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Author	陳, 夏陽(Chen, Xiayang) 杉浦, 一徳(Sugiura, Kazunori)
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Master's Thesis

Academic Year 2017

A Cinematization Scheme for Revitalizing Cantonese Opera by Adapting Existing and
Innovative Filmmaking Methodologies

Keio University

Graduate School of Media Design

Chen Xiayang

Abstract of Master's Thesis of Academic Year 2017

A Cinematization Scheme for Revitalizing Cantonese Opera by Adapting Existing and Innovative Filmmaking Methodologies

Category: Design

Summary

With the rapid urbanization in the Cantonese Region of China, the traditional performance in this area, Cantonese Opera, is now facing challenges in its development. Revitalizing this form of art is now a task with great necessity, various of artists from different industries are now exploring any method to regain the audiences' attentions back to the centre stage of Cantonese Opera.

This design research is aimed to locate a systematic Scheme to cinematize this form of performance, by using existing film language which proven to be effective in the narrative of Cinema, as well as new narratives, to transfer the plays from traditional stages to cinema screens. Following the guideline of researches in design, conducting various fieldworks, as well as analyzing various of existing works, on stages or in cinemas; a Scheme stresses on utilizing the existing as well as effective film language in this transformation, as well as preserving the nature and unique characteristic of this form of Opera, was proposed,. This Scheme covers from the very first period of filmmaking to the very last, from the pre-production scriptwriting to post-production editing. Addition to this, some new cinematic techniques were experimented to explore more possibilities. It is shown that this Scheme will be a valuable addition to the movement of revitalization of Cantonese Opera Films and Cantonese Opera itself.

To evaluate the result, a questionnaire was handed out to the target audiences. Besides this, a Demonstration Video was produced following the guideline proposed, interviews were conducted for the purpose of data gathering. With all the information received, the evaluation shown that the Demonstration Video of the Scheme as well as the Scheme itself are acceptable in the majority aspects to the interviewees; it is also shown that they are deemed to be effective and feasible.

Keywords:

Cantonese Opera, Opera, Film Production, Art, Screenplay, Cinematography, Experimental Film

Graduate School of Media Design, Keio University

Chen Xiayang

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Chapter 1: Introduction

1.1 Background

1.1.1 A Short Introduction of Cantonese Opera

Cantonese Opera is a traditional form of stage performance originated from the south of China in the 16th century. This art form is popular within not only its originated areas, but also within oversea Cantonese Communities. It was Inscribed on the UNESCO Intangible Cultural Heritage list in 2009 (UNESCO).

Cantonese Opera, being a branch of Chinese Opera, shares similarities with the latter, how ever, it has its distinctiveness comparing to it as well, let alone comparing with European Opera. According to Yung, Cantonese Opera, while comparing to other Chinese Operas, has its unique approaches in elements of visuality, audio, musical scales, dramatic representations, performance descriptions, and most importantly, the language of performance (11-22).

However, with such amount of unique characteristics, and rich culture background, the development of Cantonese Opera is not optimistic in the recent decades. The audience of Cantonese Opera is often, the common people, Yung mentioned that Cantonese Opera has two main social context, one is secular and the other one is not. Beside being performed in religion activity to worship the traditional gods, Cantonese Opera is often performed in

private or semi-private neighbourhoods (32). In the rural area it is performed in social gatherings; while in the urban areas, it is often played in teahouses, to entertain costumers while they are doing the Yum Cha activity, an activity of drinking tea and eating Dim Sums with families and friends, much like the brunch parties in European Culture. However, due to the drop of Cantonese Opera enthusiasts, several teahouses with the tradition of offering Cantonese Opera performance, was closed recently, including the 78-year-old “China Time-honored Brand” Dai Tung Restaurant in Guangzhou, where operas were performed since the 1990s, when the city population started to grow. (Wu [Wen Wei Po]). With this environment, local opera company is struggling to locate traditional venues to perform. The process of urbanization also lead to the population drop in rural area, the area where Cantonese Opera used to thrive.

1.1.2 The Development of the Cantonese Region

To the contrast of the popularity drop in traditional Cantonese Opera performance, the overall economic development in this two decades is in a huge rise. Being the costal area of the South China, the Cantonese region, which lies in the centre of the Guangdong Province, gain its profit from the global market by being the “world factory”, that means, the region is now famous for producing varies kind of products such as clothing, electronic devices and etc..

With the boom in both private and public sectors, this area is now becoming one of China’s largest consumer market, and that includes the market in film and stage performance.

As shown in Chart 1.1, labeled in red colour, the people in the Guangdong Province spends over 10 percents of their income in the industry of education, culture and entertainment (Statistics Bureau of Guangdong Province). The Statistics Bureau of Guangdong Province also pointed out that the main 82 performance companies and 145 venues remain state-owned, however, the private companies are now wanting to share this market as well now (Yu and Wu).

Additionally, the Cantonese area and the Guangdong Province is also a popular destination for oversea tourists. Being the traditional trading hub of China, this commerce centre attract thousands of businesspersons with its famous Canton Fair, according to the Statistics Bureau of Guangdong Province and the Statistics Bureau of Guangzhou Municipality, in 2016, the provincial income of international tourism reached 18.577 billions in US Dollar, while the municipal income of international tourism of the capital city in 2015 reached 5.696 billions in US Dollar. Cantonese Opera, can really utilize the chance to promote itself domestically and globally.

1.2 Motivation, Goal and Research Approach

With the above inconsistency in the development of Cantonese Opera and the development of society, the need to improve and revitalize this form of Performance is deemed to be important by a lot of Cantonese People. With this need in mind, many new attempts to preserve this culture had emerged recently. From theatrical performance to the industry tourism; from education to new media; the elements of Cantonese Opera had been utilized in various of creations, including experiments.

Being born and raised in the heart of the origin area of Cantonese Opera, the author of this thesis experienced first-handily about the pessimistic picture of the development of this form of art in the past two decades; while on the other hand, being born and raised in the economic booming area, a promise picture of future development is presented. With these two picture in mind, and the keen to preserve and promote Cantonese Opera and the Cantonese Culture itself, both domestically and internationally, the author is motivated. Receiving his degree of Bachelor of Art in Cinema and Television, the author believe that the current Cantonese Opera films can be taken to a new level. Therefore, he had came up with an approach to achieve this goals. With the development in the Industry of Cinema, and the decrease number of Cantonese Opera audience, collaboration between these two form of presentations of stories is a future trend.

The main goal of this research is to summarize a feasible and effective Scheme to adapt Cantonese Operas into Cantonese Opera Films. By using existing film language which proven to be effective in the narrative of Cinema, which is different from the methodology the industry of Cantonese Opera film is using, this Scheme will be preserving the unique characteristic of Cantonese Opera. The Scheme will cover some important filmmaking departments which are essential to demonstrate the uniqueness of Cantonese Opera.

To be short, the current methodology of filmmaking of Cantonese Opera is focus on the recreating of the stage plays on screens, which means what the audience see in cinemas will be similar to what they see in theatres, with the lack of proper film narrative used. While conservatives might think this is unorthodox, the author believed that there is a difference between a stage performance and a film, producing films without the grammar of filmmaking will make Cantonese Opera films lose their audiences' interest in this rapidly paced era,

especially from the younger audiences, who will be essential for Cantonese Opera and its film continue to exist in the future. Therefore, he believed that an approach with more cinematic elements should be taken in the making of Cantonese Opera films. He is also confident that these new attempts will be effective in gathering more enthusiasts in this three century old performance's film adaptations. With the rise audience in cinema, interest level will be raised to the stage performance as well. The goal of preservation and revitalization will be met.

Before proposing the Scheme, related works of Cantonese Opera, Chinese Opera, Cantonese Opera films and Chinese Opera films will be researched, as well as other theatrical attempts. Various kind of fieldworks will also be conducted with a local community of Cantonese Opera. Besides these, an Experimental Video will be Produced in order for the author of this thesis to receive a better understanding of the nature and characteristic of Cantonese Opera as an art form. After the Scheme is proposed, a Demonstration Video will be produced to demonstrate the effect in a small scale. With evaluations of the Scheme and the Demonstration Video, this Scheme covering the most part of the filmmaking procedures, should be able to serve as a initial plan in the creation of innovative Cantonese Opera Films.

Chapter 2: Review of Literature and Related Works

2.1 Literature Review

2.1.1 *Cantonese Opera: Performance as Creative Process* written by Bell Yung

Bell Yung, currently a Professor of Music in University of Pittsburgh, is a rebounded scholar in the field of study of Cantonese Opera. his book *Cantonese Opera: Performance as Creative Process* covers various aspects of this performing art from the nature of it to its social and historical context. The book is a guideline of my research on how to create a story of Cantonese Opera , and how to cinematize it without giving away its core characteristics.

2.1.2 *When Opera Meets Film* written by Marcia J. Citron

When it comes to case study, the book *When Opera Meets Film* served as a great material. The American professor of Musicology at Rice University selected classical pieces with operatic elements like the Coppola's *Godfather's Trilogy* and Claude Chabrol's *La Cérémonie*. With this reading, a better understanding of European Opera can be achieved, as well as a better understanding in the artist choices by the filmmakers influenced by the Western Opera.

2.2 Review of Related Works

2.2.1 Cantonese Opera Film: *Chuanqi Zhuangyuan Lunwenxu* (2015)



Figure 2.1: Press Release Screen Shot 1 of the Film *Chuanqi Zhuangyuan Lunwenxu* (Radio Television Hong Kong)

Chuanqi Zhuangyuan Lunwenxu, or *Cyunkei Zongjyun Leon Manzeoi* in Cantonese, literally translated as “*Leon Manzeoi the Legendary Zhuangyuan*¹”, was based on a Cantonese Opera play originally created by the Guangdong Academy of Cantonese Opera. The play was a great success and was adapted into films and television series before. The story features Leon Manzeoi, the first Zhuangyuan from the Cantonese Region in then Ming Dynasty, it is about a poor student who struggle towards success, and it is also about the love story between him and his maid.

¹ Zhuangyuan is who achieved the highest score on highest level of the Chinese imperial examinations.



Figure 2.2: Press Release Screen Shot 2 of the Film *Chuanqi Zhuangyuan Lunwenxu* (Radio Television Hong Kong)

The leading actors were Ding Fan and Jiang Wenrui, who are professional Cantonese Opera performers. Deng Yuan and Pan Jun, the directors, chose to portray this old tale with modern approach, as shown in Figure 2.1, special effects are used in the background of the set. However, all of the visual elements including set design, costume design, prop design, and make-up design in this film remain identical to those on stages, in the opinion of the author, this is not the proper way to cinematize Cantonese Opera.

2.2.2 *Farewell My Concubine: the Beijing Opera* (2014)

Farewell My Concubine: the Beijing Opera is a Peking Opera Film directed by Teng Junjie. Shang Changrong and Shi Yihong, two renowned Peking Opera performers were the leading actors in it. Not the 1993 film directed by Chen Kaige. According to an interview, the director mentioned that the budget of this film is “a few millions (Chinese Yuan)” (Pan).



Figure 2.3: Press Release Posters of the Film *Farewell My Concubine: the Beijing Opera*

(Pan)

Farewell My Concubine is a signature play of Peking Opera. It is a adaptation to the folktale about Xiang Yu and Liu Bang's rivalry before the Han Dynasty in ancient China.

Being a expert of Peking Opera , and working with the expert actors and actresses, the director chose to transfer the play into film directly, similar to Deng and Pan's approach, which means the film is generally a recording of the stage performance. Additionally, its

attempt in using the then-popular 3 dimensional filming technology results in a awkward outcome. Overall, this work, in the author of this thesis's opinion, is more like a documentary of the stage performance rather than a Peking Opera film.

2.2.3 Stage Live Performances: *Fighting for the Great Tang Empire* (2015)

Fighting for the Great Tang Empire. Written by Linglong Wenqing, Yehuo Dahong, and Feng Minyi, directed by Wang Jiana, is a original play created by the Guangdong Academy of Cantonese Opera in 2015. This live performance is a new attempt by this state-funded institution.

The story of this play is happened in the Tang Dynasty, it depicted the General Li Chengen's fight against the rebel army, in order to protect the Tang Regime, during the An Lushan Rebellion period.

Varies of aspects of this live performance were innovative, for starters, the performance was in collaboration between the Guangdong Academy of Cantonese Opera and a private company Seasun Entertainment, which is owned by the multinational Kingsoft Corporation Limited founded in 1989. The reason of this collaboration is because of the Seasun Entertainment's want to promote the online game JX Online 3.



Figure 2.4: Press Release Photo of the Stage Live Performances: *Fighting for the Great Tang Empire* (Jiongjiongyoushen Dongman Shengdian)



Figure 2.5: Press Release Photo of the Stage Live Performances: *Fighting for the Great Tang Empire* (Jiongjiongyoushen Dongman Shengdian)

Such collaboration is controversial in the community of Cantonese Opera, for this is the first collaboration between an old-school academy and a gaming company, or any company in the private sector. Conservatives believe this is a disrespect towards traditional culture (Qian and Wu), while the producer of this live performance, Guo Weiwei indicated that these kind of innovations is essential for traditional performance to explore more audience, especially the youth one. Guo also believe that no theatre should be one without the attendance of the young generation (Qian and Wu).

The other innovative aspects of this performance includes utilizing different techniques in other Chinese Operas such the Bianlian in Sichuan Opera. Moreover, the philosophy in the creation of popular song was used in the process of composing, while animation was also created to decorate the stage. Since it is a production related to online computer game, the costume and make-up design were also tuned to fit this theme. Lastly, the lyrics and lines were projected alongside the stage for Non-Cantonese Speaker to understand the play more thoroughly.

2.2.4 Nihonbashi Night Programme, *Sakura - Japan in the Box* presented by Meijiza

Meijiza is a theatre in Tokyo, first opening in 1873, it is the city's oldest theatre. The main purpose for it to produce this night-time entertainment is make foreigners who attend this event are expected to get a better understanding of the Japanese culture.

The story is simple in this play, it is about a high school student traveling through time to a mythical land and getting in touch with spirits of for season in Japanese folktales. During the travel, she get to know better about herself and what is really important.

With the help of traditional stage performance and modern choreography, audience were shown a picture of Japan's past and present. Collaborating with pop culture elements such as animation, games, special costume designed, and project mapping, it makes the tourists understand the mentality of modern and ancient Japanese well. What's more, latest technology was utilized during the performance, audience who might be difficult to understand the plot due to language barrier can use a multilingual application in their smartphones during the play, to receive an real-time introduction.

According to Yukiko from the Asahi Shimbun, this 70-minute Night programme is targeted specially towards the foreign tourist. For Tokyo will be holding the next Summer Olympic Game in the year of 2020, the production scale is anticipated to be widen, more show will be planned and 100,000 audience is expect to be attracted.

2.3 Findings

After reviewing the related film works, the author believed that there is a shared problem in them, that is, these films are too focusing on recreating the performance on stage, that creating a narrative in cinema is neglected. Cinema, because of its nature, is a more intimate environment for the audience comparing to theatres, therefore, different approach should be used in creating film adaptation of Cantonese Opera. The current language of film, is tested throughout the history of motion picture, it can be useful in creating Cantonese Opera film.

After reviewing the related works on stages, the author finds out that they creators in this industry are less conservative that those who create opera films, new narrative, new

stories, and new technology are utilized in the process. These new attempts, additionally to the current language of film, can also be adapted in the creating process of Cantonese Opera films.

Chapter 3: Fieldworks and Preliminary Experiment

3.1 Locating a Local Community

In order to gain more knowledge of Cantonese Opera's nature and the need and hope communities of Cantonese Opera, during the preliminary phase of this research, it is decided the best way to achieve this goal is to contact a local community.

When this outreach is engaging, the first candidate was an organization that was performing at the Yokohama China Town Parade, this organization is an interest group focusing on traditional Chinese costumes. The members of this group frequently gather together in classic Chinese ethnic costume, to attend all sorts of different activities related to the Chinese Culture. Dancing was also their members' strength to show in these activities.

The second candidate is an organization called the Yukke (Cantonese Opera) Nihon Doukougai, in Japan. Using their Facebook group page as a platform, members of this organization participate in various of cultural exchange activities in order to promote the culture of Cantonese Opera in Japan. The amateur Cantonese Opera performers in the group often perform signature plays like the *Dai Neoi Faa* in venues like city halls and festivals.

After considerations, it is decided that the Yukke (Cantonese Opera) Nihon Doukougai, in Japan is a much more suitable candidate for this research. Therefore, they were contacted, and it turned out fieldworks with them was a possible idea.

3.2 Details of the Fieldworks

3.2.1 Fieldwork in the Koto City Civic Centre

第2回・『日中文化交際コラボ・ウィーク』
●プログラム・スケジュール 2016/12/1(水)～12/5(日)
 2015/11/10～18:00開催 | プログラム・スポンサー: 日本文化交際クラブ | 日本文化交際クラブ
 中プログラム: 日本文化交際クラブ | 中プログラム: 日本文化交際クラブ | 中プログラム: 日本文化交際クラブ | 中プログラム: 日本文化交際クラブ

時間帯	12/1(水)	12/2(木)	12/3(金)	12/4(土)	12/5(日)
前日	【日 中 書 画 展】 『日本書道家・上平純行』/『北京書家・程 麗』 (開催) 12:00～21:00 自由入場(観覧料は別途)				
午後 12:00 17:00	12:00～12:30 [津軽三味線・八幡] 山形県 12:30～13:00 ＜後日発表＞ 13:00～14:15 【中道義典・津軽三味線】 中道義典・津軽三味線 14:15～15:30 【中道義典・津軽三味線】 中道義典・津軽三味線 15:30～16:00 ＜後日発表＞ 16:00～16:30 ＜後日発表＞ 16:30～17:15 【中道義典・津軽三味線】 中道義典・津軽三味線 17:15～18:00 ＜後日発表＞	12:00～12:30 [津軽三味線・八幡] 山形県 12:30～13:00 ＜後日発表＞ 13:00～14:15 【中道義典・津軽三味線】 中道義典・津軽三味線 14:15～15:30 【中道義典・津軽三味線】 中道義典・津軽三味線 15:30～16:00 ＜後日発表＞ 16:00～16:30 ＜後日発表＞ 16:30～17:15 【中道義典・津軽三味線】 中道義典・津軽三味線 17:15～18:00 ＜後日発表＞	12:00～12:30 [津軽三味線・八幡] 山形県 12:30～13:00 ＜後日発表＞ 13:00～14:15 【中道義典・津軽三味線】 中道義典・津軽三味線 14:15～15:30 【中道義典・津軽三味線】 中道義典・津軽三味線 15:30～16:00 ＜後日発表＞ 16:00～16:30 ＜後日発表＞ 16:30～17:15 【中道義典・津軽三味線】 中道義典・津軽三味線 17:15～18:00 ＜後日発表＞	12:00～12:30 [津軽三味線・八幡] 山形県 12:30～13:00 ＜後日発表＞ 13:00～14:15 【中道義典・津軽三味線】 中道義典・津軽三味線 14:15～15:30 【中道義典・津軽三味線】 中道義典・津軽三味線 15:30～16:00 ＜後日発表＞ 16:00～16:30 ＜後日発表＞ 16:30～17:15 【中道義典・津軽三味線】 中道義典・津軽三味線 17:15～18:00 ＜後日発表＞	12:00～12:30 [津軽三味線・八幡] 山形県 12:30～13:00 ＜後日発表＞ 13:00～14:15 【中道義典・津軽三味線】 中道義典・津軽三味線 14:15～15:30 【中道義典・津軽三味線】 中道義典・津軽三味線 15:30～16:00 ＜後日発表＞ 16:00～16:30 ＜後日発表＞ 16:30～17:15 【中道義典・津軽三味線】 中道義典・津軽三味線 17:15～18:00 ＜後日発表＞
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Figure 3.1: Poster of the Event The Japanese-Chinese Cultural Exchange Club Week (Direct Translation)

This activity is produced by an organization that aimed to promote cultural exchanges between the people of China and Japan. On the 6th of November, 2015, The Japanese-Chinese Cultural Exchange Club Week (Direct Translation) was held. representatives from the Yukke (Cantonese Opera) Nihon Doukokuai, in Japan were invited to perform in this

Week, being a part of a bigger event, as shown in the Figure 3.1, limited time was arranged to the Doukougai, the turn-out was not ideal as well, less than ten audience were there while the representatives were performing.

It is in this event that the author of this thesis met the representatives of the Yukke (Cantonese Opera) Nihon Doukougai, in Japan for the first time. After the session of performance, the representatives and the author had a long talk regarding the goal of their organization and the challenges they were facing. What they really needed then were more audiences to participate in their events, as well as more registered members to organize events alongside them.

After this fieldwork, an initial picture of the quality of amateur Cantonese Opera performance was obtain, as well as the picture of the current fact about this group.

3.2.2 Fieldworks in the Kishicho Citizen's Centre

The Kishicho Citizen's Center is a venue for citizens in Saitama City, Japan, to organize various of cultural activities. It is also the venue for the Yukke (Cantonese Opera) Nihon Doukougai, in Japan to conduct their frequent practices. The representatives of the Doukougai offered a chance to capture their practice activities on film.

During March, 2017, two shootings were organized in this venue. A Cannon C300 Camera Set with 70-200mm and 23-70mm lenses were brought to the shootings. A Rode exterior microphone were attached to the C300 Camera in order to record the audio of the practices. A Vinten Tripod was also listed for the steadiness of shots.

Utilizing this opportunities, the author of this thesis conducted single camera shooting while the representatives were practicing their performance of the Cantonese Opera Play *Dai Nei Faa*. Various sizes of shots were tests during the shooting, one thing that is very significant to know in this tests is, the shots of body, hand, and feet movements while the actor was performing are essential to be captured for the purpose of post-production. When cinematizing this Opera, it is preferred to have multiple times of performance in order to finish shooting a whole scene, in the scenario of single camera shooting.

3.2.3 Fieldwork in Ueno Park

In this event, The representatives of the Doukougai was invited to perform in a Hanami, a traditional Japanese cherry blossom viewing event, organized by dozens of Chinese Business Associations in Japan. On the day of 2nd, April, 2017, the Ueno Park in Tokyo, a famous Hanami venue, was packed with participants.

A Panasonic HC-VX980M 4K Video Camera with microphone, and a photography tripod were brought to capture the event. The aim was to test the collaboration of 4K Video and Cantonese Opera. The visual result was satisfactory, while the audio one was not since the ambient sound in this event was simply too loud.

Regarding to the cinematization, 4K video is definitely suitable for Cantonese Opera. While as the aural result shown, when doing non-studio shooting, a more controllable audio environment will be definitely preferred.

3.2.4 Fieldwork in Tokorozawa

The 32th Tokorozawa Citizen Cultural Fair was thrown in the Tokorozawa Memorial Park of Aviation. As before, the Doukougai was invited again to perform in this event.

A Panasonic HC-VX980M 4K Video Camera with microphone, and a photography tripod were brought to capture the event. This is an outdoor event, with a stage erected for the performer. The actress was dressed up in traditional performers' costume. After some interviews with the audiences after the show, it is clear that the costume is a relatively important element for them to enjoy Cantonese Opera.

3.2.5 Fieldwork in Aomi

In the 55th Tokyo International Exchange Centre Research and Presentation, a valuable opportunity was offered to test the effectiveness of combining of Cantonese Opera performance with projected subtitles. This is also a valuable opportunity for the author of this thesis to understand the lighting effect of the stage performance for the event is an indoor one.

There are two main reasons that subtitles are needed in Cantonese Opera films. Firstly, for non-Cantonese speakers, understanding the lyrics will be hard or even impossible; Secondly, even if screening the films towards Cantonese native speakers, they might not understand the words since they will be uttered in a opera manner. Additionally, if the story in

the opera is an ancient tale, the wording might be difficult for modern people to understand as well for a lot of the line features Classical Chinese.

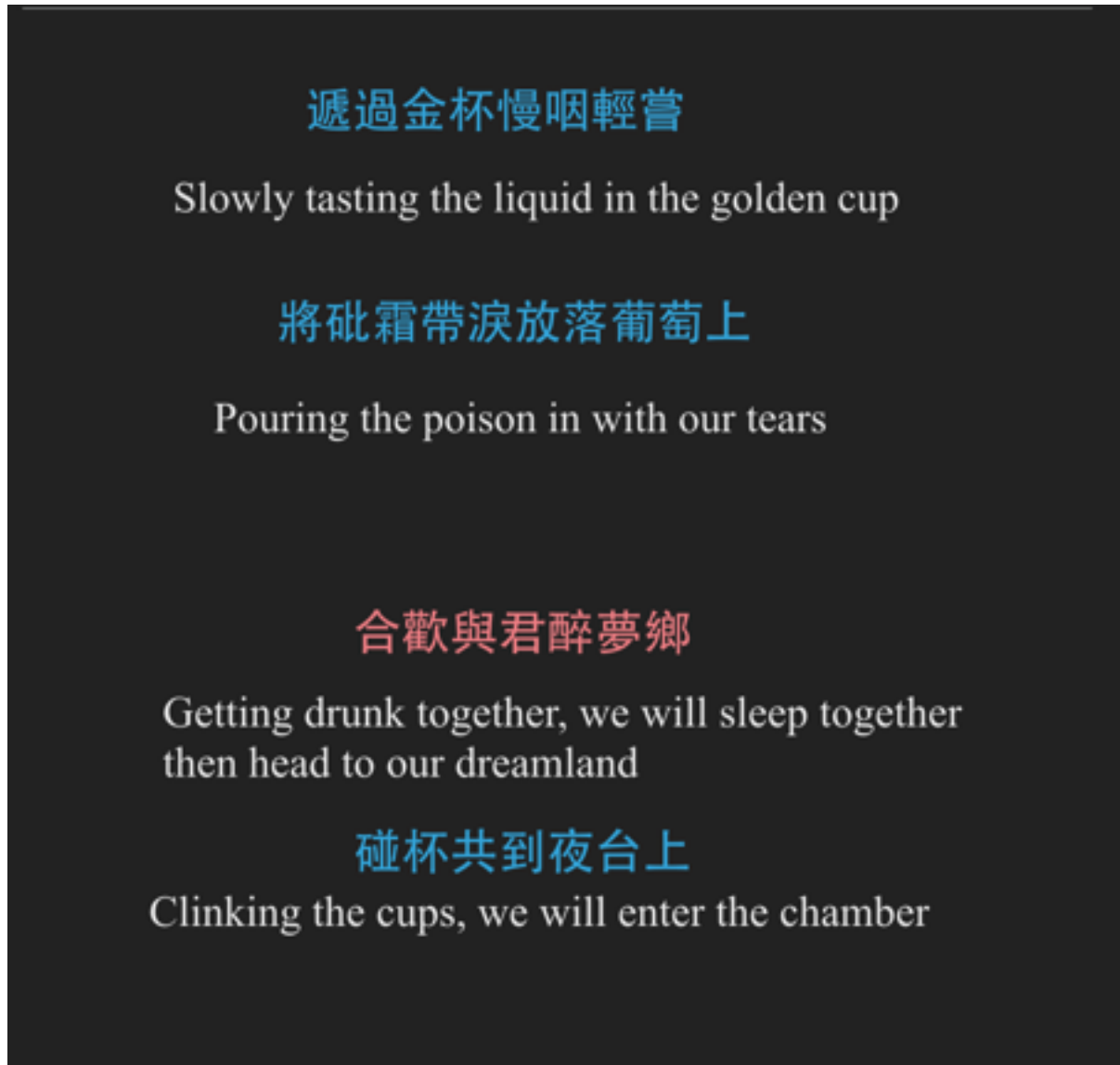


Figure 3.2 Projected Screen on the TIEC Event

During this presentation event, an amateur Cantonese Opera performer was invited to perform the signature scene of *Heung-Yuu* of the play *Dai Neoi Faa*. The audience of this event, however, are mainly international university students studying in Japan. In order for

them to understand the story and the lyrics, an English version of the lyrics, as long as the original Chinese one, were projected to the background while the performer was performing as shown in Figure 3.2.

The performance was rehearsed twice before the actual event, for every time the actor might perform in a different tempo, the lyrics projected should be keeping as it is. At the start of the actual performance, an incident happened. The lighting technician, believing the actor is going to perform, turned on the spots light above the stage. That makes the audience unable to see the project lyrics properly. Luckily, a communication was engaged and the spot lights were turned off soon.

3.3 Exploration of Future Possible Collaborations

Two meetings between the representatives of the Yukke (Cantonese Opera) Nihon Doukokuai, in Japan, supervisors from the Create Project, Graduate School of Media Design of Keio University, and the author of this thesis were held. The purpose of these two meetings is to explore the possibility of future collaborations.

As stated before by the representatives, the two main challenges towards the Doukokuai was, in short, the lack of audience and the lack of members. While the main goal of the author of this thesis is to do experiments on the cinematization of Cantonese Opera. With these goals and challenges in mind, a proposal was raised, which is, to produce a Promotional Video of The Doukokuai. With this proposal, the author will be able to experiment on various of cinematic aspect of Cantonese Opera, to fulfill the goal of locating an effective Scheme to cinematize this performance art. While the final work is finished, the

Doukukai will be able to use this very Promotional Material to promote the group, in order to attract more audience as well as member.

However, the two parties above shares some disagreements over two major aspects, one being the definition of “Promotional Video”, while the other lies in the ownership of the copyright of said Promotional Video. The representatives of the Doukukai believes that the Promotional Video should include full recording of the the performance, while the author believe it should only include the highlight of the performance. Regarding to the ownership of the copyright of the the Promotional Video, the representatives insisted that the Doukukai should own the copyright completely, while the author’s bottom line on this matter is to share the ownership equally.

With these two aspects of disagreements, it became impossible for the two parties to continue the collaboration on producing a Promotional Video, this is truly an unfortunate event. It is possible that with better channels of communications, the disagreements can be noticed in an earlier stage.

3.4 Findings of the Fieldworks

After these fieldworks, the author had concluded several unique characteristic of Cantonese Opera, they are: actors’ movements, costume, set design, performing styles and the language. He had also concluded that cinematography and lighting are the two possible factors for Cantonese Opera films to improve on. With these conclusions, the Scheme that will be proposing should be stressing on these factors, for using to adapt Cantonese Opera into films without sacrificing its unique characteristics.

3.5 Donut Project, the Preliminary Experiment

Being inspired by the camera movement brought up by a Youtuber called Karenxcheng, the Donut Project is aimed to test the effect of combining a camera movement, Donut Camera Movement, and time-lapse photography. It is also aimed to test the effect of the make-up of Cantonese Opera in a studio shooting environment, to gain more knowledge about how the studio cinematography and lighting work on the make-up materials.

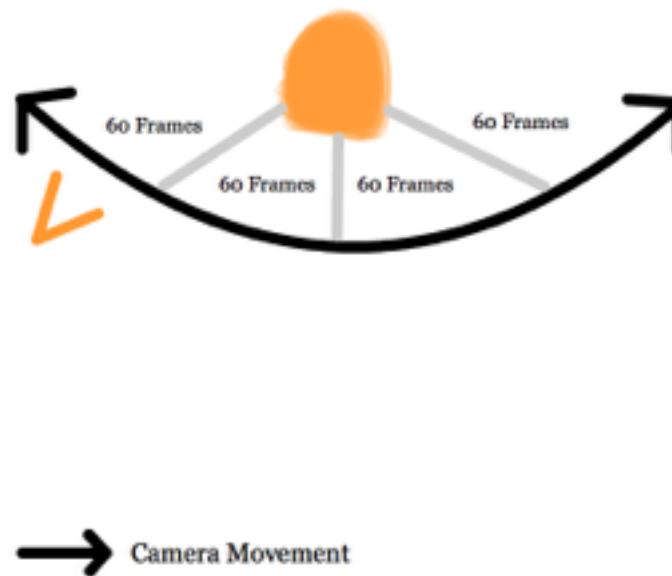


Figure 3.3: A Demonstration of the Donut Camera Movement

3.5.2 Camera Movement

This camera movement, is aimed for the photographer to take a selfie, a self-photographed short clip. Coined by Karenxcheng as the “Donut Selfie”, the shape of this camera movement is just like half of a donut. As shown in Figure 3.3, the orange round object is the object that is being photographed, while the orange lines indicate the camera. The black track is the track of the movement of the camera. Karenxcheng was using her arm to guide the mobile phone she uses to shoot multiple times, then she used editing softwares to combine this clips together, finishing the work as a “Donut Selfie”.

While the author was adapting this form of production in studio settings, a track will be the best case scenario to use while guiding the camera. However, due to the lack of a ring-shaped track(or a dolly), only a tripod was used in the shooting. Marks were taped on the floor of the studio, creating a half circle around the object of shooting, with each frame being captured, the camera was moved to the next mark to continue shooting the next frame. In order to test the feasibility of this method, two tests were conducted prior to the actual shooting, one with a set of still objects, the other with a changing object as shown in Figure 3.4.

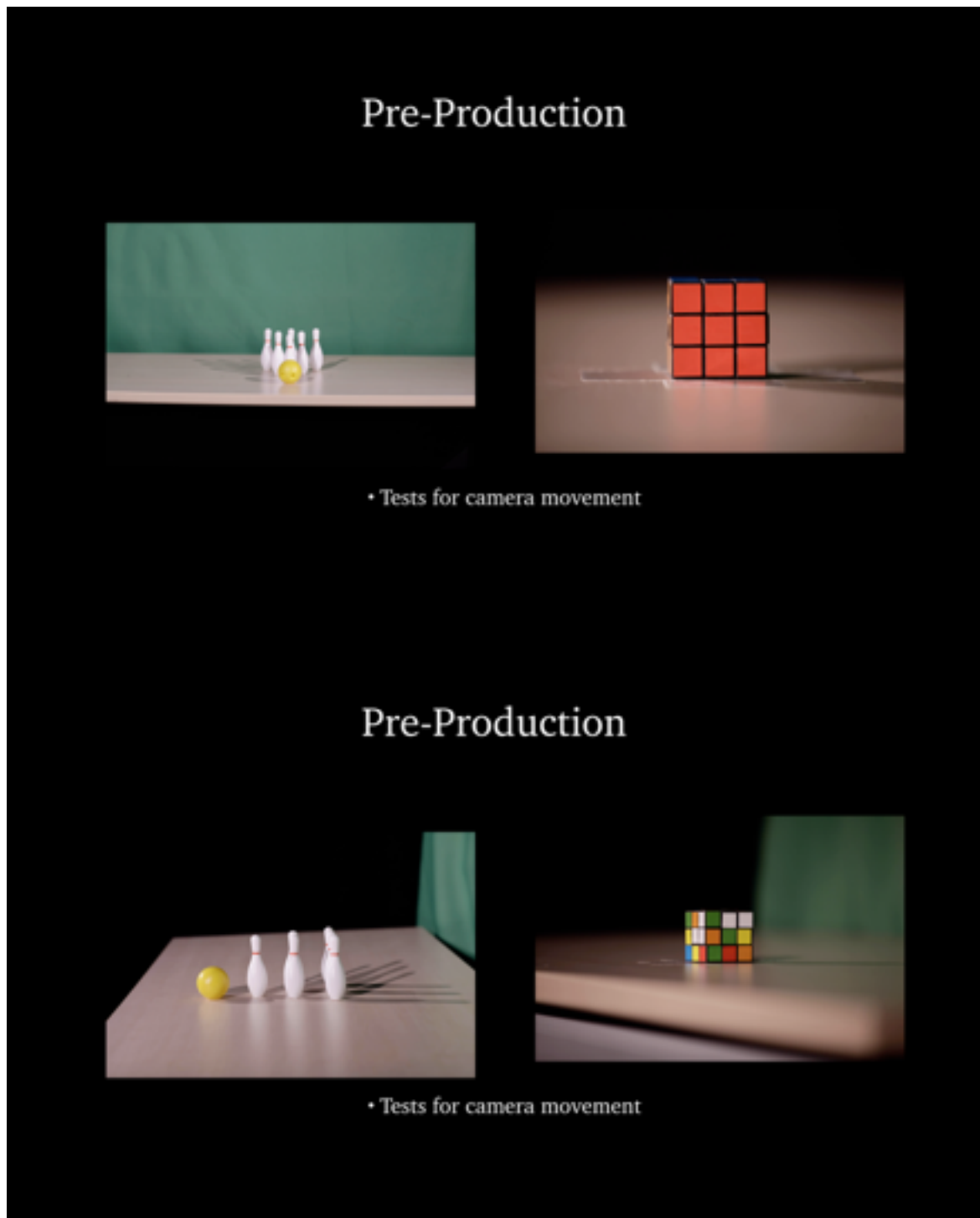


Figure 3.4 Two Setting Prior to the Actual Shooting

3.5.3 Make-up



Figure 3.5: Project Donut's Make-up Approach

The object that being photographed in this project will be an actress facial make-up development as shown in Figure 3.5. Each frame of this project was captured when each stroke of make-up was applied on the actress's face. The make-up procedure was provided by the Cantonese Opera Academy of Guangdong, a official organization of research in Cantonese Opera in China. One pre-shooting rehearsal was conducted in order for the make-up artist and the actress to have more understanding on the make-up materials as well as the process of applying the make-up.

3.5.4 Time-lapse photography

As shown in Figure 3.3, the half-circle area created by the camera movement was divided into four zones, in each zone, 60 pictures was taken during the procedure of make-up applying. Without the help of a track, moving the tripod with merely scales taped on the floor required great precision.

3.5.5 Editing

Additional to the photos taken, video taken by the second camera was also used to intercut with the time-lapse footages. Soundtrack was added and colour was corrected. With the help of Mr. Oneris Rico, a morphing add-on in After Effect was used to stabilize between the photos taken.

3.5.6 Findings

After the Donut Project, the author gain a better understanding of the make-up process of Cantonese Opera, the lighting and cinematography of the Cantonese Opera's make-up.

Additionally, the donut camera movement was studied and reproduced. This kind of camera movement and time-lapse cinematography can also be used in other projects that focus on the facial elements of the actors, and projects focusing on the change of the object of shooting.

Chapter 4: Design Concept and the Final Prototype

After the information gather in previous two Chapters, a Scheme stating methodologies in filmmaking departments is proposed, it covers the area where the author and other individual relating to the fieldworks and the Donut project believed that are the most important elements of the Cinematization of Cantonese Opera. The thing that cannot be stated strongly enough regarding the previous works of Cantonese and Chinese Cinema is, that they are more like a documentarian recording of the stage performances. The following Scheme will focus on proposing other methodologies in each filmmaking department which considered to be important, and those methodologies will be highlighting the nature and characteristics of Cantonese Opera instead of sacrificing them.

4.1 The Methodology of Cinematography

4.1.1 The Choice of Frame Size

One of the reason is the choices the filmmakers made regarding to the size of frames. With in mind the Cantonese Opera is a performance, the cinematographers tend to use multiple camera while shooting, this makes the editor's pool of shots limited. Usually there are only a master shot, several close-up to choose from.

The Scheme proposed here suggests to use single camera to shoot the majority of shots, in various of frame sizes, as much as needed. Even for a shot and reverse-shot dialogue

scene, shooting with single camera is also useful of gaining various of shots with different sizes and performances. Furthermore, close-ups of the details were always in lacking in the previous attempts, this Scheme suggests the crew to record the detailed information while needed.

4.1.2 Camera Movement and Character Blocking

After analyzing the two selected Opera films mentioned before, the lack of camera movement is a common weakness, besides basic tilting, panning and tracking, not many movement can be found, while with the movement doesn't have the right motivations. According to Brown, the thing that makes Cinema different from drawing and photography is, the ability of movement (Brown 62).

If the approach of single camera shooting is adapted, there will be more time for the crew to design each shot. When designing the shots, the blocking of the characters should also be taken consideration seriously, for the movements of cameras must have their motivations (Brown 62). The camera movements should also represent the plot in some scenarios.

4.1.3 Special Shots

According to Yung, acrobatic and martial art performance is a highlight of Cantonese Opera (11). When adapting them into films, these elements can be shown more effectively.

Using higher frame rate to shoot these movement, which has always been done in conventional martial art film productions, can be an innovative approach to demonstrate to element of movement in Cantonese Opera.

The other possible attempt is, the use of long takes. None of the Opera film above was trying to experiment with it. The Script of this Scheme proposed includes a suggestion using a long take between scene, this could be a challenging yet useful to the transition between scenes. Comparing to the stage-performance like transitions appeared in these films, this might be a fresh breeze of air.

4.2 The Methodology of Lighting

Being different from the previous Cantonese Opera Films and other Chinese Opera Films mentioned before, this Scheme is proposing to use Cinema Lighting instead of Stage Lighting in general.

The source of the main difference between these two lighting philosophies lies on the venue of presentation. Unlike Western Operas, traditional Cantonese Opera was initially performed in villages on stages build with the materials of bamboo sticks[Source], at this point, in the case of night-time performance, the lighting of Cantonese Opera remain minimal, the biggest goal is to make every audience, disregarding their distance towards the relatively small stage centre(comparing to the cinematic screens), visually possible to see the actors, the set and the costumes.

With the process of urbanization and the development of modern amenities, the plays were transferred into modern performance hall or theatre. At this point, much more room of

design was provided to the Lighting Designers, both in stage lighting and the lighting of characters. However, the principle philosophy remain as before, to let every audience able to observe as detailed as possible, no matter how much is there distance towards the relatively smaller stage.

The principle above is so vital in Cantonese Opera performance, that makes filmmakers chose to align the later produced Cantonese Opera Films to it. On the contrary, the view of the author is, another principle is needed in film adaptation of Cantonese Opera.

Cinema theatres, different from performance halls, are much more intimate venues. Visually, the size of the rooms is clearly different. The most of the performance halls are larger than most of the the cinemas; while the stages, on the other hand, are smaller than screens, in the perspective of the audience. With this difference, details will be magnified when on screens comparing to those on stages. If the philosophy of Stage Lighting is used in Cinema Lighting, it won't be effective in this intimate visual environment.

With the valuable information gathered during the Donut Project, the effect of lighting on Cantonese Opera's make-up is now known to the author. Also, it is proved to be effective to use the traditional three-point lighting in that Project. Therefore, this Scheme proposed to not use Stage Lighting in Cantonese Opera Films, but effective Cinema Lighting experimented by thousands of filmmakers. In the case of character's lighting, traditional three-point lighting will be preferred, while in the case of set lighting, multiple-source-lighting will be preferred over traditional flat lighting on stages. Generally, a darker lighting environment should be adapted in order to stress out the details of the set, the actors and the costumes. Shadows should be created while needed while the temperature of colour should be determined by the plot of the respective scenes.

4.3 The Methodology of Art Design

This mega department is one of the main reason why the Cantonese Opera Films does not look cinematic. Being in charge of the elements of Set Design, Costume Design, Make-up Design, Property Design, etc., the Art Directors of above Opera film chose to follow the philosophy in stage art design. However, with a totally different screening, or demonstrating, environment mentioned above, flowing that philosophy is not a good approach.

4.3.1 Make-up Design

During the Project Donut, by reconstructing the traditional make-up of Cantonese Opera, then using cinematic lighting and shooting towards the actress. It is clear that the image obtain is nothing like conventional film make-up. Again, the stage plays were designed for performing in a wider environment while the cinema is more intimate, the difference multiplies. In the live performance *Fighting for the Great Tang Empire*, the make-up was tuned down because of its plot about Online Games, this is one approach the make-up artists of Cantonese Opera Films can try to utilize.

4.3.2 Set Design

When it comes to the set design and decoration, the difference between stage performances and films became larger. The Opera film mentioned above has a same feature

in set design, that is, using special effects in various backgrounds of the film set. However, these backgrounds were all flat surfaces. In the language of cinema, the depth of the scene is one of the most important element. Using flat surfaces is totally against this principle.

Therefore, this Scheme propose to use traditional set design methods when it comes to the set design of Cantonese Opera.

4.3.3 Costume

Regarding to the costume design, this Scheme proposes to use authentic fabric instead of fabric that are used in stage performances. Being similar to the make-up, the author suggest the artists to tune down the exaggeration which is suitable in stage performances but not in film environment.

4.4 Post Production

Lastly, if all of the elements of the Scheme above is being taken considered, there will be a bigger space for the editor to add a finishing touch to the film. However, there will always be difficulties in finding the effective ways to and transition between scenes. For the nature of stage performance requires less creativities in these transitions. While adapting them into Cantonese Opera Films, the Scheme proposes the use of special designed transitions such shape matching, etc., other than this, parallel editing is also an possible solution.

4.5 The Story

4.5.1 The Selection of Story

For centuries the stories of Cantonese Opera often feature ancient Chinese historical stories or folktales. For example, the signature play of Cantonese Opera, *Dai Neoi Faa*, tells a story of the royal couple during the end of Ming Dynasty. Contemporary stories were often neglected in the productions. For a type of performance with such long history, any kind of new experiment will be easily considered unorthodox by the conservative artists, and may be considered not to be within the category of Cantonese Opera. One example is the *Fighting for the Great Tang* mentioned before. It is also because of these kinds of mentalities, there were seldom innovation in the creation of stories of Cantonese Opera.

There are dozen contemporary events familiar by the people living in the Cantonese Area can be adapted into films, and they had been by several production companies. However, none of them had been adapted into Cantonese Opera Films. With these facts, and the author's general goal in promoting the culture of Cantonese Opera as well as the Cantonese Culture itself, aiming both at the local youth, young-adult generation in the Cantonese Area, and traveler who visits the Area for various reason, a story, or a series of stories, were selected for the purpose of representing the very core of the Cantonese Culture. The original thought of the author was to adapt these multiple historical events in the Cantonese Area after the foundation of Modern China, into the form of Cantonese Opera

Film. Therefore, a list of significant events happened in the modern era, within the Cantonese region, was put together as Table 4.1 shown.

Various of Uprising against the Great Qing Empire
Sailing towards the SEA and the New World
The Formation of the Republic of China
The Second World War
The Chinese Civil War
The Formation of the People's Republic of China
The Early Communist Attempts
The Cultural Revolution
June Fourth Incident
The Reform and Opening-Up
The Formation of the World Factory
The Internet and Mobile Network Revolution

Table 4.1: Various of Significant Events in the Modern Cantonese Region

However, with such a long list of stories, even a feature film will be too short to present them. Therefore, a relatively famous time of all was selected to fulfill the goal, that is, the multiple attempts to overthrow the Qing Empire in the Cantonese region during the early 20th century, these series of event were considered when the Cantonese Culture was emerged by the author.

4.5.2 General Story Line

In short, the story proposed is about the experience of a famous martyr Lu Haodong's fictional daughter. Seeing her father being executed by the Empire, she later on witnesses more events in the Cantonese Region; more people who hold their faith of overthrowing the Monarchy and never let go, then finally build a regime they seemed suitable. Two major Uprisings in the then Canton Municipality, the first modern city in China, was featured in the story. Multiple famous historical figure such as Sun Yat-sen and Lin Juemin are mentioned. Additional to the main story line, sub-plots demonstrating the unique Cantonese Culture, such as the culinary culture, the spirits of exploration and the value of merchant, the are included. These stories, together with a selection of unique music from the Region, will show the Culture and the Opera domestically and internationally.

4.6 The Selection of Soundtracks

One of the uniqueness in Cantonese Opera Film is the existence of aural performances. Being a story aimed to explain the Cantonese Culture, the soundtrack used alongside the *Red Cotton Flower* should be representing that goal as well. In the Script proposed, the classic *Roseate Clouds Chasing the Moon* composed in the Cantonese Region is definitely a important track. Besides this, other existing Cantonese classic like *The Ode to Red Cotton* performed by Ni Huiying can also be used.

Other than using existing classic, new compositions are also suggested, with the goal to enhance the plots, these new compositions are important and should be using a suitable volume of resource to create.

4.7 The Final Prototype

In order to test the effect of the Scheme proposed, as well as gathering information of the rate of acceptance and effect of this Scheme, a short Demonstration Video were prepared. Preliminary production plan was attached at the appendix of this thesis.

Aspects	Attempts
Scene	A scene from the Appendix B
Acting	Blocking
Cinematography	Frame Sizes
Lighting	Three Point Realistic Lighting
Make-up	Make-up with Characteristics of Cantonese Opera
Editing	Multiple Timelines

Table 4.2: Aspects and Attempts of the Demonstration Video

To summarize, this Demonstration Video is a brief test on the following aspects of the proposed Scheme: Story selection, acting, cinematography methodologies, lighting methodologies, art design methodologies (design of make-up), and multiple storylines. These aspects were selected based on the result of the above test, as well as the resources available in the Studio of the Graduate School of Media Design, Keio University. The aspects and

Attempts are listed on Table 4.2, costume, set design and several other aspects of the Scheme are not tested in this Demonstration Video.

One can also refer to the Appendix C, during the production of this Demonstration Video, a short scene from the Proposed Script Red Cotton Flowers was selected, the story is a contemporary one, which is different from traditional Cantonese Opera's selections. A shot list was proposed with various sizes and simple camera movements with a dolly track, Canon C300 was used in the shooting as well as a simple track in the Studio of Keio University, as shown in Figure 4.3, with the 24-70mm and the 100mm Macro lens, various frame sizes were shot. Actors were also able to move like those on film, but not like those on stages.



Figure 4.3: Cinematography of the Demonstration Video

Conventional three point lighting with a white sanded lighting gel was proposed as well, to create a more realistic lighting, as shown in Figure 4.4, which is darker than conventional Cantonese Opera films' lighting. The lighting component here in this Demonstration Video is almost unnoticeable by normal audience.



Figure 4.4: Lighting of the Demonstration Video

With the help of Yammy Hansarikit, the make-up aspect is also redesign to make it different from the Donut Project and conventional Cantonese Opera films, the goal was to make it more realistic while maintaining the characteristic of Cantonese Opera. It is also based on the character's strait and the plot as shown in Figure 4.5.



Figure 4.5: Make-up of the Demonstration Video

Additionally, subtitles was be added for audience to have a better understanding of the story for this Demonstration Video is not one that covers all the aspects of the Scheme therefore the plot might be hard to understand. Multiple storylines using stock footages are also edited into this Video, to break away from the stage performance's nature.

Chapter 5: Evaluation

5.1 Method of Evaluation

In order to evaluate the Scheme proposed, the author designed a two-step method. Firstly, a series of question (Attached in the Appendix A) were proposed to ask the interviewee to imagine the scenario in each question. Secondly, a short Demonstration Video of the Scheme was produced, interviews were conducted later to the audience.

5.2 Questionnaire

After a brief introduction about what the Cantonese Opera is, and being shown screenshots of several Cantonese Opera Films, the interviewee starts to answer.

In order to evaluate the Scheme proposed, the author designed a series of question (Attached in the Appendix A), to ask the interviewee to imagine the scenario in each question.

After a brief introduction about what the Cantonese Opera is, and being shown screenshots of several Cantonese Opera Films, the interviewee starts to answer. Totally 33 questionnaires were handed out while 17 were being answered. The result of the questions is as shown below.

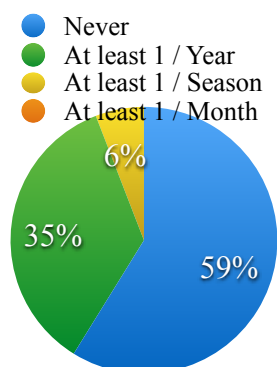


Chart 5.1: Pie Chart of Question 1 Result:

What is the frequency for you to watch traditional Chinese Opera?

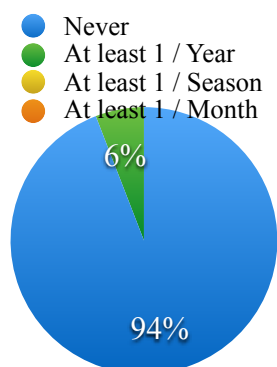


Chart 5.2: Pie Chart of Question 2 Result

What is the frequency for you to watch Cantonese Opera?

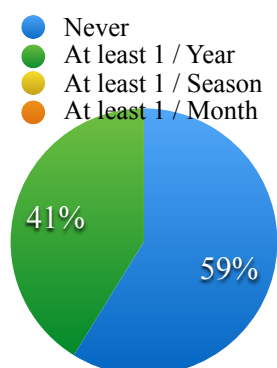


Chart 5.3: Pie Chart of Question 3 Result

What is the frequency for you to watch Chinese Opera Films?

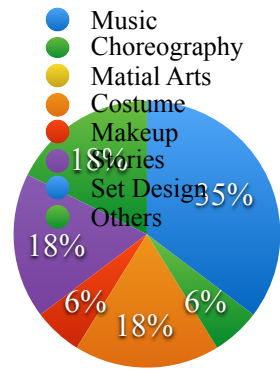


Chart 5.4: Pie Chart of Question 4 Result

If you are to watch a Chinese Opera Film, what will be the most important element for you?

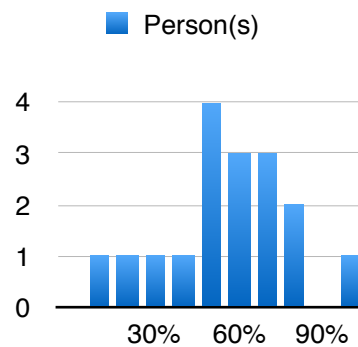


Chart 5.5: Chart of Question 5 Result

Overall, how many percentage of the element of Opera should be in a film, in order for that film to be an “Opera Film”?

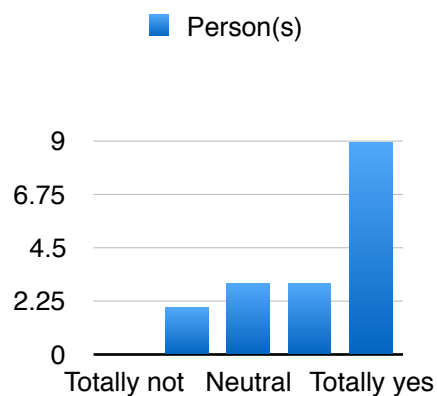


Chart 5.6: Chart of Question 6 Result

Can you accept the filmmaker abandoning the concept of “Stage performance” while producing Opera Films? That means, using single camera to shoot the performance and using the cinematic approaches to shoot the film.

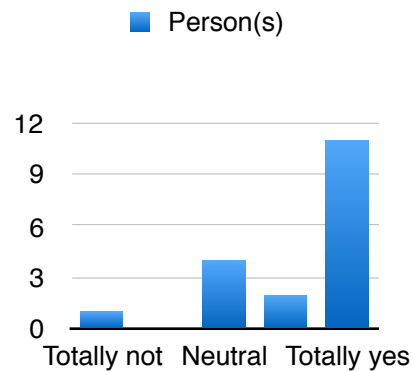


Chart 5.7: Chart of Question 7 Result

Can you accept the use of cinematic lighting when producing Opera Films?

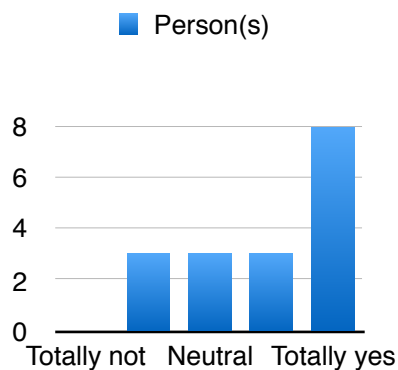


Chart 5.8: Chart of Question 8 Result

Can you accept the use of cinematic costume and make-up design when producing Opera Films?

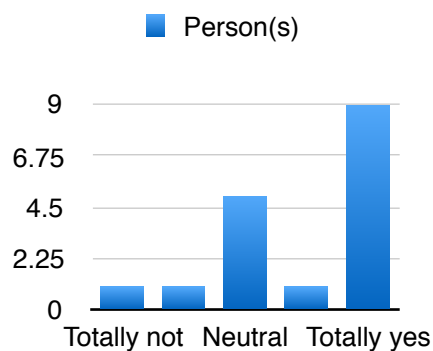


Chart 5.9: Chart of Question 9 Result

Can you accept the use of cinematic set decoration when producing Opera Films? That means, the abandon of the stage set designs.

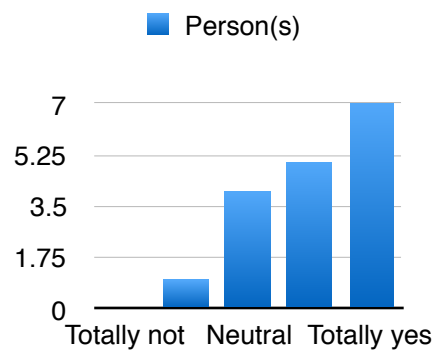


Chart 5.10: Chart of Question 10 Result

Can you accept the use of cinematic narratives and editing methods when producing Opera Films?

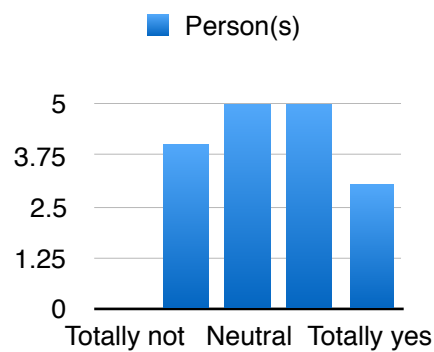


Chart 5.11: Chart of Question 11 Result

Do you think it is possible to produce “Opera Films” using only the approach of conventional filmmaking?

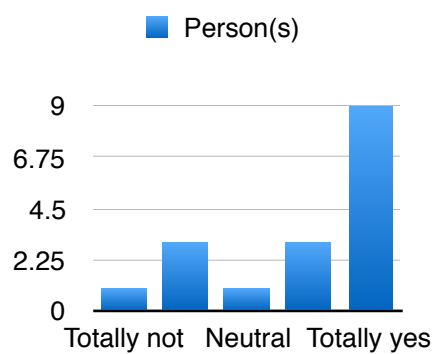


Chart 5.12: Chart of Question 12 Result

Do you think it is possible to adapt contemporary stories into “Opera Films” ?

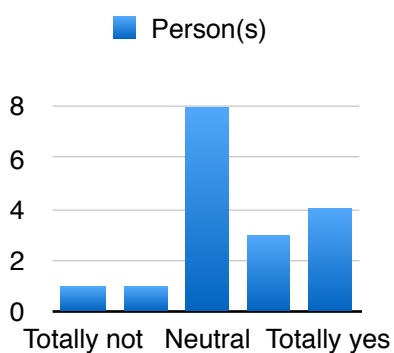


Chart 5.13: Chart of Question 13 Result

Can you accept the use of traditional singing techniques to perform contemporary music in Opera films?

5.2.1 Analysis of the Result

As shown on the first few pie charts, non of the interviewee are actually frequent Opera House enthusiasts. That means firstly, they are definitely not conservative when it comes to the cinematization of Cantonese Opera. However, the majority of them also believe in order to make a film to be consider as an Opera Film, it should preserve at least 50% of the Opera elements.

When it comes to the question relating to the Scheme proposed, the results share more unity, the majority of the interviewees agrees with the plan that using various cinematic approaches in the fields of cinematography, lighting, art design, narrative style, and editing. They also believe that even though traditional Chinese Opera always feature stories in the past, contemporary stories can be adapted into the process of filmmaking. However, the majority holds a neutral stance on using traditional singing technique in Operas to perform contemporary music, even after a process of remix. Furthermore, using only the conventional methods of filmmaking to produce Opera films is not preferred, this answers shares similarity of the above at-least-50% result.

5.3 Interviews after the Viewing of the Demonstration Video

Interviews were conducted after the Demonstration Video is prepared, and it was shown to them. Below are the significant screenshot of the Demonstration Video shown to the interviewee, screenshots of the Cantonese Opera film *Cyunkei Zongjyun* Leon Manzeoi (2015), as well as screenshots of Wong Ka-Wai's *In the Mood for Love* (2000). They are shown for the interviewee to compare each method of filmmaking.

5.3.1 The First Interviewee: L

L is a female is currently pursuing her career as a screenwriter, she has a cinema education background and experience in writing screenplays of the area of Republic of China. She is a Chinese national from the Province of Guangdong, which means she has a Cantonese background, to be more detail, a background of the Teochow culture, that the Teochow Opera is the local performance.

She believe that the most important characteristics of Cantonese Opera are the costume, and make-up the language used. She believe that the last aspect is the key point for her to tell operas in China apart. After watching the Demonstration Video, she mentioned that in the adaptation of Teochow Opera in Television programs, natural location and lighting were used in said adaptations, actor are moving in those locations freely unlike the stage performers. Make-up is also tuned down like in the Demonstration Video. While costume and cinematography remain the same as the stage performance.

She believe that new stories for Cantonese Opera films should be created in this era they should use modern language instead of Classical Chinese, while the singing styles should remain the same.

In the area of lighting and cinematography, she believe the methods shown in the Demonstration Video is acceptable and effective in producing Cantonese Opera Films.

While in the area of make-up and costume design, she believe in the methodology of finding the middle ground between reserving the characteristics of Cantonese Opera and creating a realistic demonstration, the make-up used in the Demonstration Video is effective and acceptable. She believed young people might fine this cool and willing to sit through a whole film.

Storytelling-wise, she believed that due to the nature of stage performances, a narrator is always narrating the plot in the theatres, with the approaches of the Demonstration Video, this might be eliminated for the audience to immerse into the story more deeply.

5.3.2 The Second Interviewee: X

X is a female international master's student in Tokyo, her major is in Japanese. She is a Chinese national from the Province of Sichuan, where the Sichuan Opera is the local performance.

She believe that the most important characteristics of Sichuan Opera are the Costume and the signature move “Bian Lian”, which literally means “Face Changing”. She had experience in watching opera films.

After watching the Demonstration Video, she believe that new stories for Cantonese Opera Film is a good attempt. She mentioned the situation of Chinese Opera and their films, which is slowly losing the attention of the youth, the reason, she believed, was the verbal performances of the operas are in ancient Chinese, which is harder for them to understand, she suggested this is universal, Japanese Noh performance is also with that characteristic. New stories, with new ways to utter words, will be changing this situation. She also believe that costume can be changed to adapted to these new stories.

In the area of lighting and cinematography, she believe the methods shown in the Demonstration Video is acceptable and effective in producing Cantonese Opera Films.

While in the area of make-up and costume design, she believe in the methodology of finding the middle ground between reserving the characteristics of Cantonese Opera and creating a realistic demonstration, the make-up used in the Demonstration Video is effective and acceptable.

When it comes to the performance, she believe more signature performance should be included to make it more like a Cantonese Opera Film.

5.3.3 The Third Interviewee: S

S is a male international master's student in Tokyo, he is an engineer student, he is a Chinese national from the Province of Heilongjiang, where the Er-ren-zhuan is the signature local performance.

He believe that the most important characteristic of Er-ren-zhuan are the sketches and make-up. Since this performance is always comical, he believe it can be adapted in to situation comedies.

After watching the Demonstration Video, he believe that new stories for Cantonese Opera Film is a good attempt. For Er-ren-zhuan performance's community is a relatively less conservative one. Creators always use new stories and approaches to tell them.

He thinks that songs performed are also interchangeable, new created song should be added into the play if it is necessary, the style of performance does not need to follow the traditional guideline.

In the area of lighting and cinematography, he believe the methods shown in the Demonstration Video is acceptable and effective in producing Cantonese Opera Films.

While in the area of make-up and costume design, he believes that the make-up used in the Demonstration Video is not very acceptable since the most important characteristic to him is that very one.

5.3.4 The Fourth Interviewee: D

This interviewee is from the Pacific island county of Fiji, he is a master's student in Tokyo with background of Education and International Relationships.

He stated the fact that Che-che-mon is the local performance. He added that in the culture of Fiji and other Pacific countries, there was no history recorded by words.

Performance were used to show history through dance and songs, though things like costume

and make-up changes through time, the movement of bodies and songs stay the same as before, while new songs and dance were created throughout the history.

With this background, after watching the Demonstration Video, he believe that the new stories and songs are acceptable in creating Cantonese Opera Film, since it is a process of making history.

He also believe that the tested cinematic technique used in the Video is effective and acceptable, new technologies should be adapted and used.

When it comes to costume and make-up he has the same opinion with the first interviewee, finding the middle ground between reserving the characteristics of Cantonese Opera and creating a realistic demonstration is important, the make-up used in the Demonstration Video is effective and acceptable. Costume in Cantonese Opera is the most important factor for him.

5.4 Result

All in all the Demonstration Video received a good feedback, the interviewees believe that the cinematography and lighting methodology used is effective and didn't change the nature of Cantonese Opera, they believed that new approaches of filmmaking can be adapted into Cantonese Opera Films.

However in the area of make-up, one of the interviewee believe that traditional make-up should be used in Cantonese Opera Films, the middle approach is not acceptable. The others believe that the more realistic make-up used in the Demonstration Video is a better choice, for cinemas are different from stages.

The interviewees also believe that creating new stories for Cantonese Operas and its films is not only acceptable, but also important for the development of it. Keep using traditional historical plays is not a good approach.

Due to the lack of resource, the Questionnaire and the Demonstration of the Scheme did not tested all the factors of the Scheme, however, the selected factors, which is relatively important, received generally good feedback. With these feedbacks, one can say the scheme proposed is a possible one to serve as a guideline of future work of Cantonese Opera Films.

Chapter 6 Conclusion

6.1 Conclusion

With such evaluation towards the Scheme and the Demonstration Video, a relatively promising picture is shown. With the open-mindedness of the interviewees, the road to Cinematize Cantonese Opera as well as Chinese Opera seemed less difficult to work on. The younger generation, as expected, are more open for changes in Cantonese Opera films.

The Scheme proposed in this thesis, alongside with the Script, and the Demonstration Video received good feedback, the direction of this work is definitely right concluding from the result of the evaluations, with this in mind, more creators of Cantonese Opera films should be recruited to work for this cause, to adapt Cantonese Opera using existing film narrative and future technologies, if said films or shot films are produced, they will be receiving the interests of to young demography easily, this will be one helpful aspect to the cause of preservation an revitalization of Cantonese Opera.

6.2 Limitation

The Demonstration Video , did not cover all the aspects of the Scheme due to the lack of resources, in order to evaluate the Scheme better, a longer trailer from the Script proposed should be produced, for the current Demonstration Video didn't demonstration all the aspects of the Scheme due to the lack of many different kinds of resources. This trailer will be a

better tool for audience to understand the Scheme the author proposed. More departments should be following the Scheme's idea to create this scene. Investors might be more interesting in this genre as well as the audiences. with the help of the crew members, this short trailer will definitely be effective. More collaborations with the Cantonese Opera academic societies needs to engaged as well, for the opinions of every parties should be valued.

6.3 Future Work

With the help of Gina Fitria Adita, an new experiment was began to conduct, which is planned to use the motion tracking devices available to capture the movement of Cantonese Opera performers. This experiment is aimed to locate the pattern of the performance, as well as getting motion data for future Cinematic attempts, such as creating computer-generated-image of Cantonese Opera.

Furthermore, creating new styles film adaptations of Cantonese Opera in order to preserve and revitalize will be a long process. Producing a trailer mentioned above will only be a starting point. Besides feature films, short film is another way to gain the audiences' interest about Cantonese Opera Additionally, online or offline communities can also be created for various individuals in the film or other media industry and the academic society who are interested at this cause should be gathered together to work towards the goals, for filmmaking is a team work.

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Appendix

Appendix A: The Questionnaire

What is the frequency for you to watch traditional Chinese Opera?

1. Never
2. At least once per Year
3. At least once per Season
4. At least once per month

What is the frequency for you to watch Cantonese Opera?

1. Never
2. At least once per Year
3. At least once per Season
4. At least once per month

What is the frequency for you to watch Chinese Opera Films?

1. Never
2. At least once per Year
3. At least once per Season
4. At least once per month

If you are to watch a Chinese Opera Film, what will be the most important element for you?

1. Music and signing
2. Choreography
3. Martial Arts
4. The Costume
5. The Make-up
6. The Stories
7. The Set Design
8. Others.

Overall, how many percentage of the element of Opera should be in a film, in order for that film to be an “Opera Film”?

Answer various from 10% to 100%.

Can you accept the filmmaker abandoning the concept of “Stage performance” while producing Opera Films? That means, using single camera to shoot the performance and using the cinematic approaches to shoot the film.

1. Totally not
2. Probably not
3. Neutral
4. Probably yes
5. Totally yes

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Can you accept the use of cinematic lighting when producing Opera Films?

1. Totally not
2. Probably not
3. Neutral
4. Probably yes
5. Totally yes

Can you accept the use of cinematic costume and make-up design when producing Opera Films?

1. Totally not
2. Probably not
3. Neutral
4. Probably yes
5. Totally yes

Can you accept the use of cinematic set decoration when producing Opera Films? That means, the abandon of the stage set designs.

1. Totally not
2. Probably not
3. Neutral
4. Probably yes
5. Totally yes

Can you accept the use of cinematic narratives and editing methods when producing Opera Films?

1. Totally not
2. Probably not
3. Neutral
4. Probably yes
5. Totally yes

Do you think it is possible to produce “Opera Films” using only the approach of conventional filmmaking?

1. Totally not
2. Probably not
3. Neutral
4. Probably yes
5. Totally yes

Do you think it is possible to adapt contemporary stories into “Opera Films”?

1. Totally not
2. Probably not
3. Neutral
4. Probably yes
5. Totally yes

Can you accept the use of traditional singing techniques to perform contemporary music in Opera films?

1. Totally not
2. Probably not
3. Neutral
4. Probably yes
5. Totally yes

Appendix B: Script of the Feature Film *Red Cotton Flower*, The First Act

Red Cotton Flower

(First Act)

By

Chan Ha-Yeung

chanhayung@gmail.com

FADE IN

1. INT./EXT. CANTONESE ANCESTRAL SHRINE - NIGHT
1

A traditional Chinese stitching ring appears, a hand with wrinkles is pulling a needle through the white colour fabric. On the fabric, is a yet-to finish red flower.

OLD WOMAN(O.S.)
You see, with one thread at
a time, it is easier.

This is a traditional Cantonese Ancestral Shrine, with a square table in the centre and the wooden planks in the inner room. GRANDMA LUK in her 90s is sitting on a small wooden chair at the front of the room, while WING LUK, a teenage girl is watching every move of the Grandma's stitching work.

GRANDMA LUK(CON'T)
Rushing is the enemy of
success, one should do
things with patience,
always.

In the beginning, Wing is trying to focus on the lecture, however, with little patience, Wing is now walking around the Shrine, revealing that there is a wooden plank hanging above, with the word "Ancestral Shrine of the Luk Clan".
The Shrine is buried deeply in the mountain of skyscrapers, leaving a tiny portion of the sky visible, a full moon is in the dark blue sky, shining at the garden in front of the Shrine.

WING
(Reciting Chinese
poetry) When did the moon
start to be on the sky...

Grandma looks at Wing, chuckles.

WING
(Pretentiously)
Holding a cup of wine then
ask the blue sky...

MUSIC UNDER THE BRIGHT MOON STARTS (TRT:3 MINS)

2. INT./EXT. CANTONESE ANCESTRAL SHRINE - NIGHT
2

Wing starts to sing a song, looks like she is improvising.

WING
(Singing)
This Shrine seems as old
as the moon up there, why
are we still living here,
grandma?

Grandma looks at Wing as if she is looking at an idiot.

WING(CON'T)
(Singing)
Look around, there are tall
buildings everywhere,
reaching into the sky!

Wing starts to browse around every detail of the Shrine.

WING(CON'T)
(Singing)
Ancient room, ancient design,
ancient painting, ancient
furnitures. With all these
modern electronic, looks
surreal.

Wing starts to notice the Ancestral Planks.

WING(CON'T)
(Singing)
And who are these people,
you never tell me anything
about them, what is the
mystery? Are they.. Enemy of
the State?

Grandma looks at the planks, she is focusing on one of them particularly.

WING(CON'T)
(Singing)
They share nothing with me
other than their family
names.

WING(CON'T)
(Singing)

And who are these people,
you never tell me anything
about them, what is the
mystery? Are they... The
shame of yesterday?

GRANDMA LUK
(Looks at Wing)
You want to hear stories? I
can tell you an interesting
story.

Grandma then continues working with the stitches.
Wing is now intrigued, for Grandma never talk to her
about the past.

The stitch is now almost finished, a red Cotton Tree
Flower is not on the white fabric. A finishing touch
is now being stitched.

MUSIC UNDER THE BRIGHT MOON

ENDS SHAPE MATCH

DISSOLVE TO:

3. INT. HOTEL STUDY ROOM - DAY - YEAR 1895

A red Cotten Tree Flower is being drawn on a white HANDKERCHIEF by a traditional Chinese brush pen.

LIN
(With pride)
How about it? Red is a
colour every body likes.

LIN, a young lady in a unconventional dress comparing to her peer in this era, looking like a student, shows her drawing of the Cotten Tree Flower to TUNG. Tung looks at it carefully, and thinks for a while.

TUNG
Looks good, but maybe it
lacks some symbolic
meaning...

Suddenly a LITTLE GIRL runs inside the room.

LITTLE GIRL
Papa, Mama, come play this
kite with me!

Lin and Tung looks at each other.

LIN
It can wait.

4. EXT. FRONT YARD OF THE STUDY - DAY - YEAR 1895
4

They two grown-ups and the Little Girl exits the hotel room towards the front yard, The Girl notice the Handkerchief in her mother's hand.

The three are playing happily under the warmth of the Sun, above them is a blue sky. With the help of the two grown-ups, the kite with sharp colour is now flying high in to sky.

LITTLE GIRL
Look! It is flying!

The two grown-ups looking at the sky, with joy.

LIN
The weather is so nice
today, with such a blue sky.

Tung look into the sky, as if he is mesmerized by it.

MUSIC BLUE SKY WITH A WHITE SUN STARTS (TRT:+_3
MINUTES)

TUNG
(Singing)
Look at this just-rised sun,
in the deep blue sky.

LIN
(Singing)
The sun rises everyday, how
can you not notice it?

TUNG
(Singing)
I notice it everyday, when
there is one. But not like
this emotion today.

LIN
(Singing)
How is this possible, there
sun rises everyday, sweeping
away the darkness from the
day before.

TUNG
(Singing)
As if the darkness from the
past, doesn't matter no more.

Tung walks, as if he can somehow walk closer to the sun.

TUNG
(Singing)
In traditional Confucius
value, the people is a
reflection of the
(MORE)

(CONTINUED)

TUNG
(cont'd)
sky. I might be a man of God,
but this scene shines me as
well.

Tung runs inside the Study. The other two follows.

5. INT. HOTEL STUDY ROOM - DAY - YEAR 1895
5

Tung picks up the brush, drawing something on it.

LIN
(Singing)
What your organization is
going to do, is just like
the sun outside. Shining
everyone's mind, by
eliminating yesterday's
darkness.

Tung continues drawing.

TUNG
(Singing)
Who are we to compare myself
to the Sky? I am just a
servant, doing what is
written in our destinies to
do, just like the Sun is
destined to rise everyday.
To shine everyone's mind, by
eliminating yesterday's
darkness.

Tung finishes drawing, holding the sheet under the
sun, from the back of the sheet, a symbol of Blue Sky
with a White Sun can be seen. The three looks at the
drawing. The Little Girl is confused, unlike the two
grown-ups.

MUSIC BLUE SKY WITH A WHITE SUN ENDS

CUT TO:

6. INT. MEETING ROOM IN HONG KONG - DAY
6

DR. SUN and a dozen of revolutionists are in the room discussing the upcoming uprising. On the tables lie tons of documents, the symbol of Blue Sky with a White Sun designed by Tung can be seen. The room is full with voices of discussions, in Cantonese, Mandarin, English and Japanese.

YEUNG, with fancy new glasses, puts away the documents and looks at the Map of Canton underneath.

YEUNG(O.S.)
How many men do we have?

ZENG
About one thousand.

SUN
One thousand civilians! With farming weapons!

YEUNG
It might be enough.

Tung looks at them discussing, the room is full of tensions.

TUNG
Three armies, they can be divided into.

ZENG
(Looks at Tung as if he is crazy)
We only have 1000 men, and you want to divide them?

TUNG
Listen to me, The Qing Army is large, but not strong. With a little surprise, they will be doomed.

YEUNG
That is true, their rice they serve in the canteen isn't even polished to white rice.

SUN
(Points at the map)
Three armies, one stationed

in the east, Swatow. The
other along the West River.
And there should be one
stays in the City of Canton.

(CONTINUED)

ZENG
I will be in Canton!

TUNG
(Looks at
Zeng)
No, I should stay there,
because I had experience
living there, I know every
block of it, just make sure
the reinforcement comes!

They tension of the room releases, everyone is happy
that a plan is made.

SUN
When should we attack?

YEUNG
We need to strike them when
they are not prepared. How
about on a holiday? The
Double Ninth Festival?

ZENG
I agree with the President
of this Council!

LUNG
Seconded!

CUT TO:

7. INT. KITCHEN IN THE LAM TIN TEAHOUSE - DAY
7

The Little Girl is now sitting with an ELDER, who is in traditional Qing clothing, in the traditional Cantonese Teahouse. The Elder is trying to impress her with various of Dim Sum he is preparing.

ELDER
(Holding a Bun)
Look, it is a
rabbit!

The Little Girl is not impressed, there is something bothering her.

ELDER(CON'T)
I prepared this specially
for you, do you want to
learn how to make this?
Firstly, you need to make
sure the flour used is
from...

LITTLE GIRL
(Interrupts the Elder)
Grandpa, do you know what
the grownups in our family
are talking about? They
always discuss things behind
me!

ELDER
(Looking slightly
worried) I can only teach
you how to make the Bun like
a bunny! It is a family
secret! Too bad there will
be not one to continue this
business after my death...

Lin enters the Teahouse.

LIN
No one? You meant no man right?

Lin looks at her father, with a bit of
anger.

LIN(CON'T)
Not only man can open
business right? I've learn a
lot from your trade, how can
you say there is no one?

ELDER

I am old and outdated, don't
argue with me, okay? You
have nothing to prove, you
can own my business, I am
perfectly okay with it. But
what I am afraid is the
other people's views.

(CONTINUED)

LI

Their views will be changed,
this is the trend.

The conversation is interrupted by Tung entering the
room.

LI

(To Tung, with
expectation, whispers)
When will it be?

Tung hold Lin's hand, indicating her to enter the
room next-door, Lin did it and leaving the other
two in the Kitchen.

8. INT. ROOM IN THE LAM TIN TEAHOUSE - DAY
8

Tung indicate Lin to sit time.

TUNG
The Double Nineth Festival.

LIN
I will be joining you all.

TUNG
Don't.

LIN

Why not? Because this is a
man's job?

TUNG
No, this is every person's
job, but this is not
political, please don't make
this into an argument of
genders, I just want you to
be safe. And I want our kid
to be safe as well.

LIN
No way, she is very safe in
the teahouse. And, I don't
want to be far away from you
if anything bad happens.

TUNG
(Joking)
Oh? So you are now wishing us
bad luck.

LIN
Stop it! You know what I mean.

9. INT. SING GAU SCHOOL - CANTON - DAY
9

Inside the School, revolutionists are waiting nervously for the reinforcement, Lin, being persuaded by Tung, finally caved in and did not attend the uprising.

The revolutionists are preparing their costume while waiting, wearing their headbands and arm badges, while Tung, the leader of this Branch of army in Canton, is now giving them a speech.

MUSIC THE FIRST ARMY BEGINS (TRT: +_
3MINS) TUNG

(Singing)
Gather together here today by
the will of god, we are
destined to overthrow the
evil Emperor.

TUNG(CON'T)
(Singing)
When our land are invaded by
many foreign forces, the Qing
empires are still doing the
wrong things. Against the
trend of history.

TO, an young farmer holding his axe, is now joining
the singing.

TO
(Singing)
Those damn Manchurians! My
family was farming in our
land for centuries, now they
are raising the tax, higher
then ever before, in the name
of war contribution. But it
isn't for the war, it is for
their luxury in the Forbidden
Palace!

TUNG
(Singing)
That and the fact that they
are not investing in modern
technologies, closing the
nation, worse than ever
before.

TUNG(CON'T)

(Singing)

But remember, no matter what
ethnicity they are,
Manchurians, Hans, there are
only good and bad.

LO, To's wife disagrees with Tung.

(CONTINUED)

LO

(Singing)

It is because of their blood!
The Manchurians are enslaving
us, the Hans. It is them that
treated us unequally; treated
us like lesser of human. We
have the reason to say things
like this!

TUNG

(Singing)

"Getting rid of the
Manchurians", such a loud
slogan! But in the end,
aren't we all just human?

NAMGUNG, the vice-commander, is now joining the sing
along.

NAMGUNG

Straighten your selves! Our
task today is to wait for
reinforcement, when they
reaches, we attack the
chancellor's palace! Don't
let anything else distract
you!

TUNG

That's right! Let the banner
of Blue Sky with a White Sun
fly on the top of his
palace!

TO

When the time is ripe, we attack!

LO

When you attack, please
remember, I will be with you
no matter what!

TO

After this, we will harvest
our prize, a new world will
be ahead of us!

TUNG

Yes! Let's fight for that
new world as the First Army!

CUT TO:

10. EXT. A FIELD NEAR SWATOW - DAY
10

In the countryside of Swatow, the other branch
leading by Zeng of army is preparing as well.

ZENG AND OTHER REVOLUTIONISTS
Let's fight for that new
world as the First Army!

CUT TO:

11. EXT. A FIELD ALONG THE WEST RIVER - DAY
11

Leading by Sun, the main force along the West River is now with high morale, as if they can overthrow the Dynasty by only themselves.

SUN AND TOTHER REVOLUTIONIST
Let's fight for that new
world as the First Army!

MUSIC THE FIRST ARMY
ENDS

12. INT. THE CHANCELLOR'S PALACE
12

On the centre seat there sits the CHANCELLOR of the Cantonese and Guangxi area. The palace is decorated with fabulous materials. On a table next to the Chancellor there lies a tea cup. Holding the cap of the cup, the Chancellor uses it to separate the tealeaves and the water, leisurely.

CHANCELLOR
Someone, come!

A Servant appears from the inner chamber.

SERVANT
Yes my lord?

CHANCELLOR
Did you finish that task?

SERVANT
Of course my lord.

That Chancellor is relieved, he continues his tea drinking, on the table before him, lies a document, with the symbol of the Blue Sky with a White Sun.

13. EXT. A FIELD ALONG THE WEST RIVER - DAY
13

SUN(O.S.)
Easy.. Easy... Do not even
frighten a hare in the
field.

Sun is now leading his army sneaking into the City of Canton alongside the West River. Suddenly, there is some movement ahead, the army is now stopped marching.

SUN
(To one soldier)
What is going on, why aren't
we moving?

Multiple warhorses appears ahead, the soldiers alongside them, wears the uniform of the Qing Royal Guards.

CUT TO:

14.

INT. SING GAU SCHOOL - CANTON - DAY

14

LO

How long should we be waiting?

A STUDENT next to her is impatient as well, she took out a Chinese traditional flute from her pocket, then starts to perform a song.

FLUTE MUSIC: ROSEATE CLOUDS CHASING THE MOON BEGINS (TRT: +_ 4 MINS)

CUT TO:

15. EXT. A FIELD NEAR SWATOW - DAY
15

The thing that happened alongside the West River is now happening here as well, the Qing Royal Guards with their war horses, are not beginning to ambush the revolutionist

With their superior weapons, the army of civilians is not a match. Some of the revolutionist are trying to escape, while other remain their position, starting to defend.

THE SOLO FLUTE MUSIC OF ROSEATE CLOUDS CHASING THE
MOON GRADUALLY TRANSFORMING INTO
OCHESTRIAL MUSIC

CUT TO:

16. EXT. A FIELD ALONG THE WEST RIVER - DAY
16

Sun's army is hemorrhaging, his generals are good fighters, but they are no match for the large army of the Qing's.

GENERAL
(To Sun)
Doctor! Please evacuate! I
am covering you!

Sun, being more like a civilian than an leader of the revolutionist at this point, has no other use in this fight, he was protected by several soldiers and evacuated from the front.

In the background, revolutionists are using their simple weapon to fight the Qing Guards equipped with fire pistols. Many of them are falling.

CUT TO:

17. INT. SING GAU SCHOOL - CANTON - DAY
17

TUNG
(Facing the
revolutionist) The
reinforcement is near now,
after they notice us with a
firework, we will charge to
the Chancellor's Palace
immediately! Glory awaits
us!

However, instead of the sound of firework, the door
of the School was destroyed by a unit of Qing Royal
Guards, the revolutionist, with limited preparations,
are shocked at first but trying to fight them.

TO
(Trying to fight)
What happened?! How can they
know we are here?!

The smallest branch of army of the three are
arrested, some of them died while fighting, Tung
survived. The Qing Guards are now clearing the
School, gathering every single document.

THE MUSIC OF ROSEATE CLOUDS CHASING THE MOON ENDS

CUT TO:

18. INT. ROOM IN THE LAM TIN TEAHOUSE - NIGHT
18

The Grandpa, Little Girl, and Lin are waiting inside the room, silently. They haven't heard of any news from Tung, or from anyone. Their MAID enters.

MAID
I've checked, it is still
the Yellow Dragon Flag on
top of the Palace.

The three is now speechless. Knowing what might had happened, Grandpa stands up, then sits down. The Little Girl is holding the Handkerchief tightly, the Cotton Tree Flower Handkerchief.

CUT TO:

19. INT. THE GOVERNOR'S COURT IN NAM HOI - DAY
19

The Nam Hoi GOVERNOR is sitting in the centre of the hall, with several officials alongside. The court is in full attendance. Civilians was surrounding the area. It is full of voices of discussion.

GOVERNOR
(Using his wooden plank
to hit the table,
asking the crowd to
settle down)
Ask the suspects to come!

Several GUARDS are escorting the revolutionist to the court, Tung being in the front. The crowd is now observing every one of them.

GOVERNOR(CON'T)
Down on your knees!

The revolutionist are not doing what they were told, with strong emotion on their faces.

GOVERNOR(CON'T)
Down! On! Your! Knees!

The response is the same.

GOVERNOR(CON'T)
Come my guards, use the
wooden planks punishment!

The Guards are not bring out some long wooden planks, the use them to hit the back of each revolutionist. The revolutionists tolerate the pain, biting their teeth, some of them fainted. Some of them are now bleeding. Some of the crowd are delighted to see this, while others are saddened.

Inside the crown, Lin, the Little Girl, and the Grandpa is there, watching their family being tortured.

MUSIC OF THE FINAL RESISTANCE STARTS (TRT: +_4

MINS) GOVERNOR(CON'T)

You all look so young,
should be enjoying the time
with families and friends,
should be serving the
Dynasty, why are you doing
this to yourselves?

The Governor uses a softer voice, trying to make him relatable to the crowd.

GOVERNOR(CON'T)

If you don't treasure your
lives, how can you expect me
to do it?

(CONTINUED)

At this point, Tung reaches a point where he cannot tolerate anymore.

TUNG

(With anger)

The Middle Kingdom is famous
for its vast land and
abundant produces. The
People of this nation is
hardworking and with high
virtue, the whole world
knows it.

TUNG(CON'T)

(With anger)

However, with the
dictatorial governance of
the Great Qing Empire.
Personal freedom was
limited, diplomacy is a
failure. The nation becomes
the weakest and poorest that
can ever be.

The Governor listens, but not stopping Tung to make a speech in public. Tung's family is now all crying, except the Little Girl.

TUNG(CON'T)

My comrades and I, with the
act of uprising, the goal
was to overthrow the
corrupted Great Qing Empire,
to build a new Republic
Government. Anyone who
contribute to the disgusting
regime like you, were
planned to be killed, in
order to set an example to
the others.

The Governor now is in great angry, but somehow he lets him continue.

TUNG(CON'T)

Today, I am arrested here
because of a mole in the
revolutionists. The plan of
killing you cannot be
achieved now. But you can
kill me! So I ask you here
and now!
What is there to be treasured!?

MUSIC OF THE FINAL RESISTANCE
ENDS

The Governor is now speechless. Suddenly, a MAN comes
inside the court, dressing in western manners, he is
holding a document in his hand.

MAN
I am an envoy from the
Consulate General of the
United States in Canton,
this is a document
(MORE)

(CONTINUED)

MAN (cont'd)
written by the
ambassador. It clearly
stated that Tung is a
translator in our
Telegraph Department. He
is not from the
revolution force at all!

Tung is trying to say something...

GOVERNOR
(Speaks
faster) Too
late...

GOVERNOR(C
ON'T)
He just confessed.

The trial is ended with the conviction, the
penalty is death. Tung's family in a sense knew
this already, but sorrow is unstoppable.

20. EXT. FIELD OF DEATH SENTENCE - TWO WEEKS LATER - DAWN
20

Around the field, as usual, crowd is gather to watch the sentence. The official is now announcing the details of the sentence. The Little Girl is in the crowd, watching. Her family didn't allow her to come, she comes in secret.

Not a single flower is on the Cotten Tree, before the pistols were shot, her father looks into the crowd and located her. The redness on the handkerchief becomes more red now.

FRIEND OF THE LITTLE
GIRL

So what now?

GIRL

Nothing is necessary to be done
now.

FADE

OUT

FADE

IN

21. INT. A MEETING ROOM IN THE PENANG ISLAND, MALAYSIA -
NIGHT
- THE YEAR OF 1910 - 15 YEARS LATER

21

Sun, 16 years older, is now planning another uprising in the Cantonese Region, in these 15 years, several uprisings were conducted in the South of China. Sun and his counterparts are now panning every detail. They are selecting every elite of the Council, aiming to throw the biggest uprising in Canton. Mails are now being written and sent.

LONG TAKE: THE CAMERA FOLLOWING THE MAIL, INTO MAILBOX, POST OFFICE, AEROPLANE/SHIP, INTO HANDS OF MAIL-PERSONS, REACHING A MAILBOX IN JAPAN

22. EXT. CAMPUS OF KEIO UNIVERSITY - 2-15-45 MITA,
MINATO-KU, TOKYO -
JAPAN - DAY
22

A hand reaches into the mailbox, LAM is the owner of
said hand. He reads the mail in the playground of the
Keio University.

CUT TO:

23. INT. AEROPLANE TICKET OFFICE - JAPAN
23

Lam buys a ticket to Canton.

CUT TO:

24. INT. KITCHEN IN THE LAM TIN TEAHOUSE - DAY
24

Lin and the Teenage Girl is now in the Kitchen,
preparing various of Dim Sums. suddenly, a mail-
person is outside, asking if anyone there to receive
the mail.

FADE OUT

The End of the First Act

Appendix C: Production Plan For the Demonstration Video

[illegible]

https://www.shutterstock.com/video/clip-19737847-stock-footage-the-united-states-army-continues-to-fight-for-freedom-in-korea-and-west-berlin-s.html?src=search/gcafnQ1NNUFIFN5UUVLAA:1:47/3p

https://www.shutterstock.com/video/clip-27713698-stock-footage-s-chinese-troops-defeat-the-japanese-in-changsha-in-a-province-in-hunan-china-and-take.html?src=search/gcafnQ1NNUFIFN5UUVLAA:1:47/3p

https://www.shutterstock.com/video/clip-26865049-stock-footage-s-japan-invades-china-prior-to-world-war-two-in-the-sino-japanese-war.html?src=search/gcafnQ1NNUFIFN5UUVLAA:1:96/3p

Original Script

	moving?				
	Multiple warhorses appears ahead, the soldiers alongside then, wears the uniform of the <u>Qing</u> Royal Guards.		15	EXT. A FIELD NEAR SWATOW - DAY	15
	CUT TO:				
				</	