

Document Citation

Title	How Yukong moved the mountains
Author(s)	
Source	<i>National Association of Chinese Americans</i>
Date	
Type	program note
Language	Chinese English
Pagination	
No. of Pages	8
Subjects	Ivens, Joris (1898-1989), Nijmegen, Netherlands Loridan, Marceline
Film Subjects	The 400 million, Ivens, Joris, 1939 The oilfields, Ivens, Joris, 1976 The drugstore, Ivens, Joris, 1976 Comment Yukong déplaça les montagnes (How Yukong moved the mountains), Ivens, Joris, 1976 Behind the scenes at the Peking Circus, Ivens, Joris, 1976 Letters from China, Ivens, Joris, 1958 Rehearsal at the Peking Opera, Ivens, Joris, 1976 The football incident, Ivens, Joris, 1976

Professor Tchien, Ivens, Joris, 1976

An army camp, Ivens, Joris, 1976

The fishing village, Ivens, Joris, 1976

A woman, a family, Ivens, Joris, 1976

Traditional handicrafts, Ivens, Joris, 1976

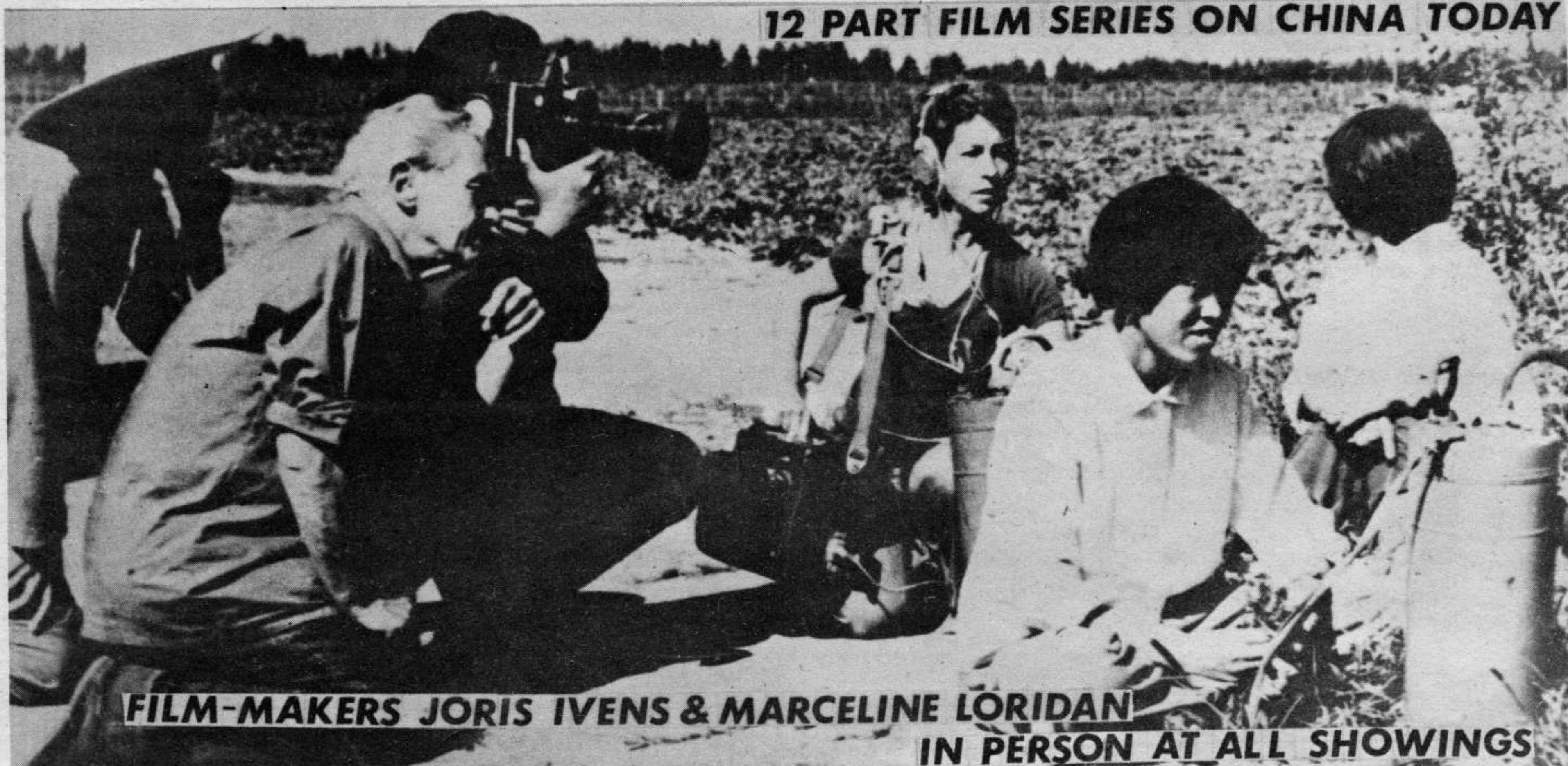
The generator factory, Ivens, Joris, 1976

愚公移山

HOW YUKONG MOVED THE MOUNTAINS

WEST COAST PREMIER

12 PART FILM SERIES ON CHINA TODAY



FILM-MAKERS JORIS IVENS & MARCELINE LORIDAN

IN PERSON AT ALL SHOWINGS

SAN FRANCISCO SHOWINGS AT: THE WORLD THEATRE 644 BROADWAY 982-6085

FRIDAY-APRIL 14TH 7:30 P.M.

THE 400 MILLION (1939-55 mins.)

LETTERS FROM CHINA (1958-45 mins., color)

IMPRESSIONS OF A CITY: SHANGHAI (1975-60 mins., color)

SATURDAY-APRIL 15TH 2:00 P.M.

TRADITIONAL HANDICRAFTS (15 mins.-color)

THE FOOTBALL INCIDENT: THE HIGH SCHOOL (21 mins., color)

IN A WOMAN, A FAMILY (108 mins, color)

SATURDAY-APRIL 15TH 7:30 P.M.

THE DRUGSTORE (81 mins., color)

THE ARMY CAMP (57 mins., color)

FRIDAY-APRIL 21ST 7:30 P.M.

PROFESSOR TSCHIEN (13 mins., color)

THE GENERATOR FACTORY (129 mins., color)

SATURDAY-APRIL 22ND 2:00 P.M.

BEHIND THE SCENES AT THE PEKING CIRCUS (16 mins., color)

IN REHEARSAL AT THE PEKING OPERA (32 mins., color)

THE FISHING VILLAGE (102 mins., color)

SATURDAY-APRIL 22ND 7:30 P.M.

THE DRUGSTORE (81 mins., color)

THE OILFIELDS (87 mins., color)

ALL FILMS HAVE CHINESE SUBTITLES

The San Francisco Premiere of HOW YUKONG MOVED THE MOUNTAINS is presented with the support of The US-China Peoples Friendship Association, San Francisco Chapter; The Chinese Culture Center; Chinatown Council for the Visual and Performing Arts; and Chinatown community groups.

ADVANCED TICKETS AVAILABLE AT:

THE WORLD THEATRE 644 BROADWAY /TEL: 982-6085

MING WAH COMPANY 725 GRANT AVE. TEL: 421-4114

Ticket Prices: General \$2.50 Students, Senior Citizens, Group
\$2.00 Series Ticket: \$10.00 for complete program.

「愚公移山」演出日程表

地點：百老匯街六四四號世界戲院（全部電影有中文字幕）

四月十四日（星期五） 晚七時半放映

四萬萬人民（一九三九）（五十四分鐘）

中國的來信（一九五八）（四十五分鐘）

一個城市的印象（上海）（六十分鐘）

四月十五日（星期六） 下午二時放映

手工藝藝人（十五分鐘）

球的故事（二十一分鐘）

北京郊區的一家（一〇八分鐘）

四月十五日（星期六） 晚七時半放映

上海一藥店（八十一分鐘）

南京一營房（五十七分鐘）

四月二十一日（星期五） 晚七時半放映

錢教授（十三分鐘）

發電機廠（一二九分鐘）

四月二十二日（星期六） 下午二時放映

北京雜技團練功（十六分鐘）

京劇團綵排（三十二分鐘）

漁村（一〇二分鐘）

四月二十二日（星期六） 晚七時半放映

上海一藥店（八十一分鐘）

大慶油田（八十七分鐘）

票價： 普通票二元五角
學生、老人和團體票二元
六場全部票價十元

預售地址：（一）世界戲院 電話：九八二・六〇八五
（二）明華公司 都板街七二五號 謝榮蔭先生
電話：四二一・四一一四

加州大學藝術館的太平洋檔案館將於下列時間在加州大學校區演出「愚公移山」與「四萬萬人民」和「中國的來信」等片。演出日期為四月十日、十二日、十四日、十六日、十九日和廿一日。有關演出詳細時間，請詢問主辦單位。電話：642-1412。

「愚公移山」全套電影在不久的未來，將會由舊金山灣區美中人民友好協會購置並公開發行。美中友協是一個免稅，非盈利機構，目的是發展與加強中美兩國人民的了解與友誼。有關更多的關於該協會與「愚公移山」發行的消息請與友協人士聯絡，電話是 863-0537。

PRESENTED BY NATIONAL ASSOCIATION OF CHINESE AMERICANS AND UNIVERSITY ART MUSEUM'S PACIFIC FILM ARCHIVE
全美華人協會舊金山灣區分會與加大藝術館太平洋電影檔案館聯合主辦

FORWARD

HOW YUKONG MOVED THE MOUNTAINS is a monumental 12-hour, 12-part film exploration of everyday life of ordinary people in the Peoples Republic of China. It was completed in 1976 by world leading documentary film-makers, Joris Ivens and Marceline Loridan. Since then, it has been seen by tens of millions of people in Europe, Canada, and the Peoples Republic of China. Everywhere it has received unanimous critical acclaim.

Joris Ivens himself has said, "There are already plenty of books and articles about political analysis. What film can bring is what's always been missing from these texts - the Chinese people - to see how they live, work, laugh, and think; that is what's never really been shown in the West".

The screening of "YUKONG" is therefore a significant event not only for cultural exchange and better understanding between the American and Chinese peoples, but also for Chinese Americans to learn about the

latest development in the country of their origin. The National Association of Chinese-Americans, San Francisco Bay Area Chapter, in collaboration with the Pacific Film Archive, will present the first West coast screening of **HOW YUKONG MOVED THE MOUNTAINS** in San Francisco Chinatown and in Berkeley. Joris Ivens and Marceline Loridan have been invited from Paris to be present at each screening. They have themselves expressed the desire to have a dialogue with the audience.

Joris Ivens and Marceline Loridan are no strangers to the Chinese people. As early as 1938, Ivens passed through San Francisco on his way to China. There he filmed **400 MILLION** - a documentary on the Chinese war effort against Japanese militaristic aggression. Today on the occasion of the West Coast premiere of **YUKONG**, we warmly welcome with respect and appreciation the revisit of our 79 year old friend, Joris Ivens and Marceline Loridan.

JORIS AND MARCELINE TALK ON FILM

Excerpts from a press interview with Joris Ivens and Marceline Loridan conducted shortly before the films were released in Paris

QUESTION: No one before you has been able to film in China under such favorable conditions. How do you account for the exceptional facilities made available to you?

JORIS: I've been in contact with the Chinese revolutionaries for quite a long time, and I think this explains, at least in part, our privileged situation. In 1937, while I was filming the struggle of the Spanish Republicans against the Fascists, the same anti-fascist battle was going on at the other end of the globe, where the Chinese people were trying to defend themselves against the Japanese invasion. It was in order to document this invasion that I went to China in 1938 and made **400 MILLION**. At this time, the Communists were allied with Kuomintang. When I'd finished shooting the film, I met Chou En-lai, who explained the difficulties the revolutionaries were facing in Yenan. "We do have a few cameramen," he said, "but no camera." Since I was about to return to the United States, my job finished, I decided to make them a present of my portable camera. Chou En-lai himself arranged the secret meeting - it had to be secret because we were watched very closely by Chiang Kai-shek's agents - during which I gave my camera and 2,000 feet of film to an emissary from Yenan. It was because of this camera that the revolutionaries were able to found the Chinese cinema. All of the pictures of Mao Tse-tung in particular, as well as the ones of Norman Bethune, were taken with it. The Chinese do not forget such things, and that's why I was invited by Chinese filmmakers to return to China in 1958. There, the Museum of the Revolution, I happened to see the same camera I had given them years before. I met Chou En-lai again, who had become Prime Minister. It was the period of the Great Leap Forward, and Chinese filmmakers had just discovered the existence of color film. We worked together and made some experimental films, in order to study the use of color film under a variety of conditions. The one I made in Inner Mongolia at 86 degrees below zero (F.) was probably the most successful. This work also created strong ties with Chinese leaders and filmmakers. Then British troops landed in Lebanon, which was followed immediately by huge demonstrations all over China. At that time, I made a short film in Peking about the demonstrations and called it **600 MILLION WITH YOU**. I went to China again in 1965, and this time Marceline was with me. Later on, in 1971, we returned for four months, to gather information at the end of the Cultural Revolution. We wanted to know what had happened - what actually was this Cultural Revolution, and what was its significance. Little by little, the idea of making a film emerged. It became even more concrete during a meeting with Chou En-lai, who scolded me for having come without my camera.

QUESTION: Anyone familiar with Chinese movies can see that the way they film and their photographic techniques are nothing at all like the film you made. Did you have serious difficulties working with the Chinese technicians?

JORIS: In 1963 and 1965, when I was in China making movies, I had already had need of a cameraman. In order to find one, I had a few films projected until I found a shot that exhibited the qualities I was looking for. The cameraman I found in that way proved to be entirely satisfactory. But another one, on the other hand, picked in the same manner, couldn't adjust to my way of working. This, of course does not mean that he lacked talent. It's just that Chinese movies are different from ours; they're more contemplative, more static. The camera is not part of the action, but records it, observes it. According to the old Chinese philosophy: "Man stands between heaven and earth and looks at the ten thousand things of the universe." The result is that the camera does not move. For a Chinese cameraman, to understand that he can move along with his camera, is staggering. Most often, when he finally gets to do it, he goes to the extreme and moves too much. So you have to explain the role and function of each movement of the camera.

Another important point to bring out about Chinese movies is that in general there are not as many close-ups as in our movies. This is connected to their cultural tradition. Generally in their visual art you don't see close-ups of people, except perhaps in the Buddhist tradition. So I had to explain why I used them, why close framings were necessary. All of that took a long time, because in China, you must be patient if you want to convince people. To impose your arguments, as is often the case in other countries, it is out of the question there. This is also part of the Cultural Revolution.

QUESTION: Do you think you were successful in getting people to be sincere in front of the camera?

MARCELINE: Yes, really. It wasn't always easy, because everybody has a tendency to make things look better and show only the good side of things. In Taching, for instance, when we visited the oil-drilling crew, they all started by telling us how happy they were, how hard they worked, how everything was just great, etc. We said, "It's true you work hard, in a heroic place, out here in the plains, that really does take iron will. The whole nation looks up to you, and that's great. You tell us that you are proud, that you're doing it all for the Party, that you're revolutionaries. O.K., we believe you, but perhaps things aren't quite so simple." And that's when they began to talk about their problems. People in the West say that the Chinese don't talk easily about themselves, that they're not open. Wrong, and this is the proof. But first they must trust you and perhaps even feel some affection for you. All too often Westerners who go there do the same thing: they aim their cameras and microphones four inches from a Chinese and pester them with aggressive questions, so they shouldn't be surprised if they can't get more than a polite smile and evasive answers. To make a film, you must have dialogue first. This is what we tried to do.

前言

著名的紀錄片導演伊文思先生和羅麗丹女士，於一九七六年拍製的「愚公移山」，發行以來，轟動了歐洲。正如伊文思先生所說的：「關於政治分析，已有很多有關的書籍與報章。電影就應該帶來這些刊物所缺少的——中國人民。去觀看他們生活、工作、笑與思考，這是從未在西方出現的。」這部電影細緻地、活潑地表現了中國人的自然面貌。

這部電影在美西灣區的演出將是很有意義的。一來廣大華僑可以一瞻中國山河的風采和人民生活的新發展，二來美國觀眾也可進一步認識中國，增進兩國人民的友情。全美華人協會舊金山灣區分會非常榮幸能主辦這部電影在此的首映。特別使我們感到高興的是伊文思先生和羅麗丹女士將會應邀由法國趕來，親赴華埠參加隨片登場和觀眾

見面。他們還特別表示希望通過華語翻譯，與華僑觀眾交談及討論。

伊文思先生和羅麗丹女士對中國人來說，並不陌生。他們早就是中國人的朋友，早在一九三八年，伊文思先生爲了幫助中國人民的抗日戰爭，曾不遠千里，來到中國，拍了「四萬萬人民」這部名片，向全世界爭取對中國的聲援。當時，伊文思先生就是經過舊金山前往中國的。今天，在歡迎「愚公移山」來此放映的同時，我們特別向年屆八十高齡的伊文思先生和羅麗丹女士表示熱烈的歡迎。

我們準備了這個簡要的刊物，介紹了一些該片拍製的背景，爲的是希望能通過它，使廣大華僑朋友和美國友人會更好地欣賞這部屬於中國人民以及她所有朋友的巨片「愚公移山」。

一個城市的印象(上海)

伊文思、羅麗丹，以印象派手法，通過對城市景色及人物細緻的捕捉，利用適當的配音效果，把一個大都市的面貌生動地描繪了出來。這部片子是要讓觀眾感覺到一個活生生的城市和她的居民就呈現在自己的眼前：路邊的交通警察訴說他的問題、女理髮師談她的工作、路旁的麵攤與它的食客、兒童繪畫展、東風號輪船的下水典禮……。全長約六十分鐘。

手工藝藝人

這部電影介紹中國出口的各種類手工藝品，其中包括：象牙雕像、貝殼工藝品、漆器等；以及老藝人怎樣把手藝傳授給年青學徒。

片中放映的其中兩件手工藝，取材自嫦娥奔月和西遊記的故事，產品色彩鮮明，人物栩栩如生，是現代稀有的藝術品。

電影內容簡介

四萬萬人民

一九三八年春，日本軍閥發動全面侵華戰爭已經快一年。爲了想使全世界人民知道法西斯份子在中國的暴行以及中國人民的反抗鬥爭，伊文思決定親自深入中國內地戰場，拍攝一部描寫這一時期中國軍民生活的紀錄片。這時，他剛拍完描寫西班牙人民反法西斯戰爭的紀錄片——「西班牙的土地」，由歐洲回到美國。在朋友的資助下，他湊齊了資金，於一九三八年二月由舊金山搭乘飛機經香港前往中國。當時，爲了湊足資金，紐約地區的愛國華僑也曾經爲他捐了一筆錢。他到了漢口（當時臨時首都），在當時國民政府的安排下，經鄭州前往山東前綫，拍攝了著名戰役「台兒莊會戰」的前後實況，後來又去西北。他原想訪問拍攝當時中共領導的八路軍情形，但爲隨行的蔣介石官員所拒絕。他在西安蘭州拍了一些人民生活，就又南下漢口，最後並拍攝了廣州地區的戰爭實況。

「四萬萬人民」於一九三九年在世界各地發行（紐約地區的華僑是第一批欣賞該片的觀眾），大力促進了世界輿論對中國人民抗日戰爭的了解與支援。這部影片全長約五十四分鐘。

中國的來信

一九五八年，在中華人民共和國政府的邀請下，伊文思又回到了中國。當時正是大躍進時期，中國的電影工作者剛開始接觸到彩色影片的拍攝工作。伊文思在北京就和中國電影工作人員一齊工作，幫助他們學會掌握彩色電影的攝製技術，並拍了一些實驗性質的影片。這些電影大多是描寫當時中國農村的生活。其中的一部，伊文思將它寄去歐洲，發行出來的名字就叫做「中國的來信」。這部長約四十五分鐘的卅五毫米彩色片，受到歐洲影評界很高的讚賞，認爲這部電影融合了許多中國古代繪畫藝術的用色技巧，結合了彩色技術與紀錄片電影二者特色，是一部效果優美，極富詩意的佳作。

球的故事

這部片子介紹的並非一個「故事」，而是第三十一中學發生的一件真事。伊、羅經常出入這所中學，事情發生後他們恰巧經過，發現學校裡氣氛不大尋常，於是他們追索事源，讓學生和老師分別在鏡頭前把事情過程說出來。

原來是老師按鈴上課，鈴聲過後一名學生一脚把皮球朝老師踢去，正好踢在老師臉上，結果學生的皮球被沒收。

爲了交待這件事，師生召開了一個討論會，在課堂裡展開了一場激烈的辯論。這場討論的內容十分豐富，從這件事情的分析講到責任義務、政治和意識形態等問題。結果是師生終於和解，老師承認自己低估了學生的政治覺悟水平，不應沒收皮球；學生也說出自己爲了挽回臉子才編出大堆理由的。最後討論會在一片和氣中結束。

北京郊區的一家

故事由一個三十歲的婦女高樹蘭帶出了家庭與工廠一天的生活情形。高樹蘭從十六歲起就在北京郊區一家火車工廠裡做工人，文革後當了工會裡的領導人，因工作關係，她帶着女兒住在娘家，週末才回城裡與丈夫團聚。

當高樹蘭在準備晚飯的時候，她高齡的母親在一旁回憶了她自己舊日的遭遇，八歲就許配給人家，並被迫纏小腳；而今，如高樹蘭這一輩婦女們却有權利戀愛、選擇對象。舊社會與新社會，舊觀念與新觀念就在這一對母女身上刻劃了不同的經歷。

影片也跟着高樹蘭轉到工廠裡去，對廠房及工作逐一地描述，並記錄了一群工人的談話。片長一小時又四十八分鐘。

NOTES ON FILMS

THE 400 MILLION

"The film's theme is the fight of 400 million Chinese against the Japanese invasion in 1937. It was financed by a company formed by Hemingway, Dudley Nichols, Franchot Tone, Fredric March, Luise Rainer and several others. One of the most striking documents ever produced on any war. The first scenes are unforgettable: the bombing of a large city, streets in flames, women in tears, the corpses of children, old people fleeing, the dead piled up like cattle, and the roar of Japanese aircraft. The main section of the film depicts a battle waged against the Japanese in which the Chinese are victorious."--George Sadoul. Written and Directed by Joris Ivens. Commentary written Dudley Nichols and spoken by Fredric March. Photographed by Robert Capa and John Ferno. Music by Hanns Eisler. Edited by Helen Van Dongen. (1938-39, 54 mins, Print Courtesy of the Netherlands Filmmuseum).

LETTERS FROM CHINA (SPRING, BEFORE SPRING, & SPRING-TIME FESTIVAL)

One of the few critics to have seen this rare three-part visual letter from China is Thomas Waugh, who wrote in Jump Cut: "One of these is a stunning experiment in color and documentary lyricism, incorporating many of the color techniques in ancient lyricism, incorporating many of the color techniques in ancient Chinese painting: it is virtually an anomaly in Chinese film history." Written, Directed, and Edited by Joris Ivens. Photographed by Wang Teh-cheng, Shih Yi-min, Chao-Tse-lin. Produced by the Central Documentary Film Studio, Peking. (1958, 45 mins, color, 35 mm, Print Courtesy of the Netherlands Filmmuseum).

DRUG STORE



Before shooting the film, Ivens and Loridan spent weeks getting to know the shop assistants and customers. The lighting, reflected from the ceiling by a special arrangement, was set eight weeks before the film was shot so that people in the store may get accustomed to it. These pre-arrangements enabled people to behave naturally in the course of the shooting as the camera, the lighting and the cameramen had already become part of their daily life.

The shop-assistants become the characters of the film and through the interviews they express their personalities and ways of thinking. There is the short-tempered young clerk, a subject of complaint from the customers because of his bad manners; the woman who gave up medical school to become pharmacist so as to better serve the people; the former owner of the drugstore (who is now also a shop-assistant) and others. The fine portrayal of these characters makes the film all the more real and human.

One interesting scene in the film is about the husband of the woman pharmacist who comes home during a weekend to find that he has to do the laundry. When he suddenly realized that he is being filmed, he starts to protest, which was also taken in by the camera.

THE OILFIELDS

Thousands of young volunteers from all across China, gathered on the cold plains of China's northern steppe region. They are involved in a deadly race against this inhospitable climate and the foreign predictions that China has no major oil deposits; the country will always be dependent on foreign oil. These volunteers overcome all these obstacles.

Ivens uses his camera to retell this story, recording excerpts from the daily life of the pioneers of the Taching Oil fields. In their conversation they relive the early and present day success of Taching. The film also contains many feet of historic footage. The battle, as it is described by the workers however, was more than a fight against harsh climatic conditions, pessimistic foreign experts and an economic blockade set up by the USSR. It is also a fight against homesickness, for example: How do you conquer the loneliness of China's steppes? How can you organize people to go out, set up camp and begin a new life? The people of Taching are still answering these questions. Where do they get the will to continue?

THE OILFIELD brings the complexity of daily life in Taching into focus. It is the story of selflessness and self reliance. It is the history of an industrial center whose society follows the patterns of life in a Chinese village rather than those familiar to a modern industrial megapolis. Here is a society where workers are peasants and peasants are workers - all at the same time.

IN REHEARSAL AT THE PEKING OPERA

This film shows the training of acrobats and dancers in the Peking Opera, and a rehearsal for a newly created work.



AN ARMY CAMP

This film is the result of a month-long stay in an army camp near Nanking. It is a camp where, as elsewhere, everybody marches in step, everybody makes their bed, everyone trains; but also where the soldiers criticize the officers and the instructors on the internal management or about the best tactic to adopt on a manoeuvre; where the officers and soldiers eat the same food at the same table, play and discuss together. The army does not want to be a parasitic body; the soldiers work on the land and raise animals for their basic needs. The wives of the soldiers and officers also work in neighboring factories in medicine, the production of soap, bean curd, etc. The camp is at the service of the local population for building roads, creating cultural centres, training the militia, etc.

FISHING VILLAGE

This film, beautifully photographed, is set in a small coastal village in Shantung province. Daily lives in a village of Da Yu Dao slowly and intimately unfold, narrating the subtle and dramatic changes in the lives of the people.

Woman, who traditionally has been regarded as sub-human, plays a major role in the village. A group of young women have become sailors and 'fishermen'. The captain of the boat is a 23 year old woman. Some highlights of the film include: the daily life of the village - fishing, working in the factory, the village doctor; some women discuss birth control and the men discuss wages. A carpenter shows the community some comic strips about the experiences of women fishermen; an old captain expresses his perplexity in the face of all the changes and admits that he hasn't completely understood the significance of the Cultural Revolution.

上海一藥店

第三藥店是上海市的一個模範單位。在拍攝此片前，伊、羅花了幾個星期的時間經常和店員和顧客接觸，並一早安排好燈光，把燈光打到天花板上，再折射下來，這樣不會影響燈光下活動的人。燈光一直開了八個星期，在藥店裡出入的人已習以為常，對電影工作者和攝影機也不感到陌生和害怕，這樣他們的表情才是自然的。

電影裡的人物就是藥店的店員：脾氣不好的青年男店員，常被顧客埋怨，說他服務態度不好；爲了要腳踏實地地爲人民服務而放棄學醫的女配藥員；及藥店過去的老闆（現在成爲店裡一員）等等。他們性格與思想，在訪問過程和每日工作上表露無遺，這點除了體現電影的真實性外，還使電影更富人情味，更能傳情。

此外，電影又借用一個週末探訪了上述女配藥員的家庭，其中有趣的一幕是女店員的丈夫週末回家還得自己洗衣，突然發現這也被拍入鏡，大表不滿，結果連抗議的表情也上了鏡頭。



南京一營房

伊、羅在南京附近的一軍營裡住了一個多月，拍下這部介紹非戰時軍人生活的影片。

就像所有軍營一樣，營房裡一切秩序井然，陳設簡單，一塵不染，長短槍靠牆排列，床上枕被摺成豆腐干形狀。除了每天必經的軍事訓練外，軍人軍官常共敘一堂討論作戰方法，軍人不時批評軍官的教法，或軍營的管理方式。

軍營並不是一個寄生的單位，軍人們同時從事耕作和飼養，糧食因此是自給的。軍人的家屬則工作於軍營旁的一個小型工廠裡，生產藥品、肥皂等日用品。其他時間軍人還幫忙附近居民築公路、蓋文化宮和訓練民兵。

錢教授

錢教授是一個頂尖的物理學家，此片描述他談論在文化大革命中成爲紅衛兵及他的學生的批判目標時所做的自我檢討及再教育，片長十五分鐘。

發電機廠

伊文思羅麗丹打算拍一部描述工人工作及生活的電影。他們一共參觀了十五間工廠，其中有鐘錶廠，也有拖拉機廠。但是他們不想挑一個模範式的工廠，而打算挑一個工人比較多，但是最普通的工廠。就在這個挑選工廠的期間，他們在上海參觀紀念巴黎公社起義展覽，碰巧遇見了兩個工人，彼此攀談起來，談得很投機。於是就決定去這兩個工人工作的工廠看一看這就是這所發電機廠。

他們兩人在這個發電機廠住了好幾個月。其中又碰上了工廠工人對工廠管理展開的大批判運動。他們抓住了這個機會，就把這個運動如實地拍了下來。

北京雜技團練功

電影介紹雜技團的日常訓練過程，最後由團員演出一幕精采的雜技功夫。

京劇團彩排

除了介紹團員的訓練片段，這部電影還有精彩的壓軸戲—「龍江頌」的綵排，最精彩的片段是女主角水英率衆投入水中，與浪搏鬥，築成人牆，堵住從合龍口湧進的大水，讓同伴緊急打樁，以保水壩。

攝影者並與團員討論了京劇，樣板戲等問題。

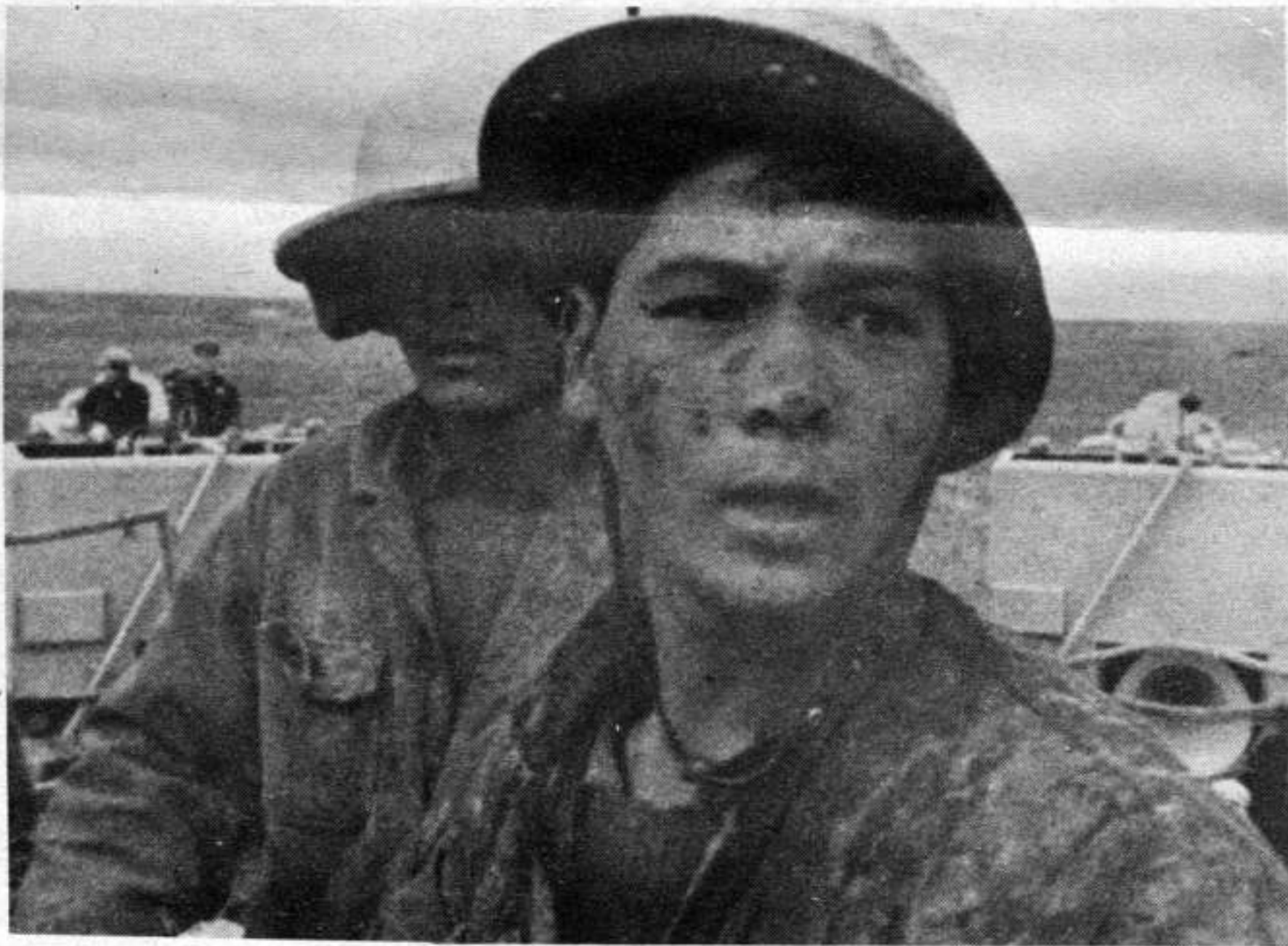
漁村

山東省大魚島上的一條漁村，島上風光明媚，一片寧靜。

這部電影介紹了漁民的生活，重點採訪是島上的女子捕魚隊。

女子捕魚隊是漁村的新生事物，隊員們全是二十來歲的壯健姑娘，船長就只有二十三歲。電影不只介紹她們的工作，並訪問個別隊員，以及隊員們的家庭。女子捕魚隊很受村民愛戴，一名木匠爲她們展出一套圖畫，描繪她們與風浪作戰的情形，隊員一邊觀賞一邊向他提意見。

幹其他行業的村民，如醫生、幹部和老船長，也是電影訪問的對象。



大慶油田

一部描寫在中國東北大荒原上，工人們戰天鬥地、自力更生，開採石油的故事。全長約九十分鐘。這部電影攝影特別優美，片中介紹了年青石油工人的生活，也介紹了第一批來到大慶的婦女，如何組織一個墾荒隊到荒原上紮營開墾土地的故事。在這兒更着重描寫了中國婦女的精神面貌。

伊文思的同伴羅麗丹，在談到這部影片時，曾講了這麼一段小故事：「在大慶，我們訪問了一個鑽井隊。一開頭，隊員們總是說他們是如何如何快樂，他們工作很艱苦努力，他們覺得什麼都很好等等。我們就說：『我們知道你們工作很辛苦，爲了國家爲了革命，你們在這裡工作，有鐵一般的意志。全國人民都尊敬你們。這是了不起。但是，也許事情不只是這麼簡單吧？』於是，這時候，他們才開始談他們的一些問題了。西方人總是說中國人不喜歡談他們自己，不夠開放。其實並非如此。他們一定要先對你信任，甚至對你有了一點感情之後，才會對你說他們的問題的。」

這一段話，反映了伊文思、羅麗丹拍製整套「愚公移山」的態度，也說明了爲什麼「愚公移山」能夠比較真實地表現中國人自己的言論與感情的原因。

WHO IS YUKON?

"There is an ancient Chinese fable called 'The Foolish Old Man Who Removed the Mountains'. It tells of an old man who lived in northern China long, long time ago, and was known as the Foolish Old Man of North Mountain. His house faced south and beyond his doorway stood two great peaks, Taihang and Wangwu, obstructing the way. With great determination, he led his sons in digging up these mountains hoe in hand. Another greybeard, known as the Wise Old Man, saw them and said derisively, 'How silly of you to do this! It is quite impossible for you few to dig up these two huge mountains.' The Foolish Old Man replied, 'When I die, my sons will carry on; when they die, there will be my grandsons, and then their sons and grandsons, and so on to infinity. High as they are, the mountains cannot grow any higher and with every bit we dig, they will be that much lower. Why can't we carry them away?' Having refuted the Wise Old Man's view, he went on digging every day, unshaken in his conviction. God was moved by this, and he sent down two angels, who carried the mountains away on their backs...Our god is none other than the masses of the Chinese people."

mao tsetung 1945

TRADITIONAL HANDICRAFTS

Traditional art still exists in China and is passed down to the generation. This film shows young and old craftsmen at their work, which has been the same for centuries.



THE FOOTBALL INCIDENT: THE HIGH SCHOOL

This is a little story which happened in a school in Peking. The heroes of the film are a class of 13-year-olds and their teacher. A little scandal has erupted: when the school bell rang, a teacher asked the pupils to finish their ball game. But one pupil threw the ball towards the teacher.

The whole class discuss the problem together. This is not an attempt to find the culprit, but to encourage pupils and teachers to contribute towards resolving such conflicts. The animated discussion covers the nature of play, of sport, of passion; then it broadens as they talk of responsibility, ideology, politics. One pupil chastises a teacher for not playing the game of open discussion.



A WOMAN, A FAMILY

With the setting of her family home on the outskirts of Peking, a young Chinese woman explains the details of her life in New China. Her name is Kao Chou Lan, age 30, married and mother of one young daughter. As she goes through the routines of her daily life, both at home and in the factory where she works there is talk of love, marriage, education of children, and the struggle of women to assert themselves before and after the revolution.

The flow of this narration is interrupted in several places as other family members, neighbors or fellow workers take up the story. In one scene, Kao Chou Lan's aged mother offers her experiences from the old society, providing sharp contrasts to the realities of life in present day China. Her stories of bound feet and betrothals at the age of 8 illustrate the advances made since liberation.

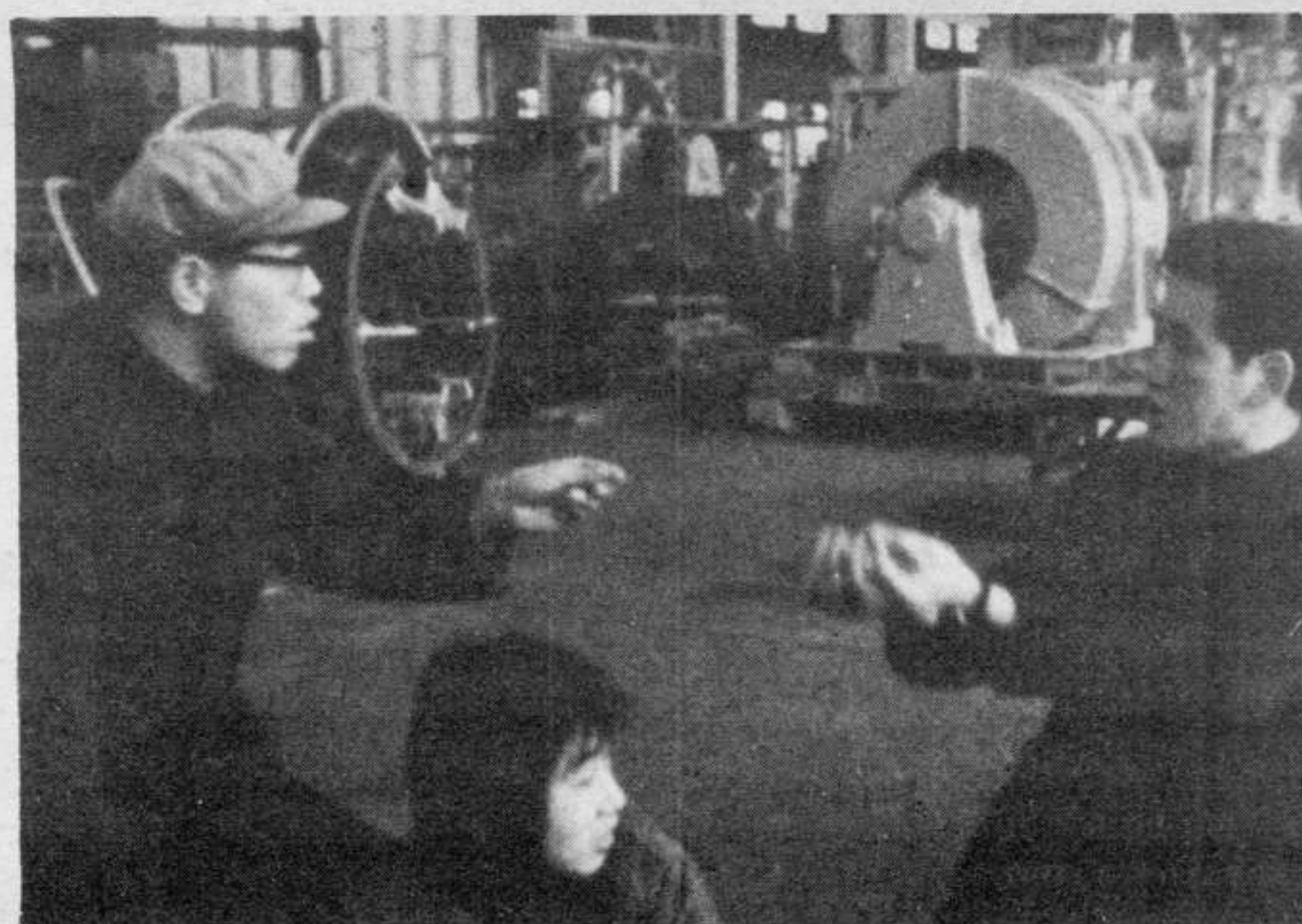
Factory relations are shown as the camera follows Kao Chou Lan through a series of investigations she conducts in her role as a factory union representative. We find out about work on the shop floor, the canteen, the nursery and the building of houses for factory workers. The workers also talk about Kao Chou Lan, most admire her, others are critical of her tendency to steal the limelight. They also criticize some of the working methods of the filmmakers. (1 hour 48 minutes)

PROFESSOR TS IEN

Professor Tsien is one of the top scientists in the country and he narrates his own experience during the Cultural Revolution when he was the favorite target (and one of the very first) of the Red Guard and of his own students.

THE GENERATOR FACTORY

The beginning of this film documents activities of a typical Chinese factory. Men and women work on machines like they do in other factories. They interrupt their production at times to watch a skit performed by other workers, to play badminton or to discuss political philosophy or the organization of the work. It's an ordinary Chinese factory near Shanghai with 8000 workers. They produce electrical equipment.



The routine is violently interrupted, however, as a wave of demonstrations break out half way through the film. Ivens and his camera catch this struggle which is directed at the plant management - its administration and its relations with the workers. The viewer is caught up in this outburst of political activity, watching as the wall posters go up on the factory walls and the workers and managers begin to settle the problems. The early history of labor struggles is recounted by older workers in stories of the bloody strikes of Chinese railworkers in 1923. (2 hours 9 minutes)

BEHIND THE SCENES AT THE PEKING CIRCUS

The daily training of the people in the Peking Circus, ending with an acrobatic display.

愚公移山

中国古代有个寓言，叫做“愚公移山”。说的是古代有一位老人，住在华北，名叫北山愚公。他的家门南面有两座大山挡住他家的出路，一座叫做太行山，一座叫做王屋山。愚公下决心率领他的儿子们要用锄头挖去这两座大山。有个老头子名叫智叟的看了发笑，说是你们这样干未免太愚蠢了，你们父子数人要挖掉这样两座大山是完全不可能的。愚公回答说：我死了以后有我的儿子，儿子死了，又有孙子，子子孙孙是没有穷尽的。这两座山虽然很高，却是不会再增高了，挖一点就会少一点，为什么挖不平呢？愚公批驳了智叟的错误思想，毫不动摇，每天挖山不止。这件事感动了上帝，他就派了两个神仙下凡，把两座山背走了⁽¹⁾。现在也有两座压在中国人民头上的大山，一座叫做帝国主义，一座叫做封建主义。中国共产党早就下了决心，要挖掉这两座山。我们一定要坚持下去，一定要不断地工作，我们也会感动上帝的。这个上帝不是别人，就是全中国的人民大众。全国人民大众一齐起来和我们一道挖这两座山，有什么挖不平呢？

毛泽东 一九四五年六月十一日

伊文思、羅麗丹與中國

柏村

關於中國，或許「愚公移山」的攝製者伊文思和羅麗丹所經歷、所目擊的比身在海外的我們還多。中國近代史上的幾樁大事件，幾個重要的轉捩時期都從他先後三十五年拍製成的數部紀錄片得到了紀錄。在一九三八年的「四萬萬人民」裡，伊文思詮釋了中國人民在日軍鐵蹄下為生存，為反帝而流血、流淚的神聖抗日戰爭；在一九五八年的「中國的來信」和一九七三年的「愚公移山」裡，他也詮釋了社會主義中國建立以後抱著人定勝天、日日向上奮鬥著的祖國同胞。毫無疑義，伊文思值得接受中國人向他所表示的敬意和謝意。他替我們向我們的子子孫孫交代了這一段中國歷史，他替我們向全世界揭示這一代中國人的堅如愚公的意志。

尤里斯·伊文思是荷蘭人，生於一八九八年。他的父親和祖父皆畢生從事攝影工作。他說：「從我生下的第一個小時起，我便與攝影結下了不解之緣。」當他還很年輕的時候，進步的思潮、廣泛的愛心就使他覺得他應該站出來，拿起攝影機忠實地記錄下這個世界上廣大



的人民與變遷的社會。從一九二七年起直到今天，伊文思已經拍攝了四十多部紀錄片，在早期的作品有「西班牙的土地」、「四萬萬人民」、「動力和土地」；中期的作品有「河流之歌」、「北緯十七度」等；而在一九七六年則與法國女士瑪西蓮·羅麗丹合作完成了「愚公移山」。在這裡，他們用最濃縮的鏡頭、最精鍊的剪裁，把正在發生巨變的中國精神面貌和物質生活體現出來。這一部宏偉的影片在世界各國上映以來，獲得了一致的好評，使得伊文思被推崇為當代最有份量、最權威的紀錄片導演。

伊文思第一次踏上中國的土地是在一九三八年，正值對日抗戰進行得如火如荼的時候。「我要拍攝在中國進行的一場反抗日本侵略的人民戰爭。」伊文思在一本書裡這樣寫著。在飛往漢口，途經香港的時候，他會見了孫中山夫人宋慶齡女士。夫人告訴他：「啊，你將為中國做一件很有意義的事。」他冒着炮火到前綫拍攝了台兒莊戰役，又去西安，深入蘭州；他用他的攝影機捕捉了中國每一寸土地上每一個人民的沸騰的抗日精神。這時他所拍成的影片就是「四萬萬人民」。在此期間，他也在西安會見了周恩來總理。周恩來告訴他：「我們有攝影師却没有攝影機。」於是當他束裝返回美國之時，就把手提攝影機和膠捲送給了延安。

一九五八年大躍進時期，他應邀訪問了新中國，並且在北京拍攝了「六億人民與你在一起」以及「中國的來信」；一九六五年，他開始與羅麗丹合作，結伴重臨中國；一九七一年，他們又去一次，收集

了文化大革命末期的一些資料，他們想知道中國到底發生了什麼事？什麼是文化大革命的本質？及其影響？由逐日的觀察了解中，他想要把當代中國風貌攝製下來的意念就因此形成了。

一九七三年，他和羅麗丹帶著攝影機回到了中國。他們並不打算寫一部關於文化大革命及其影響的鉅細靡遺的論著。取而代之，他們所想要做的是全心全意地觀察並傾聽，讓中國人民自己說話，自己生活。正如伊文思所說：「關於政治分析，已有很多有關的書籍與報章。電影就應該帶來這些刊物所缺少的——中國人民。去觀看他們生活、工作、笑與思考，這是從未在西方出現的。要成功地去呈現日常生活，幾乎是我們這門專業最困難之事。」但是，伊文思和羅麗丹却成功了。他們在一九七三年初春抵達中國大陸後，帶著幾名中國工作人員日以繼夜地工作，廣泛深入地接觸群眾，來回奔走在拍攝的現場。花了一年半的時間，拍了一百二十小時的菲林；此後，又再經過一年半的時間，始將其剪輯成一部長達十二個小時，十二個獨立部份的影片。他們大膽嘗試，從另一種角度和新的手法拍攝了這部「愚公移山」，使紀錄片不會流於新聞報導的形式，從而開拓了紀錄片的新境界。



「我們就是這樣生活的！」

看伊文思、羅麗丹是如何拍攝「愚公移山」的？

小明

讓中國人自己講話

「愚公移山」在中國放映時，「上海一藥店」裡的藥店人員看了後，都叫出來了：「我們就是這樣生活的！」。

「愚公移山」給人的真實感是這十二部片子成功的最大特點之一。伊文思曾說「紀錄片是記錄真人真事，以平凡細緻的日常生活自然地呈現出其特殊性。」，「我們把我們所看到告訴你們，沒多沒少……，你們觀眾可以自由看，決定，「愚公移山」是為廣大觀眾而拍的，所以用的是廣大觀眾的語言，我們要傳達的不是我兩對中國的印象或對中國政治的看法。我們聽到的觀眾反應，認為這法子沒給他們教條，或傳教式的感覺。反而覺得有如身在現場，親眼親耳觀察的感覺……」。

羅麗丹把拍攝「愚公移山」的宗旨表達得很顯明：「讓中國人自己講話」。要正確的、真實的紀錄中國人民，就得讓他們直接、無保留的告訴觀眾他們的生活與一切。

尋找題材

這十二部片子的題材是經過一番思索調查之後才選擇出來的。在十八個月中，他兩深入民衆生活，從中吸取適當的題材，有極其平凡普遍的一面，也有所謂「典型」的一面。他們希望能傳達給觀眾的，是在這歷史階段中，普遍中國人的生活與思想。例如，他兩希望能拍一個平常的工廠，描述工廠工人的生活與工作。

他兩參觀了許多工廠之後，覺得這些工廠或是太小，或是太「典型」，太完整。最後，終於在一個偶然的機會中，決定了拍攝「發電機廠」這間普通的工廠。又如，「上海藥店」這題材的來源是這樣的：伊文思在上海病了，這間藥店的人員給予他照顧關懷，幫助他早日復元。伊和羅就和他們交了朋友，對這藥店超乎尋常為人民服務的工作精神大感興趣而決意拍攝這藥店的故事。

FILMS SOON AVAILABLE

The Ivens-Loridan films HOW YUKONG MOVED THE MOUNTAINS will be available shortly for public distribution through the USCPFA. (The US-China Peoples Friendship Association - USCPFA - is a non-profit, tax-exempt, volunteer organization whose goal is to develop and strengthen friendship and understanding between the peoples of the United States and the peoples of China. Members are American people of different view points, from all walks of life, working in local associations across the mainland and Hawaii. In existence since 1974, the National USCPFA now include four regions - East, Midwest, South, and West - with over 200 affiliated chapters and organizing committees.) For more information on these films or other association films and activities, please contact either the San Francisco office at 50 Oak Street, San Francisco, 94102 (863-0537) or the East Bay office at 2054 University Ave., Berkeley, 94704 (845-7407).

The National Association of Chinese Americans, San Francisco Bay Area Chapter, was established early this year. Its goal is to be concerned with issues affecting the interests and well-being of Chinese in America as well as to facilitate US-China cultural exchange and normalization of diplomatic relations. For more information, write to care of Room 2, 755 Clay St. San Francisco, CA 94108.

HOW YUKONG MOVED THE MOUNTAINS will be screened along with Iven's two previous films on China - THE 400 MILLION (1939) and LETTERS FROM CHINA (1958) - in six parts in both San Francisco and Berkeley. The Berkeley showings will be on April 10, 12, 14, 16, 19, 21. For more information call the University Art Museum's Pacific Film Archive: 642-1124.

熟習題材，和人們打成一片

找到了適當題材後，他兩都會花一段時間和他們的紀錄對象生活在一起，更深入了解他們的生活，耐心地向他們解釋拍片的動機。伊和羅與中國人民的談話都是通過兩位隨身翻譯員的。語言的障礙雖然限制了雙方的直接溝通，他兩誠摯的感情和他兩對人民的親切關係，得到了他們的信任。自然而然的，這樣就減低了這些人物在攝影機前面的拘束與隔膜，而能盡量地把他們的思想與感情解放出來。電影所拍的場面，也都不是虛構的或事先安排的。例如藥店的女店員跟丈夫和孩子去探外婆那一段和「一個皮球」中的師生辯論那一段，都是他兩在長期觀察或偶然發現時迅速加以捕捉得到的。伊文思說：「……紀錄片的大忌是叫你所拍攝的人物演戲。因為他們不是演員。叫他們演戲會覺得別扭。這是用了演員，不成紀錄片。」紀錄片的真實性如被破壞了，可就變成「荷里活」了。

採用「直接電影」拍攝方式

他們較少採剪接方法，而是大多採用單鏡頭長時間拍攝同一場面的方式。這樣，人物表情的變化，和人物之間在感情上的相互呼應能充份和全面地表現出來。觀眾「身在現場」的感覺就是因為用這種技巧而產生的。如此，觀眾可以理性地看到人物和事件的發展。片中也充份的拼合近鏡頭，細緻刻劃人物由內心傳達給面部的感情思潮，從而加強了人物和觀眾之間的聯繫。協助他兩的攝影師是中國人。他們認為中國攝影師對於自己國家的情況和人民比他們熟悉，拍起電影來自然有很多方便。並且也使攝影隊不是那麼觸目。

忠實、誠摯的動機

片中以對話與訪問為主，極少用第三者的敘述，觀眾要聽和應聽的是中國人民自己講話。一般外人都以為中國人講話一向保留太多。在攝影機前的訪問是否有可能充份地表達出真實的感想與意見呢？「愚公移山」打破這觀念。由於攝影工作人員和被訪問人物之間，彼此已所當熟悉，有一定的互相信任；而羅麗丹的訪問技巧很靈活，減少了被訪問人物的尷尬與不安，使他們能自然自在，舒暢地表達心思。

伊和羅拍攝「愚公移山」的坦白率直手法和靈活的攝影技術，以及巧妙地結合了人的講話與動作，這些都給予觀眾以真實與親切感。伊和羅拍此片的誠懇態度，也可以從他兩的談話中見到一斑，他們說：「我兩所看到的就是這些，並非全貌，但是我們可以告訴的是我兩知道的。」也許這就是他們最成功的地方。

全美華人協會舊金山灣區分會是於今年一月成立。本會宗旨是為增進華人感情，加強華人團結，維護華人權利與福利，介紹中華文化並促進中美兩國關係正常化及長期友誼。

我看 愚公移山

江水

一九七三年我看了安東尼奧尼的「中國」。那時一心想知道西方人眼中的新中國是什麼樣子，所以抱着滿懷的希望入場，可是離場時却帶了一肚子疑問和不安回家。那部片子的灰暗色調、人民驚惶和含混不清、若有所指的旁白，至今還不時在我的記憶中浮現。

三年後我看了伊文思、羅麗丹拍的「愚公移山」。雖然事前已經道聽途說，對該片的好評略有所知，可是看電影前仍按捺着過份的期望，以免再次失望。然而「愚公移山」和安氏的「中國」差別太大了！若說後者令人觀後感到不安和迷惘，「愚」片却給人一片明朗和欣欣向榮的印象。

為什麼呢？看了全套電影十二部的八部以後，我得了一個結論：就是導演對待攝影對象的態度有所不同。安氏的「中國」，片中人物神色張惶是因為陌生的攝影者突然出現追捕他們的影像。這種作法在任何一個地方都可引起同樣的反應，也不可能攝獲群眾的自然面目。伊、羅在拍攝「愚」片時，特別在每一個要拍攝的地方住上兩、三個月，先和被拍的人物打成一片，並且贏得他們的信任。

就因這樣，電影裡出現的人物一個個神情自若，與訪問者有問有答，侃侃而談。整部電影給人一種親切真實的感覺，就像觀眾也親臨其境，立在一旁聽他們交談。電影通過這種讓人民自己說話的手法，把中國社會的實際情況和精神面貌，細緻又生動地描摹出來。人民自信和積極的態度，從容不迫、光明正大的神情，和他們生活所體現的「力爭上游」、「自力更生」精神，構成了這幅明朗充實、朝氣蓬勃的畫面，這是最深刻的印象。

影評

世界報

(Le Monde, France)

欣賞這部電影給人一個不可抗拒的感覺。在此以前，中國只是一個無聲的畫面——一個沒有中國人的中國。這部影片描述了千萬中國人實際的生活與問題。伊文思與羅麗丹把一個表現中國人日常生活的紀錄呈獻給了我們。它不是地獄、也不是天堂，只是在運動中的現實。

巴黎日報

(le Quotidien de Paris)

史無前例的豐富內容。這部影片將會感動成千上萬的法國人，無論他的政治立場是什麼。

新觀察

(Le Nouvel Observateur)

這部電影所描述的中國並不是為一般遊客以及國際訪華代表團所拍的中國。這是中國人民生活中的中國。伊文思一刻也不打算想要說服我們。在這部電影中有非常豐富的有關新中國的資料。這部長達二小時的電影不但是令人興奮，它也是非常美的。

文藝新聞

(Les Nouvelles literateur)

在整個電影歷史中，還從未有過一個人能夠這麼成功的推出一部如此充滿人情味，同時也充滿政治思想的作品。