

# **TIGERWOMEN GROW WINGS**

Germany/Taiwan 2005, 83 min, Color

**A Film by Monika Treut**

With:

**Hsieh Yueh Hsia**

**Li Ang**

**Chen Yin-jung**

And:

**Peng Ya-ling, Josephine Ho, Wang Rong-yu, Wang Pin-kuo, Michelle Yeh, Aileen Li, Tony Yang, Kuo Ya-ching, Yeh Yeh, Yeh Lee-shin, Li Ci, Justine Chen, Lu Mei-chiao, Shih Li Yu, Shih Shu.**

**Crew:**

Camera: **Elfi Mikesch**

AD: **Wen Cheng**

Camera-Assistant: **Wang Zhi-tian**

2nd Camera: **Tonike Traum**

Sound: **Yang Chia-hao**

Drivers: **Hsiung Fu-jung, Huang Wei-pang, Tan Hsiao-hu**

Editor: **Angela Christlieb**

Translations: **Martina Hasse, Colin Richardson**

Production Manager: **Madeleine Dewald**

Titles: **Oliver Lammert**

Text Advisor: **Christian Weller**

Transfers: **Thomas Bronner, Liao Ta-hsien**

Avid-Support: **Christian Mattern**

Music: **Pau Dull Panai; Difang; Zhao Xi**

Sound Mix: **Roland Musolff**

On-Line Editor: **Matthias Behrens**

Written, Directed and Produced by: **Monika Treut**

**A Co-Production of Hyena Films and PTS-Taiwan  
with support from Filmfoerderung Hamburg GmbH**

## **Short Synopsis**

Against the backdrop of Taiwan's turbulent presidential elections in 2004, TIGERWOMEN GROW WINGS portrays three women of different generations. The 70-year-old opera singer **Hsieh Yueh-hsia**, internationally renowned writer **Li Ang**, and 23-year-old film director **Chen Yin-jung** are featured in this documentary, which focuses on the changes taking place in the lives of women in Taiwan's youthful democracy.

# TIGERWOMEN GROW WINGS

## Long Synopsis

Taiwan is perhaps the most rapidly changing country in Asia in terms of its political and economic development. In just three decades, it has been transformed, from a predominantly agricultural country into one of the leading centres of new technology in Asia; from a military dictatorship under the Kuomintang, the party of Chiang Kai-shek, to a fully fledged democracy. This has resulted in radical changes to Taiwanese society, which can most clearly be seen in the changes in the lives of Taiwanese women.

**Tigerwomen Grow Wings** portrays three women from three different generations. Each embodies a key aspect of Taiwanese society.

The opera singer **Hsie Yueh Hsia** grew up during the Japanese occupation and witnessed the taking over of Taiwan by the mainland Chinese. Her upbringing was imbued with traditional values and was moulded by hierarchical family structures.

The middle generation, embodied by **Li Ang**, mirrors the radical transformation in the role of Taiwanese women, from the traditional female, undervalued and overworked, to the modern woman, fighting for equal rights and independence. Li Ang lived through the military dictatorship but also experienced the transition to democracy, finding it utterly liberating.

**Chen Yin-jung** stands for modernity and globalisation; her ideas resonate beyond Taiwanese culture. Many young Taiwanese spend time abroad, usually in the US, Canada, England or Australia. For this young generation, the ties which bind the Taiwanese people to their history, to Confucianism and Eastern philosophy are weakening.

**Tigerwomen Grow Wings** paints in vivid detail the individual life stories of the three women while also drawing a picture of Taiwan as it steers a course between the conflicting values of East and West, of Confucianism and globalisation, whilst, at the same time, facing military threats from the People's Republic of China. The film shows the many facets of Taiwan: the modern and the traditional, the secretive and the open-minded, the gay and the melancholic.

### The Protagonists

**Chen Yin-jung (aka DJ)**, 23, is one of the youngest film directors in Taiwan. DJ has just finished a course in film studies at the Media School in Kaoshiung. Her thesis, the award-winning short film, *Sorry Spy* (2002), caught the attention of two young producers, Michelle Yeh and Aileen Li of the production company Three Dots Entertainment. They invited her to direct the gay comedy *Formula 17*. The film is set in an imaginary Taipei, where heterosexuality doesn't exist. It opened the Taipei Film Festival in 2004 and was screened all over the country, becoming the most commercially successful Taiwanese film in recent years.

DJ represents a new generation of self-confident and strong Taiwanese women who are moving into traditionally male domains. She also likes to cross cultural

boundaries, to blur the lines between the different genres of Taiwanese film. In spite of her rapid and unexpected success, she remains a low-key young woman, who, like many others of her generation, still lives with her parents. DJ spends most of her free time with her friends, though sometimes she takes a drive to Danshui, where the river flows into the ocean, to sit down on the river bank, to smoke and think about her new projects.

**Li Ang** was born in Lugang, an old harbour town in the west of Taiwan. She studied drama and philosophy in Taipei (Chinese Culture University) and in the US (University of Oregon). After she published some short stories, she scored an international success with her novel *The Butcher's Wife* (1983), which won an award as best novel of the year. It was translated into many languages, among them English, German, French and Dutch. Li Ang's books are bestsellers in Taiwan. For many years she had her own column in one of Taiwan's leading newspapers. She also teaches at the Chinese Culture University. Two of her novels, *Sha Fu* and *Dark Nights*, have been turned into movies. Li Ang has quite a reputation for her frank opinions and is regarded as controversial in her criticism of Taiwanese society. Sexuality and the struggle between traditional and Western values are at the centre of her work. She lives with her older sister in the north of Taipei, near Danshui, where, if she is not abroad on a book-tour, she works on new projects.

**Hsie Yueh Hsia** was born into a poor family in the city of Taitung in the south of Taiwan. When she was three years old, her parents sold her to a travelling opera company. After intensive instruction in traditional music and Taiwanese and Beijing opera, she started performing at the age of six. When she was 17, she was asked to play male roles. In time, Hsie Yueh Hsia developed quite a following, with mostly female fans. In her long career, Ms Hsie has performed in all kinds of Taiwanese opera; besides the traditional travelling opera, she performed in theatres, on television and on the radio. Her personal experience almost exactly embodies the history of Taiwanese opera. Nowadays, Ms Hsie restricts her performances to a few international tours. She has retired from the opera and instead teaches the young generation and supports her son, Wang Rong-yu, and his Golden Bough Theatre Group. To this day, Hsie Yueh Hsia has never learned how to read and write. She has four children – two daughters live in the US – and several grandchildren. Today she lives with her assistant in a modest apartment in the western district of Taipei.

## **INTERVIEW WITH MONIKA TREUT Interviewer: Doris Bandhold**

### **How did you become interested in Taiwan and especially in Taiwanese women?**

About two years ago I was invited to attend a retrospective of my films at *Women Make Waves*, a women's film festival held in Taipei which was then in its sixth year. At the time, I didn't know much about Taiwan. The festival was very well organised, everything was precise and professional and everyone, especially the director, Jane Yu, was delightful to work with. I went to Taiwan for two weeks and my time was chockfull with events and meetings.

The festival had also organized a conference at the local university where all the many guests, women filmmakers, programmers from other festivals around the world were discussing their experiences in front of a student audience. The screenings at the festival theatres were mostly sold out; even for my older films, the house was packed and people were sitting on the floor. The audience consisted mainly of young people. After the screenings we had long, intense discussions. And, as a fringe benefit, I got to know a bit about Taipei, the people and their culture. I became quite intrigued and wanted to learn more.

### **Do you think the Taiwanese were so interested in your films because they felt a need to catch up with the themes in your movies?**

Until 1987 Taiwan suffered under the military dictatorship of Chiang Kai-shek. Independent films about sexuality and gender weren't screened at all. In the early 90s, women's groups, gay and lesbian groups and other open-minded people felt that they needed to catch up. Many new organisations were founded and lively discussions opened up on subjects which had been outlawed till 1987 and had only been discussed in underground circles. That's probably why my films hit the mark with part of the young generation in Taiwan. There, the women's, the gay and the gender movements are still fairly young.

### **Was that when you had the idea to make a film about three women of different generations, during your first stay in Taiwan?**

The basic idea was born then because I was so fascinated with the people, especially the women, I met. I found their different attitude towards life – what I thought of as the Confucian heritage – very challenging. Everything felt softer, more indirect and much more secretive than in our loud Western world.

At first, I had lots of problems deciphering their way of communicating, what things were really about, how to relate to other people – I'm sure I made lots of mistakes. Nevertheless, I was intrigued. So my notorious curiosity was wide awake and I wanted to dig deeper, ultimately to spend more time in Taiwan and shoot a film there. Then, an opportunity offered itself to do the first German-Taiwanese co-production with PTS, Taiwan's leading public TV station, which was founded in 1998.

The group of wonderful young TV editors I got in touch with produces and co-produces documentaries and feature films. From the beginning, they gave my project every chance and were very supportive along the way.

The idea was to explore the situation of women in a society which was changing rapidly. The origins of Taiwanese culture are a mix of Taoism, Buddhism and Confucianism, which for a long time dominated people's thoughts and feelings. With the Japanese occupation from 1895 to 1946, a layer of Japanese culture was added. The subsequent domination by the mainland Chinese military under Chiang Kai-shek added yet another layer on top.

All these influences haven't changed the strong family orientation, which stems from Confucianism, too much. Woman is the weakest link in society. There is a saying: "Women are like spilled water". Women aren't worth much. They have to obey their father and, later, even their own son.

Women have to carry most of the burdens, but do not have any value. After getting rid of the military dictatorship – and even under it, as the regime began to orientate itself towards the US – the role of the woman started to open up. After 1987, the old value system started to collapse.

**In the life of the opera singer Hsieh Yueh Hsia, we can see a subversive undermining of the Confucian role of woman. By playing only male characters, she was able to take care of her whole family. How did you find such interesting women?**

I had a problem, because Taiwanese people don't enjoy talking about themselves much. There is no personal exhibitionism like in the US, for example, where people love to talk about themselves and share every intimate detail about their lives. This is totally unknown in Taiwan.

Also the tradition of talking like "I, I, I..." is foreign to the Taiwanese. Their own "I" is hidden behind a facade, or it is a formal "I", which really means "We". Inner secrets about sexuality or private feelings are not really communicated.

Early on in my research, I was hit my head against a brick wall and I realised I needed to find protagonists who were relatively free from all these inhibitions of being humble and hidden. I was very lucky, then, to meet Hsieh Yueh Hsia, the opera singer, who I was introduced to through a good friend.

Before that, I had met other older women who were much more reserved and so I knew that Ms Hsieh was the best candidate to represent the older generation. Li Ang, the writer, was easier to find since I had already met her at the women's film fest, where she was very active in supporting various events. She is very open as a Taiwanese person and quite unusual. Maybe because she travels so much, she comes across like a citizen of the world

**In spite of this, she seems to be a bit cautious with regard to her work and doesn't talk so much about it in the film...**

There's a special wall one has to climb over, much higher than in Western countries. Part of it is most likely because of the language barrier. Though I had a great translator, direct communication is more difficult this way. The Chinese language loves metaphors, images, repetitions; it's a very indirect language. And, of course, the cultural difference doesn't help: the special modesty and the inhibition about letting out private feelings. All the protagonists knew that the film was going to be aired on Taiwanese TV.

And they knew it would provoke much discussion, so they were all a bit inhibited. Even Li Ang who is no stranger to controversy, was a bit shy of discussing private matters openly, in front of the camera.

### **Do you think her language is more direct in her writing than in the film?**

As a writer, Li Ang uses metaphors to describe a situation. In *The Butcher's Wife*, she tells the story of a young woman who lost her parents during the Japanese occupation. She lives with her uncle's family and, as the weakest member of the family, she is regarded as just an extra mouth to feed. So they marry her off very early, against her will, to the local butcher. The butcher cannot find a wife because of his job. After she's married, the butcher treats her very badly, almost starving her to death. Ultimately, she kills him with his own butcher's knife. Li Ang uses very extreme language when she describes sexual intercourse and violence, but everything is in keeping with the story she is telling.

### **The young film director DJ has shot the first successful gay comedy in Taiwan...**

Actually, there is a tradition of gay films in Taiwan. For example, Tsai Ming Liang is a well-known Taiwanese director who is openly gay and he populates his films with homosexual characters. Gay films from Taiwan are not a surprise any more. What was surprising was that DJ's film, *Formula 17*, was a hit at the Taiwanese box office. Young people, gay and straight, queued up to see the film, some more than once. The more art-house orientated films of other gay Taiwanese directors do fare well at foreign film festivals but haven't found a substantial audience in their home country as yet.

### **In spite of DJ's being at home with the Taiwanese youth culture, she still lives at home with her parents. Is this a Taiwanese peculiarity, that she can live like that?**

That's quite normal. The young Taiwanese live with their parents until they start a family of their own. Of course, there are exceptions, especially in a big city like Taipei. But even then, parents are very, very concerned with their children's well-being and, above all, with their career. It's of utmost importance to them how their kids fare in school. Parents do spend a lot of money on their kids' education. They pay a lot for private lessons. When the kids are only 3 years old, many parents put them into English-language kindergartens, to give them a better chance to master the English language later in life. Parents in general control their kids much more than their Western counterparts do. It gets easier for the children if they get the chance to go and study at university. The ones who don't go to university have only one chance to escape parental control: to start their own family.

### **Is the authority of the parents still unchanged?**

Parents are honoured by their children. The honouring of the ancestors is crucial in Taoism and Buddhism. There are many rituals and holidays where the ancestors are honoured. The ghosts of the ancestors are part of everyday life. In every house, you find photos and you can tell from the frame that it is a picture of the deceased father or mother or grandparent. They are placed centrally in the living room, near the altar, where offerings are displayed and incense is burned.

On religious holidays, fake money is burnt, because people believe that the ancestors are in need of money. Sometimes even fake US dollars are burnt, because the ancestor might be traveling in the US. Also food and drink is offered to the ancestors.

All in all, there is a much stronger bond with one's ancestors than in Western societies. They are really there. If you treat them poorly, they might wrack havoc on you and your family. This belief is still strongly held in Taiwan, even among the younger generation. The conflict between the generations is milder than in the Western world, where kids look for confrontation with their elders in order to define their personalities. It also seems that Taiwanese parents are much more controlling with their childrens' sexuality.

### **The women we see in the film have found their own way in spite of tradition and convention...**

Since the end of the military dictatorship, it looks like woman are pushing to get into higher positions in society. The education of girls was actually taken seriously under Japanese rule. It seems that many women have a better education than men, which might have led to tensions between the sexes. There is a saying that Taiwanese men are afraid of Taiwanese women since they feel they are too educated and too demanding.

These days, Taiwanese men like to marry Vietnamese or Philippino or Chinese or Russian women. They prefer women from countries with a lower standard of living. Taiwanese women, however, are interested in Western men as a springboard for their careers. Taiwanese people in general are interested in climbing up the social ladder. Having a good career is very important, since family ties are slowly getting weaker and more women prefer not to get married at all. This would have been unthinkable 30 years ago.

### **Alongside changes in personal relationships, is Taiwanese culture changing?**

The Taiwanese language was outlawed by the military regime. Chiang Kai-shek forced Mandarin Chinese on the people. Before that, the official language in Taiwan was Japanese. Taiwanese developed from a southern Chinese dialect, from Fujian Province, where most of the immigrants to Taiwan came from in the 18th century. Taiwanese is a different language from Mandarin, or even Kantonese or the Fujian dialect of today. Those Taiwanese who don't speak Mandarin can only communicate with Chinese speakers in writing.

With the end of military regime there was a big renaissance of Taiwanese culture and art. For example, Hsie Yueh Hsia performs in Taiwanese opera. She can only speak Taiwanese, and just a little Mandarin Chinese. Taiwanese Opera has been rediscovered and is supported by the government now. There is a lot of support for cultural events. The government supports culture as a means to transport information and contacts to the outside world.

Since 1973, when the UN decided to recognise China and throw out Taiwan and most countries cut their diplomatic relations with Taiwan, little is known about the country in the outside world. The Chinese government has always regarded Taiwan as a part of China, though, in fact, it isn't.

The UN has missed its chance to resolve this delicate situation by bowing to China's interests. Since 1973, Taiwan has been a non-existent country, with few diplomatic links with other countries, apart from the so-called dollar-diplomacy: some poor, small countries, such as the Solomon Islands, recognise Taiwan diplomatically in exchange for economic support.

The Taiwanese suffer a great deal from this lack of recognition for their country by the world at large. They need visas to travel almost anywhere. There are many other disadvantages. For instance, Taiwanese airlines are not allowed to cross Chinese airspace and Taiwanese ships are not allowed in Chinese territorial waters. The disadvantages impinge upon people's daily lives as well as on the political economy.

Unfortunately, there is little awareness of this in the global community, since the majority of countries dance to China's tune. When the Taiwanese president was given a peace award by the EU, China interfered with his trip to Brussels, because they were opposed him taking part in an official mission. Most recently, Taiwan's vice-president, Annette Lu, was not allowed a stopover in Washington while on her way to South America.

### **The music for the film is a very interesting mix of traditional music and world music...**

Hsieh Yueh Hsia's son, Wang Rong-yu, put me in touch with an indie music label in Taipei: TCM, Taiwan Colors Music. TCM publishes a great deal of music by Taiwanese aboriginal bands and singers.

This is another very interesting aspect of Taiwan: the aboriginal peoples who have lived on the island for ten thousand years. Today they only comprise less than 2 per cent of the Taiwanese population, roughly 400,000 people, who belong to about 12 different tribes. They are related to the North American Indians, New Zealand's Maoris and to the aboriginals of Hawaii.

Not too long ago, anthropologists found out that the cradle of the world's indigenous peoples was near Taiwan, in the south-east Pacific Ocean. From there, many tribes started their journeys a long time ago to other parts of the world. We know about the Maoris who waited for the right winds and embarked on their refined canoes to sail all the way down to what is now known as New Zealand. The connections between the different indigenous peoples are recognisable even today. The Aborigines from Taiwan resemble the Maori people and the Native Americans. Their music, their favourite colours, their handicrafts are all related.

The Aborigines from Taiwan are especially famous for their musical talents and their melodious voices. I was very lucky to get access to a number of Taiwanese aboriginal songs through TCM in Taipei. At the beginning of the film we have the song *Me, Myself* by Panai, a young aboriginal woman who has been called "the Tracy Chapman of Taiwan" because of her deep voice and melancholy guitar. Throughout the film, we use music by Pau Dull, a singer and songwriter from Puyuma Village, near Taitung City on the south-east coast. Laced with influences ranging from reggae, jazz, and rock to Aboriginal music, Panai's and Pau Dull's special mix of music takes listeners on a sympathetic ride through Taiwan.

## MINI BIOGRAPHIES

### SUPPORTING CAST

**PENG YA-LING** is a playwright and theatre director. In 1995 she founded her own experimental theatre company, the Uhan Shii Theatre Group, in Taipei. Since then, Peng Ya-ling has written and directed more than 15 plays, among them the successful series *Echoes of Taiwan*, which features the experiences of Taiwan's minority communities. She and her company are often invited to theatre festivals around the world.

<http://www.culturebase.net/artist.php?3120>

**JOSEPHINE HO** is Professor and Chair of the Department of English and Coordinator for the Centre for the Study of Sexualities at the National Central University in Chungli, Taiwan. She has written numerous books on sexuality and gender, among them *The Gallant Woman: Feminism and Sexual Emancipation*, and works as a gender and sexual politics activist in a number of national and international organisations.

[http://sex.ncu.edu.tw/members/Ho/english/jo\\_english-2.htm#4](http://sex.ncu.edu.tw/members/Ho/english/jo_english-2.htm#4)

**WANG RONG-YU**, son of opera singer Hsie Yueh Hsia, is an actor and theatre director. In 1993 he founded the internationally renowned theatre company, Golden Bough Theatre. Since 1994, Mr Wang has performed with leading Taiwanese theatre company, Cloud Gate Theatre, in Taipei.

<http://www.cyberstage.com.tw/english/group/GroupContent.jsp?id=1020>

## CREW BIOGRAPHIES

**WEN CHENG (Assitant Director)** worked as a freelance filmmaker for nine years and is now project manager of international film festivals/co-productions at the Public Television Service in Taiwan (PTS). Currently, she is working on *Dutch Bones in Taiwan – the Missing History* (working title), the first Dutch/Taiwanese co-production, and a co-production with Monika Treut's company, Hyena Films. Ms Cheng lives in Taipei.

**ELFI MIKESCH (Camera)** is a filmmaker, writer, photographer and camerawoman. She's several times been given the top German film award and the German cinematography award. Since 1977, she has directed her own feature and documentary films, among them *Execution: A Study of Mary, What Shall We Do Without Death?* and *Mind the Gap*, while also working as a cinematographer for Monika Treut, Rosa von Praunheim, Werner Schroeter, Teresa Villaverde and many others. Elfi Mikesch lives in Berlin.

**ANGELA CHRISTLIEB (Editor)** is an editor, director, writer and camerawoman. She studied at the Academy of Fine Arts in Berlin and at New School University in New York. Her most recent film as writer, director and editor is the award-winning *Cinemanía* (2002). Among the films Ms Christlieb has edited is *The Nomi Song* (Andrew Horn, 2003). Angela Christlieb lives in Berlin and Hamburg.

**TCM (Taiwan Color's Music)** is a record company that was founded in 1999 in Taipei's Shihlin district. TCM releases six full-length albums each year celebrating people, the land and music. Each album is accompanied with a booklet of photos and text which tell the artist's story. TCM hopes to make a complete record of all the music currently being created in Taiwan. TCM is not principally motivated by commercial considerations, but instead by an attitude of sharing and dialogue, which is why the media in Taiwan have dubbed TCM "the label with soul".

<http://www.tcmusic.com.tw>

More about TCM artists Panai and Pau Dull:

<http://www.taiwanheadlines.gov.tw/20000824/20000822f3.html>

<http://www.taipeitimes.com/News/feat/archives/2001/08/03/97036>

**PTS (Co-Producer)**, Public Television Service, is the leading non-profit public broadcaster in Taiwan, independent and free from commercial and political influences. Since 1998, PTS has won many awards for its programmes and is looking for international partnership to further develop quality programming. PTS's mission is to produce a range of quality programmes, to promote society's sustained development, to enrich coverage of indigenous cultures and to enhance international cultural exchanges.

<http://eng.pts.org.tw>

**MONIKA TREUT (Writer, Director and Producer)** has, since 1985, written, directed and produced numerous award-winning independent features and documentaries, which have been screened at film festivals throughout the world and enjoy international distribution. Retrospectives of her work have been held in Los Angeles, Mexico City, Sao Paolo, Taipei, Toronto, Cambridge (UK), Helsinki, Thessaloniki, Hamburg and Lisbon. Since 1990 Treut has also taught and lectured at Colleges (Vassar, Hollins, Dartmouth), Art Institutes (SFAI) and Universities (Cornell, UIC, UCSD) in the US.

Treut's first feature, co-directed with Elfi Mikesch, was the controversial *Seduction: The Cruel Woman* (1985), which has become a cult classic. The black-and-white coming-out tale *Virgin Machine* followed in 1988. *My Father Is Coming*, a comedy of manners set in New York, was released in 1991. Then, in 1994, Treut contributed the German segment to the international feature *Erotique*.

In 1992, Monika Treut began directing documentaries. *Female Misbehavior*, four portraits of "bad girls", among them Camille Paglia and Annie Sprinkle, was followed in 1997 by *Didn't Do It For Love*, a portrait of Norwegian-born Eva Norvind, a B-movie star in Mexico who went on to become a dominatrix in New York. *Gendernauts*, a group portrait of transgendered cyborgs in San Francisco, was released in 1999.

In 2001, Treut completed *Warrior of Light*, a portrait of Yvonne Bezerra de Mello, an internationally renowned artist and human rights activist who works with endangered children in the streets and slums of Rio de Janeiro. A short film, *Encounter With Werner Schroeter*, followed in 2003 and a video diary of Treut's travels, *Jumpcut: A Travel Diary*, was released in 2004. Also that year, Treut completed a three-screen video installation on Maori culture in New Zealand, entitled *Sketches 1-3*.

**HYENA FILMS (Production Company)**. Monika Treut runs the independent film production company, Hyena Films, from offices in Hamburg, Germany.  
<http://www.hyenafilms.com>

**Many Thanks To:**

Ching Swen. Taiwan Colors Music Co., Ltd.: Baboo Ting, Gioia Tsai.  
3 Dots Entertainment: Aileen Li, Michelle Yeh. Golden Bough Theatre: Wang Rong-yu. Uhan Shii Theatre Group: Peng Ya-ling. Taiwan Motion Picture Co. German Cultural Center Taipeh. Restaurant Tien Tain. Jane Yu, Lolina Chou, Patrizia Kortmann, Jürgen Gerbig, Nikita Wu, Chen Ting, Sophie Lin, Chen Xiu-man, Lay Ya-ching, Hans Hasreiter, Iris Kleinophorst, Eva Triendl, Chiu Bihui, Doris Bandhold, Colin Richardson, Sarah Schons, Marita Hüttepohl, Jochen Hick, Chen Shu-ling, Tsai Ming-liang and Lu Yi-ching

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