

# STAGE

關於STAGE(舞台車)

沈昭良

以綜藝團、歌舞團、康樂隊及影視傳播公司為名的演出團體，其對外的客群與內部的工作內容實則相通，堪稱為台灣特有的移動式演出團體，自1970年代前後，即以歌舞表演為主體，活躍於台灣社會的各式婚、喪、喜、慶等場合。此展覽所攝舞台車，即是目前現役並仍存在於台灣庶民社會，提供上項演出團體表演所用，進而形塑多數台灣民眾集體記憶的移動式「載體」。

約莫是2005年末，時值我正準備投入以「台灣綜藝團」為主體的拍攝計畫，而在初期的田野調查期間，即不時與作為台灣綜藝團演出「載體」的舞台車，在寂靜的農鄉間，喧騰的夜市旁，偏遠的漁村裡，雜沓的馬路邊，擾攘的廟庭前，屢屢遭遇。當時即被這彷彿台版變形金剛的龐然大物所吸引，由於它所搭載的台式色彩與圖騰，所連結的生產智慧與發想，所形塑的庶民價值與記憶，所聚焦的在地精神與質地，所形成的影響深度與廣度，所延展的文化厚度與闊度，不斷地引領牽動，讓我逐漸將《STAGE》(舞台車)，獨立發展成為個人的另一個創作議題。

早期相關演出團體所使用的表演舞台，除了現仍沿用的搭棚台方式，也有以貨車改裝，搭載音響設備的簡易式電子琴車。現今隨著時代進步，加上經營者和觀眾對於優質燈光音響設備的視聽需求，逐步發展成電子花車及現今以摺疊收納式開展的移動式油壓舞台車。而專職這類舞台車研發製造或改裝維修的工廠，由於須具備高端的知識與技術，加上分別申領有不同的專利證照，全台也僅有虎尾吉大、北斗長億和嘉義嘉易等幾家較為業界熟知。初見這類舞台車的展開過程，雖看似簡單，研發過程實則涉及材料、動力、機械、電機、工業設計等等諸多科學。摺疊收納的開展方式也在上列科學研發的精進過程中，由發想初期的純手動，研發中期的有線操控，發展至目前僅需約數分鐘，即能完成舞台開展的無線遙控技術。

其中，作為舞台車視覺主體的舞台設計，也歷經早期以線條、圖形、色塊，輔以簡易燈管鋪設的陽春型式，隨著時代流行，隨著夢想馳騁，逐漸將包含東、西方內容與型式，諸如帆船、祥龍、涼亭、蝴蝶、馬車、雪梨歌劇院、白宮、歐式城堡、自由女神、太空梭、摩天輪，乃至於吸引孩童的吉蒂貓、比卡超等具像圖騰，結合霓虹燈條，以噴繪形式搬上舞台。晚近的舞台設計則又隨著下一波的流行，朝向改以抽象式圖騰，搭配新款絢麗的LED燈光，作為視覺表現的主體。舞台車的研製與發展，可說是在持續經歷挫折與創新的進行式中，轉趨穩定而成熟。

回顧舞台車發展迄今的歷史脈絡，較早雖可溯及清朝時期的「蜈蚣閣」與日據時期的「藝閣」等，將裝扮女性以抬閣方式繞街遊行的民間活動。惟若聚焦移，動式舞台車的演進而言，根據相關研究報告與筆者田野調查所得，則與晚近專營殯葬的女子西樂隊結合電子琴，四周以素花裝飾的花區仔車(1975年)；為避免進出喪儀所形成的隱諱印象，而將花區仔車以簡易電

About STAGE

Shen Chao-liang

Performing groups in the form of cabarets, song and dance ensembles, recreational bands, or even in the name of entertainment companies, are mobile performing troupes endemic to Taiwan, where their customer base and show content are inextricably interlinked. They have been around since the 1970s, with song and dance performances as their principal act, and have made regular appearances in all sorts of occasions—from weddings, funerals to festivities. Stage trucks, the subject of this photo series, are mobile “carriers” exploited by the said performing groups still active and widespread in Taiwan’s plebeian society, molding the collective memory of the Taiwanese people.

It was near the end of 2005 when I was prepping to dive into the project of shooting *Taiwanese Cabarets*. During my preliminary field visits, I constantly ran into these stage trucks, in the quiet countryside, next to the hubbub of night markets, at a remote fishing village, on the sidewalk of a disorderly road, or in front of bustling temples. The attraction was instantaneous. These colossuses, more like an allusion to *The Transformers* in the box office success, were magically entrancing with the Taiwanese colors and totems they carry, the production wisdom and ideas they hold, the common people’s values and memories they shape, the spirit and texture of the local culture they accentuate, the depth and breadth of the impact they exert, the profundity and extent of the culture they extend. They inexplicably called to me and prompted me to gradually develop the stage trucks into an independent creation, the *STAGE*.

In the early days, in addition to the conventional makeshift staging still in use today, there were also modified trucks furnished with stereo and simple keyboard equipments. But with the advancements in technology, coupled with the thirst for quality audio visual effects, both from the business owners and audience, the stage has progressively developed into the likes of electronic floats or foldable mobile hydraulic trucks we see today. Only a few factories specialize in the development, manufacturing or maintenance of these stage trucks, owing primarily to the high-end know-how and skills involved and the various kinds of patents and licenses required for the operation. Kig Power, Charng Yih, and Jia Yi are just a few examples of the well-known companies. At first glance, unfolding of the stage trucks seems rather easy, but the technology requires precise science in materials, power, mechanics, electric machinery, and industrial design. The way of the unfolding has also seen evolutions, from the initial complete manual operation to more sophisticated wired control, then to the present state-of-the-art wireless remote control that takes no more than a few minutes to completely unfold the stage.

Stage design that flaunts the visual appeal of the trucks has also been through a series of changes. At the beginning, simple stripe, graphic shape, and color block themes complemented with fluorescent lighting were the style, plain and simple. With time, and as dreams unfurl their wings, contents and styles of the East and the West began to merge—sailboats, dragons, pavilions, butterflies, horses, to Sydney Opera House, the White House, European-style castles, the Statue of Liberty, space shuttles, Ferris wheel or even kiddy figures like Hello Kitty and Pikachu—as spray-painted backdrop adorned with neon lights became the popular norm. Recent years have witnessed yet another trend, where stage design is giving way to the use of abstract totems, embellished with new luminous LED lights as the visual representation. Continuous research and development into stage trucks is still in progress, and through setbacks come advances, the technology is becoming more stable and mature as we speak.

Tracing back to the historical context of stage trucks, we could go as far as to the “Wu Gong Ge”(蜈蚣閣) in Qing Dynasty and the “Yi Ge”(藝閣) during the Japanese colonization period. During these ancient folk activities women were dressed in costumes and carried on “Ge”, or floral sedan chairs, in parading the streets.

虹燈、塑膠花改裝的, 電子琴車(1977-1978年間); 裝飾豔麗具高機動性, 同時備舞台形式及聲光效果的電子花車(1980年代開始迄今); 為有效區隔電子花車在喪儀與喜慶場合的混用, 同時提供更具效率及專業舞台效果而研發的移動式油壓舞台車(1990年代初期開始迄今), 等四個依年代及不同需求而形成的關鍵性轉變環環相扣。

舞台車在全台的總量並無精確統計, 惟實際曾參與營業的舞台車數量, 推估應超過600部以上, 其中又以雲林、嘉義及台南地區居多。而上述地區的舞台車數量之所以佔多數, 實又與雲、嘉、南地區所轄的廟宇數量及所連帶舉辦慶典的頻繁度, 住民普遍虔誠熱衷藉由謝神演出襄贊宗教活動, 於喜慶活動中以戶外辦桌形式宴請賓客的習慣, 等等緣由息息相關。隨著時代的更迭, 舞台車的使用場合, 甚至也逐漸擴及街頭運動與選舉造勢等多重面向。收費方式主要採計時租用, 價格則依地點、車輛大小及新舊程度而不同。租用對象則為一般民眾、機構行號及同行間的調用。業主不僅須依顧客的需求, 將舞台車於指定時間, 開至指定地點供屋主於約定時間內使用, 租用期間也由業主負責事前展開、事後收拾及全程的聲光操控。

而舞台車上的演出內容, 自初期即以歌舞表演為主, 早期跑場歌手的服裝造型較近似室內秀場的華麗秀服。近年來, 歌手的服裝打扮則以上下兩截式, 搭配內穿比基尼的造型較為普遍。綜藝團的表演內容也為吸引目光及滿足顧客需求, 不斷推陳出新, 除了影視歌星、跑場歌手的載歌載舞之外, 亦能視雇主的預算規格, 提供鋼管舞蹈、雜耍、魔術、民俗技藝、猛男秀、反串秀和大型樂團等各式演出。

這些年, 每當我駐足在舞台車所處的城鄉土地上, 除了鏡頭前的幻影現實, 另一個經常的悸動, 即倘若不是因為《STAGE》(舞台車)系列的拍攝, 我幾乎不可能來到此地, 更無緣在尋訪的過程中, 領略不同於都會的田野民風。過程中, 也曾多次因為現場位處偏遠郊野, 加上傍晚的夜色昏暗不易識別, 在四處尋找的挫折中, 只得循著餘暉的映射, 在曲折迂迴的鄉間小徑上焦急奔行。事隔多年, 縱使我無法精確回想起, 前往部分拍攝地點的移動路徑, 但憶及每一個現場, 不論是在鳳山的路旁, 台中的工廠, 新竹的廟會, 通霄的港邊, 苑裡的稻田, 虎尾的巷弄, 嘉義的宅院, 台北的菜市, 富里的山林, 那股幻影中的寂靜漂浪, 卻仍是歷歷而鮮明。

為適切回應《STAGE》(舞台車)系列在視覺創作上, 作為新紀錄攝影表現的一支, 同時體現台灣當代攝影創作, 在過去諸多側重抽象概念、複合媒材及高度援用數位合成技法的表現疲乏中, 逐漸朝向以使用大型相機, 直接攝影形式, 針對當下現實文化社會景況, 進行深度演繹的創作趨勢與轉向。個人考量其本身所具備的條件與特質, 同時為呈現舞台車與寫實環境間, 結合色彩、圖騰、燈光與霧圍所蘊漫的超現實狀態, 並在視覺上準確還原演出現場的夢幻與繽紛, 於是將舞台車的拍攝時間點, 律定在日末黃昏或入夜時刻, 以 4x5 彩色正片拍攝。

With regards to the evolution of mobile stage trucks, four key interconnecting transformations can be categorized according to different time periods and needs, based upon research reports and the author's field surveys. The first (1975) are the funeral specialized flower-plaque trucks decorated with plain-color flowers that carry a woman's band with keyboard. The second (1977-1978) are the modified keyboard trucks that give the flower-plaque trucks a major face-lift by ornamenting the stage with neon lights and plastic flowers, so as to replace the taboo notions of funerals. Then there are the electronic floats (1980s-present) that are highly mobile cars draped with bright-color beautifications and act as a fantastic stage for performances and sound and lighting effects. The latest addition are the mobile hydraulic trucks (early 1990s-present) that can effectively distinguish the mix use between funerals and festivities not available in electronic floats, all the while providing more efficient and professional stage effects.

There are no accurate statistics on the number of stage trucks in Taiwan. According to a survey by the business owners, the number is estimated to be 600 or more, most of which are in Yunlin, Chiayi and Tainan areas. The reason for the large number in these regions can be intimately linked the density of temples and frequency of associated religious celebrations held by the devoted believers in thanking the gods, or the customs of holding outdoor banquets for festive events. The changes in time have given rise to multiple use of stage trucks, gradually extending to events as variegated as street campaigns and election rallies. The stage trucks are normally leased and charged by the hour, where rates may vary according to location, truck size and condition. Their targets can be the general public, institutions or even short-term dispatch to companies of the same trade. Owners will need to meet the demands set out by the clients, such as driving the trucks to the designated location at the designated time for use within the agreed time, unfolding the truck prior to the event, taking care of the sound and light control, and handling various operations during the lease period.

As for the contents of the stage shows, song and dance performances have remained the main acts since the beginning. Back in the days, singers were usually dressed in elaborate costumes comparable to indoor cabarets. Recent years have seen more skimpy-clad singers wearing two-piece with bikini underneath. The shows must sport a good run-down tailored to clients' needs and constantly revamped to stay attractive. In addition to celebrities and singers putting on exhilarating shows, a wide array of other performances, such as pole dancing, acrobatics, magic, folk arts, large-scale music shows, or even man strip shows or drag shows, can also be arranged depending on budget and scale.

Over the years, whenever I have my feet planted firmly on the ground next to these stage trucks, dazed by visionary surrealism aside, I am often moved by the fact I wouldn't be standing here if it weren't for shooting the *STAGE* series, and how I would be missing out on the wonderful countryside worlds apart from the bustling cities had I not been following these trucks around the island. Many times, frustration surfaced as I tried to find my way in remote isolated locations, just when dusk was changing shifts with the dark night, making the process that much harder. All I had was the fading sunset twilight lighting the twists and turns of the winding country road that I anxiously traveled. Several years later, even though I can't recall the exact directions I took to the shooting locations, the scenes are still vivid and clear, whether they are on the side of the road in Fengshan, at a factory in Taichung, in front of a temple in Hsinchu, at a seaport in Tungshiau, in the rice paddy field in Yuanli, in an alley in Huwei, in the courtyard of a house in Chiayi, in a food market in Taipei, or in the mountains in Fuli. They silently drift in the vision of my past.

至於《STAGE》(舞台車)系列作品中,絕大多數空無一人與結合周邊環境間關聯的表現形式,實為凸顯舞台車存在於庶民社會的現狀,及與多樣現實場域間無可名狀的對照,並嘗試在視覺表現與形式上,有別於傳統寫實紀錄風格,朝向融合環境肖像、視覺群化與類型建構的當代式書寫。然而,影響《STAGE》(舞台車)系列實景拍攝的主客觀因素實屬龐雜,以個人多年參與田野工作與拍攝實務的經驗,《STAGE》(舞台車)系列的整體實務難度當屬一二,除了須不斷親赴現場,尋訪散布於全台各地的舞台車,與業主聯繫協調,履勘合適的拍攝場景,同時審酌演出類型、拍攝地點、季節氣候、日末時間、居民觀覽習慣與生活作息等變因,方於2006年至2011年間,逐步完成約一百部左右的拍攝工作。

此次展覽除了冀望其中獨特的產業類型與豐富的文化信息,馳騁的發想與絢麗圖騰,堪為誘發大眾對於台灣這項特有產業與娛樂文化,含括時間、空間,橫向、縱向,平面及立體架構的連結與想像。同時也深刻期待,藉由《STAGE》(舞台車)系列作品中,以趨近傳統直接形式,複合當代語彙,聚焦於台灣當下社會文化景況,所進行的視覺描寫,寥足以提供觀者,作為審視台灣當代攝影發展進程中,可能衍生的另一種轉折與關注。

## 藝術家簡歷

沈昭良,1968年生於台灣台南,畢業於台灣藝術大學應用媒體藝術研究所。歷任報社攝影記者、副召集人及中央大學專任駐校藝術家。自1993年起,沈昭良即投入數個專題式影像創作,2001年首度推出《映像·南方澳》系列專輯,其後陸續出版《玉蘭》、《築地魚市場》及《STAGE》等長篇攝影著作,殷實細緻的紀實影像風格與嚴謹的攝影集製作,普遍受到肯定。

曾於2000、2002及2012年獲頒行政院新聞局暨文化部雜誌攝影類金鼎獎,2004年日本相模原攝影亞洲獎,2006年韓國東江國際攝影節最佳外國攝影家獎,2010年台北美術獎優選獎,美國紐約Artists Wanted: 2011年度攝影獎,2012年美國IPA國際攝影獎—紀實攝影集職業組首獎等國內外獎項。

相關系列作品除於國內外刊物發表,並曾受邀於美國、加拿大、法國、英國、西班牙、荷蘭、塞爾維亞、秘魯、巴西、瓜地馬拉、日本、韓國、新加坡及中國大陸等地展出,目前除從事專題影像創作、評述與研究,同時兼任台灣科技大學、淡江大學助理教授。

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In making the *STAGE* series a new branch in the visual creation of documentary photography, while embodying contemporary photography in Taiwan, I have gradually moved towards using view cameras targeting at the current cultural and social reality for in-depth creative interpretations in the form of direct photography, instead of the exhaustive emphasis on abstract concepts in the past highlighting the use of compound medium and high reliance on digital generated techniques. After factoring in my professional conditions and specialty, hoping to display the otherworldly scenes diffusing colors, totems, lights, and the ambience between the stage trucks and the surrounding, and visually re-creating the dreamy and colorful feel, I decided to set the universal time for shooting at sunset evenings, using only 4×5 color reversal films.

As for the presentation of the *STAGE* series—mostly a no man's landscape incorporating the surrounding environment—I want to bring out the presence of stage trucks, of their existence in the plebeian society, a strong contrast against the reality indescribable beyond words, while seeking to break away from the visual expression and form of traditional documentary approach by trending towards a newfangled contemporary mode that seamlessly integrates environmental portraits, visual grouping and category construction. However, a multitude of complex factors, subjective and objective, immensely affected the shooting of the *STAGE* series. In my personal years of fieldwork and photography experiences, *STAGE* is definitely up there in terms of the overall execution difficulty—to be constantly on the move visiting and revisiting the scenes for the shots, looking for stage trucks scattered all over Taiwan, coordinating with the owners, on top of weighing a raft of variables like the particular day's performance type, shooting location, seasonal climate, shooting time at sunset, onlooker habits of the residents, and many more. Between the long stretch from 2006 to 2011, I little by little completed about one hundred or so shooting works.

The series *STAGE* is my aspiration to convey this unique Taiwanese industry and the abundant cultural messages it exudes with its dazzling totems and soaring ideas, eliciting people's imaginations and connections to the culture of this peculiar entertainment business, which transcends time and space, bonds the horizontal and vertical, and links the planar and three-dimensional. Through the *STAGE* series, I also wish to approach Taiwan's contemporary social and cultural landscape from a more traditional and direct style of visual description, fusing modern vocabulary to invite viewers to examine the potential turning points and awareness derived from the development history of contemporary photography in Taiwan.

## About the Artist

Shen Chao-Liang was born in Tainan, Taiwan, in 1968. He obtained his master degree from the Graduate School of the Applied Media Arts, National Taiwan University of Arts. He worked as a photojournalist and Vice Convenor for the Entertainment, Art and Literature News Center of the Liberty Times, and the Artist in Residence at National Central University, Taiwan. Shen has been dedicated to feature photography since 1993. From his early works of Reflections of Nan-Fang-Ao (2001) to the latter series of YULAN Magnolia Flower (2008), Tsukiji Fish Market (2010) and STAGE (2011), he has been recognized by his sophisticated style of image creation and commitment to documenting the evolution of Taiwan society.

Shen won the Golden Tripod Award of Best Photography (magazine category) of R.O.C.(Taiwan) in 2000, 2002 and 2012, the Asia Award in Sagami-hara, Japan (2004), the Dong-gang Photography Award, Korea (2006), the Artists Wanted: Photography Category Award, NY, USA (2011), and the IPA (International Photography Award) (PRO), Book of Documentary Category 1st Place, LA, USA (2012), respectively.

In addition to being published in journals home and abroad, Shen's works have been exhibited in the United States, Canada, France, UK, Spain, Netherlands, Serbia, Peru, Brazil, Guatemala, Japan, Korea, Singapore, and PRC China. Currently he is a freelancer and photography critic, and teaches photography at Tamkang University and National Taiwan University of Science and Technology.

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年少時首次到台灣遊玩，猶記得叫人印像深刻的美食和風光之外，就是在電視裡無意中發現，用台式布袋戲演譯《射雕英雄傳》的電視連續劇。這些布袋偶的臉孔富有日本能劇造形的味道，其操縱布偶的師匠，用閩南語戲曲式唸白方法去演譯這部金庸名著，加上畫面效果天馬行空，叫人耳目一新。後來更知道其中廣受歡迎的「霹靂布袋戲」，更是台灣的當代流行文化符號之一。當時就是這個經驗，令我明白台灣不是單單又一個講華語的華人國度。

當我首次接觸沈昭良的《STAGE》，便不其然把這兩者連系起來，因為同樣是基層的娛樂文化蛻變成一種產業鏈。台灣的文化厲害之處，是全方位高中低層的滲透力都異常徹底，雅俗共存。沈昭良拍攝這些綜藝團的生態，是當地通俗的庶民文化典型，甚至可以用「庸俗」來形容。

但沈氏絕無輕藐奚落之心，相反他以極其嚴謹的手法和態度，用近乎類型學的分析來去進行拍攝和重新詮釋，將構圖、透視及畫面元素的統一性突顯出來，但卻不像新客觀主義者那樣刻意減退視覺上的愉悅，沈昭良用彩色正片於晚霞時份拍攝，畫面效果彩色異常斑斕，把這些舞台一個個安置在無人的空景，有如不明飛行物般驟降而至，頓時叫人措手不及。這種既不熱情又不冷漠的矛盾凝視，一方面叫觀者脫逸出日常的視覺經驗，也要求他們作出中性的社會考察。

作為香港人觀看沈昭良作品，面對這些素昧謀面的炫目情景，或這類沒曾擁有過的欲望經濟，難免會有墜入奇觀的疑惑，但也許把焦點稍微調節一下，細心觀看舞台四周那些隱入黑暗、攝影師刻意保留的豐富細節，無論街角、廣告招牌、廟宇墳場和工廠工地等，都是旁搞側擊地描繪出一個出當代台灣的縮影，所以《STAGE》與其說是綜藝團舞台車的「包羅」，不如說包含著的是台灣生活文化的「萬象」。

沈氏在另一並沒在是次展覽展出的系列《Singer & Stage》裡，更凝重地為這群表演藝人拍攝的黑白肖像，有為他們正名之意，正如沈昭良所言，希望提供多一些的文化視角或持平觀點來看待這類型的台灣民間娛樂產業，也許正如美國概念藝術家Jenny Holzer的一件作品所言：「THE MUNDANE IS TO BE CHERISHED」。

有時看到這些舞台車佈景上天真無邪的童話繪圖，包裝著充滿成人味道的表演，難免有點叫人莞爾，也不禁佩服這些綜藝從業者的創意，正如當年我看布袋偶的郭靖使出「降龍十八掌」的畫面，誇張的肢體表現總會有點滑稽的感覺，但想深一層問問自己：老兄，難道你知道「降龍十八掌」是怎麼耍的嗎？

Taiwan's delicious food and beautiful sceneries left me a deep impression when I travelled there in my youth for the very first time. I was also fascinated by a TV series *The Legend of Condor Heroes* performed by puppets that I found there by accident. It was a whole new experience. Faces of those puppets were like those in traditional Japanese Noh theatre, puppeteers speaking in Min Nan (a Chinese dialect) interpreted this master piece of Jin Yong in the form of Chinese opera, the pictures were so powerful and beyond imagination. I came to learn later the popular Pili Puppet Show is a contemporary popular cultural icon in Taiwan. Such experience taught me that Taiwan is not just another Chinese speaking territory.

I cannot help but link such an experience to Shen Chao-laing's *STAGE*. Both of them are well-established industry originated from entertainment of the grassroots. The most amazing part of Taiwanese culture is its ability to penetrate every class from top to bottom that elegance and vulgarity can coexist. Those performance groups that Shen pictured were the classic example of Taiwan's pop culture that can even be described as vulgar.

But Shen does not despise these groups, on the contrary he pictured and interpreted them cautiously like typological analysis. The composition, perspective and element of these pictures were unified but the visual pleasure were not deprived deliberately like what the New Objectivists do. Using colour positive film and taking these pictures during sunset, these photos were extraordinarily colourful. These pictures often catch the audience off guard that the stage trucks were pictured in a no man's landscape like the emerge of UFO. The conflict, which is not passionate and indifferent, demands the audience to jump out of their usual visual experience and to have a neutral observation.

Seeing Shen's works as Hongkongers, it would be easy to fall into the abyss of bewilderment as we have not seen these overwhelming scenes before and we have not experienced the libidinal economy. However, if we study these pictures carefully, the details hidden in the dark that the photographer kept deliberately, like the corner in the street, temples, graveyard and factory land, were in fact picturing the contemporary Taiwan. *STAGE* is not merely a collection of stage trucks but a portrayal of Taiwanese culture.

In *Singer & Stage*, a work of Shen that is not shown in this exhibition, black and white portraits of these stage trucks' performers were pictured seriously like Shen tried to rectify their names. Shen once said that he wanted to offer another cultural perspective upon Taiwanese entertainment industry of such kind. A work of American conceptual artist, Jenny Holzer, also said, "THE MUNDANE IS TO BE CHERISHED".

Sometimes, you cannot help but smile when you see the erotic dance performance of these stage trucks with innocent fairy tale pictures as the background. And you cannot help but admire the creativity of these people. It's like the funny feeling I felt while watching the puppet show when Guo Jiang performed 'Eighteen Dragon Subduing Palms' (a powerful martial art in the novel) in exaggerated body action. But on second thought I also asked myself, "So you know how Eighteen Dragon Subduing Palms can be struck?"