況

……「戀戀風塵」剛拍不久，見侯孝賢也少分鏡，也不看劇本，奇怪他到底在拍些什麼呢？他道：「老覺得這次題材太容易了，要想出一些沒拍過的方式來拍，提勁。」我說他是在給自己出題目，他道：「對，給自己出狀況。」問他狀況出來沒有？他道：「別人都在談我的長鏡頭，奇怪，這次對《風櫃》時期或《童年》時期那種長拍和畫面的魅力毫無興趣。」

「對什麼感興趣？」我問。

侯孝賢道：「現在是前、後拍，以前是左右拍，平面的。」

「兩個有什麼不同？」

「現在是立體的，前面在進行，後面也有戲。以前沒這樣處理做過，比較難。」

但我曉得，不會很久，侯孝賢就也丟開，因為那時候又有新的狀況出來了……

—朱天文

**侯孝賢**客家人，一九四七年四月八日生於中國廣東省梅縣。一九四八年與家人移居台灣，在高雄附近的一個小島定居。他父親在他十二歲時去世，六年後他的母親亦因喉癌死去。一九六九年服役期滿後，他進入了台北國立藝術學院電影及戲劇系，並於七二年畢業。七三年加入電影行業，之前曾為電子計算機營業員。初時他負責場記等工作，七四年後轉為導演助理及編劇。八一年開始執導。作品計有：《就是溜溜的她》(八一)、《風兒踢踏踩》(八二)、《在那河畔青草春》(八二)、《兒子的大玩偶》(八三)(侯拍了同名的第一段)、《風櫃來的人》(八三)、《冬冬的假期》(八四)、《童年往事》(八五)、《戀戀風塵》(八七)。