台灣民族誌影像學會
Taiwan Association of Visual Ethnography

台北市南港115中央研究院民族學研究所2609室
Room 2609, Institute of Ethnology, Academia Sinica. Nankang, Taipei 115, Taiwan

電話/Tel: (02)2652-3452
傳真/Fax: (02)2785-5836
網址/Website: http://www.tieff.sinica.edu.tw
電郵/E-mail: tieff@gate.sinica.edu.tw
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### Migration Story—Taiwan

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Wang Song-Shen

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Lee Tsau-Ning

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前言

今年的台灣國際民族誌影展以「遷徙故事」為主題分為四個單元，分屬於「回顧專題」、「遷徙故事－國外篇」、「遷徙故事－台灣篇」與「新視窗」單元。

我個人學音樂出身，對於二部閉幕片《嘻哈戰爭》和《縣道184之東－交工樂隊崇樓唱歌》特別感興趣，它們都用音樂來詮釋遷徙，其中《嘻哈戰爭》影片從美式嘻哈音樂探討日裔美國人的文化認同，另一部關於美籍客家交工樂隊在崇樓錄音唱歌的影片，則是以台灣本土搖滾聯繫城市遊子與家鄉的情感。

在入選的影片中，包含了11部台灣創作者的作品和22部台灣以外來自世界各地的影片，這些影片以不同角度觀看不同民族的文化，可以發現相異之處，不過對於歷史文化和生命價值，我們卻可以看到更多共通之點。

台灣是一個移民社會，不但先後有閩南、廣東、漳興客家移民，1949年隨國民政府來台的外省移民；在島內的原住民族，更在日本殖民統治下，強制遷徙。此外，在飢荒、水災以及種種人為與環境變遷因素下，有更多的遷徙故事，但是時日漸久，「他鄉已變成新故鄉」，加上近年來，文建會推動「社區總體營造的新故鄉政策」，強化大家對自己腳下土地的認同與關懷，形成「心的所在，就是故鄉」的共識。不過，每個人都應尋根溯源，了解自己的祖先從哪裡來，並建立自身的文化認同，這就要來看「遷徙故事」民族誌影展了。

本人曾參與第一屆台灣民族誌影展，深受感動。衷心祝福第二屆影展能再接再勵，活動順利展開成功，讓這份對文化熱愛的執著帶領著影展，使所有觀眾有機會接觸全世界的民族文化。

陳郁秀
文建會主任
The 2003 Taiwan International Ethnographic Film Festival with the theme of "Migration Story" has been dissected into four categories: "Retrospective", "Migration Story- International", "Migration Story- Taiwan", and "New Vision".

I myself graduated musicology, so I feel especially interested in the two closing films: "Droppin' Lyrics" and "County Road 184", as both films use music to explore the meaning of migration. "Droppin' Lyrics" discusses Japanese-American culture identification problem through American hip-hop; and "County Road 184", a story of Meinung hakka band recording in a tobacco building, binds city wanderers with hometown affection through Taiwan rock-n-roll.

Among the 33 films joining Taiwan International Ethnographic Film Festival 2003, eleven of them are from Taiwanese filmmakers. Through them, we take alter perspectives observing each culture. There are slight differences, but as for culture history and life value, similarities could easily be found.

Taiwan is an immigrant-full society, not only are there immigrants from other provinces into Taiwan following the government in 1949; also are there aborigines forced to move out under Japan's ruling of the island. Moreover, typhoons, floods, and all those artificial and environmental changes contribute to more of these stories. But as days go on, "foreign land becomes home". And with the committee's promotion of "Integrated Community Development" these years, intensifying people's recognition and care toward the land they dwell on, the "where the heart lies, lies our home" consensus has been reached. However, everyone should delve into their origins, knowing where their ancestors came from and build cultural identities. Those are what make up the reasons why you should come to the film festival.

I was the participant of the 2001 festival and was deeply moved. Sincerely hope that things are as well this year and the festival is successful. May the culture enthusiasm lead the festival bringing all audience closer to ethno-culture around the world.

Tchen, Yu-Chiou

Minister, Council for Cultural Affairs, Executive Yuan
前言

隨民族誌影片遷徙

徜徉在太平洋懷抱中的台灣島近年並不安穩。經歷1999年921的大地震撼動，2001年9月中旬的 cellpadding:0; border:0; text-align:justify;

9月的風又為台北市帶來200年來罕見的大水患。我們兢兢業業籌備的第一屆台灣國際民族誌影展就在大水淹過、捷運難嚮、許多街道仍滿目瘡痍的9月21日登場。原來預定的放映場地（中研院學術活動中心）與設在民族學研究所的影展辦公室都成了水電不通的災區，工作人員倉卒中打包遷徙到師大裡人招待所。幸好恰得真善美戲院同意，迅速地將影展轉移到該地舉行。12位外賓皆如期到達，大批觀眾熱情湧入，參與了一個災變中誕生的影展。國際視覺人類學會會長洛夫.胡斯曼（Rolf Husmann）與導演吉兒.丹尼爾（Jill Daniels）返國後合寫了一篇文章，刊登於2002年4月出刊的今日人類學（Anthropology Today）雜誌。他們用了一個很特別的標題：「關於夢魘、漫遊、與奇蹟：第一屆台灣國際民族誌影展評介」（"Of Nightmares, Odysseys and Miracles：A Review of the First "Taiwan International Ethnographic Film Festival"），記述2001民族誌影展以「島嶼漫遊」（Island Odyssey）為主題，在颱風夢魘中奇蹟般出航的經歷。

「安得」是夢魘，動盪的台灣島孕育的是各式各樣的遷徙故事。一波波的移民流入又流出去後，不同的文化質素在此交會，有些隨風而逝，有的則沈澱留存。「遷徙」成為2003年第二屆台灣國際民族誌影展的主題，台灣島內與島外的遷徙故事透過影像彼此映照，以吸收更多應變與成長的智慧。「回顧專題」的5部影片都是我們渴求許久、耗費許多人力才邀來的影片。尚.胡許是民族誌紀錄片界最富盛名的導演，也是「真實電影」紀錄片類型的開拓者。之前台灣國際紀錄片雙年展放映過他與愛德韓.莫辛（Edgar Morin）合作，以巴黎為場景的影片「夏日紀事」（Chronicle of a Summer，1960）。但是尚.胡許在非洲完成的更具民族誌特色與個人風格的影片，則從來沒有機會正式在台灣露面。這次影展引介的「我是黑人」、「非洲虎」、「癲狂仙師」等三篇是尚.胡許非常具代表性的經典作，而且都與非洲由農村遷往都市的移民現象有關，影像流於虛構與夢魘之間，展現尚.胡許迷人的「超現實主義」紀錄片風格。求生存是遷徙最基本的努力。除了都市發展引起的城鄉移民，游牧民族逐水草而居的季節性遷徙在「牧童」一片中驚心動魄地展演。5萬人帶50萬頭牲畜橫渡大河，攀越高山的影像使得這部1925年出品的影片成為「冒險」紀錄片類型的經典。中國大陸白族紀錄片工作者楊光海於1960年代撰製的大興安嶺「鄂倫春族」一片，重塑一年四季隨野獸出沒而不斷移動帳篷、依靠強維生的族群之文化習俗。拍攝時鄂倫春族只在中共中央政府轄下定居了10年，但仍戀戀不捨遊獵的生活。楊光海拍片時要符合「科學性」的要求，但他取景運鏡極為講究，呈現遊獵民族詩情遊意的一面。
Foreword

我們今年從200餘部世界各地寄來的影片與近100部台灣的報名片中選出了8部「遷徙故事—國外篇」、7部「遷徙故事—台灣篇」影片，以及13部「新視窗」單元的影片。台灣的「遷徙故事」展現了島上不同族群的遷徙經驗。吳文森的「E.T.月球星際」和馬耀·比利的「來去大陳」係以國共內戰中由大陸遷台的外省族群為紀錄對象；前者展現台灣紀錄片以往罕見的「超現實」風格，兩位老伯在台北的時空氛圍中構建虛幻的夢境；後者聚焦的大陳人於台灣、美國與大陳島之間移動，無法理清的是文化與國族間的糾葛。曹文傑的「想要有個家—城市邊緣部落」講述的是都市阿美族原住民移民社區的故事，大人與孩子建立一個避風港的家的美夢在現實中飄搖。台灣客家移民的影像在陳榮顯的「看山的人—尋找坑坑之歌」與林照漢的「緣道184之東—秋工農隊姑樓唱歌」中呈現。「看山的人」將北部客家山區的雍容與寂寥刻畫畫入木三分。年輕人外移，老人們在陽光與霧氣中兀自講著母語，唱著山歌。「緣道184之東」的客家年輕人則循著緣道由都市返回美濃鄉間，他們創作的音樂強烈地敲擊著遊子的靈魂，由台灣傳到海外。李進明的「離鄉背井去打工」反映的是台灣外籍勞工的處境，並將觸角伸入他們的家鄉；蔡崇隆的「我的強鄉親」以家庭劇場的方式，讓台灣的外籍新娘毫不畏怯地面對丈夫、面對媒體，大聲地為自己辯護。那些引人爆笑的爭吵場景尖銳地刺穿了台灣社會的假面。

跨出台灣，我們看到城鄉遷徙的劇碼在其他地區上演。中國雲南周岳軍的「阿魯兄弟」以十分貼近的攝影機，隨著哈尼族年輕人告別美麗但無力養活他們的梯田而流浪外鄉，遞增謀生的艱辛。佛拉吉米爾的「消逝的村落」是一幅美麗而哀傷的晚歌，獻給為都市移民遺棄的村落；索錦·荷爾的「緣茶與櫻桃」紀錄的是戰後日本新娘隨軍隊移民澳洲的故事；時光催人老，卻沖不淡日本的茶香與花藝。內野敦史的「嘻哈戰爭」是年輕一代日裔美籍人透過嘻哈音樂表達對曾經敵對交戰的母國、移居國與戰爭的感想，快速的嘻哈與節奏中有著強動人的力量。跨國移民的故事還呈現於琵琶的「從鶴片到荷花」與安及亞倫合導的「沈默之歌」兩部影片；複雜的政治與經濟狀況，使得泰、緬、寮邊境「金三角」地區成為移民的溫床；而找不到土地又受政治迫害的眾多布朗族人離散世界各地的悲悼，只能以「沉默之歌」在穿透國界的媒體空間傳達，此單元中最特殊的移居村落是雲南的「學生村」，由學生家長為孩子求學而搭建，學童在村中飲食課生的畫面令人動容；而風格最特別的影片是雅麗的「尋找雅各」，如詩如謎的影像背後揭開的是東歐盧森堡移民不斷變動的國籍身份與歷史滄桑。

「新視窗」展現的是遷徙主題之外近年完成的優秀民族誌影片。其中參與凱拉母女合作的「杜卡的困境」、馬丁與傑哈合導的「女巫醫印多·皮諾」、艾敦的「給死者的信」、
前言

彼得與勞福的「大酋長的葬禮」, 約翰與哈洛的「那幻覺誇了我一拳」等幾部影片有人類學者長期田野工作的投射，有研究者/拍攝者與被研究者/被拍者之間的相互凝視與互動。「杜卡的困境」將一個一夫多妻的非洲社會極有人情味地呈現，杜卡由猜疑到接受先生新娶的妻子，進而協助她生產及哺育孩子的轉折令人難以忘懷。「女巫術印多・皮諾」一片翔實紀錄了印尼瓦納族女巫術自身生病的治療過程，以及她對拍攝者所提供的西藥療效之詮釋。拍攝者對民族誌材料的深度理解與適當呈現是本片價值之所在。「給死者的信」真實而幽默地描繪巴布亞新幾內亞一個基督教化了的原住民部落，千禧年到來前夕所顯露的極度焦慮與期待。「大酋長的喪禮」與「那幻覺誇了我一拳」都涉及攝影機紀錄與原住民社會的關係。前者在「大酋長」的允諾與「導演」下，攝影機為他個人與家族的歷史與權利作見證；後者介紹人類學者卡本特長年攜帶攝影機在原住民社會所作的實驗，意圖探討影像媒體對原住民社會的影響。「新視窗」中還有幾部與原住民文化密切相關的影片。加拿大著名原住民女導演艾拉德斯的「王冠與我們作戰？」，討論的是加拿大原住民在過去黎約保護與現代保育法限制下的漁業權；台灣布農族女導演莎娜的「月亮的眼淚」動畫和真人實事的織根之旅講述布農的月亮傳說；林建淳的「光影中的旋律」將他多年來參與蘭嶼達悟族文化的感受透過獨特的吟唱與如同光影的影像呈現出來；張瀚與沈可尚合導的「親愛的，那天我的大提琴沈默了」為台灣布農族美妙的和聲和西方著名小提琴家的琴聲搭建了橋樑；而中國大陸劉曉津的「傳習館春秋」則是紀錄一位珍愛雲南少數民族祭儀樂舞的漢人音樂家苦心經營文化傳習館的經過；賽德兄弟的「媒體牧民」敘述的是一對澳洲原住民兄弟致力發展地區廣播電台，為原住民發聲的故事。「新視窗」單元中有一部非常溫馨動人的影片，便是強尼－西門子導演的「爹爹與爸爸」。細膩描畫美國西岸同志家庭收養亞裔與非裔孩子遭逢的喜怒哀樂。最後，李靖惠的「森林之夢」把我們拉進2931大地震的記憶，在經歷了毀滅性的大災難後，南投一所國小的師生在簡陋的舊校舍中夢想著能在附近台大管轄的實驗林區中興建一所小學，但卻困難重重。這部影片入選後，導演說建校舍有了新的發展，她要修改結尾，故事還沒有結束，影展即將開始。當光束投向積塵，我們將隨著影像遷徙，為夢想構築歸宿。

胡台麗
台灣國際民族誌影展主席

胡台麗

2003 台灣國際民族誌影展
Migrating with Ethnographic Films

Taiwan, in the bosom of the Pacific Ocean, has not rested peacefully in recent years. After the shock of the great earthquake on September 21, 1999, Typhoon Nari brought the worst flood disaster in Taipei city in two centuries in mid-September 2001. The First Taiwan International Ethnographic Film Festival, prepared in a state of great apprehension, opened on September 21, just as the flood receded, with the MRT still not operating properly and many streets still in chaos. The original venue (the Center for Academic Activities at Academia Sinica) and the film festival office in the Institute of Ethnology were turned into disaster areas without water or electricity. Workers rushed to move the office to National Taiwan Normal University in Taipei. Fortunately, the Majestic Theatre agreed to screen the films, and the festival was quickly moved there. 12 foreign guests arrived on time and big audiences filled the theatre to attend a film festival born under catastrophic conditions. Upon returning home, Rolf Husmann, chairman of Commission on Visual Anthropology (IUAES), and director Jill Daniels wrote an article that was published in the April 2002 issue of Anthropology Today. They used a particular title: "Of Nightmares, Odysseys and Miracles: A Review of the First "Taiwan International Ethnographic Film Festival." The article told the story of how the 2001 Taiwan International Ethnographic Film Festival, of which Island Odyssey was the main theme, set sail during a nightmarish typhoon.

Stability is a dream, while turbulent Taiwan gives birth to a variety of migration stories. Wave after wave of migrants flow in and then leaves again. Different cultures meet, with some getting lost in the turbulence while other take root and remain. With "migration" the main theme of the 2003 Second Taiwan International Ethnographic Film Festival, stories of migration within and outside the island of Taiwan highlight each other with the help of images, letting us learn more about how to respond to changes and growth. We have long wanted the five films selected for the "Retrospective" section, and had to exert a great deal of effort to ensure their participation. Jean Rouch is the most famous director of ethnographic documentaries, and he also developed the cinema verite documentary. The biennial Taiwan International Documentary Festival has previously shown Chronicle of a Summer (1960), set in Paris and made by
Rouch and Edgar Morin. However, Rouch's African films, which are more characteristic of the ethnographic documentary and carry more of his individual style, have never been shown in Taiwan. The three films *Moi, Un Noir (Me, a Black)*, *Jaguar* and *Les Maîtres Fous (The Crazy Masters)* are classic documentaries representative of Rouch's work. They are all concerned with the issue of migration from countryside to city in Africa. The imagery, hovering between the imaginary and a dream world, demonstrates Rouch's surrealist documentary style. The most fundamental motive behind migration is the quest for an existence. In addition to the migration resulting from urban development, the seasonal migration of nomadic peoples following the availability of pastures and water is movingly shown in the film *Grass - A Nation's Battle for Life*. The images of 50,000 people bringing 500,000 head of cattle across great rivers and climbing high mountains make this film from 1925 a classic in the "adventure" documentary genre. The film *The Orogen*, made 1960 in the Great Xing'an Mountains by the Chinese documentary filmmaker Yang Guanghai of the Bai minority, recreates culture and customs of a people that throughout the four seasons constantly move their tents in the pursuit of prey as they rely on hunting for a living. When the film was made, the Orogen had already been settled for ten years on the advise of the Chinese communist party, but they were still unwilling to give up their nomadic hunting life. In making the film, Yang wanted to adhere to "scientific" requirements, but, to show the poetic and idyllic lifestyle of nomadic hunting peoples, he was also meticulous in his choice of scenery.

From the more than 200 films sent to us from around the world, and from almost 100 Taiwanese films, we have selected eight films for the "Migration Story - International" section, seven for the "Migration Story - Taiwan" section, and 13 for the "New Vision" section. The migration stories from Taiwan show the migration experience of the island's different ethnic groups. Wu Mi-sen's *Experimental Taiwanese* and Mayaw Biho's *Coming and Going, Island of Tachen* both document the mainlanders who migrated to Taiwan during the Chinese civil war. The former adopts a surrealist style, rarely seen in Taiwan in the past, and tells the story of two old men in Taipei building their illusions and dreams. The latter focuses on people from Dachen island in China's Zhejiang province, who move between Taiwan, the US and Dachen Island without being able to clear out cultural and nationality conflicts. Tsao Wen-chieh's *Dreaming of Home - Marginal Tribe of the City*
tells the story of an urban Amis migrant community, where adults and children, adrift in reality, build their dream of a family offering shelter. Chen Rong-shien's Mountain Keepers - Song of Chung Giao Keng and Ho Chao-ti's County Road 184 documents migration stories among Taiwan's Hakka people. Mountain Keepers gives a forceful and penetrating portrait of the grace and solitude of the northern Hakka mountain areas. As the young move away, the old people remain, talking their mother language and singing mountain songs in the sun and the mist. The Hakka youth in County Road 184 follow the road from the city back to Meinung Township. The music they create is a forceful attack on the travelers' minds as it spreads overseas from Taiwan. Lee Daw-ming's Shattered Dreams reflects the situation of foreign workers in Taiwan, and also takes us to their home land. Tsai Tsung-lung's My Imported Wife uses the family drama to show a Cambodian wife and how she fearlessly faces her husband and the media, loudly defending herself. Scenes of quarrels making you roar with laughter pointedly burst Taiwanese hypocrisy.

Leaving Taiwan, we also see the migration between countryside and city in other areas. Alu and His Brothers by Zhou Yuejun from Yunnan Province uses a very intimate camera when following the young of the Hani people as they leave the beautiful terraced fields that are unable to feed them, only to move on to other areas and taste the hardships involved in building a life. Vladimir Perovic's Vanishing is a beautiful but tragic elegy to a village abandoned due to urban migration. Green Tea and Cherry Ripe by Solrun Høeas documents the lives of Japanese women who followed their Australian husbands home at the end of the Second World War. They have grown old with time, but time can still not wash away the Japanese arts of tea and flower arrangement. Atsushi "Ucci" Uchino's Droppin' Lyrics tells the story of young Japanese descendants in the US expressing their feelings about the war and two former enemies - their mother country and the country they have migrated to - through hip hop music. The sincerity of the rapid, smattering lyrics and rhythms is a moving force. Pea Holmquist's From Opium to Chrysanthemums and Silent Song by Aine O'Brien and Alan Grossman tell stories of international migration. A complicated political and economic situation has turned the area along the Thai, Burmese and Lao borders - the Golden Triangle - into a hot bed for migration. Many Kurds are tragically spread across the world because they cannot find
land to live on and because they are politically persecuted. The only way to highlight this situation is to distribute Silent Song through international media. The village in Wei Xing's A Student Village, built by parents looking to educate their children, is the most special village in this section of the festival. It is moving to see students cook and prepare their livelihood. The film most unique in style is Jakub by Jana Sevickova. The poetic and riddling images reveal the constantly changing national status and historic changes of the Ruthenian people.

The New Vision section shows outstanding ethnographic films outside of the migration theme that have been completed over the last two years. Duka's Dilemma by Jean Lydall and Kaira Strecker, Indo Pino by Martine Jourent and Gerard Nougarol, Letter To The Dead by Eytan Kapon, Alfred Melotu: the Funeral of a Paramount Chief by Peter Crawford, Rolf Scott and Trygve Tollefsen, Oh What A Blow That Phantom Gave Me! by John Bishop and Harald Prins all project the long-term field work of ethnographic scholars and the mutual focus and interaction between the researchers/filmmakers and the people being studied/filmed. Duka's Dilemma presents a very sympathetic image of a polygamous African society. In an unforgettable way, it follows Duka as she goes from doubt to acceptance of her husband's new wife and help her through childbirth and breastfeeding her baby. Indo Pino documents how the female shaman of the Indonesian Wana people cures herself when she turns ill, and her commentaries on the effect of the Western medicine given to her by the filmmakers. The filmmakers' deep understanding and appropriate display of ethnographic materials are key to this film. With truth and humor, Letter to the Dead describes anxiety and expectations on the eve of the Millennium in an indigenous society in Papua New Guinea converted to Christianity. Alfred Melotu: the Funeral of a Paramount Chief and Oh What A Blow That Phantom Gave Me! both deal with the relationship between the society being filmed and the film camera. The former, with the approval of the chief and under his "direction," becomes a testimony to the chief's family history and power. The latter presents experiments made by the anthropologist Edmund Carpenter, who brought a film camera with him to indigenous societies in order to explore the effect of visual media on these societies. The New Vision section also includes a few films dealing closely with indigenous cultures. Is the Crown at War...
with Us? by the famous Canadian aboriginal director Alanis Obomsawin discusses fishing rights of Canadian indigenous peoples under past protective treaties and current legislation. Wuhaliton: Tears of the Moon by the female director Salon Ishahavut of the Bunun people in Taiwan uses animation and a person's search for his roots as vehicles for telling the Bunun moon legend. Dawu Melody by Lin Chien-hsiang mixes unique chanting with images that seem like the light reflecting off waves to show the experiences accumulated during his many years of participating in the Dawu culture on Lanyu Island. Silent Cello, jointly directed by Chang Han and Shen Ke-Shang, lays a bridge between the Bunun people's beautiful songs and the cello of a famous Western musician. Chronicle of the Minority Institute by Liu Xiaojin from China documents the efforts a Han musician in love with the rituals, music and dancing of the minorities in Yunnan Province has put into the operations of the Minority Institute. Media Nomads by Donna Ives tells the story of two Australian aboriginal brothers and their efforts to set up a local radio station for indigenous peoples. The New Vision section also includes a very warm and moving film, Daddy & Papa, by Jonny Symons. It describes the joys and sorrows of male same-sex families in California that have adopted Asian and African children. Finally, Forward Forest Dream by Lee Ching-hui brings us back to the great earthquake in Central Taiwan on September 21, 1999. Having survived the destructive disaster, elementary school teachers and students in Nantou walking among the ruins of the old school and dormitories now dream of being able to build an elementary school in the neighboring experimental forest area, managed by National Taiwan University, although difficulties abound. After the film had been selected for inclusion in the festival, the director said there had been further developments regarding the construction of a new school, and that she would change the ending of the film. The story is not yet over, but the film festival is about to begin. As the light hits the silver screen, we will migrate with the images and build a home for our dreams.

Hu Tai-li

President, Taiwan International Ethnographic Film Festival
Retrospective

回顧專題

評介 在光的周圍畫影像：Tracing Silhouettes:
林文玲 Lin Wen-lin

評介 牧草—風族的生存之戰Grass: A Nation's Battle For Life.
瑪雅傳 Ma Yua

評介 記民族誌影片《鄂倫春族》的拍攝The Making of "The Oroqen".
孔家禮 Cai Jia-ri
在光的周圍畫影像：
經驗移動、經驗 Jean Rouch的三部影片

作者 © 林文玲


Jean Rouch 在三部影片中探討西非當時因殖民的歷史因素、港口城市的興起，經濟、就業等誘因造成人口移動的現象。旅程、城市與現代性是 Rouch 三部影片共有的主題；旅程在此有不同的行進意涵，城市在此也表現不一樣的生活面向。三個段落的影片方式與透過儀式也是 Rouch 這三部影片可以預到的共通特點。

反映心理轉化的一趟旅程：《癲狂仙師》

影片從迦納首都阿克拉市中心開啓，身為觀眾的我們突然來到熙熙攘攘的城市中間，Rouch 的旁白稱這個地方為「真正的黑色巴比倫」（a true Black Babylon）。這個城市有來自非洲西部各地的不同人群，他們在此相互推擠、彼此競爭，分享這個「非洲最棒的冒險城市」。

一群從尼日貧窮地區移居到阿克拉市的 Hauka 信徒，紛紛從市區前往郊區，開始參加儀式的旅程，標示影片第二個段落的開始。在激烈的儀式中 Hauka 信徒紛紛進入心神恍惚的狀態，他們被混雜著殖民力量的神靈附身，出現 anywhere（也就是殖民政府總督與他的隨從）慣常的神情與行為舉止。Rouch 在這個段落同時並列「真的」總督現身在阿克拉市的集會場所，當 Hauka 信徒變成白人統治者的同時，這樣的安排一方面推動這個戲劇性高潮，另一方面 subjects 因此的並排順序同時強化了這樣的隱含：Hauka 信徒移身一變（模仿統治者）同時也顛覆了殖民治理的權力與權威。

《癲狂仙師》影片以一連串的倒敘作為結尾，Rouch 隔天回到城市並拜訪周末去參加儀式的 Hauka 教派不同成員。我們看到他們平靜而有效率地工作著，回復到他們的每日的生活；同時我們也不時被一些以交互剪接方式所延展的畫面提醒著，內容是前一天儀式中令人印象深刻的神靈附身鏡頭；而這些經驗與特質是同時並存在每個參加儀式的個體身上。

這部影片在五零年代的巴黎首映，引起在場的我們包括來自非洲的知識精英份子的驚訝與不舒服，這除了說明影片中心神恍惚的場景不只在逆轉與諷刺政治階層現象，進一步可以被視為對所有政權結構（不管是殖民或}
後殖民時代）所根基的某種不合理／無理性。

《癲狂仙師》不只是一部關於神筆御前的電影，電影本身因為所具有的轉化力量，也提供場合讓觀眾出神、心神恍惚。這樣的效果經由視覺、聽覺與其相互作用而造成，是導演Rouch的刻意安排。這部影片也標示了人類學電影的里程碑：在《癲狂仙師》中Rouch從早期將影片視為文化的可見的證據資料，轉為視攝影機為能夠提供不同質地的民族誌理解。「真實電影」（cinema verité）所為的民族誌真實是經由研究者與研究對象或拍攝者與拍攝對像彼此遭遇而產生，而不再是等著被紀錄的真實。Rouch的影片不再用來傳達既定的知識，而是訴諸／感染人們的身心，讓人們經歷感官上的混亂並顛覆慣有的思考方式，使知識有了新的深度與不同方式的理解。

尋找財富的短期城鄉遷徙：《非洲虎》

《非洲虎》與《癲狂仙師》有許多相關連的地方，兩部影片共享了一些相同的場景，《癲狂仙師》所關注的遷徙、城市與現代性等中心主題，同樣出現在這部影片中。雖然兩部影片都在講旅程與人們的時空移動，並從這些主題引出影片的整個架構，但兩部影片卻反映了不一樣的人事物。

《非洲虎》影片Rouch邀三位主角Lam、Ilom與Damoure，他們從家鄉沙凡那（Savannah，尼日）出發，到西非迦納的黃金海岸城市冒險與找尋財富。三個月後，他們返回家鄉。三人的冒險隨著旅程的不同進展，將繪出故事的結構並給予影片三個各具特色的段落，第一個段落包括三位主角的介紹、準備上路、出發，這個段落在三人來到海關作為結束；第二個段落則是三個人分別展開城市冒險之旅；最後一個段落是三位朋友再度會合，一起返回家鄉。

《非洲虎》的三個段落各有它形式上的特色，以第一個段落而言，Rouch的攝影機似乎完全參與了冒險旅程的某種序列與不確定性，它從來不是安定的，總是處於運動的、轉動的或令人目眩的移動狀態。在這個段落中出現一種突然的斷裂，鏡頭畫面從紀錄性片段忽然轉到一些“超現實的”場景。運用陽光、植物與風景等醒目的影像，Rouch增強了一種“即將離開一個熟悉的世界，而進入未知領域的感覺”。

Rouch在影片中間段落，三位年輕人分頭冒險的不同情節，以交互剪接方式暗示一種錯綜、破碎而持久的現代都市生活。相對於都市，三位年輕人來自的鄉村在影片中被放在一個具體的時間中，因此蒙著某種本真性（authenticity），能夠給予社會身份提供合法性，而整部影片在影片人物迷人的人格特質驅動之下，漸次發展、形成劇情，《非洲虎》一片很主要在頌揚人的主體性，而城市因為人的主體能動性，成為夢想、幻想與新身份得以產生的地方。Lam、Ilom與Damoure三位主角就像這個地區世代以來的人們，進行冒險、追求財富的城鄉移動，《非洲虎》反映了這個區域運徙的經驗面向，與某種實地的主體性。

移民者一周生活的時間之旅：《我是黑人》

非洲沒個大城，每天都有一群各地湧進的年輕人，來此尋尋財富、實現夢想。但夢想畢竟遙遠，現在的生活必須面對，他們只能打打零工，過著沒有明天的日子，這群人被稱做「都市新型瘟疫」。

《我是黑人》是一部虛構現實的紀錄片，一群從尼日來的人，在象牙海岸首都阿必尚從事勞工工作，他們在鏡頭前演出自己的生活。影片第一個段落描述移居者在一星期中工作日的生活與他們打零工、找門路，希望成
為都市成員的各種嘗試。第二個段落則跟隨影片主角Robinson他們渡過不用工作的週末，到海邊戲水，盡情的玩樂，第三部分則是另一個星期一的來臨。

影片第二部分雖然描寫這些年輕人的放鬆與遊戲，但這似乎沒辦法改變他們找不到工作的處境。遊樂的當下Robinson的意識開始飄浮，幻想自己為贏得比賽的拳擊手。但這只是困境的暫時解脫，影片回到主角Robinson，一下子自己喜歡的女子被義大利人搭訕，Robinson醉醺醺地與義大利人打架，被揍的很慘；接著，又是另一個星期一的開始，也是繼續找工作的日子。尼日家鄉變得遙不可及，掙扎在繁華的大都會裡，童年故鄉的美好回憶，變成回不去的夢土。

拳擊手與打架的場面，將「現實」與「虛構」的辯證關係表達的淋漓盡致，拳賽獲勝的夢想成為影片的段落，表達Robinson希望一舉成功的具體想望：與義大利人大打出手的真實景象，流淚或流汗的插入性鏡頭，使得觀眾無從知道這真正拍到的還是演的。但，這些場景（剪接與安排）反而使得真實得以展露，同時也精彩、準確地傳達幾個尼日青年在象牙海岸大城的移民處境與日常生活實錄。

在光的周圍畫影像

Rouch雖然如同他的同伴們，致力實現視覺主義（ocularcentrism）所標榜「看／視野」的知識形式：一方面「目睹」到的事物被視為一種光學性（科學）的事實（sight as optical fact），另一方面「目睹」則被視為屬於知覺而非感覺活動之現象（sight as perceptual phenomena）。但，他的電影所具有的實驗性，表現了高度的獨特視野，而且是由一種直覺力而來。Rouch電影所開的視角因而不同於其他影片作者，他們之間根本的差異在於看的方式（different ways of seeing）的不同。

Rouch的記錄影片一方面貼近生活，關注人們對當下社會現實的反應，另方面影片具有的「超現實」特色，譬如介入性、虛構性質、即興演出與創意旁白的手法，一方面顛覆社會真實的既定看法，同時提供其轉化的可能。這種經由導演刻意、精心地將視覺、聽覺元素組合、並列所造成的效果，一方面讓觀眾更有理解與詮釋上的自由、自主；另一方面此種揭示真實的手法，對於紀錄片真實產生深遠的影響。

在光的周圍畫影像，意謂著理性（之光）畫著它的輪廓。理性與非理性，光明與黑暗、白人與黑人，正常與瘋狂之間，並非截然，也不分明：它們之間有了游動，可以移位。關注光的周圍，Rouch的電影表現了浪漫主義揉合超現實的人文主義色彩。
Tracing Silhouettes

Three Movies by Jean Rouch

@ Lin Wen-Ling
@ (translated by Chris Findler)

French director Jean Rouch is among the directors to be presented at this year's Taiwan International Ethnographic Film Festival. A prominent director of documentary films, Jean Rouch is also renowned worldwide as the founder of the Comite du Film Ethnographique at the Musee de l'Homme and the reality cinema (cinema verite) film genre that he developed in the 1950s remains influential today. In keeping with this year's theme "Migration Story" Jean Rouch's well-known and brilliant series of the 50s and 60s will be shown at this exhibition. Interestingly, some of the films were not edited and completed until 10 years after they were shot. Three of his works, "The Crazy Masters" (Les Maîtres Fous, 1953-1954), "Jaguar" (1954-1967), and "Me, a Black" (Moi, Un Noir, 1959), will be shown at this year's exhibition.

In these films, Jean Rouch probes historical factors of colonial Western Africa, such as the rise of port cities, economies, and employment situations, which brought about the movement of large populations. These films have three common themes: journey, the city, and modern life. The term "journey," however, entails a different meaning and "city" manifests another dimension of life. These films all employ ritual and are divided into three sections each.

The Crazy Masters: A Journey of the Transformation of the Mind

Opening up in downtown Accra, Ghana's capital city, the film unceremoniously plops the audience into the middle of the bustling city, referred to by Rouch in his narration as "The True Black Babylon," packed with people from all over Western Africa struggling to partake of this the "best and most exciting city of Africa."

In the second part of the film, the camera follows an impoverished group of Hauka disciples from Niger living in Accra as they flock to the suburbs where they take part in a ritual. In the heat of the ritual, large numbers of Hauka believers enter trancelike states as they are possessed by the spirits of colonizers. Some begin taking on the expressions and mannerisms of the English (including the colonial English
governor and his entourage). At this point, Rouch inserts scenes from the place where the "real" governor and his entourage met in Accra. This side-by-side scene arrangement brings the film to its dramatic climax and reinforces the film's implication, that is, in the blink of an eye, the Hauka believers subvert the colonial power and authority of their white rulers as they imitate them.

Rouch, who employs a series of flashbacks in *The Crazy Masters*, returns to the city the following day to interview members of the Hauka sect that had taken part in the ceremony over the weekend. We see scenes of them back in their daily lives working quietly and efficiently, interwoven with scenes of possession from the previous day's ceremony.

The debut of this film in Paris in the 1950s caused an uproar and discomfort among viewers, including African intellectuals. Not only were the trance shots a mockery to the government, they showed political structures, both colonial and post colonial, as illegitimate and irrational.

*The Crazy Masters* is a film about more than spiritual possession and marks a milestone in anthropologic films. Rouch employs visual and sound effects to carefully craft the film's atmosphere, thereby providing a transforming power that leads members of the audience to reflect and fall into their own trances.

Rouch originally considered films concrete witnesses to culture. In *The Crazy Masters*, his views changed. He now saw the camera as an ethnographic tool to further the understanding of ethnic groups. Reality cinema contends that ethnographic reality occurs during encounters between researcher and subject or between individuals on either side of the camera. It is not simply the recording of reality. Rouch would no longer use his films to convey existing knowledge; rather he would use them to appeal to and/or influence the viewer's mind, to throw his senses into turmoil, to overthrow old ways of thinking, and to introduce new depths to knowledge and new ways of understanding.

**Jaguar: Moving to the City in Search of Wealth**

Many correlations, including similar settings, exist between *Jaguar* and *The Crazy Masters*. Migration, the city, and modern life, the central themes of *The Crazy Master*, appear again in *Jaguar*. Although they share the themes of journey and the movement of human beings and structures built on these themes, the films depict different characters, places, and events.

In the movie *Jaguar*, the three main characters, Lam, Ilom, and Damoure, journey from Savannah,
Niger to Ghana's Gold Coast to seek adventure and fortune, returning two months later. The film is divided into three distinct parts each built around their unfolding stories. The first section begins with the introduction of Lam, Ilom, and Damoure preparing for their journey and ends with them arriving at customs. The second section, focuses on their urban adventures. They reunite in the third section and return home.

Each of Jaguar's three sections has his own distinct form. The dizzying movement of Rouch's camera, for example, characterizes the first as it never stops moving, rotating, or shifting as if it were one of the characters. The documentary style of this film is also characterized by sudden departures in this section to surrealistic shots. Rouch employs light, plants, and scenery to reinforce the feeling of "leaving an unfamiliar world for an unknown one."

In the second section of the movie, our three adventurers head off, each on his own quest. Their stories are staggered to lend to a sensation of confusing, fragmented modern city life. In contrast to the city, the village from which the three young men hail is set in a concrete time, giving it more of a feeling of reality, providing them social identity and legitimacy. Driven by the leading characters' personalities, Jaguar develops gradually and its plot forms as it extols the subjectivity of man and, because his subjectivity offers limitless possibilities, the city becomes the ideal place for pursuing dreams, fantasies, and new identities. The three leading characters of this film, Lam, Ilom, and Damoure, represent the generations of people of this region that have headed to cities in search of adventure and fortune. Jaguar explores subjectivity and the migration experience of this area.

**Me, a Black: A Week in the Lives of Immigrants**

Young people from all over pour into Africa's major cities daily in pursuit of fortune and dreams, but their dreams remain out of reach as the realities of life take precedence. They have no choice but to do odd jobs offering no promise for tomorrow and are referred to as the "new urban plague."

In *Me, a Black*, a reality based documentary, a group of laborers from Niger working in the Ivory Coast's capital city of Abidjan reenact their own lives in front of the camera. The first section of the film shows them throughout the course of a week as they perform odd jobs and try to secure steady work in an attempt to blend into the city. In the second part of the film, the camera follows "Robinson" as he spends his day off at the seashore. The third section portrays another week's arrival.
Although the second part of the film portrays him relaxing and having a good time, he still cannot seem to find work. In the midst of his reveling, Robinson loses himself in reverie. His fantasies of being a champion boxer, only offer temporary reprieve from his plight. Robinson returns to reality as an Italian hits on the girl he likes and the Italian beats the intoxicated Robinson to a pulp. The scene is followed by the start of a new week as Robinson continues his search for work. Their homeland of Niger seems further and further away as do their childhood memories as they struggle in the bustling, booming city.

The boxer and fight scenes do an excellent job of bringing home the idea of the dialectical relationship between "reality" and "fiction." Robinson's dream of being a champion boxer becomes part of the film, revealing his desire to become wealthy as quickly as possible, while the scrap with the Italian heaves him back into reality. While shots of sweat and tears leave the audience wondering if the scenes are real or play-acted, they reveal reality and do an excellent job of accurately conveying day-to-day difficulties experienced by Niger youths in the Ivory Coast.

**Tracing Silhouettes**

Like his peers, Rouch strove to realize ocularcentrism's sight/visual knowledge, regarding things seen, on the one hand, as a kind of sight as optical fact, while viewing the act of seeing as a sense of perception, rather than sight as perceptual phenomena. The experimental nature of his films, however, reveals unique insight derived from intuition. The reality revealed in Rouch's films, therefore, differ from that of other filmmakers, showing the fundamental distinction being their different ways of seeing things.

Reflecting reality, Rouch's documentary films are concerned with viewer reaction to social realities, on the one hand, and are characterized by surrealist techniques such as intervention, fabrication, extemporaneous acting, and creative narratives, on the other, as the attempt to overthrow established views on social realities and provide opportunity for change. The effects created by the painstakingly deliberate blending and staggered use of visual and audio elements give the viewer more freedom and power to understand and interpret his films. The techniques he uses for divulging truth to his films their sense of authenticity.

The term "tracing silhouettes" symbolizes drawing outlines around the light of rationality. Rather than being distinct, the lines between rationality and irrationality, light and darkness, whites and blacks drift and shift. Pay close attention to the light's periphery and see how Rouch's films blend romanticism with surrealistic humanism.
牧草一民族的生存之戰

作者◎馬騰偉

《牧草一民族的生存之戰》(Grass: A Nation’s Battle For Life, 1925)常被認為是紀錄片影史上僅次於Robert J. Flaherty 所拍的《北方那努克》（Nanook of the North）後最重要的一部紀錄片。但是它所揭露的普遍性卻遠不如《北方那努克》那般常見，許多人對於紀錄片有興趣的朋友常可從各種文字得到關於《牧草》這一部電影的資訊，卻從來無緣觀賞。在本屆台灣國際民族誌影展以「移民」主題作為影展主軸下，這一部關於東南亞民族巴提亞里人(Bakhtiari)的牧草與遷徙的經典作品的入選，除了饒富愛好民族誌電影的朋友外，它深刻折人的影像張力與內容，必然將引起觀影者多方面的討論。

首先，筆者將《牧草》內容與背景作一個初步介紹。在二十世紀初期，牧片時代的電影市場中，以探險為題材的紀錄片是電影工業中最重要的一部分。在異地旅行曾不普遍的时代，以探險為主題的紀錄片滿足了觀眾張望世界的需求。在四十、五十年代的電影公司與製片者帶來相當可觀的利潤，特別是小型電影攝影機的發明，讓探險電影製作成為可能，結合著探險、旅行與商業等多重目的紀錄片拍攝，在第一次世界大戰之後發展至高峯，如Admiral Byrd 的《極地之旅》(Polar explorations)；William Beebe的《海底之遊》(Undersea voyages)；Roy Chapman Andrews的《在戈壁沙漠發現恐龍蛋》(Discovery of dinosaur eggs in the Gobi Desert) 與本文所談的《牧草》等，都是此一時期的作品。

《牧草》除了是關於東南亞民族巴提亞里人(Bakhtiari)的牧草遷徙生與大自然搏鬥的電影外，同時也可以說是電影製作人兼攝影師Marguerite Harrison、Merian C. Cooper 與 Ernest B. Schoedsack 三人的東方遊記。影片開始的敘事方式便是 Marguerite Harrison 與 Merian C. Cooper 兩位探險者的出現，他們即將展開一場東方之旅，去尋訪「被遺忘的人群」(forgotten people)。影片隨著他們所乘坐的簡陋馬車東行而展開，從安哥拉開始，穿越小亞細亞，到達波斯灣。沿途所見的奇風異俗構成了《牧草》中主角的主要基礎，包括沙漠風暴之夜所遇見的旅客叢築城堡、托羅斯山脈中傳統的獵人與狩獵，再漸漸往撒哈拉沙漠，沿途的歷史根源、西方的歷史之前，最後，終於遇見「最初的開始」(arrive at the very beginning)、「被遺忘的人群——巴提亞里人」(the forgotten people- Bakhtiari tribe)。

影片從與巴提亞里人的接觸開始，進入第二部份，也是全片的主軸。在影片製作人的眼裡，這一群依賴羊、牛、馬、驢等牲口為生，逐水草而居，住在簡單而古老的帳棚裡的巴提亞里族，一直維持著三千年前不曾變的原始生活，是一群被歷史與文明遺忘的人群，這群為數五萬人的巴提亞里人，在影片製作人到達的同時，正因為烈日高照，水草枯竭，而面臨生存的嚴重試練。巴提亞里人的總首領海達可汗(Haidur Khan)語重心長的說出，沒有水草，牲口就死，然後小孩與女人死，最後所有的人都死，整個民族最終將因為水草的枯竭而滅亡。為求生存，一場尋找水草、尋找生命機會的大遷徙即將發生，他們必須向東越過一萬兩千呎的札爾德山(Zardeh Kun)，向東尋找生存所需的水草。而在這個大遷徙開始的當口，Marguerite Harrison、Merian C. Cooper 與 Ernest B. Schoedsack 三位來自西方社會的白人剛好來到此地，全程紀錄下遷徙的過程，並讓他們自己成為當代以來首批步行越過札爾德山的西方白人。
雖然在當時電影技術並不允許太過花俏處理方式的情形下，《牧草》所有鏡頭都因而相當平實，只有定景的大場景、中景、特寫鏡頭輪流出現，但是毫無疑問的，即使在如此平實的鏡頭表現下，觀眾仍會深刻感受到整部電影中，人類為求生存所展現出的巨大意志力量。特別是在五萬人與五十萬牲畜渡過科羅大河那一幕，許多牲畜在大河巨浪泡騰中奮力游向對岸，但終不敵巨浪的無情吞噬，沒入滾濁的河水之中，而以羊皮筏渡河的巴提亞里人，除了要與河水對抗，更要在急流中盡力的挽救一切牲畜的生命。為期六十天的渡河過程，呈現出遊牧民族，人與牲畜生死相依、為求生存共同與大自然嚴苛的環境對抗，強烈的震撼觀眾的心靈。

《牧草》選定過程中，另一幕令人動容的鏡頭是五萬人與五十萬牲畜翻越扎爾斯山冰雪大地的驚險過程，拔地而起的巨大山巒，在石壁懸崖上尋找越嶺的山徑，無路可走的過程中，絕不後退，腳下便是萬仞深谷。雪線以上的山地積雪深厚，粗陋的鞋子不堪雪地行進，乾脆赤腳而行。為了避免牲畜的行走，人們在及腰的雪地上赤腳滑行，一步一步的走向山頂，觀眾彷彿可以感受到冰雪刺骨的痛楚，而跟隨開路男人之後的是綿延無盡人群與牲畜，在長達一百五十哩的廣大雪山區蜿蜒前進，形成一幅撼人的景像。

在《牧草》拍攝發行八十年後的今日，做為觀眾，我們可以從多種角度來解讀這部電影。首先在視覺上，或許這是一部默片，但奇風異俗與人向大自然對抗的苦難、超越與死亡、種種強烈的視覺張力仍讓觀眾深深震驚，《牧草》在影像呈現的手法上，是值得喜歡電影的觀眾仔細欣賞與理解的。其次，在《牧草》強烈影像張力之下，我們更容易感受到遊牧民族文化的社會的若干特殊風貌，特別是在嚴格自然條件下發展出來的生存能力，除了讓觀眾震驚於遊牧民族求生存的強烈意志與能力外，必然也對依附此種自然環境與生存模式下所發展出的文化格外好奇。從一部電影展開一扇窗口，促使觀眾想要探討與理解遊牧民族文化與社會的魅力，於《牧草》完成八十年後，依舊不減。

另一方面，如果願意更深一層的了解《牧草》拍攝的脈絡與呈現，我們也可從薩依德Edward W. Said的《東方主義》(Orientalism)一書得到許多啟示。薩依德從葛蘭西(Anatonic Gramsci)的文化霸權(cultural hegemony)與傅柯(Michel Foucault)對於知識與權力關係的研究出發，指出「東方」並非僅是一個被動的「自然地理」的概念，而更存在於「西方」對於「東方」數世紀「知識建構」的霸權中。西方從對於東方邊陲、落後、專制、不文明……的諸多想像建構中，同時建構了西方相對不可動搖的中心地位。在「發現東方」成為近代數百年來西方最熱衷的一種探險事業的同時，透過各種文本的呈現，西方同時也完成了對於東方的宰制地位。

事實上，《牧草》也一如近代以來所有西方關於東方的文本，它的出發點是對於未知東方的探險，是對於「被遺忘人群」的重新發現，全片的主軸一如內容字幕所顯示的，就是「東方、東方、總是東方」(east, east, always cast)。《牧草》與無數其它的各種文字、影像、藝術等文本，共同形構了當代西方觀點下的東方印象，它的基本信念是「東方」是未知的、是等待被發現的，東方存在於西方歷史之前，也是西方文明的源流。在西方文明繼續向前發展三千多年後，東方仍存在於三千年前的希臘羅馬時期之前而未曾改變，還停留在露天吃飯的蠻荒時代。東方人成為被西方(文明)遺忘的人群，要等待西方重新發現，而《牧草》便是一部對東方失落人群的發現之旅。

中國人常說「禮失求諸野」，西方對東方求的不是禮，而是失落與遺忘的過去，二者目標雖不同，但總是有着濃厚歷史進化論的味道，總是讓被探索的一方不太是滋味。從這個角度來看，當我們想從「東方主義」的角度對於該片進行若干批判時，或許也應該同時思考清理一下存在我們自己文化意識裡，「中國」這個「中心」文化意念下的歷史與文化霸權心態。
另一點，我想除了這部電影的表現與內容值得觀眾再三品味外，還有一個部份值得分享給觀眾們，那就是這部電影的三位參與製作者Marguerite Harrison、Merian C. Cooper與Ernest B. Schoedsack的背景。他們三位都是美國人，都參與了第一次世界大戰（1915-1918），在戰場與戰俘營中死裡來活裡去，他們三個人巧遇在大時代戰爭下的流離中，基於對探險與電影的熱愛，共同完成了這部電影。

Marguerite Harrison（1879-1967）是一位女性，她的一生是個傳奇，出生於一個富貴家庭，幼年便常參訪英國皇宮，成長後叛逆於家庭期待而嫁給自己所愛的人，三十八歲夫死，她選擇在阿富汗的達拉爾報時記者，成為該報有史以來第一位女記者，但她不願於平遜的生活，自願加入美國政府的情報工作，在記者的衣箱包裹下在戰時的歐洲進行情報工作，多次被捉入戰俘營，卻從沒打消她勇於挑戰危機的意志力。當Merian C. Cooper向她懇求拍攝《牧草—民族的生存之戰》時，她卻選擇加入一起探險創作這部電影，成為突出於《牧草—民族的生存之戰》東方印象中的西方女性身影。Marguerite Harrison是一位天生的探險家，永遠不安於平靜的生活。1957年她在七十八歲高齡，還帶著用了多年的尿壺，跳上貨船，往南美洲、非洲、澳洲旅行，死後骨灰摻入大海，永遠旅行於大洋之中。

Merian C. Cooper（1893-1973）在一次大戰時被徵為戰鬥機駕駛員，且多次被俘，第二次大戰時他響應康納德將軍（General Chennault）的號召，加入飛虎隊協助中國對日本作戰。《牧草—民族的生存之戰》是他負責製作的第一部電影，他與Ernest B. Schoedsack因《牧草—民族的生存之戰》而結為好友，一次大戰後，他們合作拍攝商業電影，如知名的THE FOUR FEATHERS（1929）、KING KONG（1933）LITTLE WOMEN、FLYING DOWN TO RIO、THE MOST DANGEROUS GAME、SON OF KONG、THE LAST DAYS OF POMPEII等等作品。Merian C. Cooper是一位天生的領導者與事業家，樂觀而富有毅力，敢於籌資拍攝像《牧草—民族的生存之戰》這麼一部十分不易製作的紀錄片電影，而能一舉成功，名利兼收，奠定他在電影事業上的基礎。

Ernest B. Schoedsack（1893-1979）在自述中指出他自己是一個安靜而堅強的人，他是Merian C. Cooper電影事業中最好的夥伴。Cooper身材短小而精幹，Schoedsack則是高大而沉默。Schoedsack從十二歲便離家出走，十七歲開始在Hollywood擔任攝影工作，一次大戰開始之後，他在歐洲某部隊擔任攝影，拍下許多重要戰役的進行，戰後他留在歐洲成為一位自由攝影師。Schoedsack在一次大戰後，和Cooper一起在電影事業中展露頭角，擔任《牧草—民族的生存之戰》攝影師，也為前述和Cooper合作的電影攝影或擔任製作，並導演了RANGO、BLIND ADVENTURE、LONG LOST FATHER、TROUBLE IN MOROCCO、OUTLAWS OF THE ORIENT等電影。二次大戰時Schoedsack在空軍的愛德華基地服役，因為炸彈爆炸將他的視網膜剝離，一位電影藝術好手在往後二十年中，成為一位幾乎全盲的人。

且不管商業利益、文化解釋權與意識型態等等可議之處，單就電影而言，電影事業本身就是一個探險，而拍攝《牧草—民族的生存之戰》這一部電影，更需要絕對的探險勇氣，三位飽經戰禍的青年兒女，沒有在一次大戰後短暫的和平中稍稍喘息，而是將他們的熱情馬上投入另一場對於東方的探險中，這種卓然的生命力與自信，也許是我們觀看《牧草—民族的生存之戰》時，另一個可以學習的地方。
Grass: A Nation’s Battle For Life

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Although Grass: A Nation’s Battle For Life (1925) often is praised as the second most important documentary in the history of film following Robert J. Flaherty’s Nanook of the North, it is screened far less often than Nanook. People interested in documentaries can read about Grass in many books, but never have a chance to see it. With migration the main theme of the Taiwan International Ethnographic Film Festival this year, this classic film about the nomadic Middle Eastern Bakhtyari and their move to find new pastures for their flocks has been chosen because, apart from offering a veritable feast for ethnographic film aficionados, image tension and content will be the sources of many discussions among viewers.

I will begin by offering a brief introduction to Grass and the background behind its making. During the early 20th Century, the exploration documentary was an important part of the silent movie market. In a time when foreign travel still wasn’t commonplace, exploration documentaries satisfied audiences’ needs to see the world. These films also brought considerable profit to movie companies and producers. In particular, the invention of the small film camera made exploration filmmaking possible. The making of documentary-style films integrating adventure, travel and business reached its peak after the end of World War 1. Examples from this period are Admiral Byrd’s Polar explorations, William Beebe’s Undersea voyages, Roy Chapman Andrews’ Discovery of dinosaur eggs in the Gobi Desert, and Grass.

In addition to showing the Bakhtyari’s move to new pastures and their battle with nature, the film is also a travelogue about the eastern travels of the film’s producers and photographer, Marguerite Harrison, Merian C. Cooper and Ernest B. Schoedsack. The film begins with the two explorers Harrison and Cooper setting out on a journey to the East in search of “forgotten peoples.” The film follows their simple horse-cart from Ankara on its journey eastwards, traversing Asia Minor towards a distant Persia. Crossing barren plains and salt deserts, they pass village after village as they continue eastwards. The unfamiliar customs they encounter along the way set the tone during the first half of Grass - the fort serving as a refuge for travelers which they see during a night of desert storms, traditional hunters hunting and roasting goats in the Taurus Mountains, the camel-mounted police patrolling the deserts on the Arabian Peninsula and so on. These images of strange lands and customs gradually take the audience eastwards, to the roots of Western history, predating Western history. Finally, we “arrive at the very beginning”, “the forgotten people - the Bakhtyari tribe.”

Beginning with the encounter with the Bakhtyari, the film enters the second stage, which also is the focus of the film. In the eyes of the makers of the film, the Bakhtyari, who rely on livestock to make their
living, move with water and pastures, live in simple, ancient tents, and maintain a traditional way of life unchanged over 3,000 years, are a people forgotten by history and civilization. As they arrive, the 50,000-strong Bakhtiari are facing a serious challenge posed by the searing sun, dried up wells and withered grass. The Bakhtiari leader, Haidar Khan, somberly says that there is no more water or grass, and that their cattle will die, followed by children and women. Finally everyone will die, and the whole people will perish due to the lack of water and pastures. In order to survive, they have to make a major move in search of water and pastures, and they must cross over the 12,000ft Zardeh Kuh mountains in search of the necessary water and pastures in the east. The very day this major move begins, Harrison, Cooper and Schoedsack, three white Western people, arrive to document the whole move, making them the first white people in historic times to traverse the Zardeh Kuh mountains on foot.

Since film techniques at the time did not allow for extravagant methods, all scenes in Grass are quite simple, containing only fixed long-distance and medium-distance shots and close-ups. Without a doubt, however, despite using such simple shots, the audience still strongly feels the willpower and efforts exerted by humanity in its struggle to survive, in particular in the scene where the 50,000 Bakhtiari cross the Karun River with their 50,000 heads of cattle. Many of the animals struggle to swim across the violent river, finally perishing among the waves. The Bakhtiari, crossing the river on goat-skin rafts, have to fight the river while they try to rescue every animal. The six days it takes to cross the river highlight the battle against the elements to survive and the closeness to death, strongly touching the hearts of the audience.

Another moving part of the film is the dangerous crossing of the Zardeh Kuh mountains. One wrong step as they are trying to find a non-existent path among the precipices to cross the majestic mountains will mean a fall down a deep valley with sharp rocks. The snow lies deep above the snow line. The simple shoes are useless, and people simply walk barefoot. To make it easier for the animals, the men shovel the snow, walking bare-foot in waist-deep snow, step by step closing in on the top of the mountain ridge. The audience can feel the pain from the freezing snow. Following the men clearing the road we see a never-ending, meandering line of people and animals moving through the expansive, 150-mile long, snow-covered mountain area.

Viewing Grass today, 80 years after its making, it can be interpreted and discussed from many different angles. First of all, visually speaking, although it is a silent movie, the intense visual tension created by unfamiliar customs, the tough battle against and the overcoming of the elements, life and death, still awes audiences. Audiences will find it rewarding to admire the details in the Grass imagery. Secondly, the intense visual tension of Grass makes it even easier for us to experience the many particular customs of a nomadic people’s culture and society, in particular the ability to survive under harsh environmental
conditions. In addition to shocking the audience with the nomadic people's strong will and ability to survive, it also creates an exceptional curiosity towards the kind of culture developed under such environmental conditions and way of life. 80 years after the making of Grass, the film still holds up a window, making audiences want to see and understand the fascinating nomadic culture and society.

From another perspective, if we want to further understand the way Grass is arranged and presented, a lot of inspiration may be found in Edward W. Said's book Orientalism. Starting out from Antonio Gramsci's cultural hegemony and Michel Foucault's research into the relationship between intellect and power, Said points out that "The East" not only is a passive geographical concept, but that it exists in the centuries-old hegemonic Western intellectual construct of the East. From imaginary constructs of Eastern marginalization, backwardness, despotism and lack of civilization, the West has created a view of itself as the imperturbable center. While "discovering the East" became one of the most enthusiastic Western exploration undertakings in recent centuries, the West also used books to finalize its position as ruler of the East.

In fact, just like the many books about the East in recent times, the point of departure for Grass was the exploration of the unknown East, a rediscovery of a "forgotten people." The focus of the whole film is, as the narrative text of the film says, "east, east, always east." Together with innumerable other texts, images and art, Grass has shaped the contemporary Western perception of the East. The basic concept is that the East is unknown and waiting to be discovered, that the East existed before the beginnings of Western history, and that it is the cradle of Western civilization. While Western civilization has continued to develop for 3,000 years, the East still remains in the era of barbarians relying on nature for survival, unchanged from the way it were before the Greek and Roman eras 3,000 years ago. The peoples in the East have become peoples forgotten by the West (civilization), and they have to be rediscovered by the West. Grass is a journey in discovery of these lost Eastern peoples.

The Chinese often say that as rituals are lost, we have to search for them among the uncivilized. The West is not looking to the East for rituals, but rather for a lost and forgotten past. Although there is a difference between the two, both carry a strong sense of historic evolution, making the party being explored feel ill at ease. If we want to criticize this film from the point of view of Orientalism, maybe we should also review and clarify the historical and cultural hegemonic attitudes of China as the center that exists in our own cultural awareness.
記民族誌影片《鄂倫春族》的拍攝

作者：蔡家駒

20世紀50年代中期，中國社會正經歷著一系列的社會主義運動。在這個社會大變革時期，中國黨政領導人適時地提出在全國展開對少數民族社會歷史的調查，旨在從社會發展史的唯物史觀角度實地記錄下各少數民族舊有的傳統社會型態和現狀，為科學研究和制定少數民族政策時參考。1957年，電影作《鄂倫春族》一片的拍攝就是在這種背景下進行的。

1950、60年代中國撰製的第一批具有民族誌性質的影片其內容有很多是反映當時已經廢止或消失了的傳統社會中的事物，因為它們具有很高的認識價值和研究價值。相關民族學者和紀錄片工作者通力合作，採用「固定」或「重建」的拍攝方法。在這批民族誌影片當中，《鄂倫春族》是較傑出的一部。我想，這同內蒙古少數民族社會歷史調查組的全體研究人員對鄂倫春族做了持續七年(1956-1963)的田野並且積累了相當一批資料有直接的關係。

《鄂倫春族》的編導楊光海先生（雲南大理白族）曾任職於北京科學教育電影製片廠。自1957年開始拍攝民族誌影片以來，這是他的第四部影片。1962年夏，他和調查組同仁在內蒙古鄂倫春族自治旗一起編寫了拍攝劇本，即奔赴鄂倫春居地觀察和體驗，繼而寫出了分鏡頭劇本和解說詞初稿，對影片進行了總體考慮和具體安排。翌年初，率攝製組前往拍攝。整個影片是圍繞著鄂倫春族四季的狩獵活動進行的。在該旗朝陽地區以冬景入手開拍；五月至六月轉至斯木科拍攝春夏場景；七月初拍攝秋分兩部分，光海兄等還朝陽鎮柵若干鏡頭，我則和攝影師楊俊雄（湖南苗族）溯黑龍江至呼瑪縣（今塔河縣）十八站獵民村，拍攝橡皮船等夏季活動，這月底全體結束田野拍攝返京。

當年攝影器材都較簡陋，攝影機有兩台，是前蘇聯製造的「埃姆」牌和西德製的 Arriflex IIC 型，膠片也是前蘇聯和東德Agfa 35毫米黑白片；使用三腳架和平移拍攝的金屬軌道；由於沒有照明設備，『仙人柱』（獸皮或樹皮帳篷）內攝影時要掀去一邊的帳篷採光，並輔以打反光板；更沒有同步錄音的設備，只是在拍片中途廠方派來一位錄音師和一位音樂編輯，用國外的半導體便攜式磁帶錄音機，於當地錄了幾首鄂倫春人唱的民歌、民族會議的實況和「薩滿」跳神等，編進影片，影片中的其他音效效果，都是後期製作的擬音。

在實地拍攝的過程中，雖然根據實際情況對某些內容作了必要的更動，但主要還是按照分鏡頭劇本逐項拍攝。這就保證了劇本內容邏輯性貫穿，避免了因隨機拍攝而浪費膠片。剪編中的各種意見，以導演的為主。在後期製作剪輯選編鏡頭時，平均每個鏡頭選用一個，即比率為 3：1 (shooting ratio)。

鄂倫春族 1963 年僅 2400 餘人，自 17 世紀中葉，陸續從俄國東北部遊獵到我國現今的內蒙古和黑龍江省的大小興安嶺腹地，按部落或民族組織沿著河流游動。前半世紀前，還處在原始社會末期的獵業公社「烏力楞」的階段；其語言屬阿爾泰語系，滿一通古斯語族；信奉古老的「薩滿教」，崇拜自然、祖先和圖騰的眾多神靈。他們的社會生活與文化極具遊獵民族的特色。

1960年代初，我們發現這個社會發生最大的變化是他們的民族和部落組織已解體，這方面的知識只存在於一些老人的記憶之中；往昔以父系家族聚居游動的樣式，已經向地緣社會轉換，尤其是獵民們已在10年前提結束了遊獵的生活，全部實現了定居，興安嶺林區各地建立了多處獵民定居村，還通了公路。但是，從我們當年所
見，有些定居點的獵民不太習慣住在政府為他們建造的長排式各戶相連的土木結構的房舍裡，不少人還留念往
gu
d日遊獵時住的獵屋或樹根木片式帳篷「〈仙人柱〉」，常在自家屋前搭個帳篷起居。我們還發現，他們的狩獵生活方式
和大部分服飾用具等，並沒有因為定居而迅速地發生根本性的變遷，這就為復原拍攝提供了較多的依據。

我在這年三月上旬領受了參加拍攝的任務後趕到自治旗的府庫裡，我的任務是代表中國科學院哲
學社會科學院民族研究所協助該片拍攝制工作，掌握所方交給我的實際拍攝經費，搜集拍攝中獵民們的用具托運
回北京，此外，我還需適當抽出時間為研究作些專題性的補充調查。

《鄂倫春族》的復原拍攝，首先是傳統的狩獵活動。影片紀錄的冬季獵豹、黑熊和松鼠等鏡頭，都是跟隨獵
人進入山林禮場實地拍攝的。我曾同光海兄多次討論，認為鄂倫春族每年的多數時間是花在獵取馬鹿的活動上，
積累了極具特點的打獵的方法和經驗，因為馬鹿的經濟價值很高。影片如果沒有實地狩獵馬鹿的內容，那
將是個不小的缺陷。可是實地拍攝獵鹿活動的困難很多，馬鹿的警覺性極高，稍有風吹草動就逃之夭夭。我們
沒有長焦距和變焦鏡頭，只有一般的標準鏡頭，很難適應這類拍攝的要求。為此，我們曾動盡當地養鹿場的念
頭，想購買一頭馬鹿供拍攝用。然而我們又無能力支付這筆昂貴的費用，想來想去只好作罷。後來在養鹿場內
距離拍馬鹿，躲避鹿場的圍欄等建築，待剪輯時再接上獵民在鹿場架槍射擊的鏡頭，作一種補救。

影片復原拍攝的內容很多，諸如弓箭、梭槍和滑雪板等早年工具：榫皮和皮毛用品的製作及織器加工；夏
秋季採集、捕魚和「魚力榜」逐鹿活動：婚禮和喪葬：「安達」制度中與外族的物質交換：黑龍江地區的定居
務農；民族會議以及「薩滿」跳神等，都是經過必要的組織安排而在原拍攝的。每拍攝一個場景活動，皆要事
先向參與拍攝的獵民反覆說明內容，充分聽取他們的意見，特別是老人們的看法，同時強調應該按照他們平時
習慣了的方式來行動。我們覺得，只將每個場景的主題內容交代清楚被他們領會之後，具體的演示活動則讓
獵民們自己放手去做，不加干涉，不做特別的要求。

參與《鄂倫春族》拍攝的獵民和基層幹部，非常理解這部影片的意義和價值：紀錄和保存鄂倫春族人遊獵
的生活，讓子孫知道老一輩人的艱辛。他們對拍片工作始終給予了熱情的支持和稱職的配合，使拍攝進行得比
較順利，我們為之很是感動。據了解，這部影片曾在當地多次放映，觀看者十分踊躍，獵民們看到了自己的生
活和形象非常興奮，紛紛要求反覆放映，不願離去。記得八十年代初我重返鄂倫春，當地幹部幹部簡述這部影片
是他們的「祖先片」。事隔 40 年後，影片中的所有老人和幾位青少年都已先後離開了這個世界，我是很懷念他
們的，他們的身軀迄今還經常活躍在我的腦海之中。

（＊經郭家駿先生同意，此文節錄自未發表大作：紀錄片的「復原」或「重建」方式——記民族誌影片
（鄂倫春族）的拍攝）
The making of "The Oroqen"

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© (translated by Perry Svensson)

In the 1950s, Chinese society experienced a series of socialist movements. During this period of great social transformation, the Chinese leadership initiated a survey of the social history of minority peoples throughout China. The aim was to document traditional and contemporary social attitudes of each minority taking a materialist view of the history of social development, and to use the results as a point of reference for scientific research and when formulating policies for the minority peoples. In 1957, this large-scale field survey for the first time used film as a documentary method. This opened up a long road of exploration of visual anthropology in China. This is the background behind the making of "The Oroqen."

Due to the high cognitive and research value, a large part of the first set of ethnographic films made in China in the 1950s and 1960s reflected the parts of traditional society that at that time already had disappeared or been discarded. Ethnologists and documentary film makers cooperated using "restorative" or "reconstructive" methods in their filmmaking. "The Oroqen" is one of the better among these films. I believe this to be directly related to the fact that the group's researchers gathered a fair amount of data during their seven consecutive years of studying the Oroqen (1956-1963).

The director of the "The Oroqen," Mr. Yang Guanghai, (of the Bai people in Dali, Yunnan Province) has worked at the Beijing Scientific and Educational Film Studio. This was his fourth film after he began making ethnological documentaries in 1957. In the summer of 1962, he and the rest of the research team wrote the script together, on location in the Oroqen Autonomous Banner. In other words, they went to the area where the hunters lived to observe and experience their way of life before creating the storyboard and the first draft of the narrative. They then proceeded to consider every aspect of the film and to make concrete arrangements. Early the following year, Guanghai led the film team to the area to start filming. The entire film is concerned with the Oroqens' hunting activities through each of the four seasons. The filming began during winter in the banner's Chaoyang area. In May and June, the team moved on to Simuke for filming during spring and summer. In early July, the camera crew was divided into two teams. Guanghai and his team returned to Chaoyang to shoot complementary scenes, while I travelled up the Heilongjiang River to Hunting Village No. 18 in Huma County (today's Hema County) together with the photographer Yang Junxiong (of the Miao people, from Hunan province). Once there, we filmed the making of birch-bark boats and other summer activities. We finished filming in the field and returned to Beijing by the end of that month.
In those days, filming equipment wasn't very advanced. We had two film cameras, one Soviet-made and one West German Arriflex IIC. The film was black and white Agfa 35 mm, from the Soviet Union and from Eastern Germany. We used tripods and metal tracks for the pan shots. Due to a lack of lighting equipment, one side of the tent had to be lifted when filming in the cot (a tent made of wooden poles and covered with animal hides or tree bark), and that side would also help reflect further light. Nor did we have any sound synchronization equipment, but only a sound technician and a music editor. Using foreign portable tape recorders, they recorded some Oroqen songs, tribal meetings and shaman dances, which were then edited into the film. All other sound effects were added during post production.

Although some changes became necessary while filming in the field, filming basically adhered to the storyboard. This guaranteed that the script was logically consistent, and that film wasn't wasted due to impulsive shots. Of all the suggestions during the editing process, the director's carried the most weight. During the post production editing process, an average of one scene out of every three shots was selected, giving a shooting ratio of 3:1.

In 1963, there were only about 2,400 Oroqen left. In the mid-17th century, they gradually moved, following their prey to the Greater and Lesser Xing'an Mountains in Inner Mongolia and Heilongjiang. There they dispersed further along the rivers according to tribal or ethnic organization. During the first half of the last century, they still remained in the final stages of primitive society, the hunting commune, or what the Oroqen call the "wulileng." The Oroqen language is an altaic, or Manchu-Tungusic, language. They practice shamanism, and worship nature, ancestors and a multitude of totem spirits. Social life and culture are heavily characterized by the life of a hunting people.

The greatest change we discovered in the early 1960s was that the Oroqen's tribal and ethnic organization had disintegrated, and that knowledge of this organization only remained among a few of the older people. The past nomadic paternal family had already given way to a land based society, and, in particular, hunters had stopped their roaming ten years earlier. Everyone had settled down and many hunting villages and roads had been built in the Xing'an Mountain forests. We did see, however, that the hunters in some of the villages were not too used to living in the government-built rows of connected, wooden houses. Many of them missed living in their cot during hunting and often built one in front of their house. We also discovered that no fundamental changes had taken place in the way they hunted or in most of their clothing and utensils. This provided a good foundation for restorative filming.

In early March that year, I went to the capital of the Autonomous Banner, Alihe, after having received an assignment to participate in the making of the film. I was to assist in its production as a representative of the Institute of Ethnology in the Philosophy and Social Sciences Department at the Chinese Academy of Sciences, and to collect the hunters' utensils and send them to Beijing using the expense money given to me by the institute. In addition, I also had to find the time for further surveys on behalf of the institute.
Restorative filming in "The Oroqen" focused mainly on traditional hunting activities. The hunting of leopard, black bear and squirrel during the winter season documented in the film was shot following the hunters into their actual hunting grounds in the mountains. I had many discussions with Guanghai regarding the fact that the Oroqen spent most of their time hunting red deer. They had accumulated very particular ways and experience of hunting deer due to its high economic value. I believed that it would be a big shortcoming if the film did not contain any actual deer hunting. But there are many difficulties attached to filming the hunting of deer. Red deer are very alert, and will run away at the slightest noise or movement. We didn't have any telephoto or zoom lenses, but only a standard lens, which made this kind of shooting very difficult. We thought of buying a red deer from the local deer farm for the filming, but couldn't pay the high price and had to abandon that idea. In the end, we made up for this by filming deer inside the deer farm, avoiding fencing and other structures. We then added images of the hunters shooting as part of the editing process.

There is a lot of restorative filming in the film - bows and arrows, spears, and skis are all old utensils. The manufacturing of birch-bark and leather utensils and the processing of metal utensils; gathering, fishing, and moving the wulileng in summer and autumn; weddings and funerals; the exchange of objects with other tribes within the "Anda" system; settling down and farming in Heilongjiang Province; ethnic group meetings and shaman dances - all these scenes were the results of restorative filming for which necessary arrangements had to be made. Each time we were to shoot a new scene, we had to first explain it several times to the participants and listen to their suggestions, in particular to the suggestions of the older participants, while also stressing that they should follow their normal behaviour. We felt that as long as we managed to clearly explain the main theme of a scene, and as long as they accepted it, we should let the hunters behave the way they wanted, without our interfering or making any specific demands.

The hunters and grassroots level cadres who participated in the making of "The Oroqen" fully understood the significance and value of making it - making and keeping a documented record of the Oroqens' hunting life to show the younger generations the hardships endured by the older generations. We were moved by the way they constantly provided enthusiastic and competent support and made the shooting progress smoothly. I understand that the film has been shown locally several times to enthusiastic audiences, with the hunters so excited at seeing their own lives and images that they didn't want to leave, but requested that the film be played over and over again. When I returned to the area in the 1980s, local Oroqen cadres called the film their "ancestral film," 40 years on, all the old people in the film and some of the young have already left this world. I remember them, and to this day often see their shadows moving before my eyes.

(With the permission of Mr. Cai Jiaqi, this extract has been taken from his unpublished work, "Restorative and Reconstructive Documentaries - Memories of the Making of 'The Oroqen'"
我是黑人  
Moi, un Noir Me, a Black

非洲各個大城市，每天都有從各地涌進的年輕人，來此尋找財富、實現夢想。但夢想畢竟遙遠，現實的生活中必須面對，他們只能打打零工，過著沒有明天的日子，這群人被稱作「都市新型僕役」。本片是幾個尼日青年在象牙海岸大城「阿比讓」日常生活的實錄。他們離開背井離鄉到大城闖天下，期望能賺大錢衣錦榮歸。然而複雜的都市生活，讓他們難以適應，最後還是只能開計程車、嘗試運工、打零工...甚至無所事事。儘管抱怨日子不好過，這群年輕人仍一貫地樂天知命：工作、泡妞、打牌、新棟、睡覺、作白日夢...，掙扎在繁華的大都會裡，童年時故鄉的美好回憶，才是真正腳不著地的夢土。一群來自非洲尼日的移民，在象牙海岸的都市阿布尼從事勞力工作，他們在鏡頭前演繹出自己的生活，在真實中包含著虛構的夢想。

Moi, Un Noir was Rouch’s first feature-length film. Shot in Treichville, a slum/suburb of Abidjan in the Ivory Coast, the film continues many of the themes of earlier work (especially Jaguar and Les Maitres Fous): immigration to the coastal towns, contact of colonizers and colonized, the effects of colonialism and proletarianization. An attempt to “mix fiction with reality,” it follows the daily routine of three young men from Niger working as casual laborers in Abidjan. The characters were asked to play out their lives in front of the camera. In a sense, the characters are seen as already living out “fictional reality” in Treichville, far from their homes and traditional lives in Niger.
非 齡 虎
Jaguar

This is a story of a young African who, at that time, migrated from the interior during the dry season to the Gold Coast in search of work. Their picturesque and rambling adventures along the way provide the antic story-line of the film. The different episodes of the film were worked out by the actors at the time of shooting. Lam (the herdsman), Ilo (the fisherman) and Damoure (unsettled but literate) trek south through Diomone to Ghana, crossing the "Land of the Somba," enjoying coconuts, the ocean and starfish. They part ways: Damoure and Ilo go to Accra where they find work as a dockworker and lumberman while Lam goes to Kumasi and works as a cattle herder for a butcher. Eventually, they regroup in Kumasi with another friend, set up a stall in the market called "Petit a Petit." They have succeeded at becoming "Jaguars" or townboys with fancy hairdos, sunglasses, cigarettes and money. Nonetheless, they are homesick and return to Niger before the rains, happy to be reunited with their family, friends and familiar landscape.

作品年表 Filmography

- 1951 Batatelle Sur Le Grand Falou
- 1953 Les Fils De L'Eau
- 1956 Les Maires Fous
- 1957 Cerretiere Dans La Paix
- 1958 Moi, un Noir
- 1960 La Pyramide Humaine
- 1962 La Punition
- 1964 La Fleur De L'Age, ou Les Adolescents
- 1965 Le Chasseur Au Lion A L'Arme
- 1968 Paris au Pot
- 1969 Les Vieux De 15 Ans
- 1967 Jaguar
- 1967 The Adolescents
- 1970 Petit a Petit
- 1971 Autodafes D'Ayrou
- 1979 Babalu
- 1976 Chantour Sous l'Occupation
- 1984 Dimosigos
- 1988 Brise-glace
- 1988 Enigma
- 1989 Salamandre
- 1989 Folie Ordinaire D'une Fille De Chine
- 1989 Boulevard D'Afrique
- 1990 Cantate Pour Deux Gendarmes
- 1993 Madame L'Eau
- 1997 Moi Fatigue Debout, Moi Couché
- 1999 Cinema Verite
- 2002 La Reve Plus Fort Que La Mort
Les Maîtres Fous  The Crazy Masters

Jean Rouch (b. 1917) breakthrough work in cinema verite in the 1960s helped inspire the direct cinema movement in the U.S. and the nouvelle vague (new wave) in France where he was a key figure in the cinématheque francaise and the founding director of the Comite du Film Ethnographique at the Musee de l'Homme. His African work, characterized by innovations such as "shared anthropology" and "ethno-fiction", is noted for its embrace of both the daily life and imagination of a new generation of Africans. He also played an active role in helping to launch African cinema.

Les Maîtres Fous is about the ceremony of a religious sect, the Hauka, which was widespread in West Africa from the 1920s to the 1950s. Hauka participants were usually rural migrants from Niger who came to cities such as Accra in Ghana (then Gold Coast), where they found work as laborers in the city's lumber yards as stevedores at the docks or in the mines. There were at least 30,000 practicing Hauka in Accra in 1954 when Jean Rouch was asked by a small group to film their annual ceremony. During this ritual, which took place on a farm a few hours from the city, the Hauka entered trance and were possessed by various spirits associated with the Western colonial powers: the governor-general, the engineer, the doctor's wife, the wicked major, the corporal of the guard. The film is a critical commentary on the effects of colonialism in Africa.
牧草
Grass: A Nation's Battle for Life

住在伊朗的巴克希亞里族人，五萬人帶著五十萬頭牲畜作季節性遷徙。他們穿過狂風怒號的沙漠，用皮筏涉過奔馳咆哮的卡魯恩河，赤足越過人跡罕至幾乎垂直的雪嶺。一路上險象環生，無數驚魂與牲畜葬身河水，掉落雪場，經過長途跋涉，終於看到一片蒙霧盎然的牧草。

艱苦卓絕的生存境遇和為生存而抗爭的堅強，狂風怒號的沙漠，貧弱的少女獨撐著小羊，攀爬雪峰……的人們為了生存被迫遷徙，遷徙如同一場生死之戰，本片為紀錄片史上的經典之作。

Marguerite Harrison, Merian C. Cooper and Ernest B. Schoedsack travel through Asia Minor to reach a tribe of nomads in Iran known as the Bakhtiari. They follow the tribesmen on their 48-day trek across deserts, rivers and mountains to reach a summer pasture for their flocks. There are hardships and conquests for the 50,000 tribesmen leading their 500,000 animals across the treacherous land. First is fording the raging waters of the Karun River by floating on rafts buoyed by inflated goatskins. Back and forth they go in the frigid waters as some animals drown. Hardest of all is ascending an almost perpendicular mountain in bare feet only to face the even more towering Zardeh Kuh, covered with deep snow, pathless. Finally they descend into their destination—a fertile and grassy valley.

B&W / 70mins / 35mm / U.S.A. / 1925

Location: Iran
Director: Merian C. Cooper &
Ernest B. Schoedsack
Producer: Merian C. Cooper &
Ernest B. Schoedsack
Cinematographer: Ernest B. Schoedsack &
Merian C. Cooper
Editor: Ernest B. Schoedsack &
Merian C. Cooper
Print Source: Milestone Film & Video
Tel: +201-767-3117
Fax: +201-767-3035
Email: milefilms@aol.com
Website: www.milestonefilms.com

導演

MERIAN COLDWELL COOPER
(October 24, 1893 - April 21, 1975)

After leaving Salisbury's ill-fated expedition,
Cooper and Schoedsack decided to work togeth-
er on a film about the migration of the
Bakhtiari tribe of Persia. The film was GRASS,
a tremendous hit.

Born in Iowa, Schoedsack ran away from
home at twelve and headed for California. By
the time he was seventeen, he was working as
a cameraman. Schoedsack met Cooper in
Vienna in 1918. Later, they decided to record
the migration of the Bakhtiari tribe of Persia.
After filming Grass, he raised money for the
team as a cameraman for the New York Zoo-
logical Society's trip.

作品年表 Filmography

MERIAN COLDWELL COOPER-Filmography
■ 1925 Grass ■ 1927 Chang - A Drama of the Wilderness ■ 1933 King Kong

ERNEST BEAUMONT SCHOEDSACK-Filmography
Director
■ 1933 King Kong ■ 1934 The Last Days of Pompeii ■ 1940 Dr. Cyclops ■ 1949 Mighty Joe Young
**The Oroqen**

The Oroqen are a nomadic people in Inner Mongolia, China. They number around 6,000 and live in Heilongjiang Province. Historically, they were a nomadic people, and their way of life was closely tied to the seasonal migrations of their livestock. They practice shamanism and worship certain animals, particularly the bear and the tiger. Their traditional lifestyle involves hunting, fishing, and herding. Today, they maintain their cultural heritage while also adapting to modern agricultural practices. Their traditional clothing and tools are still prevalent, reflecting their nomadic past. The Oroqen people are known for their deep connection with nature and the cultural richness that comes from their ancient traditions.
2003台灣國際民族誌影展
Taiwan International Ethnographic Film Festival 2003
用心用力 鑄造新和平時代的新世界

作者：謝世忠

楔子

「安土重遷」或許只是中國漢人的觀念傳統，也或許是全體人類甚至所有哺乳類動物的本能。換句話
說，我家我土供給我最大的安全與福祉期望。然而，家鄉本國往往因時空或環境的意外變動，造成了個體被推
往異地或不得不選擇離開的景況。拉高視野，顯微鏡照，吾人可發現特定族裔、社群、家庭、或個人，就常常
在走進走出，離鄉念鄉。情難難分之餘，令人銷魂驚心者，就是世界多能納我。心力即使早已交瘁，生存希望
之光依然燃燒在彼處。

2003年台灣國際民族誌影展入選的與談從主題相關的國外八部影片，就溫馨兼帶犀利地直接間接告知上述
情事。欣賞它們，心底時而靜沉，時時而騰飛，進入情境，閱覽其中的每一人每一物，熟悉之後，跑出來書寫，
妳(你)會發現自己正在穿越界域的脈絡上，理解一份遷徙之路的全新價值。

場景非漢中國

兩部中國來的片子，一是《學生村》，一是《阿魯兄弟》，前者是白族、粟傌族的故事，後者則敘述了三
位哈尼族兄弟及其家人族人煎熬生活的經過。兩部片都以非漢少數民族為主題，足見「移動」個人或群體，以求
更有利生機，在當今中國邊地省縣甚為普遍。

美國中西部的大學城每逢寒暑假學生離校，全城即如空城，待假期結束，鎮街四處才又熱鬧，與此類似
者，中國雲南大理白族自治州的天登村，每週學期之中，則全村成了鄰近區域第一大村，因小學生們均由父母
從大老遠遠家地送來建屋住家，家長離去後，校長老師成了村中「頭人」，學生們則化為「村民」。在此唸書，
教師盡心，孩子盡力，又要顧及生活點滴，書本與找水找吃，共為大家重要的任務。

幾年走的學生涯，學生定期還來再移走，以迄結業。少年成長成了接壤城，不僅連結了高山峻嶺間的
區塊感情，也顯現出以知識的教興學，來統合多族裔國家的積極目的。

相對於《學生村》的堅毅祥和，（阿魯兄弟）則見出人間慘狀。觀眾會憤慨不平，因為中國內地的騙子
惡徒，盡是吃喝少數民族血肉，使得離家東遊的主角人物長期生無望，問題仍不知解答何處，只是撮製影片
的道德勇氣，終能充當哈尼流浪者的心頭依歸。他們逃向又不敢返家，覓不下工作，一切暗淡，所幸今天影片
的出映，已可世界看到了不幸，誠信援手將至，而那一天就是溫暖人間追接悲苦者的時刻。

場景東西方

影展還映兩部日本人與西方關係的片子，的確看到了近現代東西方遷遊的核心方向，《綠茶與櫻桃》
（Green Tea and Cherry Ripe）一片，述及幾則二次大戰後嫁為駐日澳洲軍人妻，繼之隨夫調回而離鄉的日
本女人故事。半個世紀之間，有的堅持日語，有的則英語順口，有的念鄉不念，有的極力適應，有的夫妻離離，有
的離異自立;有的內斂禮佛，有的社交活潑;有的淚洗追憶，有的則喜悅今日。她們見證了自己的人生變遷，也啟動了下一代的跨文化認同選擇挑戰之門。

《嘻哈戰爭》（Droppin' Lyrics）一片，談的雖是美國場域，卻可視作上片接續觀察的典例。年輕的日裔美人hiphop流行樂者，以田野、讀史、沉思，及創作策略，在樂曲中唱出戰爭、人權、認同、和平、愛國等的新意涵。片中主角侃談自我以日本血脈身份，在文化交錯併置之世界各地移動的心情，充分展現了新世代遽遠的全球化價值。

相較於日本人的遷移經驗，《從鴨片到菊花》（From Opium To Chrysaanthemum）片中的泰國北部山區Hmong族(中國稱為苗族，惟Hmong族並不喜用該稱)，是另一有異有同的例子。村中鎮人勞通（Lao Tong）三十年由青壯到老者，帶領族人走出越戰戰爭，泰國騷共、世界反毒、健康失調、生態退化、人口流失、社會歧視，及新和平時代等的內外激烈衝擊和巨大環境變動，他的堅毅勇氣，豐富感情，以及宅心仁厚，讓村民充分安心，也促使到美麗的等家人親戚念之不忘。今日的和平，為全村注入了揚棄毒品的意志，而東西世界的人心相連，更使萬里間的祝福力道，天天加強。就是這份福祝，不論是Hmong族還是日本人，旅外的族人及其後代，均能於新世界努力生活，而新一代的主體思想行動（如hiphop的大聲唱出和Hmong族大女孩的立志服務白宮），更令人眼光久久注目。

場景歐亞

庫德族（Kurds）在俄國、土耳其、伊拉克三國間的顛沛流離故事，人人皆知，反抗與逃難成了族人生存常態。《沈默之歌》（Silent Song）一片的主人翁，是來自伊拉克的英國愛丁堡庫德移民，他是歌唱藝術家，經與朋友的心靈交流，作成一首名為“Silent Song”的歌。他認為此曲永遠孤寂，因此，畫面上出現的，永遠是單一歌者對著空虛劇場獨白，一切均是無聲無色，無聲之歌象徵對自我族群未來的不絕不解，全幅空白的聲嘶獨唱，就是最淒涼的控訴，移到靜悄悄的蘇格蘭，陰鬱冷風夾織古老深色，有效地呈現出難民歌唱作曲家，無力實又有力的抗爭生命。

敘述東塞爾維亞小村故事的《消失的村落》（Vanishing）是影片編製者主動求訴的一項悲劇，社會化工業化的結果，農村青年漂泊，家庭外移，整體人口銳減。本片中的前南斯拉夫小村，只剩一位小女孩上學。十幾分鐘的片子，但見女孩穿過老人們古舊農牧工作的片斷，老農老身滿村，小孩走到腹盡之際，突然一位入時年輕女子，那是老師，也是全片老又老以及浸透女孩之外唯一的青春力量。

農村果真無望?也許只是希望轉移罷了。即和庫德族者之例一樣，民族不是無望，只是希望可能在將來很久之後，農村居民移民都市尋求希望，那是一種動機，再次的客觀環境加上人心的雙重深刻變動，就可能村子之光再現，大家陸續回流，總是有地方在容接移民，那世界之胸襟，也是人們準備重生之地。

《尋找雅各》（Jakub）一片講盧森納（Ruthenians）群體在過去一百年，糾葛於烏克蘭、羅馬尼亞、捷克-斯洛伐克、德國、及俄羅斯等民族國家認同間的難題。他們被征服、被統治、被命名、被捨棄、或被轉置，自我深處底層長期徬徨，出口難尋。直至今日望見內在心屬的捷克自立自強，未來希望方又拾回。
故園新家

影展的片子帶領我們走入各地主角人物的世界。《學生物》的孩子年年進駐，新家社區成了超乎家庭小社會的「大世界」。「大世界」見證了學生的勤奮求知，也盡數師生在貧困中的無比生活韌力。學社的長居型「從家遷來」一事，對小小村民而言，顯然深知人格養成意義。阿魯兄弟四處遊蕩，離家謀生被騙被害，各地皆然。

故園回不去，新家也不見蹤影。中國竟是如此，理應自癡，幸有導演團隊仗義行俠，好片出世，苦命人終得運。哈尼青年新的安全棲身地，在未來的國際關懷下，定能現身。澳洲和美國與日本結緣，從敵轉友，從監管變為夫妻，也從不知化成相知。日裔妻子對澳洲人與在地感情的正面建置，過去五十年中，足見成功。就因如此，才使這群來自異鄉的女性，得以平靜生活，喜歲長命。在此一基礎下，念鄉日本，更形溫馨珍貴。年輕hiphop樂者反思自我，美國提供了他充分空間，自由與自在，日美交流，創意中推崇和平，新家園的客接功勞值得肯定。Hmong族移居者最具自信，不僅努力走向政壇，新世界的光明更給與在鄉族人家留信心，大家一起脫舊重生，老家新家連線合作，構建新和平時代。

庫德樂者、塞爾維亞小村、和盧森像人悲情較多。情勢也許真的艱難，但無聲之歌初已聲大傳世，妳(你)知我知，大家都聽到了，同情之心厚厚積累，來日可用。小村小女孩一人用功，情況特殊。但老人校工用心敲鐘，美麗老師準時上班，加上村人各正盡其所司耕種牧養，大家活力仍足，不怕倒台。都市接納了大批外來者，但它不一定永遠如此，轉眼間再移出之例，也常常發生。 “Vanishing”題標震撼，卻剛好也是「希望在將來」的反向刺激活力。至於國家與民族認同的問題，大家愈講愈公開，世界接手正在湧進，盧森像人的家園沒有理由不見歡笑。

結尾語

影片自然都有一主題，今年的民族誌影片中，與遷徙相關的外國影片，有喜有悲，有樂有苦，有長相相伴有今日當下，遷徙類型繁多，但無一不與人們「安土重遷」原性相連。換句話說，凡遷動自己身體離開老家，必會淚汗隨來，不捨在即，來日如何又不知，當事者堪心碎，不難想像。只是，離開終成事實，有的定型平和（如天宏小學的米來學生）；有的難見希望，但見堅持（如阿魯夫妻）；有的濕眼哭笑笑，卻也甘甜味美（如澳洲日裔妻子）；有的信心十足，直揭歷史化政治核心（如美國日裔hiphop樂手）；有的正在亞美間拴起祝福之線（如房恆Hmong族頭人及其家人族人）；有的寄望西北歐的冷靜（如庫德族silent song唱者）；有的僅存小孩一人，也努力不懈（如塞爾維亞小村）；有的則集體追求自我認同，永志不悔（如盧森像人）。故事的重點就是，遷出去，一定有地方收容（即是我所稱的「容接」），而收容處往往變成新家園。中國要加油，請多提供落難人落腳處！新家園若能美麗，老家鄉也較有意象中及事實上同等美麗的機會。而這也是新和平時代的真諦。大家同在地球上，用心用力織成有情有義新世界。

*本文撰寫過程承內子李莎莉女士和台大人類學系研究助理郭欣瑜小姐多所協助，謹致謝忱。
Building a new era of world peace

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Prologue

Maybe the concept of wanting to remain in one's native land only is a traditional Han Chinese concept, and maybe it is a territorial instinct universal to all mankind, or even all mammals. In other words, my home and my land offers the best hope of security and wealth. However, unexpected changes over time or in the environment can often create situations that push individuals towards strange lands or force them to leave their homeland. Increasing the focus to a microscopic level, I can find particular ethnic groups, communities, families or individuals who move from their homeland, yet long for their homeland. Apart from the strong emotional attachments that make a departure difficult, it is a somewhat comforting thought that I will be accepted by the world. Despite physical and mental exhaustion, the light of hope for a life still shines in that other place.

The eight international films related to the migration theme that have been selected for participation in the 2003 Taiwan International Ethnographic Film Festival tell the above story both directly and indirectly, with both warmth and penetrating sharpness. Watching these films, our minds will sometimes be at rest, sometimes boiling with emotion. As you become immersed in the story, you get to know its every person and object. After getting to know them and coming out to write about them, you will find that you yourself are crossing borders, gaining a completely new understanding of what migration is.

Non-Han China

There are two films from China, A student village and Ahlu and His Brothers. The former is a story about the Bai and the Lisu minorities, while the latter tells of the hard life of three Hani brothers and their family and clansmen. Both films make non-Han minorities their main theme, and show that individual or group mobility is a very common way to search for a better life in China's distant areas.

Each summer and winter break, students at universities in central and western US leave their schools, emptying the university towns. Not until the holidays are over will the city streets once again be bustling with life. Much in the same way, the whole Tiandeng Village in the Dali Bai Autonomous Prefecture in China's Yunnan Province becomes the biggest village in the area at the beginning of each new school term as elementary school students and their parents arrive from their distant homes to build and move into
their dormitories. After the parents leave, the headmaster and the teachers become the village chiefs and the students become the villagers who study there. Teachers and students work as hard as they can, while also completing tasks important to all by taking care of the trivialities of every-day life, books, looking for water and food.

For a few years while still at school, students regularly move back and forth, until the day of their graduation. This village of the young becomes a tolerant and welcoming place connecting different mountain areas through friendship and highlighting the use of intelligent teaching and learning to reach the goal of actively uniting a nation that consists of a multitude of ethnic groups.

In contrast to the determination of A Student Village, Ahlu and His Brothers talks about the misery of life. Audiences will be upset over the inequalities as the crooks and cheats in hinterland China live off the hard work of the minority peoples. For a long time, this has left the main characters, who left home in search of a way to make a living, with no hope. We still don’t have the answer to the problem, but the moral courage that went into the making of this film is in the end able to make us fully understand the spiritual belonging of these Hani vagrants. When they manage to escape, they are afraid to return home. They cannot find jobs and everything looks bleak. Luckily, showing this film alerts the world to their misfortune. We all believe that help will be forthcoming, and when that day comes, the warmth of humanity will accept and tolerate hardship.

**East and West**

The festival organizers have chosen two films about the Japanese relationship with the West. These films put their finger on the core of the meeting between East and West in modern times. _Green Tea and Cherry Ripe_ tells the story of a few Japanese women who married Australian soldiers during WWII and then followed them to Australia. Half a century later, some of these women still persist in speaking Japanese, while others are fluent in English; some constantly long for home, while others do their best to adapt; some are happily married, and others are alienated and isolated; some are introvert and worship Buddha, while others have an active social life; some are miserable dreaming of the past, others enjoy the present. Having experienced the changes in their own lives, they have opened the door to the challenge of cross cultural identification for the next generation.

Although _Droppin’ Lyrics_ is concerned with the US, it could be seen as a continuation of the observations of the previous film. A hiphop group whose members are of Japanese descent draw on countryside, history studies, reflection and creativity to write songs giving a new meaning to war, human rights, acceptance, peace and patriotism. The film’s lead character frankly says that he uses his Japanese identity to demonstrate the new generation’s open-mindedness towards globalization in a world of interconnecting and simultaneously existing cultures where people move between different areas.
When compared to the Japanese migration experience, there are both similarities and dissimilarities in the experience of the Hmong people from northern Thailand (called Miao in China, a name the Hmong do not like) in the film *From Opium To Chrysanthemums*. For 30 years, from his youth to his old age, Lao Tong, the village chief, has led his people through violent internal and external attacks and big changes in their situation, such as the Lao-Vietnam war, the Thai extermination of communists, international anti-drug campaigns, deteriorating health, improved livelihood, a decreasing population, social prejudice, and the new era of peace. His persistence, bravery, rich affection and benevolence have brought peace to the villagers and makes family members emigrated to the US remember him. The current peace has infused the villagers with a will to abandon drugs, and the meeting of East and West constantly reinforces the power of blessings across great distances. Whether Hmong or Japanese, these blessings enable their people and their children abroad to live on in the new world, and they make the self awareness and activities of the new generation (such as loud hiphop songs or the Hmong girl determined to serve in the White House) remain in our focus for a long time.

**Eurasia**

We all know the story about homeless drifting Kurds in Russia, Turkey and Iraq where resistance and escape become the normal way of life. The lead character in *Silent Song* is a refugee from Iraq to Edinburgh in Scotland. A singer, he sings a song named "Silent Song" following a spiritual exchange with his friends. He believes the song to be about eternal loneliness, and we therefore only see the singer singing a cappella, alone before an empty auditorium, without added pictures or colors. The silent song symbolizes the uncertainty surrounding the future of his own people. The completely unaccompanied and hoarse voice becomes a shrilling accusation. He has moved to the quiet of Scotland, where the cold winds carry an old luster that effectively reflects the refugee singer’s and songwriter’s powerless yet powerful life of resistance.

*Vanishing*, which tells the story of a small village in eastern Serbia, is a tragedy made on the initiative of the film’s producer. As a result of the urbanization and industrialization, the young have left the rural village and families have moved away, causing the population to fall sharply. There is only one little girl left in the school in this village in former Yugoslavia. Only some ten minutes long, the film shows fragments of the girl passing by the older generation and their ancient farming work. The village is full of old faces and old bodies. When she walks to the end of the village, the little girl suddenly sees a fashionable young woman. It is the teacher, the only young person in the whole film, apart from the young girl roaming the village streets.

Is there really no hope for the village? Maybe the hopes merely have changed. Just like with the Kurdish singer, it is not that there is no hope for the people, but rather the hope is that the village will come
back to life in a distant future, when the people that have moved to the city in search of their hopes will start to gradually return following yet another fundamental change to the environment and to their minds. There will always be places where refugees are accepted, such is the tolerance of the world, and those are also the places where people prepare to begin a new life.

Jakub tells the story of the Ruthenians over the last 100 years, entangled in the difficult issue of identity in the nation states of Ukraine, Romania, Czechoslovakia, Germany and Russia. They have been subdued, ruled, assigned names, abandoned and moved, and their identity has long been kept deep in their hearts, hesitantly. Seeing the independence and strength of the Czech Republic, where they belong in their hearts, they hope to be able to get her back in future.

The old and the new home

The festival films bring us into the worlds of main characters from different places. Year after year, children keep moving into the village in A Student Village, where the new community becomes the "big world", transcending the small society of the family. This "big world" verifies the students' diligent quest for knowledge, as well as the students' and their teachers' incomparable tenacity in a life of poverty. For the tiny village population, the permanent move from home during the school term clearly carries a deep sense of character building. Alu and his brothers drift around. Leaving home in search of a living, they are cheated and hurt, and each place feels evil. They cannot return home, and a new home remains elusive. China should be ashamed of this situation, but luckily there are directors who will fight for justice. By their putting out good movies, the unlucky will finally turn lucky. Finding a safe new place to live, and with the future care and concerns of the international community, the Hani youth will certainly be able to distinguish themselves. Australia and the US have built a relationship with Japan. From having been enemies, they have become friends. Their relationship has been transformed from being a supervisory relationship into a husband-and-wife relationship, where they have grown to know each other. The past 50 years show that the Japanese wives have succeeded in building a positive understanding of Australians and of their local traditions. This is the reason why these women from a different place have been able to settle down and enjoy a long life. Based on this foundation, the longing for Japan becomes even more precious. The US has given the young hiphop musicians ample room for self-reflection. Free and leisurely exchanges between Japan and the US allow them to promote peace through their creative activities. The tolerance and achievements of their new home is praiseworthy. Hmong emigrants are the most confident. Not only are they working hard to move onto the political stage, the open-mindedness of the new world also gives their family and people back home full confidence that they will be able to abandon the drugs and begin anew. People in both the old and new homes cooperate to create a new era of peace.

The Kurd musician, the little Serbian village and the Ruthenian people are more tragic. They may
find themselves in a very difficult situation, but the silent song is already heard across the globe. Both you and I know that everyone has heard it, and that the strong sympathy it has awoken can be used in future. The situation for the lonely, studious little girl in the Serbian village is special. The old school worker strikes the bell, the pretty teacher arrives on time and all the villagers do their best working the fields and raising their cattle. They all maintain their vitality and they are not afraid that their lives will fall apart. The city accepts great numbers of migrants, but may not do so forever. There are many examples of people who leave in the blink of an eye. "Vanishing" is a shocking title, but it is also carries the opposite sense of the exciting vitality of future hope. The discussion of state and ethnic identity is becoming more and more open, and with the world lending a helping hand, there is no reason why the Ruthenians' home should not be happy and full of laughter.

Conclusion

A film will always have a main theme. The foreign films on the migration theme in this year's Ethnographic Film Festival are both happy and sad, joyous and bitter, and they talk about history as well as the present day. There are many kinds of migration, but none that does not run counter to the wish to remain in one's native land. In other words, anyone leaving their home will shed tears. It is not hard to understand the difficult emotions of someone not letting go of the present, and not knowing what will happen in future. However, in the end, leaving is a fact. Some of these people are stable (the students in Tiandeng Elementary School); some are without hope, but remain persistent (Alu and his wife); some think back and cry, but are also happy (the Japanese wives in Australia); some are full of confidence, pounding at the historic political chore (the Japanese descendents making hiphop music in the US); some are busy tying a blessed relationship between Asia and the US (the Hmong chief and his family and people); some pin their hopes on the calm of northwestern Europe (the Kurd singer of the silent song); some are only one single studious child (the little Serbian village); and some are searching collectively for an identity, never losing heart (the Ruthenian people).The main point of these stories is that when leaving, there will always be a place where you will be accepted, what I call "tolerated," and that place will often become the new home. China has to work harder and offer more places for the suffering to settle down. If the new home is beautiful, there is also a greater chance that both the image of the old home and the actual old home will be as beautiful. This is the true meaning of the new era of peace. The whole world is working hard to create a humane and just new world.
綠茶與櫻桃

Green Tea and Cherry Ripe

1945年日本是個飽受戰爭蹂躪的國度，日本的人民生活在貧苦之中，他們用珍貴的和服換取生活所需的白米。澳洲也支援盟軍武力，但他們不能和當地日本女子通婚，但最終仍有六百多名澳洲士兵娶了日本女子，他們極度與澳洲政府周旋，在1952年後陸續帶著她們回到澳洲。

遠嫁澳洲的日本女子，她們如何在嶄新的環境中展開生活？在這片土地上會遭遇怎樣的挫折？她們如何面對異文化的衝擊？本片述說六位日本女子在二次世界大戰後嫁給澳洲士兵，她們在異地挑戰許多異文化的衝擊，努力重新建立屬於自己的嶄新生活。

Green Tea and Cherry Ripe tells the story of six Japanese women who married Australian servicemen after the Second World War, their efforts to build new lives in Australia, and the challenges they faced in an alien land. In 1945, Japan was in ruins, its people living in poverty. Precious kimonos were exchanged for rice. Australia was one of the nations that provided men for the Allied Occupation forces; officially they could not socialize with the Japanese. Eventually, however, about 600 of these servicemen married Japanese women and, after considerable resistance from the Australian Government, brought their wives to Australia from 1952 onwards. The women came to a foreign land which made some of them feel uneasy and out of place. Their new families wanted them to become Australian, but their own language and lifestyle often prevented them from communicating and fitting in.
尋找雅各
Jakub

十九世紀末的歐洲，戰亂頻仍，國家的政治邊界一夕數變，一個位於各國交界的森林小村，同樣躲不過戰爭的侵擾。今天是俄國，明天是羅馬尼亞或捷克，是誰對過去舉足輕重。『國家』的定義瞬息萬變。

本片藉由追憶一位已故烏克蘭盧森納戰士，檢視戰爭的殘忍及政治的荒謬與錯誤。寧靜山村里，各種政治勢力曾在此較勁，俄國、德國、羅馬尼亞、匈牙利、捷克，移民來自四方的移民，蘇維埃日耳曼、匈牙利、捷克、羅馬尼亞纏繞著彼此的往來、家園歸不歸的淒涼，這樣的雅各在人們的言語中流傳，他到底是誰？本片特殊的結構安排鋪陳出戲劇性的結局，詩一般的影像節奏，像一首古老的民謠，緩緩地迴盪在在北國的山林間。

Jakub, by the Czech filmmaker Jana Sevickova, presents an extensive ethnographical-sociological study of the life of the Ruthenians, filmed in the Maramures mountains in the north of Romania and in the former Sudetenland in Western Bohemia. The film was made over a period of five years during the time of both totalitarian regimes and was completed in 1992 after the revolution. Jakub Popovich is the primary character whose story provides the link between 1947, when the film begins, and the present. Scientists at the Ethnographic-Folklode Institute, a part of the Czech Academy of Sciences in Prague acted as collaborators in the making of this film. The film has received international attention from filmmakers for its unique structure and cinematic quality as well as from educators and research scientists for its content.
消逝的村落
Vanishing

東歐塞爾維亞的年輕人都移居都市，村莊裡的人口越來越少，幾近廢棄，村裡的人口也驟減...

本片的主角是一位孤單的小女孩，她沒有同伴，她是村裡唯一的小孩；在學校裡，她是唯一的一位學生。荒蕪的村落裡只剩下過著舊式生活的老人家。小女孩的上學旅程是村人們消逝的隱喻。從家裡到學校，一路上的聲音、顏色、建築和來往的面容，都反應了現代社會的變遷。

In Serbia all the young people have left for the cities, and the villages are becoming almost deserted. The population decreases, without being regenerated enough. The film’s protagonist is the "loneliest little girl in the world": the last pupil in school, and the last child in the village inhabited by only elders living an archaic kind of life. Her journey from her home to the school reveals a string of motions, colors, sounds, objects, buildings, habits, and faces, all of which seem to be slowly vanishing.

弗拉吉米爾·波羅維克，1955年生於
蒙特尼格羅。他在貝爾格勒獲得電影與電
視導演學位後，成為獨立製片導演，拍攝
紀錄片及劇情短片。他的作品在世界各地
的影展都參展過，並兩次獲獎。他曾任紀
錄片製作之教授達四年之久，現居首都貝
爾格勒。

Born in Cetinje, Montenegro in 1955. Graduated film & TV directing from Facul-
ty of Dramatic Arts, Belgrade. A freelance director. He directs creative documen-
taries and short fictions. His films were screened at festivals. Awarded and priz-
ed many times. He worked for four years as a professor of Documentary art
making. He lives and works in Belgrade.
阿魯兄弟
Ahlu And His Brothers

A long, long time ago, the ancestors of the Hani (Akkha) and other people lived together in the same valley. Much later, as the population grew, they fought over land, and the Hani fled to another distant valley. After hundreds of years, war plagued the new valley, and some people fled to where a valley meets the mountains to live by farming. They built terrace after terrace on the hills and a Hani village emerged in the new valley. Although after these terraces were built, more rice could be grown, but this still did not solve the problem of lack of grain. The terraces already go all the way to the top of the hills, and there is simply no land left to build more. Most people have to work outside the village, including Ahlu and his brothers, searching for their dreams of a better life. Due to the lack of technical knowledge and marketable skills, they can hardly face the challenges and hardships in such modern times.
從鴉片到菊花

From Opium to Chrysanthemums

泰國、寮國和緬甸邊界的這片黃金三角洲以種植鴉片出名。當導演佩亞·荷姆奎斯在三十年後回到這片土地上，他發現這片黃金三角洲已經遍植菊花。導演拜訪了許多三十年前他曾經來過的苗族村落，他急切地想了解為何這裡的村民要放棄種植獲利極高的鴉片，而改種菊花。《從鴉片到菊花》一片表現出東南亞苗族傳統文化保存的困難，在經濟與政體的急遽轉變下，許多村民的生活方式有了改變，遷移居到其他的國家。

The Golden Triangle on the borders of Thailand, Laos and Burma is well known for its cultivation of opium, but when Swiss filmmaker PeA Holmquist returns to the area 30 years after first visiting, he finds that many of the fields are now planted with Chrysanthemums. Holmquist visits the Hmong villages he knew more than three decades ago to find out what made them change from the extremely profitable opium fields to the selling of flowers. From Opium to Chrysanthemums explores the difficulties in attempting to preserve the traditional Hmong culture in Southeast Asia while coping with the economic and political changes that have influenced many of the villagers to leave the area and migrate to other countries.
沉默之歌
Silent Song

穆罕默德阿巴斯巴蘭是一位庫德族作曲家。他於1986年被迫流亡到了蘇格蘭。全球約有兩百萬名庫德人流離失所，散居於歐美、中東各地。本片主角巴蘭因拒絕在慶祝海珊政權的會場上表演，而被撤職他在巴格達電視台的職位，時為1976年。他的友人，同是庫德人的電視導播席亞曼蘇里，寫了一首題為《我的歌將保持沉默》的詩，讚揚巴蘭抵抗海珊政權的勇氣，巴蘭在離開祖國前將此詩譜成曲，但直到2000年，這部影片的拍攝，這首歌曲才第一次有了表演與錄製的機會。

如同「沒有顏色的書寫，沒有形體影像的表演」，一首美麗的歌，若演唱的對象是要消滅自己種族的聽眾，再如何悠揚的樂聲，不如沈默、無聲。

Silent Song is an ethnographic performative documentary about the Edinburgh-based exiled Kurdish composer Mohamed Abbas Bharum, one of many prominent Kurdish musicians residing in western Europe since the mid-1970s. In 1976, M. A. Bharum was sacked from his Baghdad position in Iraqi radio and television for refusing to perform at a Ba'athist Party convention, celebrating the leadership of Saddam Hussein. The title of the film, Silent Song, alludes to the poem 'My Song Will Be Silent,' written in 1976 by the Kurdish radio and television broadcaster Bakhtiyar Isma'il Siyamansoori as a tribute to Bharum's defiant gesture against the Ba'athist regime in Baghdad. Translated into a musical score before his departure from Kurdistan, it was not until August 2000 that 'My Song Will Be Silent' was first recorded and performed for the film at the Royal Lyceum Theatre, Edinburgh. In re-enacting the song through an audio-visual medium, alongside the documentary's reflexive use of new and old communication technologies characteristic of an evolving Kurdish listening public, the position of the diasporic Kurdish musician as both social actor and performer is narrated.

作品年表 Filmography

■ 2000 Silent Song
學生村

A Student Village

在中國雲南西部的橫斷山脈腹地，深藏著一個不為人知的特殊村落，居住在這裡的村民全都是大大小小年齡在六到十四歲的孩子，孩子們長年生活在這裡，是為了完成他們小學六年的學業。

這是橫斷山脈中一個叫「梯所」的地方。由於這裡山高谷深，山路崎嶇，而方圓一百六十平方公里的範圍內只有唯一的一所學校，所以，生長在這裡的白族、傈僳族孩子們，不可能每天往返於學校和家庭之間，唯一的辦法只能是住宿，可是學校又拿不出錢來建蓋學生宿舍和伙房，於是作父母的就在學校前的坡地上，為孩子們建起了一個臨時供食宿的小木屋，久而久之，這裡就出現了一座擁有三十多所小木屋，三百多位小村民居住的學生村。

本片的製作人花了近一年的時間，深入到學生村中，以紀實的手法拍攝了孩子們的學習和生活以及他們的老師，向你講述一個個真實感人的故事，忠實記錄了當今中國偏遠貧困地區的人們對知識的渴望和追求。

In deep Hengduan Mountain Range, western Yunnan of China, there lies a special village which is not known by people outside. All the villagers here are children between 6 and 14. They live in the village all year round to complete their six-year study in a primary school. It's a place called "Tian Deng" in the middle of Hengduan Mountain. Because of the high mountains, deep valleys and rugged mountainous roads, and there only stands this school in the 160 square meter area. Children from Bai and Hui ethnic minorities cannot go to school and back home everyday. Therefore, the parents construct small wooden rooms for their children in front of the school so that the children can stay and cook. The film depicts a truly touching story and honestly records the eager desire for knowledge of the people in remote mountain areas in China.
嘻哈戰爭

Droppin' Lyrics

身在現代美國社會的日裔青年真吾，發掘了一段二次世界大戰期間，日裔美國人在美生活的一段不為人知的歷史。珍珠港事件後，美國境內持續數十年反亞裔的種族歧視，甚至強迫當時在美的日本人住進拘留所，直到1988年通過了公民自由法案，才取得平反。美國政府也遲至當初才向日裔美人正式道歉，真吾以一首「珍珠港」嘻哈樂曲，探討他對歷史所做的深刻反省。

對於某些成年人而言，青少年無疑是完全不同的族群：他們有自己的語言、想法、音樂、生活方式。真吾打破語言、字彙的限制，重新組合、創造新意，透過這個藝術形式探尋人性的真實面。精闢的歌詞傳達了他如何「嘻哈」社會關係，如何「閱讀」人性價值，並透過創作和表演以了解他的祖國並尋求對移居國的認同。本片嘻哈風格十足，觀眾可透過歌詞，進入新一代美籍日本人世界。

Droppin' Lyrics is a film about a Japanese hiphop musician, Shing, who grew up outside Japan. He thinks earnestly about the issues of world peace, his nation, and his own identity and this is reflected in his lyrics. Through this film, people will encounter a new type of "American-Japanese" youth culture.

作品年表 Filmography

■ 1990 Island Style ■ 2002 Droppin' Lyrics

內野敦史，製片。1967年生於日本神奈川縣。1991年獲早稻田大學人類科學學士後，即為劇組，並擔任電視、電台節目的製作人。內野從節目製作過程中，慢慢建立起自已的事業。1999至2000年，為更深入了解數位製片，移居至舊金山，目前人在東京，用記者的角度，來著自己的製片活動。

Filmmaker. Born in Kanagawa Prefecture in 1967. After graduating human science major from Waseda University in Tokyo in 1991, UCCI started to work as a creative director and a producer of FM radio and TV programs. He built up his career with making a lot of those programs on the job. Then he moved to San Francisco in order to learn more about motion picture production by using digital tool during 1999 and 2002. Currently, he is exploring his activities of filmmaking in Tokyo from a journalistic viewpoint, especially music.
Migration Story Taiwan

Introduction Moving is the Start and End of the Story.

Wang Song-Shan
移動是故事的開始與結尾

作者 © 王慕山

移動與遷徙有無數的理由。或因追逐工作、或因結婚成親、或因連天災兵燹，或僅僅是因為流浪。移動與遷徙不止於單向的、或固定型態的，人的移動與遷徙有永不可回頭的斷然，有近鄉情怯的歸來，也有藕斷絲連的來回。人生許多故事的開始與結束，都因移動與遷徙所激起各種可能。

人們外出工作，可以有多少收穫？是不是可以全身而退、平安回家？其實是不可預期的。臺灣是泰國貧窮地區人民嚮往的工作地點，目前泰國籍勞工高達十五萬餘人。泰勞來臺打工的美夢即使能夠達成，卻往往要付出許多代價。李連明的影片《離鄉背井去打工》，紀錄一九九八年的桃園大溪「 Orden電子公司」倒閉關廠後，失去工作的五位泰勞參與失業勞工自救抗爭的經過。由於外籍勞工是靠眾多、高額仲介費才能來臺工作，「 Orden電子公司」積欠他們薪水與月租費及扣繳之儲蓄金，他們的生活頓時陷入窘境。有沒有追討到公道，不是影片的主旨。三位被遣返回國的泰勞，印照不富裕的泰國經年社會，是還要去打工吧，不管是去日本、瑞士，還是在去臺灣。

臺灣的島內移民、工作與家園的營造，說的是不同的故事。祖居地在東部的阿美人來到希望無窮的臺北，成家立業是一個單純的期盼。他們在城市與城市之間的灰色地帶，汐止新市統合部和北二高交會處，建立的家園稱為「花東新村」。無水、無電、無牆，但希望生活有一點美好卻不是一件容易的事。曹文傑的《想要有個家：城市邊緣部落》短片，沉重的呈現，幾年過去了，「花東新村」的阿美人夢想依舊遙遠，又再度被迫搬遷。家在小小農家盡在紙上，虛幻的成分多過於真實。阿美人在離鄉幾百里的土地上，親子就著卡拉OK，字正腔圓的唱著閩南語歌，單車輪轉，年輕人說：「……不會講山地話，也不會跳舞，也不會做那樣糯糯……，所以保不住了。反正無所謂嘛！」

失去文化母體的族群，移動變化的認同困境，也並不只阿美原住民。百餘年前大陳人的祖先，逐著魚之浪跡，從浙沿海遷徙到大陳島。由於戰爭，四十餘年前，萬餘名大陳人來到臺灣成為反正義士，被稱為「大陳義胞」。由於追求更好的生活，三十餘年前，部分大陳人偷渡到臺灣，成為餐廳的主廚、馬躍、比吼的《來去大陳》中片，描述不斷離鄉他去的大陳人的故事。當兩岸對峙情形稍戢，幾個大陳人渡海：澎江，回鄉之行，沒有當年的義憤倉皇、僅餘歷歷回憶如繪；而江山依稀、島目全非，祖塚不見蹤跡。大陳人的過去有點斷簡殘篇了。大陳人來去三地，雖然飲食相異，脾局邀約，婚禮新人依舊跪拜磕頭，新一代的大陳人纔纔纔纔，大洋兩地的認同形式終將不同。不斷的遷徙異域的大陳人，如今嫁娘，陷入他者之境，開始新的旅程。

腦性麻痺患者黃乃輝，一個成就企圖強旺，在臺灣小有名氣的人。娶了比他少二十歲的柬埔寨新娘強娜威，為什麼娶妻？又為什麼嫁夫？蔡崇隆《我的強娜威》紀錄片，描繪異國婚姻不是尋常事件，脆弱的婚姻關係潛藏著多重的危機。強娜威一心幫助貧窮的柬埔寨娘家人，黃乃輝想要保護自己的家，不免對丈母娘懷有敵意。一趟能柬埔寨之旅，再加上丈母娘來臺兩個月，兩人不掩飾的的衝突，架構這部紀錄片的戲劇張力。黃乃輝與強娜威，一個腦性麻痺患者，一個外國人，爭執語言流利，強烈而精準。當強娜威用中文說：「如果我不窮，為
什麼要嫁你？ 而時，完全沒有台詞的丈夫娘在想些什麼呢？在這樣跨國婚姻中，我們看到許多婚姻平凡的真相。而性別、年齡、文化、工作、城鄉、貧富，雖非不可克服，卻是不容易跨越的溝溝，導致不同型態的爭端。

賀照緯的《序言184之東：交工樂隊著成之歌》，是臺灣第一部抗爭音樂紀錄片，紀錄樂隊在屏東美濃著成中錄音的情形，客家鄉音與傳統樂曲的變奏，親切的刻劃樂隊成員在家鄉的生活與工作，紀錄在國內獲獎與遠颺布拉格、比利時、巴黎的文化成就。縣道一八四之東的美濃山下，現實環境一幕幕上演：平實如菸草種植的勞動力交換（交工）；激烈像水庫抗爭、爆發「好山好水留子孫、好男好女反水庫」的怒吼；漂泊如外籍新娘住子清字，集體以客家話吟唱「天皇皇地皇皇、無邊無際太平洋」、「日久他鄉是故鄉」的遠嫁心境。戴著歸國的交工樂隊，循著縣道一八四，依序走完禮節，到了「伯公（土地公）」前上香。不動的美濃山，是青年離去與遷回指標，流動的文化想像，緊貼年輕的呼吸，開啟新生命的律動。

不動的土地承載著人們無邊的需求，人來了、又走了。陳榮顯的《著山的人：芎蕉坑之歌》，如美濃生命力強旺的年輕人隱形了，故事由老人到鎮上拿信開始，描寫苗栗縣芎蕉坑的客家老人們，終生在這個已有數百年移民歷史的美麗山城中活動。而年輕人早已陸陸續續向都市移動。芎蕉坑寂寂寥寥，從過去百餘戶人家，到目前僅存二十戶。隨著老成凋謝，加戶數目持續的減少。與萬年芎蕉坑一起終老的老人家，七十餘歲算是年輕，九十歲的蕃薯伯母也不嫌老，還能走動坡地、精衛養百來隻雞、照顧著山的人。勞動工作、清潔飲食、四時祭祀，串串門子，回憶過去。

芎蕉坑之歌，著山的老頭唱的是不得不然的謠諱。然而老人依舊懷有想像的。呂米森的《E.T.月球學圖》，表達生活平淡的外省籍朱老先生，在移居地臺北認識了「長江一號」後，生命增添了活力，鄉愁也有了新的詮釋。朱老先生花錢拜師、學習臺語、為了能上市場買菜，也為了能唱一曲名歌「一隻小雨傘」。大膽於市的「長江一號」，是朱老先生連接前半生過去的巫術力量；有爭議的「長江一號」，在日常生活中佔了一席之地，甚至是彩券中獎的希望。朱老先生照顧生病的老伴，盡丈夫's duty，穿插時時主義的變裝、家國認同、川島芳子身世，課對課等與情報事業有關的人事物，真真假假、虛虛實實故事的社會建構，講的正是人生移動與遷徙的本質。
Moving is the Start and End of the Story

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There are numerous reasons for moving and migrating: for work; for marriage; for endless wars; or merely for wandering. Its form is not limited to one-directional or of a constant type. Man’s moving and migrating may be the drastic kind of never looking back; the coming home led by homesickness; or the back and forth due to indecisiveness. The beginnings and ends of life’s many stories are made possible by moving and migrating.

How much can man get when they go out to work? Can they return home sound and safe? In fact, it cannot be foreseen. Taiwan is the ideal working place for people living in Thailand’s poor areas. Till now, up to 150 thousand Thai laborers are here in Taiwan. Even if their dream of coming work in Taiwan can be fulfilled, often that’s not without costs. Daw-Ming Lee’s "Shattered Dreams" recorded the contention process the five job-cut Thai laborers joined with the unemployed, after an electronic factory in Tao Yuan shut down. Because foreign laborers have to pay large sums of brokerage fees to work in Taiwan, further with their unpaid salary and the monthly savings deducted, soon made the laborers into drastic living conditions. Whether or not that justice has been made is not the main issue of the film. Under Thailand’s not wealthy economical society, the three laborers sent back to Thailand still need to work, whether that place is in Japan, Switzerland, or Taiwan.

Intra-island migration in Taiwan, the building of a work and a family talk about different stories. The east coast origin Ameis come to this hopeful Taipei with the simple longing to have their own career and family. They started their new home “Huadong New Village” at the intersection of Hsichih Shin-tai Rt. 5 and N. 2nd highway, the grayish area between cities. No water or electricity is okay. But hoping for a better living is not easy. Wen-Chieh Tsao’s short film “Dreaming of Home-Marginal Tribe of the City” heavily presents as years pass, dreams of the Ameis in “Huadong New Village” are still afar, but again forced to move. Home is drawn out by the young painter; more of a fantasy than of something real. The Ameis on land far from their homes, fathers and sons, sing Taiwanese karaoke with no accents. Bicycles
running, one youth saying" ...cannot speak our dialect; cannot dance; either can I make those kind of sticky rice..., so our culture can't be reserved. Anyways, it doesn't matter!"

Ameis are not the only ones losing their culture and having identification difficulties caused by moving changes. Over a hundred years ago, ancestors of the Tachens followed yellow croakers from the coastal region of Zhejiang County to Tachen Island. Some forty years ago, because of war, tens and thousands of Tachens came to Taiwan and become anti-communist heroes, being called "the Tachen heroic fellows." And some thirty years ago, in search of better living, some Tachens stole into the US and become chefs. Mayaw Bibo's long film "Coming and Going, Island of Tachen" talks about Tachens' continual leaving home. When cross-straight tension lowered, a few Tachens went over the straight, upstream, on their journey back home. No more of the moral indignation back then, just some reminiscent pictures in mind. The land can still be told, but everything is different on the island, not even their ancestors' graves could be found. Their past is fragmented. Tachens in threes places, although they still gather, play MJ, newly-weds still kowtow, the new cross-Atlantic Tachens will ultimately have different identity forms. Tachens endlessly moving to foreign lands are like newly-wed brides, into others' place, starting their new journey.

Nai-Hui Huang, a cerebral palsy victim, an ambitious individual, a little well-known in Taiwan, married Navy, a Cambodian twenty years younger. Why marry Navy? And why "yes"? Tsung-Lung Tsai's documentary "My Imported Wife" shows the unusualness of cross-national marriages, and the numerous latent dangers of weak bonding. All Navy wants is to help her family in Cambodia. But the eagerness to protect his own family, it is inevitable that Huang holds enmity toward his mother-in-law. The dramatic tension is structured on the two' uncovered conflict worsened by the trip to Cambodia and the two-month trip the in-law took to Taiwan. Huang and Navy, a cerebral palsy victim and a foreigner, their arguments are smooth, strong and to the point. What was the no-line mother-in-law thinking, when Navy said in Chinese, "If I'm not poor, why would I marry you?" In this cross-national marriage, we see the earthly truth of many bindings. As for sexuality, age, culture, work, city and country, rich and poor, though not invincible, they are gaps not easily crossed, and the
reasons of different types of conflicts.

Chao-Ti Ho's "County Road 184" is Taiwan's first music contention documentary about the music band's recording process in the tobacco building in Meinung, Ping-Dong. The playing of Hakka music and traditional melodies warmly presents the band members living and working in their hometown; receiving awards at home and their cultural achievements in Prague, Belgium and Paris. At the mountain foot of Meinung, east of County Road 184, scenes of real life keep going on: usual like labor exchange for tobacco plantation; fierce like the dam issue, the cry of "leave good water, good mountain for our descendants; fight against the dams if you're good men, good women;" wandering like the foreign wives learning new words, singing together in hakka "anxious sky, anxious earth, boundless is the Pacific Sea" or "time makes foreign grounds into home," expressing their marrying-overseas feeling. Coming home with rewards, the Labor Exchange Band goes along County Road 184, following traditional rituals, and come to worship "the God of Earth." The unmoving Meinung is the index of the youths' come and go. The flowing of cultural imagination along with the youths' energy startles life's new rhythm.

Unmoving land holds men's endless needs. People come, then go. Like the unseen youth of Meinung, Rong-Shien Chen's "Mountain Keepers-Song of Chung Giao Keng" start his story with an elder going to town to get letter; and describe the hakka elders spending their whole lives in this beautiful mountain village of centuries of migrating history. The youths already left for the cities. Chung Giao Keng is a deserted place. It used to have over a hundred families, but now left with only some twenty. With the passing away of the elders, the population is still on the decline. For those aging with this un-aging place, 70 is considered young; the sweet-potato 90-year-old mama isn't old, she still can walk up the hills, nimbly bend and cut the grass, even feed some over a hundred chickens. Those looking after the mountain work diligently, live simply, continue on with seasons' offerings, visit from door to door, and recollect the past.

The song of Chung Giao Keng, the elders sing about the inescapable tranquility. But they still have their imagination. Mi-Sen Wu' "Experimental Taiwanese" shows how the
supposed calm life of foreign-county-origin Mr. Chu has been sparkled through the encountering with "Changjiang No. 1" in Taipei. His life becomes lively and homesickness has a new interpretation. Mr. Chu spent money learning Taiwanese to buy things in the market, and to sing the famous Taiwanese song "A Little Umbrella." The incognito "Changjiang No. 1" is Chu' sorcery to his passed life. The controversial "Changjiang No. 1" plays an important part in Chu' life and even is his hope of winning the lottery. Chu takes care of his long-time companion, doing husband's duty. Inserted with the confusing role-changing, national identity, the life of Kanashima Yoshiko, those things related with espionage, seemingly true, seemingly false, the story is in fact talking about the nature of man's moving and migrating.
E.T. 月球學園
Experimental Taiwanese

"月球是地球唯一的衛星，太陽系第五大衛星，它的表面佈滿隕石坑、高山和平原，而且十分荒涼，是一個遙遠的世界。我們望向星空時，其實正在遙望它的過去……"

籍貫河北、空軍上校退伍、正努力學台語的外省籍朱老先生，在一場圍觀聚談會上遇到了抗日戰爭期間的中國第一號情報員「長江一號」，原本平淡的月球生涯頓時染上銀光。他開始到處跟朋友講述「長江一號」的英勇事蹟，出口這位「對中國最有貢獻的大人物」漸漸成為朱先生月球學園上唯一的一位傑出人物。

「鄉愁」是一種內心的病？能遺傳嗎？可以随波逐流嗎？可以集體瓜分或任意擇選嗎？會不會傳染？……愈是反覆追问，就愈無法忍受被「鄉愁」排在外的不安情緒，揮之不去的「鄉愁」，可能都不是「鄉愁」。鄉愁，可能是三十年沒看過的鄉村菜味至今仍未排出體外；可能是因為昨天看了小津安二郎的電影而開始尋找十八歲的那個青梅。

朱老先生的長江一號的故事，像是一種鄉愁，但作者以幽默詼諧的方式重新詮釋這段意外被放置到台灣的新台灣人，甚至於「長江一號」是老實，就留給觀眾評斷。

The all-encompassing homesickness you're feeling now may be because last night after watching a Yasujirō Ozu movie, you started looking for that 17-year-old sweater...

"The Moon is the earth's only satellite, and the fifth largest in the solar system. Its surface is full of meteorite pits, high mountains, and plains; quite desolate, a world of deadly stillness. When we're looking into the starry sky, we're actually peaking into its past..."

Hailing from Hebei, air-force officer retiree, Mr. Chou, now diligently learning Taiwanese, met "Chang Jiang No. 1," China's top secret agent during Sino-Japanese war, at a Peking Opera seminar. Chou's life had been sparked by this "Chang Jiang No. 1" had done. This person, "who contributes most to China," gradually becomes Chou's only mark on the Moon.


As for whether "Chang Jiang No. 1" is a real person or not is left to the audience to decide.

**Filmography**
- 1995: 《editing of life》
- 1997: 《poetic cut》
- 2000: 《E.T. 月球學園》
- 2002: 《I am still looking for you, even though I am not looking for you》
- 2001: 《I am still looking for you, even though I am not looking for you》
- 2002: 《I am still looking for you, even though I am not looking for you》
- 2003: 《Taiwanese》
- 2003: 《月球學園》
想要有個家—城市邊緣部落

Dreaming of Home - Marginal Tribe of the City

在汐止新台五線和二高交會處，有個原住民村落，由花東地區來的阿美族人，為台北的新住處取名為「花東新村」。

青年們當年懷抱著夢想，從家鄉來到城市尋找出路，在連接城市與城市的空白地帶，他們暫時找到了可以安身立命的角落，於是娶妻生子，三年五載住了下來。下一代在這裡長大，生活的負擔卻愈益加重，夢想依舊遙遠。

傳說中「家」的精靈是跟著主人共生共存的，主人一旦離去，精靈便在空洞的屋內憂傷的死去；而失去了精靈的庇護，這在花蓮的茅草房舍，逐漸在風雨中傾塌垮毀。

「回不去了」阿美族人淡淡的說著。

At the intersection of Hsichih Shin-tai Rd. 5 and N. 2 Highway is an Indigenous village. The Amis from Huadong named this new home in Taipei "Huadong New Village."

Young people came to the city from their hometown with dreams of a happy future, yet only found a place for temporary settlement at the margin where cities connect. So they started their own families and stayed on. As the next generation grew up, life became harder, and their dreams still seemed unreachable.

It's said that the "house fairies" live and die with the master. Once the master leaves, the fairies perish in the empty house. And without the fairies' guarding, the straw houses back in Huadong slowly break down under the storms.

Without sorrow or regret, these Amis only say, "Can't get back!"
My Imported Wife

Huang Nai-hui has cerebral palsy. He seems to be disadvantaged, but his ambition is much stronger than the general public. Three years ago he married Navy, a Cambodian woman who is 20 years younger than him, and soon after the couple gave birth to a cute baby girl, whom they named Jing-cì. His dream of having a family was fulfilled.

Despite their happiness, the couple was having more and more fights about money. Navy wanted to help her poor family back in Cambodia, but Huang wanted to protect his own family. His bad feeling towards his mother-in-law surfaced on a trip back to Cambodia, and led to further fighting. Later when Huang's mother-in-law visited for two months in Taiwan, the couple's relationship worsened even more.

This "inter-national marriage" between Huang and Navy has been a fierce battle, based on differences in sex, age, culture, and social class. Is peace possible?
Shattered Dreams

There are more than 150,000 migrant workers from Thailand legally hired in Taiwan. To these migrant workers, working abroad in Taiwan is a risky gamble. If things go well, they can pay back large amounts of brokerage fees and earn some money to support their families.

The three Thai workers from northeastern Thailand in this film, however, weren't so lucky. The electronic factory where they had been working was suddenly closed down. The owner of the factory simply said that he could not afford to pay the salaries of the 100 domestic workers and 100 migrant workers. After fighting futilely for their rights with other migrant and domestic workers, the Thai workers were eventually deported. Their dreams of paying back their debt or earning money to support their families were totally shattered. Would they give up their hopes in earning money from working abroad because of their bad experiences in Taiwan? This film offers an unexpected answer to this question.
看山的人 - 英語坑之歌

Mountain Keepers - Song of Chung Giao Keng

芎蕉坑位於苗栗縣大湖鄉西北側，是一個氣質優雅的客家小村落，其居民仍過著傳統的客家生活，多以務農為生。由於傳統經濟型態的沒落，使得這個美麗山村的居民不斷外移，幾十年前，芎蕉坑尚有百餘戶人家，現在僅存二十多戶，其中大多數為老年人。

不過，留在芎蕉坑的居民仍保有著客家人勤勞作業、節儉持家的傳統美德。影片紀錄著村落中老人家的生活與鄉土的感情；他們談著對婚姻的看法，聊著在山中生活將近一世紀的人生體驗，在竹林間大聲地哼著山歌，他們自有一套生活哲學，山城的客家老人悠然自在地散發著山的氣質。

A lush Hakka small village, Chung Giao Keng is at the northwest side of Da Hu in Miaoli County. Villagers still practice the traditional way of farming. Due to the decline of the traditional way of living, younger people have been moving away from this beautiful mountain village. A decade ago, there were still more than a hundred families living in Chung Giao Keng, but now, no more than twenty, mostly the aged, remain.

But those who stayed on still practice the Hakka virtue of diligence and frugality. The film records the elder's lives in the village and their connection with the land. They shared their thoughts about marriage and their life experience. As they sang folk songs in the bamboo forest, these Hakka elders casually expressed the leisurely mountain spirit of Chung Giao Keng.
來去大陳

Coming and Going, Island of Tachen

一百多前，大陳人的祖先從浙江省沿海追逐黃魚到大陳島；四十多年前，因為國共對峙，所以他們來到台灣成為共共義士：三十年前，因為想要更好的生活，偷渡到美國成為餐廳的主廚；在這個新的世紀，愛冒險的大陸人，何處是下一個夢土？

兩岸開放後，回到家鄉的大陳人，發現大陳島已面目全非，連祖墳都被挖除，尋根的渴望破滅。而在美國生活的大陳第二代面臨身份認同問題，他們在美國被視為中國人，到中國被視為台灣人，回台灣又被視為外省人，大陸人到哪裡都不被認可的痛苦只能暫藏心底，為了給下一代更好的生活，只有咬牙繼續漂泊。

More than a hundred years ago, ancestors of the Tachen people came from the coastal region of Zhejiang Province to Tachen Island, as fishermen chasing after the yellow croakers.

More than forty years ago, after the war between the Nationalists (KMT) and the Communists (CCP), they were brought to Taiwan by the KMT and were heralded as anti-communist heroes.

Thirty years ago, in their search for a better living, many of them stowed away to the United States of America and found work as chefs in Chinese restaurants.

At the turn of the twenty-first century, where is the next "dreamland" for the adventurous Tachen people?

After communication across the Taiwan Strait was opened, some Tachen people traveled back to Tachen Island and found everything had changed, even their ancestors' graves had been hollowed out! Their "root-finding" dream has foamed into bubbles. For the second generation living in the United States, ethnic identity becomes an issue. In the United States, they were considered to be Chinese; in China, Taiwanese; in Taiwan, those of other provinces (waisheng ren). Everywhere they go, the Tachens face the pain of being outsiders. To give their descendants a better living, they have no choice but to continue their painful odyssey.
County Road 184

This film about the members of the "Labor Exchange Band," is Taiwan's first documentary on socially conscious musicians. The film follows the band members on their return from the city to the Meinung countryside. Once there, the band members started to get involved with peasant and farm village issues, especially concerning a debate about building a new reservoir. This brought their attention to the issues surrounding village life.

The Labor Exchange Band found young men in Meinung Village in an embarrassing situation: those who had gone to the city to find a better future missed home; those who came back after the "bubble economy" went down were being shunned by the elders. These young men chose to find "foreign brides" in Southeast Asia because they could not find an eligible bride in their own village. In the film, the foreign brides talk about their feelings of coming to Taiwan and their cooperation with the Labor Exchange Band in recording an album.

The film follows the lives of the band members in their hometown of Meinung, their offstage life, and their recording sessions in a deserted tobacco factory building. How can these five totally different musicians gather together and play music? How do they interact? All these images are captured in this film.

Filmography

■ 2001 縣道184之東 - 交工樂隊菸樓唱歌 ■ 2003 手風琴在船上
New Vision

Introduction

Entering the New Window of the 21st Century.

李子寧

Lee Tao-Ning
跨入二十一世紀世界的新視窗

作者 © 李子卓

一

「第二屆臺灣國際民族誌影展」除「邂逅故事」作為主題外，也另外選擇了展映的十三部影片組成「新視窗」的單元。這十三部影片，雖各自有不同的主題、展現不同的風格，內容也跨越不同的區域文化，從臺灣、中國、加拿大、印尼、義大利、澳洲、新幾內亞，及所羅門群島，但整體而言，亦不妨視作近兩年來國際民族誌影片風格的一個集合，一個跨入二十一世紀後的世界觀點。許多在人類二十世紀後半開始浮現的議題或問題，如電子媒體、族群認同、同性戀、千禧年乃至臺灣的九二一地震等，在這些影片中都有直接或間接地觸及，同時透過這些影片所呈現的生動而獨特的事例，更使這些議題在時空上獲得更廣泛的關注。

二

對臺灣而言，一九九九年十二一一大地震可以說是世紀末最大的震撼。九二一不只是一場慘痛的天災，災後之重建更對臺灣社會與心靈形成重大的考驗。李靖惠的（森林之夢」所描述的是一個九二一地震之後重建校園的故事，南投縣鹿谷鄉內湖國小在九二一之後面臨無法原地重建校園的困境，全校師生與熱心的家長滿懷希望地計畫將學校遷建到森林裡成為一座生態小學。但是他們的「森林之夢」，在現實中卻因臺大實驗林地無法取得而一再受挫；一方面是擁有龐大學術資源的台大，基於學術研究與造林的理由反對遷校至內湖國小所看中的地點，另一方面則為一個山區的小村落與區域一百多多名國小的師生，以一廬情願的熱情追求建校之夢。究竟是學術與造林保育重要還是追求理想的熱誠可貴？這部深入而富誠意的影片不只記錄下內湖國小遷校重建的過程，也為臺灣社會九二一災後重建留下一個深刻的自省。

臺灣南投的內湖國小在幾經曲折後終於圓其「森林之夢」，秉持著同樣的教育熱忱與理想，來自北京的中國中央樂團一級作曲家田豐於一九九三年在雲南以自財資金的方式創辦「雲南民族文化傳習館」，卻在七年后陷入經費無以為繼的困境而解散，因之官司敗訴的田豐更於2001年6月因肺癌病逝。劉曉津的《傳習館春秋》以史筆的精神記錄下田豐與他的「雲南民族文化傳習館」興衰的悲劇。「眼看其起朱樓，眼看其樓塌了」，當我們隨著鏡頭與田豐走下山野尋找民族藝人，與追求經濟發展的地方文化官員侃侃而談，為驅除心的哈尼族與彝族的舞樂而驚豔，因田豐的執著與理想而鼓舞，最後也同樣因現實之逼人而沈重之時，心中何嘗不油然興起如是之感嘆？

三

有多少雲南少數民族的樂音隨著「雲南民族文化傳習館」的解散而成為絕響？民族與音樂的議題同樣也是兩部來自臺灣的影片：林建的「光明中的旋律」與張翰／沈可尚的《親愛的，那天我的大提琴沉黙了》之主題。對於世居於蘭嶼島上的達悟族而言，生活中無時不有吟唱與歌詠，但在達悟族的語言中，卻不見「音樂」一
詞。達悟族的「音樂」並不尋求將聲音與愉悅耳朵之事相結合，他們的目標，只是單純的藉著聲音的媒介，來表達生活中每一個層面。林建榮在本書以達悟族的「音樂理念」挑戰傳統觀念所謂「音樂」的界限。

林建榮《光影中的旋律》所啟示的音樂與民族關係之界限，在張翰／沈可尚的《親愛的，那天我的大提琴沙啞了》之中卻彷彿消失於無形。本書紀錄一名受西洋古典音樂訓練的大提琴家：大衛．達伶（David Darling）和臺東山區霧鹿部落布農族人八部合音的「音樂遇見」（musical encounter）。抱著童真心態的音樂家與樸質的村民間，以音樂展開一場透過語言與文化隔閡的互動與對話。一次以音樂為媒介的異文化溝通，最後給我們的啟示卻在於，文化的溝通，音樂間的對話，其關鍵也許並不在音樂或文化本身，而在於對話者能否抱持一把互相接納、彼此傾聽的心態。

《親愛的，那天我的大提琴沙啞了》的大提琴家不遠涉跡至臺東山區尋求對話，《月亮的眼淚》則描寫一名年近不惑的布農族人入山尋找神話中盛傳「月亮眼淚」石頭的旅程。布農族自古流傳的射日神話：「古時候天上有一個太陽，一對父子熱得受不了，長途跋涉去射太陽，經過數十年後才抵達，太陽被射中後變成月亮掉到山谷，撿石頭來放眼淚，那眼淚永遠保存下此不會乾涸。」緬甸的 Anu Takululu 自小聽父親講述這個故事，父親去世以後 Anu 發現沒有別人知道那眼淚在哪裡，又擔心自己年紀大後走不動，遂決定依照父親的描述出發去尋找月亮的眼淚。^純粹的動機，簡單的情節，卻構成一幅動人、充滿象徵的尋找認同的現代寓言。

四

公元一九九九年十二月底，全球正逐漸於「千禧年」前夕的期待與盼望中。人類學家艾坦．卡彭（Eytan Kapon）帶著攝影機回到巴布亞新幾內亞過去曾進行田野工作的亞佳焦村中。對於大部分早已信奉基督教的村民而言，千禧年的來臨意味着最終的真實時刻（moment of truth），逝去的祖先與耶穌基督是否真如預言所示會於千禧之際回來？而久別重逢的人類學家之到來更為本已紛擾的村落添增新的變數。究竟徘徊於傳統與現代、基督教與傳統信仰之間的村民是如何面對這場世紀交接的信心危機？《給死者的信》（Letter To The Dead）將這場充滿時代意義的民族誌題材呈述出冷靜而圓熟。

《給死者的信》中由千禧年與人類學家所學的傳統 V.S.現代之信心危機，在馬丁．叔涅及傑哈．諾卡度（Martine Jourdan/Gerard Nougarol）的《女巫師印多．皮諾》（Indo Pino）一片中以另一種形式而表現：印多．皮諾生病了。作為一名地位崇高的巫師，她在印尼蘇拉威西島西部偏遠的東部，人口只有1600人之 Wana 族人心目中是個傳奇性的神醫。但是現在這位神醫生病了，病的躺在屋內站不起身，對於不遠跋涉而來的其他巫醫以及印多．皮諾自己而言，此病是被Pue Balungu—一位居於天地之間的神靈—之魚鰭鰭住所造成的。因此必需舉行一次治療儀式。但對於適逢來訪的人類學家而言，目睹長期報導人之病痛，也面臨一個痛苦的道德抉擇：是否應探求可能摧毀族人對傳統醫療與神醫的信心而提供隨身的藥品，還是任由她轟然受苦？在這個偏遠的山區，一場病卻意外引發了一回生命與尊嚴的抉擇，以及西方及傳統醫療的信心考驗。

從信心危機到族群衝突，世居於加拿大米羅米奇灣（Miramichi Bay）的米馬克人（Mi’gmaq），傳統以精湛 CAPITAL 藝術技術與精緻的樹樹皮雕木舟而著稱，十七世紀起米馬克人開始與歐洲移民頻繁的接觸，許多人改信了天主教，但多半仍維持以捕魚與龍蝦為主要的生計方式。然而隨著灣區商業漁業的發展，米馬克人與當地漁民在漁業資源上的競爭開始加劇。終於，在1993年因一名米馬克漁民為非法捕魚而被判刑而引發了一連串的衝突，雖
然在1999年加拿大最高法院決議承認米馬克人在此區的捕魚權，但卻反而引起當地其他非米馬克漁民的群起反抗，進而採取更激烈的手段。衝突自法庭延伸到暴力相向，米馬克人飽受生計與生命的威脅，社區也面臨分裂。《王冠與我們作戰？》（Is the Crown at War with Us？）一片不只翔實記錄這段族群衝突的過程，也追尋這段百年衝突的歷史根源。

五

同性戀結婚不稀奇，結了婚還要養小孩才是奇事。凱利與威廉是一對住在舊金山的同性戀伴侶，這對在一般人眼中離經叛道的伴侶有一天卻做了一個最「傳統」的決定：養個小孩當爸爸。但此事非同小可，講起來比真正做起來容易太多，不說別的，該如何讓小孩接受他會有兩個「爸爸」卻沒有任何「媽媽」的事實？還有，在法律與社會上能夠接受這樣的家庭嗎？事實上，他們沒想到的麻煩事還更多，如兩個人哪天要是「離婚」了怎麼辦？帶小孩回家「奶奶」抱著同性戀兒子的「乖乖」一臉哭笑不得的表情如何處理？又如養個不同種族的小孩除了「性別」問題外還要顧慮「種族」問題。好在家庭常聯親戚，小孩身體發育好，但帶小孩去同性戀集會卻發現根本沒有讓小孩遊玩之設施，因為同性戀社群本來就不會想到有小孩出席。顯然這本同性戀的「父母經」比大人來得更複雜而曲折。《爹爹與爸爸》在幽默而溫馨地描述這本「同性戀父母經」之餘，也讓人深思「家庭」這人類最古老制度的彈性與侷限。

果然是家家有本難念的經。《爹爹與爸爸》（Daddy and Papa）是同性戀家庭的甘苦談，《杜卡的困境》（Duka's Dilemma）則描繪一個非洲黑索利亞的哈瑪族（Hamar）的家庭風暴。杜卡是一位五個孩子的媽媽，自從她的丈夫另娶一對年輕貌美的太太後，杜卡就陷入情緒的低潮。哈瑪族的傳統固然允許丈夫娶一個以上的老婆，但現實中卻很少有人如此做。杜卡丈夫的姬妾使杜卡心中如堵了一塊石頭：是嫌她人老珠黃？還是久病纏身？同時那小老婆也越越看越不順眼，老是靜悄悄地不知背後在打什麼主意？還有她婆婆最近也老是找麻煩，更為自己的兒子背著她婆婆小老婆而賭氣……。這家人彼此間的悶氣與不滿終於在二太太生了一個小孩後公開地爆發出來。本片基於導演長期的田野經驗，細膩而生動地刻畫出這場非洲的家庭風暴。

六

死亡是否意謂著權力的終結？對於所羅門群島中 Reef Islands 的大酋長 Alfred Melotu 而言，事情未必如此。作為一名典型的美拉尼西亞的「大人物」（Big Man），Alfred Melotu 生時威風顯赫，一呼百應，他靠著多年之勞力所掙來的土地、財富與名聲與地位會隨著死亡而消散並遺忘嗎？《大酋長的葬禮》（Alfred Melotu: the Funeral of a Paramount Chief）一片記錄這位顯赫的美拉尼西亞大酋長的生前與盛大葬禮之過程，然而，隨著影片的進行，我們才漸漸發覺，原來這部影片也是大酋長的刻意安排。酋長雖已鶴立雞群，美好的葬禮已告終結，但在影片裡大酋長仍穿著制服，巡行土地，炫耀勳章、展現財富。當葬禮之後所有的人聚於一屋，同看影片時，他才恍然領悟：大酋長仍與我們同在！

《大酋長的葬禮》中的美拉尼西亞酋長藉著現代媒體以追求不朽，《那幻想震了我一拳！》（Oh What A Blow That Phantom Gave Me!）則更進一步反省現代電子媒體與部落社會的關係。現代電子媒體（攝影、收音機、電視、電影、乃至網路）大舉入侵部落社會並未超過百年，但對全世界部落社會文化的影響卻是史無前
例的廣泛而龐大。本片為人類學家艾德蒙·卡本特 (Edmund Carpenter) 的學術自傳。在人類學界，早年卡本特被視為一位特異獨行、觀念前衛的人類學家，早在50、60年代他即開始探討現代電子媒體對部落社會之影響：「媒體將以一種我們無法控制的規模改變並征服所有的部落文化」，為了探究媒體的影響，他更大膽地在新幾內亞田野中進行當時堪稱「前衛」試驗，如把攝影機交給從未接觸過攝影的族人，結果未必呈現出「土著觀點」，反而媒體以強有力的方式「吞噬」了部落文化：將少數人專有的儀式歌聲變成人人可欣賞的罐頭音樂，將部落文化變成適於賞奇觀新的「奇觀」(spectacle)。卡本特「前衛」的觀念與做法在當時曾引起人類學界之群起反對，但在媒體無所不在、無遠弗屆的今日看來卻有如暮鼓晨鐘，值得深思。

卡本特在60年代對電子媒體之於部落民族的反思，在《媒體遊牧民》一片中看到另一種角度的關照。賽德兄弟，一對出身自澳洲棕榈島 (Palm Island) 的原住民，就像大部分澳洲的原住民一樣，早年出身貧困，曾目睹父祖蒙受壓迫，年輕時在城市中漂泊、沈溺於杯中物，最後終於找到自己的使命：穿梭於澳洲各地發展地區原住民的廣播電台，讓原住民的聲音透過媒體而傳播於各地。電子媒體在過去曾以史無前例的方式改變了部落文化，但是現在我們終於也看到部落人民正學習去駕馭這股曾經徹底改變他們傳統的力量，並將之轉化成改變世界的力量。
Entering the New Window of the 21st Century

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I.

Besides using "migration stories" as its theme, "the 2nd Taiwan International Ethnographic Film Festival" also chose thirteen joining films into this "New Window" section. Although these 13 films have different topics, show different styles, consist of different regional cultures, from Taiwan, China, Canada, Indonesia, Ethiopia, to Australia, New Guinea, and the Solomon Islands, in whole, it can be considered a collection of international ethnographic films for the past two thousand years; a world view after entering the 21st century. Many issues or problems roused during the later half of the 20th century, like e-media, race identity, homosexuality, the millennium, and even the 921 earthquake in Taiwan, etc., have been directly or indirectly touched in these films. Also through the lively and unique presentations of these events in the films earned these issues more attention.

II.

To Taiwan, the 921 earthquake in 1999 can be thought of as the century end's most shocking event. It's not only a devastating disaster, but the reconstruction afterwards is also an enduring test to Taiwan's society and mind. Ching-Hui Lee's "Forward Forest Dream" is about the rebuilding of a campus after the 921 earthquake. Nei-Hu Elementary School, in Lu-Gu Town, Nan-Tou, faces the dilemma of not being able to reconstruct the campus at its original location after the earthquake. All school faculty, the students and enthusiastic parents hopefully planned to move the school into the forest, make it into an eco-elementary school. But in reality, their "forest dream" has been continually let down due to the inaccessibility of the experimental forest land belonging to NTU. Here on one side is NTU, having boundless academic and social resources, objecting the idea of moving the school into its planned spot due to forestation reason; on the other, a little mountain village, with no more than a hundred faculty and students fervently wishing to rebuild their school. Is academic and forestation more important? Or is it the enthusiasm after one's dream? This deep, sincere film not only records the process of the school's rebuilding, but also leaves a thoughtful introspection for Taiwan's society after the earthquake's reconstruction.
Nei-Hu Elementary School, in Nan-Tou, Taiwan, finally has its "forest dream" fulfilled after several hardships. Holding the same educational enthusiasm and idealism, top composer Tien-Fong, from China's Central Band, Beijing, started "Yunnan Ethno-Culture Minority Institute" in Yunnan in 1993 through self-raised funds. But after seven years, the institute had to shut down due to shortage of funds. With the following losing of the lawsuit, Tien-Fong died of lung cancer in June, 2001. Xiao-Jing Liu's "Chronicle of the Minority Institute" historiographically records the tragedy of Tien-Fong and his institute. "Seeing the rising of building, and seeing it falling," as we follow the camera along with Tien into the fields finding ethno artists, chatting with local cultural officials who are after economic development, we are dazzled by the sudden music played by the Hanis and the Biens; stirred by Tien's persistence and his dream. Later when reality heavily forces on, don't we also feel the sorrow?

III.

How many Yunnan minority ethno music have been lost due to the falling of the Institute? Ethno and music has also been the theme of two other films from Taiwan: Chien-Hsiang Lin' "Dawn Melody" and Han-Sheng Chang and Ke-Shang Shen' "Silent Cello." For the Dawus living generation after generation on Lanyu Island, life is often with singing and songs. But in Dawus' language, there is no word as "music." Dawus' "music" is "simply using sound as a media to express the every side of life, not seeking the union between sound and the event of pleasing the ears." Through the film, Lin uses Dawus' "music idea" to challenge the music boundaries set by traditional concepts.

The boundary seen in Chien-Hsiang Lee' "Dawn Melody" vanished in Chang and Shen' "Silent Cello." The film records the "musical encounter" between David Darling, a cellist of classical musical training, and the Bunus of Luwu Tribe in Taidong. The musician with child's simplicity and the humble villagers use music to start the interaction and conversation crossing the boundaries of language and culture. Lastly, through this cross-cultural communication, made possible by music as the agent, inspires us that the true key to cultural communication and music conversation is not music or culture itself, but is the attitude of whether or not the parties want to accept and listen to one another.
The cellist in "Silent Cello" took a long journey into the mountains in Taidong looking for conversation; and for the two near 40 Bunus in "Wuhalition: Tears of the Moon," they go into the mountains after the mythical rock that holds the "moon' tear." The long time myth of the Bunus: "Long, long time ago, there used to be two suns. There was this father and son who couldn't stand the heat and went a long way to shoot the suns down. It took them dozens of years before getting one down. The one shot down become the moon and fell into the valley. It molded rocks to hold its tears. And the tears have been kept and will not dry out." Anu Takiltulun from Dongpu have been hearing this story from his father since childhood. After Anu's father passed away, he noticed that no one else know the location of the tears. In worry of the lack of energy when aged, he decided to search for the moon' tears following his father's descriptions... A simple motivation, with simple plot, structures the touching, symbolic-filled identity-searching modern fable.

IV.

At the end of December, 1999, when the world is infatuated with the coming of the millennium, anthropologist Eytan Kapon brought his camera back to Yachaju Village in New Guinea where he'd done field work. To most villagers that already become Christians, the millennium means the coming of the ultimate "moment of the truth." Will the diseased ancestors and Jesus Christ really come back into lives as prophesied? And the long unseen anthropologist just brings more turbulence into the already stirred village. How, in actual, do the villagers, wandering among tradition and modernity, Christianity and traditional faith, face this cross-century belief crisis? "Letter to the Dead" calmly but roundly presents this meaningful ethno issue.

The traditional versus modern belief crisis caused by the millennium and the anthropologist in "Letter to the Dead" has been shown in a different form in Martime Journet and Gerard Nougarol' "Indo Pino:" Indo Pino is sick. As the highly respected witch doctor, she is the Wanas mythological doctor. Wana is a tribe of merely 1,600 people, located at the far deserted east coast of the Sulawezi Islands in Indonesia. But now this magical doctor is sick, to the point that she can't get off bed. To all the other witch doctors from afar and to Indo Pino herself, her disease is caused because being hooked by Pue Bulanga', the god in the world, hook. So a recuperation ritual is necessary. But to this visiting anthropologist, seeing the long-reported sickness, he also faced a painful moral decision: whether to offer his at hand
medicine, but breaking the villagers' belief in traditional medical practice and the great doctor; or leave alone and let the doctor suffer? In the far away mountains, a sickness accidentally triggers the belief crisis in the choice between life and dignity, and between western and traditional medicine.

From belief crisis to racial conflict, the Mi'gmaq lived generation after generation at Canada's Miramichi Bay. They are known for their superb fishing techniques and delicate birch bark canoes. Starting from the 17th century, the Mi'gmaqs have frequent contacts with the European immigrants. Many of them become Catholics, but still earn their living mainly by fishing and catching lobsters. But as the development of commercial fishing in the bay area, fiercer competition occurs between the Mi'gmaqs and local fishermen. Finally, in 1993, because a Mi'gmaq was sentenced due to illegal fishing, continual conflicts followed. Although in 1999, the Supreme Court reached a resolution admitting the Mi'gmaq's fishing right in the area; it also caused the revolt of the other local fishermen, who took fiercer means. And the conflict stretched from the court to violence. The Mi'gmaq's livings and lives are threatened; the community is also splitting. "Is the Crown at War with Us?" honestly records this racial conflict course, and also looking into the historic source of the hundred-year crash.

V.

Homosexual marriages are not unusual, but adopting kids afterwards is. One day, Kelly and Williams, a homosexual couple living in San Francisco, idiosyncratic to the general public, made a "traditional" decision: adopt a kid and become dad. But this isn't a small issue; it's much easier said than done. Not to mention other things, how can the kid accept the fact that he has two "fathers" but no "mother?" And more, can the law and the society accept a family like this? In fact, things are much more complicated than they thought. What if one day the couple separated? What to do when "grandma" holds her homosexual son' "son" knowing not to be happy or to be sad? And also if being adopted is a kid of different race, not only do they face "sexualit" but also "racial" problems. Being afraid that their kid will be discriminated when together with normal families; but taking the kid to homosexuals' gathering will leave him with no kid's playing facility, because homosexual group never thought of the possibility of children' presence. Obviously, this homosexual "parenting manual" is more complicated and twisting than the usual. "Daddy and Papa" humorously, warmly talks about this "homosexual parenting issue," alongside make people ponder the flexibility and limitation of "family," man's oldest structural system.
It is true that we all have our cross to bear. "Daddy and Papa" talks about the sweet and bitter of homosexual family. And "Duka's Dilemma" talks about the Hamar family crisis in Ethiopia, Africa. Duka is the mother of five children. She felt down right after her husband married another young, beautiful wife. Although in Hamar tradition, polygyny is allowed, in fact men seldom practice that. Duka's husband remarrying left Duka questioning: Is she old and ugly now? Or is it because of her chronic sickness? At the meantime, the 2nd wife is definitely becoming a prick to her eye. Who knows what she's always plotting on her mind? And lately her mother-in-law is also finding faults on her, feeling uncomfortable about the fact that her son married a 2nd woman without her consent. The uneasiness in the family finally openly burst out when the 2nd wife gave birth to a kid. Through the directors' long-time field experience, the film delicately and vividly outdraws this family crisis in Africa.

VI.

Does death mean the end of power? To the paramount chief, Alfred Melotu, of Reef Islands in the Solomon Islands, it is not so. As a typical "Big Man" in Melanesia, Alfred Melotu had prestige when he lived, he called and people followed. Will the lands, fortune, fame, status he earned vanish and be forgotten along with his death? "Alfred Melotu: the Funeral of a Paramount Chief" documents the life and the grandeur funeral process of this prestigious Melanesian paramount chief. Then, along the film's zooming, we slowly realized that the film itself is also the chief's prearrangement. Although he left and the fine funeral had ended, the chief in the film still wears his uniform, inspects his lands, shows off his badges and fortune. When everybody gathered in the house after the funeral, watching this film, they realized: the paramount chief is still with us!

The Melanesian paramount chief in "Alfred Melotu: the Funeral of a Paramount Chief" uses modern media to earn eternity; "Oh What a Blow that Phantom gave me" further reflects on the relationship between modern media and tribal society. Modern media (recorders, radios, TVs, movies, even the Internet) vastly invading into tribal society has a history no longer than a hundred years. But the impact on world tribal culture is unprecedented: widespread and gigantic. The film is an academic autobiography of anthropologist Edmund Carpenter. In the earlier time in anthropology field, Carpenter is considered idiosyncratic, a very modern anthropologist. Back in the 50s and 60s, he already started to probe into the impact modern media has on tribal society: "The media will conquer all tribal culture in a magnitude we
cannot control." To discover the media's influence, he boldly made the so-called "upfront" experiments in the fields of New Guinea, like handing the recorder to the villagers who never seen the machine before. The result was not necessarily of the "aborigine' view," but the other way around, the media, through powerful means, "galloped" the tribal culture: making the exclusive ritual music into accessible canned music; turning tribal culture into viewable, awing "spectacle." Carpenter' "upfront" concept and doings was once rejected by the anthropology field, but today, with the media' permeability, he seems to be the harbinger, worthy of our contemplation.

Carpenter' reflection on e-media and the tribes in the 60s can be seen from a different perspective in "Media Nomads." The Thaiday Brothers are aborigines born on Palm Island, Australia. Like most other aborigines in Australia, their early days were hard; they watched the upper generations being oppressed; wandered in the cities, addicted to drinking when young; finally found their missions: traveling within Australia promoting aboriginal radio stations, letting the aboriginal voices heard everywhere through the media. In the past, media had unprecedented changed the tribal culture, but today, we finally see the tribal people learning to manifest this power, that once totally changed their tradition, and turning it into the force to change the world.
月亮的眼淚
Wuhaliton: Tears of the Moon

傳說古時候有兩個太陽，布農人熱得受不了而跑去射太陽。太陽被射中後變成了月亮，掉到山谷，被射中的眼睛的月亮因為疼痛非常。便用手去捏石頭，石頭被捏成一個大大的坑洞，月亮的眼淚順勢流到裡面，那眼淚便永遠被保存了下來，不會乾乾。

撰風之神Ishahavut從小聽父親說這故事，父親去世後他發現沒有其他人知道月亮的眼淚在那裡，又聽說別的部落的人上山找尋都失望而歸，因為擔心自己年紀大了會走不動，Anu便依照父親生前的描述，出發去尋找Wuhaliton，找尋那傳說中月亮的眼淚。

According to Bunun legend, there were once two suns in the sky. The heat was intense, so the people shot down one of the suns. The wounded sun became the moon and fell into the mountains. Because of the pain, it pressed into the earth and created a gully into which its tears flowed.

As a child, Anu Takilulun was told this story by his father. When his father died, he realized that nobody else knew the place were the tears of the moon collected, and that people who had searched had always come back empty handed. In "Tears of the Moon," Anu follows the directions given by his father to search out the place called Wuhaliton. Whether he actually succeeds is secondary to the journey of discovery in which myth and reality blend.
光影中的旋律
Dawu Melody

達悟族的語言中，不見「音樂」一詞，但生活中又缺少不了音樂聲響。在達悟族的社會裡，無時不在的吟詠歌唱，是社會文化的一部分，音樂的表現…並不尋求將聲音與愉悅耳朵之事相結合，他們的目標，只是單純的藉著聲音的媒介，來表達生活中的每一個層面。

隨著影片中一首首由達悟人哼唱出的歌曲，觀眾也慢慢地進入蘭嶼人的音樂世界中，蘭嶼人的音樂經由代代子孫的承襲與創新，反映了他們蛐蛐數百年的社會發展過程，與生活印象相結合的達悟族律動音樂，經千百年的持續傳唱，在著老的記憶與創意中，是否仍能走向未來……

The word "music" does not exist in the Tao language, however, music and sound are indispensable in the lives of Tao people. The ever-present singing and chanting in Tao society are an integral part of their culture. Their music "does not seek to please the ears. The goal is simply to express every aspect of life through sound."

With the Tao songs introduced one after another in the documentary, the audience gradually enters the musical world of Orchid Island. After being handed down and renovated by generations and generations, Tao music reflects the social developments over the past hundred years.

Tao rhythm and sound has always been integrated with their lives over the years. The only way to pass this tradition down is through the memory of the elders, along with their own individual creativity. What will the future of Tao music be...

作品年表 Filmography

女巫醫印多·皮諾

Indo Pino

印多·皮諾是個女巫醫，她住在印尼蘇拉威西島東南部，是茂密赤道熱帶雨林中的瓦納族。瓦納族共有約一千六百人居住此地，並擁有自己的語言、生活形態與醫療傳統。

本片導演原先是帶著已拍攝好的影片來給印度·皮諾及其族人看，不料卻發現印多·皮諾病重。在其他巫醫的要求下，導演拍攝了印多·皮諾接受傳統療法的過程，並將自製的醫療用品給她服用。印多·皮諾康復後重新述說之前其他巫醫以傳統儀式為她治療的過程，並將拍攝者給她服用的西藥，巧妙地融入巫醫的治療體體。

The Wana Wewaju who live in Indonesia, in the eastern part of Sulawesi (Celebes Island), among the dense equatorial rain forest of the Togkadra Mountains, number about 1600.

Indo Pino is a woman, one of most fascinating shamans the filmmakers have met. They had already made one film with her: "From Other Side of Night." During their last visit (April 1999), Indo Pino was seriously ill. She was cured by other shamans who asked the filmmakers to document these very old healing rituals. In the same time, the filmmakers tried to cure her with medicine from Europe that they had brought along for their own use.

First, this film is the story of the rituals conducted to cure Indo Pino. Then, after her recovery, Indo Pino explains her impression of the effect of the rituals on her sick body.

Finally, she incorporates her own experience with occidental medicine to her understanding of illness and human beings.

作品年表 Filmography

[1999 De l'autre Cote de la Nuit] [2002 Indo Pino]
媒體遊牧民  
Media Nomads

本片是「澳洲原住民廣播之父賽德兄弟」的小傳。

60年代的澳洲，對黑人的壓迫與歧視相當嚴重，在「土著事務監察法」控制下，榴槤島原住民的生活苦不堪言。1957年島上人民終於開始抗議，進行罷工，一次拂曉行動中，賽德家的父親被貼上「搞亂份子」標籤，遭警方逮捕，被迫離開家鄉。這一對榴槤島兄弟也開始流離失所的日子。像大多數黑人青年一樣，他們只能做工、酗酒度日。

兄弟二人1981年參加澳洲原住民媒體協會，發現了廣播這種傳媒的力量。自此以後賽德兄弟像是遊牧民族，二十年來兩人在澳洲遠離地區南北奔波，訓練人員，架設電台，創辦當地原民廣播網。他們的祖先從來沒有機會在這個國家發出聲音，現在終於有了！

Media Nomads is the story about two brothers, Bill and Mick Thaiday, who grew up on Palm Island of Australia in the 1950s. In the 1960s in Australia the discrimination toward Aboriginal people was quite severe. Their father was arrested by the Australian police, so the brothers had to leave their hometown to work as laborers. In 1981, the brothers got involved with the Australian Aboriginal people's radio station and realized their power of the media. Since then they just move around in the remote areas of Australia to set up other Aboriginal radio networks. Their aim is to give a voice to Aboriginal people.

多娜，依芙斯有十一年的影片製作經驗。之關十年，她服務於澳洲湯斯維爾原住民與島民媒體協會底下的大眼製作公司。

1993到1999年在大眼製作公司，她擔任製片，撰稿與導演；1997至1999年同時擔任執行製片，拍攝紀錄片。

Donna has 11 years' experience in video production, 10 years of which were spent with Townsville Aboriginal & Islander Media Association (at Big Eye Productions) and one year with her own company – Yamuk Enterprises.

At Big Eye Productions, she was producer, writer, director from 1993 to 1999 and from 1997 to 1999 also acting executive producer, working on a number of documentaries.
Daddy & Papa

Johnny Symons is an award-winning documentary film and videomaker based in Oakland, California. He is the co-producer of the Academy Award nominated Long Night’s Journey Into Day (2000), a feature documentary about South Africa’s search for truth and reconciliation, winner of the Grand Jury Prize for Best Documentary at the Sundance Film Festival. Johnny has a 10-year history of creating films on gay culture and he has a Master’s degree in documentary film and video production from Stanford University.

Daddy & Papa is a one-hour documentary exploring the personal, cultural, and political impact of gay men who are making a decision that is both traditional and revolutionary: to raise children themselves. Daddy & Papa explores four gay male families to trace the day-to-day challenges and the larger, critical issues that inevitably intertwine their private lives: the ambiguous place of interracial families in America, the wonder and precariousness of surrogacy and adoption, the complexities of marriage and divorce within the gay community, and the legality of their own parenthood. Despite all these obstacles, America is in the midst of a “gayby boom,” with thousands of gay men across the country making the conscious decision to become fathers. Daddy & Papa gets to the heart of the debate over gay fatherhood, examining the value of alternative households, the effects of gender and sexual orientation on children, and the changing face of the American family.
傳習館春秋
Chronicle of the Minority Institute

1993年11月，中國中央樂團國家一級作曲家田豐自籌資金，帶領一群來自雲南邊遠農村的少數民族民間藝人，創辦了「雲南民族文化傳習館」，他們試圖以此來保護保存面臨經濟大開發而瀕臨滅絕的少數民族傳統文化。傳習館的經濟來源完全靠田豐個人向社會集資。2000年6月，雲南民族文化傳習館因陷入經濟困難和由此引起的糾紛而被迫解散。

本片詳細記錄了1997年1月以後，傳習館師生在館長田豐的帶領下，他們所進行的奮戰和最後失敗的故事；記錄了傳習館的興衰過程。展示了個人／群體與社會、理想與現實之間錯綜複雜的關係和巨大的矛盾。

In November 1993, Tian Feng, a first class composer from the Beijing Symphony Orchestra, arrived in Yunnan, and opened the Yunnan Minority Nationalities Institute of Traditional Culture. Tian Feng proposed the principle of "seek authenticity and prohibit adaptations." He wishes to start from this concept to save the music and dance culture with "classical characteristics" (his words) from the destructive forces of recent economic trends. The Institute has always been financially strapped. As the difficulties and financial problems mounted, the staff gradually deserted the Institute, and in May of 2000, the Yunnan Minority Nationality Institute of Culture was disbanded. This documentary film, a story of ups and downs, deviations and frustrations, tears and laughter, narrates the contradictions between the ideal and reality, and the individual and society.

導演 Director
劉濤 1982年於中國雲南大學中文系畢業。1984年進入雲南電視臺任電視編導，主要從事紀錄片製作，先後完成記實性電視影片60多部，獲中國國家級和地區級獎項20多個。1990年以後亦開始以獨立製片人身份拍片。

Born in Tian Jin, China. Graduated Chinese literature from the University of Yunnan. In 1984, Liu has edited and directed in Yunnan TV station, mainly about the productions of documentaries. In 1995 Liu has worked in CCTV and has returned Yunnan TV in 1996 to shoot films about the rural villages in Yunnan. She has won numerous domestic and international awards and now she is also an independent film- maker.
給死者的信
Letter To The Dead

Eytan Kapon is a director of photography, and a director of documentary films. He has directed a number of documentary films.

"Must we really forget our ancestors in order to become modern?" In a small village of Papua New Guinea, three exceptional men battle with each other in the field of rituals and artistic creation in order to convince their neighbors of their own philosophical view of the future. The stakes are high, and the question is in fact identical to that agitating many societies: how to defend one's identity while assimilating globalisation? Through this film, these three men send a last letter to their ancestors who having abandoned them may now very well have emigrated to the rich country from where the white filmmakers came...
大酋長的葬禮

Alfred Melotu: the Funeral of a Paramount Chief

位於太平洋西南部的所羅門群島，屬美拉尼西亞群島，西與布裏亞群島，東面與瓦努阿圖隔海相望。早在3000年前已有艾爾人在此居住。1568年被西班牙人發現並命名。後荷蘭，德國，英國等殖民者相繼到此。1976年1月2日實行內部自治。1978年7月7日獨立。

1994年攝影小組拜訪在所羅門群島的大酋長，計劃為他拍攝一部影片。不幸地在1996年攝影小組重返故地，卻發現大酋長不幸因口腔癌身陷病床。雖然身染重病，但大酋長仍然同意被攝，以留給後代作紀念。

Alfred Melotu is a Big Man, or Paramount Chief, among the Melanesians in the Reef Islands group of the Solomon Islands. In 1994 a film crew visited Alfred in order to plan a future film. Yet, on their return in 1996 Alfred was on his deathbed suffering from mouth cancer. Nevertheless, he was still a Big Man. Alfred consequently allowed the film crew to record his deathbed and funeral in order to be remembered for the future. The film was finally used by his family in order to further secure his land and possessions from other Big Men.
杜卡的困境
Duka's Dilemma

非洲伊索匹亞南部有個哈瑪族，這個族裡的男人可以一夫多妻。杜卡是五個孩子的媽，她最近陷入了情緒的低潮，因為她的丈夫娶了另一個年輕貌美的老婆。

杜卡急切想了解丈夫再娶的原因：是因為她太老了嗎？還是因為她的慢性疾病，才想離開她？大老婆杜卡也想要了解這個沉默寡言，只有在憤怒時表達情緒的小老婆的心理。

這兩個太太之間複雜的糾結會如何解決？太太們之間的戰爭與衝突，丈夫與母親的複雜關係，現在社會中的家庭百態，經由導演多面觀點的鏡頭，在這個非洲南部的哈瑪族群中一一再現。

A married mother of five, Duka enters a state of emotional turmoil when her husband marries again. Among the Hamar in Southern Ethiopia who live with herds and cultivate small fields of sorghum in their remote, bush-covered country, men are allowed to marry more than one wife, but few do. From dilemma to resolution, the complicated relationships between the wives, the husband and his mother are intimately investigated in this fourth film by Jean Lydall featuring Duka.
森林之夢
Forward Forest Dream

1999.9.21 台灣發生百年大地震，南投縣鹿谷鄉內湖村小拆除半數校舍校舍之後，卻面臨無法原地重建校園的困境，於是學校到森林裡蓋一所生態小學的大夢漸漸成形。內湖村百分之九十五的土地為台大實驗林管理處代管的國有土地，著名的溪頭森林遊樂區即在其內。在尋覓遷校用地的過程中，內湖村因為一直難以取得全國最高學府-台灣大學代管的國有林地，而突顯百餘年來台灣特殊的土地歷史。

影片記錄一所只有一百多名學生的小學校，一個位於山區的村莊，在受創的校園與家園中，師生與村民如何以創意的參與方式，共同編織構築森林之夢，如何鍥而不捨地實踐他們的理想，以及歷經九二一地震、桃芝風災重創的師生與村民，四十年來與作者共同走過災難的心情故事。

美夢在通往森林的路上飄揚，而森林之夢是否能成真呢？鳳凰山下的小村落，牽掛著孩子的未來，而童年的成長記憶，正期待著...

A severe earthquake shattered the modest living in this small village in the middle of Taiwan. In order to rebuild their ruined elementary school and transform it into an ecological forest school to fit the natural environment, villagers of Neihu, the small, undeveloped village, stand up to fight their war with the great and advanced National Taiwan University.

Being the number one university of Taiwan, NTU possess tremendous resource and authority from tangible to intangible. The famous Chitou Recreational Area is practically under the reign of NTU. The reasons of forest conservation and geological safety keep NTU from prospering the land to Neihu Elementary School. Especially when the land Neihu Elementary School asks is inside the NTU Experimental Forest.

The problems between the small and the big are revealed. When the authority is challenged, when professional knowledge confronts people's living, where can the equilibrium to be reached? Can the dream of a school in forest to be realized? An enchanting story unfolds. The dream of the forest is on its journey to be completed.

作品年表  Filography

■ 2003 阿韓的微軟 ■ 2003 森林之夢

Ching-Hui Lee graduated from the Graduate Institute of Sound and Image Studies in Documentary, Tainan, National College of the Arts in 1997. Lee had also hosted a broadcasting program for five years. Now she is an independent filmmaker, as well as a lecturer in both Chaoyang University of Technology, Department of Communication Arts and National Chian University Center of General Education.
那幻想賞了我一拳！

Oh What A Blow That Phantom Gave Me

一個初民社會中的成員，一旦聽見自己的聲音可以重複被「播放」，感覺會如何？一旦被訓練能操作攝影機之後，對該社會的影響又如何？「媒體...作為20世紀最強大的工具，是保存文化的未來；也是摧毀文化的幫兇。」

本文筆者與加拿大著名的人類學家艾德蒙卡本特的訪談，以他在60年代初所拍攝的田野調查影片，對照本文導演所不同角度的反省，討論各種媒介進入初民社會，試圖記載原始文化資料的同時，對該文化所產生的衝擊。

民族誌與傳媒的界線在哪裡？電影與照片對原住民有何影響？藝術與人類學、影片與文化有何關係？本文訪談的主角卡本特打開了這個潘朵拉的盒子。

This film focuses on Edmund Carpenter’s pioneering role in visual anthropology and media ecology. A maverick who explored the borders between ethnography and media over fifty years, Carpenter looked at the revolutionary impact of film and photography on tribal peoples. He opened the Pandora’s box of electronic media with delight and horror, embracing it even as he recoiled from its omnipotence. The documentary dives into the tensions between art and anthropology, film and culture. Using extensive interviews with Carpenter along with footage from his fieldwork, the film evokes the ironies and insights of his classic book of the same name. He comments on his wide-ranging fieldwork in the Canadian Arctic and Papua New Guinea, concepts of authenticity and truth in media and art, the relationship between anthropology and surrealism, and the impossibility of preserving culture. Much of the film is built around his 1969-70 New Guinea footage, never seen before, which includes a riveting scene of an Upper Sepik River tribal initiation in which a crocodile skin pattern is cut into the initiate’s skin. Coinciding with the “Marshall McLuhan renaissance,” Carpenter is now being called a pioneer in the emerging field of Media Ecology, and his one-of-a-kind ideas about electronic media seem perfectly obvious in light of the World Wide Web.

作品年表 Filmography

Harald Prins filmography -

John Bishop’s filmography -
親愛的大提琴沉默了
Silent Cello

2000年，美國大提琴家大衛．達林 (David Darling)，來到南台灣的燕山高，初次聆聽布農族孩童純淨的歌聲，他深受震懾。「那一天，」他說：「我的大提琴沈默了。」兩年後，他返回這個原住民部落，心中醞釀著一個史無前例的音樂計劃 - 用他與大提琴與布農族的歌聲開啟一場音樂對話。

這部55分鐘的紀錄片跟隨著大提琴家的腳步，完整地紀錄大衛在布農村落的旅程：錄音的過程、與當地居民與自然環境的交流與融合；導演以旁觀者的角度，誠實地呈現原住民、漢人、與西方文化的互動。在這裡，音樂是唯一的語言，藉由音樂，不同文化背景的二人建立起一座堅實的友誼橋樑。透過色彩鮮豔的影像，清亮悠遠的音樂與深沈內斂的情緒，影片再次一個質樸的村落，一群和樂的居民，以及一場動人的東方音樂饗宴。

In the year 2000, American cellist David Darling went to the remote mountains in southern Taiwan. He was stunned when he first heard the pure voices of Bunun children. "That day," he said, "my cello became silent." Two years later, he returned to the same village with an unprecedented music plan using his cello and the Bunun children's voices to start a musical conversation.

This 55-minute documentary follows the footsteps of the cellist and wholly records his stay in the Bunun village, including the recording process, but also combines with the local people and with the natural environment. The director takes an outsider's view, displaying the interactions among the Bunun people, Han people, and the Western musicians. Here, music is the only language. Thanks to music, people of different cultures build up a strong friendship. Through the usage of colorful images and powerful music, the film presents a humble village, a group of harmonious people, and an emotional fusion of eastern and western music.

作品年表 Filmography

張建： ■ 2000 親愛的，那天我的大提琴沉默了
沈可尚： ■ 1997 一東之隔．地下社會 ■ 1998 阿妹．說話 ■ 1999 與山 ■ 2000 嚴聲三角

Ko-Shang Shen, born in 1972, Taipei, Taiwan. At the age of 18, he decided to be a hippie. After graduating, Ko-Shang balanced between doing his creative works and surviving in the harsh film industry. In 2001, his experimental documentary "Silent Delta" won him various awards and opposing criticisms around the world.
Is the Crown at War with Us?

When considering the conflict over fishing rights between the Mi'kmaq people of Esquimalt (Burnt Church), New Brunswick and their non-Native neighbors. The Mi'kmaq had been fishing the waters of Miramichi Bay for countless generations, and their right to do so had been upheld in a landmark 1999 Supreme Court decision. But when the people of Esquimalt tried to exercise their long-standing treaty rights, they found themselves under attack by non-Native commercial fishermen, and harassed by officials from the Department of Fisheries and Oceans. Is the Crown at War With Us? offers a persuasive defense of the Mi'kmaq position and a gripping portrait of a community under siege.
2003台灣國際民族誌影展

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文字編輯 Assistant Editors
英文編輯 English Editors

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前言 Foreword
評介 Introduction

影片翻譯 Film Translators
影展字幕 Screening Subtitles
影片運輸協力 Custom Courier
印刷協力 Printing
## 2003 台灣國際民族誌影展放映場次表

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<td>10/3 (五)</td>
<td>9:30</td>
<td>牧草 Grass: A Nation's Battle for Life（70分）</td>
<td>10:50</td>
<td>月亮的眼淚 Wuhaliton: Tears of the Moon（26分）</td>
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<td>阿魯兄弟 Ahlu And His Brothers（60分）</td>
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<td>想要有個家 -- 城市邊緣部落 Dreaming of Home - Marginal Tribe of the City（24分）</td>
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<td>我的獨角獸 My Imported Wife（57分）</td>
<td>3:30</td>
<td>鄂倫春族 The Orogan（72分）</td>
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