

Document Citation

Title	Dust in the wind
Author(s)	
Source	<i>Cannes Film Festival</i>
Date	
Type	flyer
Language	English
Pagination	
No. of Pages	2
Subjects	
Film Subjects	Lianlian fengchen (Dust in the wind), Hou Hsiao-Hsien,, 1986

DUST IN THE WIND

戀戀風塵

(109 Minutes/35mm/Colour)



Director:
Production Company:
Year of Production:

Hou Hsaio-Hsien
Central Motion Picture
Corporation, Taiwan
1987

SALES REPRESENTATIVES

GERMAN LANGUAGE COUNTRIES/SCANDINAVIA - Contact: WENDY HSIAO WANG

In Cannes: Residence Moliere - Apt 925
4 avenue Selvosa
Cannes
Tel: 93-99-17-91

In Berlin: Ludwigskirchstrasse 6
1000 Berlin 15
West Germany
Tel: (30) 881-6554
Tlx: 186214 SHAMO D

REST OF EUROPE / AUSTRALIA & NEW ZEALAND - Contact: JANE BALFOUR

In Cannes: c/o British Pavilion
(by the Miramar)
Tel: 93-43-16-38/9
93-38-02-34 (Residence)

In London: Jane Balfour Films Ltd
110 Gloucester Avenue
London NW1 8JA
Tel: (01) 586-3443/586-8762
Tlx: 24224 Ref 2544

MARKET SCREENINGS

SAT 9 MAY - 15.30hrs - PALAIS DES FESTIVALS (Room C)
WED 13 MAY - 20.00hrs - PALAIS DES FESTIVALS (Room H)

VARIETY - 11 March 1987



Lien Lien Fung Chen
(Dust In The Wind)
(TAIWANESE-COLOR)

A Central Motion Picture production. Produced by Ling Deng Fei. Directed by Hou Hsiao Hsien. Screenplay, Wu Nien Jen, Chu Tien Wen; camera (color), Lee Ping Bin; editor, Liao Ching Sung; sound, Chi Chiang Sing; art director, Liu Ji Hwa. Reviewed at the Berlin Film Festival (Forum), Feb. 24, 1987. Running time: 109 MINS.

With: Sin Shu-Fen, Wang Tsin-Wen, Lee Tien-Mu, Mei Fang.

Berlin — This new film by one of Taiwan's top young filmmakers, Hou Hsiao Hsien, confirms the qualities and the motives he has established in his previous work, which has already acquired him a solid following on the festival circuit.

While leaving the world of childhood and of the personal memories which have been the concern of his earlier films, Hsiao Hsien doesn't wander too far off, his protagonists being a young man who leaves his

native village for the big city, to make some money and send home, and eventually to put aside the necessary sum in order to marry the girl he has considered his future wife since childhood.

As usual in his films, there isn't much of a plot, the script seeming more like a diary registering the small, insignificant events of everyday life, but doing it with so much sensitivity and care that it becomes a highly affecting experience. The supreme quality of the picture, however, is its profound sympathy and understanding for characters, good and bad alike, and its interest for the smallest details.

Not that there is anything lacking, visually. A stylist at heart who keeps his camera movements and close-ups as spare as possible, Hsiao Hsien constructs every frame with the utmost care and exploits every corner of it. Editing is unhurried and deliberate, leisure being an absolute requisite in order to create the right atmosphere. While never forcing the note, the helmer sneaks in his remarks about the generation gap and political situation in Taiwan, but it is done with a lot of understanding and feeling for the characters.

One moving moment occurs when the grandfather accompanies his grandson to the railway station, as he is on his way to join the army; another is the silent gaze of the family upon the son's promised bride, who has in the meantime married someone else, and comes to visit her family back home. Then, of course, there is the gap between the village and the city, where all the young people reprofile their lives in a different fashion.

Possibly less compact than his earlier films, but just as touching, featuring solid technical credits and very natural and unforced acting, this is a worthy addition to the new Taiwanese cinema, and probably bound for a long list of festivals this year. —Edna.

