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**Yamamoto, Satsuo** • Director; also actor. • Born Japan, July 15, 1910; died August 11, 1983, Tokyo. Educ. Waseda University (theater). Former student activist and stage talent whose film directing career (his first success was *La Symphonie pastorale* 1938) was interrupted when he was drafted into WWII. In the post-war years Yamamoto came into his own as one of Japan's leading political directors, with a series of engaging left-wing exercises, notably *The Street Without Sun* (1954). • *La Symphonie pastorale* 1938 (d); *The Street* 1939 (d); *End of Engagement* 1940 (d); *Tsubasa no gaika* 1942 (d); *Hot Wind* 1943 (d); *War and Peace* 1945 (d); *The Street of Violence* 1950 (d); *Storm Clouds Over Mount Hakone* 1951 (d); *Vacuum Zone* 1952 (d); *The Street Without Sun* 1954 (d); *Avalanche* 1956 (d); *Typhoon* 1956 (d); *The Human Wall* 1959 (d); *Battle Without Arms* 1960 (d); *A Band of Assassins* 1962 (d); *Red Water* 1963 (d); *Tycoon* 1964 (d); *The Spy* 1965 (d); *Freezing Point* 1966 (d); *The Bride From Hades* 1968 (d); *The Family* 1974 (d); *Annular Eclipse* 1975 (d); *The Story of Yugaku Ohara* 1976 (d); *The Barren Ground* 1977 (d); *August Without the Emperor* 1978 (d); *Ah! Nomugi Toge* 1980 (d).

**Yang, Edward** • Director; also screenwriter. • Born Yang Te-ch'ang, Shanghai, 1947. Educ. Florida State University (computer science); USC, Los Angeles (film). Edward Yang is often cited, along with Hou Hsiao-hsien, as one of the central figures of New Taiwan Cinema. Born in Shanghai, he moved with his family at the age of two to Taiwan. After studying engineering in Taiwan, he received an advanced degree in computer science in Florida, before entering USC's film school in 1974. Yang left before graduating, but never gave up the idea of making films. He took a computer job in Seattle until 1980, when a friend from USC asked him to write a screenplay for *The Winter of 1905*. He went to Japan for the shoot, then returned to Taiwan in 1981, an opportune time for a budding filmmaker. Almost immediately, he directed "Duckweed"

(1981), an episode from the groundbreaking TV series "11 Women." The following year, he was one of four young filmmakers to participate in *In Our Time* (1983), the film which inaugurated the new cinema. It introduced important new directors and represented what Yang considered the first attempt to recover the Taiwanese past, to "open up questions about our origins, our politics, our relationship to Mainland China."

Yang's first full-fledged feature film was *That Day on the Beach* (1983), a dark, brooding look at the relationship between two women. Their conversation at a bar frames an elaborate structure of flashbacks (and flashbacks within flashbacks) which probe their shared childhood and the choices that led one to a music career and the other to a more traditional role. Visually stunning and structurally complex, *That Day on the Beach* treats a number of issues which Yang would return to in subsequent films.

*Taipei Story* (1985) brought Yang—and Taiwanese cinema—world-wide attention. As in his previous films, the focus is primarily on urban women and their ability to adapt better than men to a society in flux. The new cinema's tendency towards literary adaptation forms a reflexive subtext for Yang's third feature, *The Terrorizers* (1986). A woman author is one of a number of characters around which Yang spins a fabric of intertwining narratives. The relationships among their stories develop slowly; some don't connect until near the end. The film's main concern is with the interconnectedness of modern life and how even random actions reverberate throughout society.

Yang's visual and narrative style is among the most distinctive and spectacular in recent Chinese film. His films are quiet, slow, and use a minimum of dialogue. Western critics often invoke Antonioni, although Yang appears to resent the comparison. In Taiwan, where "different" is read as "foreign," his departure from the norms of classical style are considered a symptom of Western influence. The director, however, attributes his stark style to Chinese origins, particularly his early education in Chinese brush painting. In any case, Yang's films are passionately connected to place, as he consistently addresses the problems posed by modern Taiwanese life. MN • *The Winter of 1905* 1980 (sc); *Feng-Kuei-Lai-Te jen/All the Beautiful Days* 1983 (m); *Hai-t'an-shang-te Yi T'ien/That Day on the Beach* 1983 (d,sc); *Kuang-Yin-Te Kushih/In Our Time* 1983 (d,sc—"Desires"); *Dongdong de Jiaqi/A Summer at Grandpa's* 1984 (m,m,sup); *Taipei Story* 1985 (d); *K'ung-pu fen-tzu/The Terrorizers* 1986 (d,sc).

**Yanne, Jean** • Actor, director; also producer, screenwriter. • Born Jean Gouyé, France, 1933. Effective lead of the late 1960s, memorable as the bourgeois pro-

tagonist of Godard's *Weekend* (1967) and the psychopathic title character of Chabrol's *Le Boucher* (1969). Since 1972, Yanne has split his time between acting in other people's films and directing, writing and producing his own anarchic satires on subjects ranging from the occupation of France by the Chinese (*Les Chinois à Paris* 1973) to a contemporary version of the birth of Christ (*Deux heures moins le quart avant Jesus Christ* 1982). • *La Vie à l'Envers* 1964 (a); *Monnaie de Singe* 1965 (a); *La Ligne de Demarcation* 1966 (a); *Le Vicomte Régle ses Comptes* 1967 (a); *Weekend* 1967 (a); *Le Boucher* 1969 (a); *Erotissimo* 1969 (a); *Que la Bête Meure* 1969 (a); *Laisse Aller, c'est une valse* 1970 (a); *Fantasia Chez Les Ploucs* 1971 (a); *Le Saut de l'ange* 1971 (a); *Moi y'en a vouloir des Sous* 1972 (a,d,sc); *Nous ne vieillirons pas ensemble* 1972 (a); *Tout le monde il est beau, tout le monde il est gentil* 1972 (a,d,p,sc); *Andy Warhol's Frankenstein* 1973 (p); *Les Chinois à Paris* 1973 (a,d,p,sc); *Touche pas à la femme blanche!* 1973 (p); *Blood For Dracula* 1974 (p); *Lancelot du Lac* 1974 (p); *Chobizennesse* 1975 (a,d,sc,m); *Armageddon* 1977 (a); *L'Imprecateur* 1977 (a); *Moi, Fleur Bleue* 1977 (a); *La Raison d'état* 1978 (a); *Je te tiens, tu me tiens par la Barbichette* 1979 (a,d,exec.p,sc,dial); *Asphalte* 1981 (a); *Deux heures moins le quart avant Jesus Christ* 1982 (a,d,sc,m); *Une Journée en Taxi* 1982 (a); *Hannah K* 1983 (a); *Papy Fait de la Résistance* 1983 (a); *Le Téléphone sonne toujours deux fois!!* 1984 (a); *Liberté, Egalité, Choucroute* 1985 (a,d,sc,m); *Le Paltoquet* 1986 (a); *The Wolf at the Door* 1986 (a); *Attention Bandits* 1987 (a); *Cayenne-Palace* 1987 (a); *Fucking Fernand* 1987 (a); *Quicker Than the Eye* 1988 (a); *Madame Bovary* 1991 (a).

**Yates, Peter** • Director • Born Ewshott, Surrey, England, July 24, 1929. Educ. RADA, London. Began staging plays in the British provinces from the age of 19 and worked as an assistant to J. Lee Thompson and Tony Richardson in the early 1960s. Yates then alternated between film and TV work and made his feature debut with *Summer Holiday* (1963).

Yates's early work exhibits a talent for fast-paced action, reflected in such films as *Bullitt* (1968), which includes one of the most harrowing car chases ever filmed, and *The Friends of Eddie Coyle* (1973). In the 1980s he crafted a number of fine, character-driven studies such as *The Dresser* (1983), *Eleni* (1985) and *Suspect* (1987). • *The Guns of Navarone* 1961 (ad); *The Roman Spring of Mrs. Stone* 1961 (ad); *A Taste of Honey* 1961 (ad); *Summer Holiday* 1963 (d); *One Way Pendulum* 1964 (d); *Robbery* 1967 (d,sc); *Bullitt* 1968 (d); *John and Mary* 1969 (d); *Murphy's War* 1970 (d); *The Hot Rock* 1972 (d); *The Friends*

*of Eddie* (1974 (d); (d,p); *The* 1979 (d,p); *ness* 1980 (AANBD); *Eleni* 1985; *House on* *Innocent*

**Yordan,** producer; also actor. Chicago, Illinois; K playwright (working); *Daniel W* script suc *Strangers* (1951). Y a brace of bly Johnn (both 195 to a num listed writ witch-hun

Yorda: 1949 (an *Anna Luc* for an all-second, th *Harder T* to write c ingly top- *El Cid* (1965). • known G: *Live Here* *Strangers* 1945 (sc); 1946 (sc); *tle Stop 1* *Tombston* 1949 (p.s); *ers* 1949; *Edge of L* 1951 (sc)

*Deep Sow* (story); *M* 1953 (sc); *Crazy* 1954 (fro: *of Space* 1954 (sc); *The Big C* 1955 (sc); *The Man* *Harder T* *War* 1956 (sc); *Man of th* 1957 (sc); *Anna Luc* *Brawdos* *Walked* 1958; *Acres* 1958; *Day of th* *ble Bush* (p,sc); *El* 1961 (sc); (exec.p,sc *Circus W* *the Rome*