

MAFFAPA 30

WINTER 1989-90





This is the 30th issue of MAFFAPA, Martial Arts Film Fan (and Asian Culture) APA, for January 1990. The following people sent in contributions:

Damon Foster, 26986 Grandview Ave., Hayward, CA 94542  
 Mark Jackson, 2043 SE Isabel Rd., Port St. Lucie, FL 34952  
 Linda Koncak, 703 Georgetown Rd., Red Oak, TX 75154  
 Amy Harlib, 212 West 22nd St. Apt 2N, New York, NY 10011  
 Nikki White, 15 Duffus Place, Wanniasa ACT 2903, Australia  
 Robert and Howard Walsdorff, PO Box 247, Greenbrier, TN 37073-0247  
 Laurine White, 5422 Colusa Way, Sacramento, CA 95841  
 Susanne Porter, 1406 Canyon Trail SW, Albuquerque, NM 87121  
 Jacqueline D. Sims, 309 16th Ave. No., Birmingham, AL 35204-2163  
 Victor Lim, 580 25th Avenue, San Francisco, CA 94121  
 Paul Kilianski, 41 Thornwood Dr., Poughkeepsie, NY 12603  
 Jean Takeuchi, PO Box 141, Kurtistown, HI 96760  
 Jeffrey C.F. Wong (excerpts from a very informative letter)  
 Cover art came from a convention sketch table

The deadline for Maffapa 31 is April 30, 1990. If your name is not listed above as a contributor, you must contribute to the next issue to receive it. Your contribution, 2 typed pages, must reach Laurine White by the end of April. With fewer contributors, I am going to lower the next copy count to 18. Please send 18 copies of each page plus \$1.25 for return postage. If you don't send 18 copies, send your original 2 pages plus \$1.00 per page to cover photocopy costs. I prefer checks or stamps instead of cash, which is dangerous to trust to the mails. And don't forget a 9 x 12 self-addressed envelope, so I can send Maffapa 31 to you.

## FOX TROT



## Yusaku Matsuda

TOKYO — Yusaku Matsuda, the award-winning actor who played a murderer in the current U.S. film "Black Rain," has died of bladder cancer. He was 39.

Mr. Matsuda died at a Tokyo hospital Monday. He had been hospitalized since Oct. 7.

Mr. Matsuda won the Japanese version of an Academy Award and the Kinema Junpo award for best actor for his role in the 1983 film satire "Kazoku Geimu" ("Family Game"), directed by Yoshimitsu Morita. In the film, which was a critical hit in the United States as well as Japan, Mr. Matsuda portrayed a sadistic private tutor coaching a high school student through "examination hell."

In his last film, "Black Rain," Mr. Matsuda played an ambitious yakuza gangster who committed a murder in New York. Michael Douglas played the American detective who brought him back to Japan and pursued him through the streets of Osaka after he escaped.

Mr. Matsuda also co-starred with Olympic gold medalist Florence Griffith-Joyner in a 140-minute television drama that aired Oct. 7. In "Karei-naru Tsuseki" ("The Great Pursuit"), Mr. Matsuda played a detective who helps a sports journalist, played by Ms. Griffith-Joyner, in investigating a plane accident in which she lost her adopted child.

Mr. Matsuda was known for his frequent real-life brawls as well as his slender build and cool, cynical style. He made his first appearance on screen in 1973 and appeared in numerous TV and screen productions.



Hi everyone, here's hoping that you all had a safe and wonderful Holiday Season, and are ready to start off the New Year, like we did here this past New Year's Eve, with a BANG. No, the Islands haven't blown up, at least not yet... what I meant was, the annual, traditional way most Islanders have of welcoming in the New Year...with Fireworks.

The New Year started off very WET, but that didn't seem to stop most people from shooting off the Roman Candles and all the newest arieal fireworks that find their way to our Islands from China and Taiwan each year... people just waited till the rains stopped for a few minutes, and would be out lighting the fuses and oooo-ing and aaahing until the next rain shower sent them back indoors. Not being a fan of very loud bangs and booms, I don't do fireworks myself, but it was nice watching the neibors try to outdo each other with the different types of fireworks they had in their arsenals, and just how much of it they had.

My Dad did setoff the requisite 10,000 (usually, one blasts at least a string of 5-10,000 string) string of firecrackers at midnight, along with the rest of the neiborhood, to welcome in the New Year and good luck, and to chase away any bad luck or evil spirits that may be lurking about... the noise level and smoke that about a hundred thousand firecrackers going off almost simutanously, (thats when you find out if your watch is fast or slow) in the neiborhood is quite awesome, it also makes one glad that New Years comes just once a year. People have been trying to stop the practice of fireworks at New Years, claiming that its dangerous, (there are a number of injuries or fires reported each year) hazardous to people with health problems, tramatic to pets, all too noisey, and really serves no purpose but to fatten the pockets of those who sell the fireworks, but judging from how much was bought and used this past New Years, I think it would be safe to say that this adopted tradition (its one adopted from the Chinese) is here to stay for quite a while, and I think



most of us would miss it, should it be stopped. Okay, speaking of traditions, I think I mentioned in a previous issue, the kinds of traditional and special foods we have at New Years, so I won't go into that now, but I thought I'd ramble on a bit about another New Years tradition, that of the various New Years Specials on our Japanese language cable stations.

# USA Today

June 15, 1988

They seem to be getting rare these days, not as plentiful as in the past, but

I guess we should be grateful that we still get them. This year's Specials,

## Residents Want Cable, Don't Care from Whom

By Linda Haugsted  
get-together at the house that day, and being that I'm a Tokugawa-ite when it comes to sports!

CERRITOS, CA—The National Cable Television Association, the California

Cable Television Association, Apollo

Cablevision and GTE have been slugging it out before the FCC for two years over the issue of telephone company involvement in the cable industry. But residents of this Los Angeles suburb apparently don't feel strongly about the issue one way or the other, according to an informal *Multichannel News* poll.

In Cerritos, where consumers will have the benefit or detriment of the government's final word, potential subscribers told *Multichannel News* they didn't care who would ultimately bring them the signals. They unanimously said they were disappointed by the delays in getting cable but that it would be worth it if they got good service. Generally, they were unimpressed with the promised interactive services.

Ken and Michelle Everett were pleased with GTE's involvement because they understood the phone company's involvement guaranteed the undergirding of the system.

"With the phone company's involvement, we'll get fiberoptic—the wave of the future," Mr. Everett added. "However, he grumbled, "We're still not going to think you'll be disappointed."

Mr. and Mrs. Mark Stan also were glad the city held out for undergrounding and said they thought GTE and Apollo had "the ideal symbiotic arrangement." The delay was worthwhile to avoid problems with the cable system, they added. But, when quizzed, about their interest in the extra services, Mrs. Stan said she was not interested in home banking and added home shopping is already available for free on broadcast television.

Carl Hargrove also indicated he was more interested in good basic service than in "bells and whistles." He said he had heard a lot of bad publicity about cable companies in surrounding cities, specifically about undependable service.

"If it's a good company, it's worth waiting for. I'm not paying \$15.95 (Apollo's stated basic rate) for a system that's down all the time," he said.

The most negative comments came from Albert Brown, wiping sweat from his brow as he waited on line at Cerritos' Communications Day, he said he wished the city fathers had gone for a more traditional system.

If they had, "I'd be sittin' at home, watching sports right now," he said wistfully. □

Well, that about does it for this time, heres hoping that all of you remain in the best of health and spirits, and keep writing such entertaining, interesting and informative peices.

Mr. and Mrs. Mark Stan also were glad the city held out for undergrounding and said they thought GTE and Apollo had "the ideal symbiotic arrangement." The delay was worthwhile to avoid problems with the cable system, they added. But, when quizzed, about their interest in the extra services, Mrs. Stan said she was not interested in home banking and added home shopping is already available for free on broadcast television.

Carl Hargrove also indicated he was more interested in good basic service than in "bells and whistles." He said he had heard a lot of bad publicity about cable companies in surrounding cities, specifically about undependable service.

"If it's a good company, it's worth waiting for. I'm not paying \$15.95 (Apollo's stated basic rate) for a system that's down all the time," he said.

The most negative comments came from Albert Brown, wiping sweat from his brow as he waited on line at Cerritos' Communications Day, he said he wished the city fathers had gone for a more traditional system.

If they had, "I'd be sittin' at home, watching sports right now," he said wistfully. □

Well, that about does it for this time, heres hoping that all of you remain in the best of health and spirits, and keep writing such entertaining, interesting and informative peices.

Mr. and Mrs. Mark Stan also were glad the city held out for undergrounding and said they thought GTE and Apollo had "the ideal symbiotic arrangement." The delay was worthwhile to avoid problems with the cable system, they added. But, when quizzed, about their interest in the extra services, Mrs. Stan said she was not interested in home banking and added home shopping is already available for free on broadcast television.

Carl Hargrove also indicated he was more interested in good basic service than in "bells and whistles." He said he had heard a lot of bad publicity about cable companies in surrounding cities, specifically about undependable service.

"If it's a good company, it's worth waiting for. I'm not paying \$15.95 (Apollo's stated basic rate) for a system that's down all the time," he said.

The most negative comments came from Albert Brown, wiping sweat from his brow as he waited on line at Cerritos' Communications Day, he said he wished the city fathers had gone for a more traditional system.

If they had, "I'd be sittin' at home, watching sports right now," he said wistfully. □

Well, that about does it for this time, heres hoping that all of you remain in the best of health and spirits, and keep writing such entertaining, interesting and informative peices.

Mr. and Mrs. Mark Stan also were glad the city held out for undergrounding and said they thought GTE and Apollo had "the ideal symbiotic arrangement." The delay was worthwhile to avoid problems with the cable system, they added. But, when quizzed, about their interest in the extra services, Mrs. Stan said she was not interested in home banking and added home shopping is already available for free on broadcast television.

Carl Hargrove also indicated he was more interested in good basic service than in "bells and whistles." He said he had heard a lot of bad publicity about cable companies in surrounding cities, specifically about undependable service.

"If it's a good company, it's worth waiting for. I'm not paying \$15.95 (Apollo's stated basic rate) for a system that's down all the time," he said.

The most negative comments came from Albert Brown, wiping sweat from his brow as he waited on line at Cerritos' Communications Day, he said he wished the city fathers had gone for a more traditional system.

If they had, "I'd be sittin' at home, watching sports right now," he said wistfully. □

Well, that about does it for this time, heres hoping that all of you remain in the best of health and spirits, and keep writing such entertaining, interesting and informative peices.

Mr. and Mrs. Mark Stan also were glad the city held out for undergrounding and said they thought GTE and Apollo had "the ideal symbiotic arrangement." The delay was worthwhile to avoid problems with the cable system, they added. But, when quizzed, about their interest in the extra services, Mrs. Stan said she was not interested in home banking and added home shopping is already available for free on broadcast television.

Carl Hargrove also indicated he was more interested in good basic service than in "bells and whistles." He said he had heard a lot of bad publicity about cable companies in surrounding cities, specifically about undependable service.

"If it's a good company, it's worth waiting for. I'm not paying \$15.95 (Apollo's stated basic rate) for a system that's down all the time," he said.

The most negative comments came from Albert Brown, wiping sweat from his brow as he waited on line at Cerritos' Communications Day, he said he wished the city fathers had gone for a more traditional system.

If they had, "I'd be sittin' at home, watching sports right now," he said wistfully. □

Well, that about does it for this time, heres hoping that all of you remain in the best of health and spirits, and keep writing such entertaining, interesting and informative peices.

Mr. and Mrs. Mark Stan also were glad the city held out for undergrounding and said they thought GTE and Apollo had "the ideal symbiotic arrangement." The delay was worthwhile to avoid problems with the cable system, they added. But, when quizzed, about their interest in the extra services, Mrs. Stan said she was not interested in home banking and added home shopping is already available for free on broadcast television.

Carl Hargrove also indicated he was more interested in good basic service than in "bells and whistles." He said he had heard a lot of bad publicity about cable companies in surrounding cities, specifically about undependable service.

"If it's a good company, it's worth waiting for. I'm not paying \$15.95 (Apollo's stated basic rate) for a system that's down all the time," he said.

The most negative comments came from Albert Brown, wiping sweat from his brow as he waited on line at Cerritos' Communications Day, he said he wished the city fathers had gone for a more traditional system.

If they had, "I'd be sittin' at home, watching sports right now," he said wistfully. □

Well, that about does it for this time, heres hoping that all of you remain in the best of health and spirits, and keep writing such entertaining, interesting and informative peices.

Mr. and Mrs. Mark Stan also were glad the city held out for undergrounding and said they thought GTE and Apollo had "the ideal symbiotic arrangement." The delay was worthwhile to avoid problems with the cable system, they added. But, when quizzed, about their interest in the extra services, Mrs. Stan said she was not interested in home banking and added home shopping is already available for free on broadcast television.

Carl Hargrove also indicated he was more interested in good basic service than in "bells and whistles." He said he had heard a lot of bad publicity about cable companies in surrounding cities, specifically about undependable service.

"If it's a good company, it's worth waiting for. I'm not paying \$15.95 (Apollo's stated basic rate) for a system that's down all the time," he said.

The most negative comments came from Albert Brown, wiping sweat from his brow as he waited on line at Cerritos' Communications Day, he said he wished the city fathers had gone for a more traditional system.

If they had, "I'd be sittin' at home, watching sports right now," he said wistfully. □

Well, that about does it for this time, heres hoping that all of you remain in the best of health and spirits, and keep writing such entertaining, interesting and informative peices.

Mr. and Mrs. Mark Stan also were glad the city held out for undergrounding and said they thought GTE and Apollo had "the ideal symbiotic arrangement." The delay was worthwhile to avoid problems with the cable system, they added. But, when quizzed, about their interest in the extra services, Mrs. Stan said she was not interested in home banking and added home shopping is already available for free on broadcast television.

Carl Hargrove also indicated he was more interested in good basic service than in "bells and whistles." He said he had heard a lot of bad publicity about cable companies in surrounding cities, specifically about undependable service.

"If it's a good company, it's worth waiting for. I'm not paying \$15.95 (Apollo's stated basic rate) for a system that's down all the time," he said.

The most negative comments came from Albert Brown, wiping sweat from his brow as he waited on line at Cerritos' Communications Day, he said he wished the city fathers had gone for a more traditional system.

If they had, "I'd be sittin' at home, watching sports right now," he said wistfully. □

Well, that about does it for this time, heres hoping that all of you remain in the best of health and spirits, and keep writing such entertaining, interesting and informative peices.



Maffapa contribution from Jeffrey C.F. Wong

I ran across a tv-made movie by the name of FAMOUS SWORD (literal translation of the title). I think it's an '83 movie. Very well done and very much in the tradition of the Shaw Brothers' type of sword and ancient romance film.

I have to say that, although I miss the old Shaw Brothers' type "romancing, the ancient costumes and Leone-style story line", in view of the current growth and development of the Chinese cinema, especially in terms of innovative techniques and directing, it was a necessary sacrifice. You see, I grew up watching the old Cantonese B&W classics. They were literally gems. They were every bit as innovative and full of promise and potential as the '30s and '40s American cinema. That was between the early '50s and '60s. There are a few that, in my recollection, were every bit as powerful, well acted and well directed, as the West's greatest. They are, in story, dialogue and direction, first rate. Where martial arts do come in, they are very operatic and do not dominate the film. Like a good Western, the combat is usually the final unavoidable solution to the story's dilemma. There were dramas, comedies, opera, suspense, thrillers, martial arts, and large scale spectacles. For example, there was a powerful (1948) production about the last reign of the Ching Dynasty by the name of (literal) THE SECRET FILE OF THE CHING PALACE. And we talk about THE LAST EMPEROR like it's the greatest thing. Fact is, pictures of that line have been made and remade throughout the history of the Cantonese cinema. The problem which led to its downfall was twofold. One, there were a number of mysterious incidents that stunk of sabotage: the fire which destroyed "Wing Wah" (one of the first and most successful companies at that time, established in 1947), and the strange aircraft disaster which killed practically all the important production managers of the Kia-Sei Film Company (Kia-Sei is the Japanese pronunciation of the company. Exact pronunciation is difficult to gather.) These disasters happened during the "Golden Age of Cantonese film." Then these events were coupled with enormous financial pressure from Taiwan's takeoff and the nationalistic revolution. See, the Cultural Revolution was shaking up the Chinese artistic community. There was a huge sympathetic element for the Communists during the early films in Hong Kong. There was a red scare very similar to the U.S.'s in Hong Kong, and the Asian community outside of China during the 60s. But in the end, between the "sabotages", red scare, and financial disasters orchestrated by either Taiwan's investors or anti-Communist groups in Hong Kong. Cantonese films suddenly went out, along with the actors (mostly black-listed) and directors, much like the dinosaurs. As my memory of the films recalls, it was like all the great actors were no longer acting in the films after 1967 (the year of the ONE ARMED SWORDSMAN, one of the first big hit films in Mandarin, with production financed by Taiwanese). After that, the actors only showed up in small roles or lousy movies. It was after that year (and during which) that suddenly every film was martial arts or violence oriented. The only alternative was lousy syrup-coated sugar romance from Taiwan. I tell ya, those corny romances put more goose bumps on me than all the Harlequin Romance titles or mid-day soap opera lines combined. They were Bad with a capital "B" the size of the Goodyear blimp.

In any case, it took another 15-20 years before the Cantonese cinema returned to the innovative road that it was on before. While I cannot dispute that the martial arts films of the late '60s and most of the '70s were largely responsible for bringing the Chinese cinema to international recognition, its achievement only helped enforce its bad



reputation and stereotyping.

Mind you, I am not really speaking ill of the Shaw Brothers. Indeed, when it was started in 1955, it was a force to be recognized. The competition between it and Kia-sei Films was fierce, and many good films (especially screen versions of Cantonese opera, every bit the classic interpretation of what we held for film adaptation of Verdi or Shakespeare's works) were made in consequence. However, after a lot of the financial pressure from Taiwan after '67, Shaw Brothers became extremely one-track in its films. In fact, it was this reason why Raymond Chow left the company in 1970 to form Golden Harvest. Although Golden Harvest has its share of lousy films, it was eventually able to break the trend and put the creativity back into its films.

In a way, it is ill of me to speak of martial arts films as the villain. The truth is, there are many different styles of martial arts films that deserve their own classification, especially since the days of Jackie Chan's more stunt- and action-oriented ones. However, it is the "trend" that often kills what would otherwise be a great film. This is both true in the West as well as the East. Indeed, the current trend of gun violence/Mafia-Triad gangster films is slowly draining my patience. There are more of them out than martial arts films. The few martial arts films are more Rambo-oriented than ever; i.e., heroes and heroines shoot as much as they flip and flop and punch and kick. I watched DEVIL HUNTERS about two months ago. The actions were every bit as entertaining and hard-hitting as any of Jackie Chan's; but the amount of brass and Rambos was enough to choke you up into standing up and singing the ol' Red, White and Blue.

I go to Chinatown as much as possible, so I can catch the movies there at random. I have no idea what's being shown, and the schedule for any movie is usually two or three weeks. Thus, it is extremely inconvenient to try to catch anything specific. In fact, I am running about 75% miss with the flicks I planned to catch. The few that I watched at random have ranged from lousy to outstanding. Among the outstanding ones are:

WONDER WOMEN - a very tender, realistic and optimistic outlook of women in modern society, Chinese, that is; 1987 movie; very well directed and artistically filmed; A-1 film.

NOBODY'S HERO - 1989; Sydney Poitier-type story - pretty but blind girl meets the ugly guy; very different twist to the plot though; couple of very powerful sequences; above average; haunting music.

A BETTER TOMORROW III - no relation to the first two except character names; story is set in 1975 Vietnam and Hong Kong, mostly Vietnam; the hero is a woman; much better plot than the first two; the best is cinematography; there are Oscar materials in that area; this is especially true at the final sequence; powerful stuff; lots of guns to satisfy those who watch it for violence entertainment, and lots of drama for those who don't; a must-see; 1989.

CASINO RAIDERS - stars Alan Tam and Andy Lau (mostly a martial arts star, but turned dramatic, surprisingly well) as two conmen's friendship, even as the two go different ways; very emotional film; good story and direction; couple of very well done gun scenes; the finality is a high tension drama at the gambling table; lots of things to satisfy every kinda taste (except happy ending); you don't notice the influence of THE STING until later because of the gloomy atmosphere and intensity; it is only a small influence however, but enough for any accusing finger to rise; all around good entertainment.



Mark Jackson/ 2043 SE Isabel Road/ Port St. Lucie/Florida  
34952/407-337-2303

Hello, again,

Well now that they finally published the book, I main order of battle is getting it into book--stores. The owner of a local store called Bookstyles has ordered 10 copies and Tuttle hasn't filled the order in two months now. If they don't send the books by he end of this wekk, I'll send them a polite note.

A distributor named Baker and Taylor has ordered NINJA--MEN OF IGA for their warehouse. Those of you who have asked about ordering should ave your book--stores talk to Baker and Taylor. If enough people Ask, they might send out the books (I'm being funny. It's just a matter of time before the books get out to the shelves.)

In looking back over the MAFFAPAS, I have come to realize that I have not commented on a cultural phenomenon that ranks with MAN FROM U.N.C.L.E. and BURKE'S LAW. Horrors! I must correct this oversight immediately.

dun-dun, dun-dun, dun-dun, dun-dun.  
dun-dun,dun-dun, dun-dun, dun-dun, dun-da, dun-da-da, dun-dun-  
dun-dun-dun-dun-dun-dun-dun-dun-dun-dun-dun-da.

Have I flipped? No, I have just hummed the theme to the TV classic PETER GUNN. Rhino Video is releasing cassetes of the detective series first broadcast from 1958--1961. The show was originally in black and white but a syndication firm will colorize the episodes for distri--bution later this year.

Ah, memories, I don't know how I could have neglected metioning this joy from my youth. (For one thing, it wasn't available for the public until now, dummy. Good point, whoever you are.) At any rate, Peter Gunn was a private eye who selected only those cases that interested him since he was independantly wealthy. To portray him, the produeer hired Craig Stevens. Stevens suffered from a resemblance to Cary Grant for most of his career. Then, with PETER GUNN, his sophisticated demeanor was perfect for the necessary contrast between the urbane protagonist and the violent realm in which he finds him--self.



NINJA IS

AS

NINJA DOES



NO, I AM NOT  
"ALF" IN DISGUISE.

The series was the brainchild of Blake Edwards, who would eventually give us the "Pink Panther" movies, "10", VICTOR/VICTORIA, BREAKFAST AT TIFFANY'S, and THE GREAT RACE. It was the outgrowth of another tv character he created named Nick Dante who owned a nightclub called Dante's Inferno. An actor named Dick Powell played him in a reoccurring role on an anthology series in the early fifties. From what I can gather, Edwards wondered how a private eye would resolve the problems which Nick Dante faced in the sophisticated environs of the night club. Eventually, he devised PETER GUNN.

Eye--pleasing cinematography was one essential component of the show. Unusual angles gave excellent dramatic emphasis at the right moments in each episode. The editing and choreography of fight scenes was right on the money. Edwards has spoken of his interest in the martial arts as a dramatic tool and Craig Stevens was a Golden Glove boxer before his days as an actor so there was the right combination to make the fights the dramatic highpoints they always were. Finally, there was the music by Henry Mancini. If memory serves, this was his first major assignment. I believe he was discovered by Edwards but I'm sketchy on those details. But, the important fact is that Edwards found that crucial ingredient that, combined with the others I have mentioned, made PETER GUNN the still--watchable delight it was.

Edwards directed a motion picture version of the show which was called simply GUNN in 1967. It was an excellent film and I shall give it the special consideration it deserves in my next contribution. If it should be released in the meantime, suffice to say that you should watch the cassette only if you can see it without interruption. When it is broken up for commercials, it loses narrative continuity which must be sustained for the viewer to enjoy.

Well, I have to wrap up now. It has been fun as always. A publication called Florida Automotive (based in New Jersey ???) has called for samples of my work. I am writing a story for Karate/Kung Fu Illustrated on spec and have submitted a "Fuma Kotaro" story to Ninja magazine. Incidentally, the issue of Karate/Kung Fu etc. for April, 1990 which should be on the stands soon if not there already, has my product review of the Reflexmaster. Now, I have appeared in all of the magazines published by Rainbow. Will I find a pot of gold ...

ENJOY. Mark Jackson

P.S. A Special Welcome to Jacqueline Sims. It's ironic we never crossed paths while I lived in Birmingham. I'll drop a line when I'm having my book signing at Smith & Hardwick.



KAMA #30 from Laurine White, 5422 Colusa Way, Sacramento, CA 95841  
phone number (916) 332-7461

Mark Jackson asked me to announce that his novel, NINJA MEN OF IGA, is finally reaching the bookstores. Let's give Mark some business. Ask your bookstore to order it.

Next time I'll try to cover some martial arts comics: USAGI YOJIMBO COLOR SPECIAL #1 from Fantagraphics, THE DESTROYER (the adventures of Remo and Chiun) from Marvel, and ADOLESCENT RADIO-ACTIVE BLACK BELT HAMSTERS MASSACRE THE JAPANESE INVASION (yes, an actual title) from Eclipse Comics. HAMSTERS was very hard to find; I had to mail order it. The two Ninja Turtles episodes with Usagi Yojimbo finally played. Poor Usagi gets trapped in the Turtles' dimension via a time-dimension portal. He becomes a buddy of the odd quartet, and even becomes addicted to pizza. The live action Ninja Turtles Movie will be released in March. Did anyone hear about a Destroyer tv pilot that may have aired sometime in the last two years? If anyone has it, I'd like to see a copy. This is completely different from the REMO movie that was released a few years ago.

In mid-November, Nora, Loretta and I went to Berkeley for the International Taiko Festival, with the San Jose Taiko Group, the San Francisco Taiko Dojo, the Los Angeles Matsuri Daiko (these people didn't even crack a smile as they played), and Kimico Kawada and Miyarabi Taiko from Okinawa. Taiko was covered by others in an issue of Maffapa several years ago, so I won't write about it here. On March 25 we're going back to Berkeley, when the Japanese taiko group Kodo will perform. February 3 we went to the Florin Japanese Cultural Festival, to discover that Sacramento now has its very own taiko group! They've only been practicing for 6 months, but the group has 12 members now, two men, two grandmothers, at least two teens, 10 females. They've made their own drums, and they sound pretty darn good! The audience greeted the new group with enthusiasm.

Lately I've read a few book involving martial arts or Asian culture or both. Starting with the turkeys:

NIGHTWALKER by Sidney Filson, with a front cover recommendation by Sidney Sheldon, whose name is in big letters. Maybe the publisher hopes you'll confuse Sidney Filson with Sidney Sheldon. New American Library published the novel in December. The author in the picture is a pretty photojournalist. Urk. Plot: Beautiful society virgin just out of high school marries older RICH man, the family benefactor, who tries to keep her all to himself. But he can't get it up, so she stays virgin, until he dies of a heart attack a year later. She gets his financial empire, her life revolving around her faithful wild stallion (saves her from a mugging in Central Park) and a former Mafia princess best friend now living with a bohemian artist. Bohemian artist studies martial arts with gorgeous Mongolian-Russian hunk, Sun Khan. Society heroine falls for him, wham-bam-thank you ma-am. He dismisses her from his thoughts, but she decides to prove that she is tough, to study martial arts in his dojo, which is a haven of macho ghetto types, unisex dressing room, and the only other female is jealous competition. True love, marriage. Sun Khan and wife go to the wilds of Taiwan to learn banned martial arts in a hidden temple. Monks are attacked and slaughtered by gov't troops led by mercenary Black ex-Marine who rapes young virgins, any

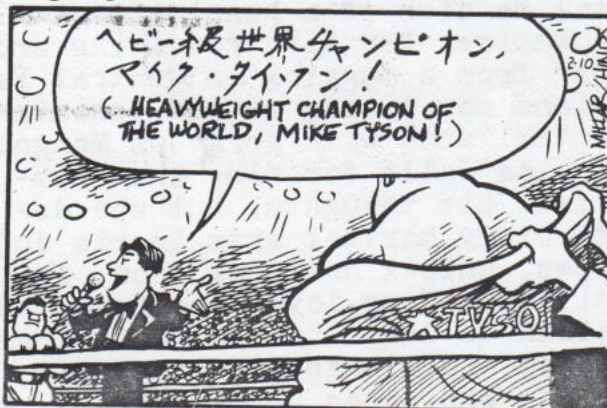


sex. She is raped by gov't troops, near to death, rescued and trained by a legendary Chinese priestess and a cat-eyed tree spirit, gains so much chi spirit that she glows. Will she avenge the stabbing of her dear departed Sun Khan by the ex-Marine? And who is the mysterious stranger, also hunting the ex-Marine, who reminds her so much of her dear departed, etc.? This one had me rolling on the floor, it is so ridiculous. The photojournalist uses an awkward double layer of flashbacks to tell her story. Snicker.

ATTACK OF THE SEVENTH CARRIER by Peter Albano, published by Zebra in December. The plot synopsis was intriguing, geosynchronous Chinese particle beam weapons threaten to destroy all advanced Soviet and American weaponry. Libya goes on a worldwide jihad against Israel, Japan and America. "But a spectre from a fiery past has reappeared to take control of the seas - an awesome floating arsenal called Yonaga... The Seventh Carrier! Frozen in an icy Arctic graveyard for over 4 decades, the incredible Japanese super-carrier is free once more. But now there are new allies for the Yonaga and its samurai crew... and terrifying new enemies." In my opinion, the author blows it with his approach. The carrier Yonaga escapes its icy trap and sneaks down to successfully attack Pearl Harbor, then discovers the War has been over a long time. Oops, sorry. Then the Chinese satellites are launched, and Libya starts its war. All of this is related briefly. But I wanted to be there for the escape from the secret base, the second attack on Pearl Harbor, the arrival in Japan of the Yonaga. There is no indication that this book is a sequel to one in which the Yonaga first appeared. What changes does this cause in Japanese and American politics? The author doesn't seem to care. He starts with dogfights, several years after the Yonaga's emergence. This book was written for armchair fighter pilots, the type who'd order a set of matched WW II movie classics on video. Why should I care about the survival of the old Japanese pilot and his young American friend? They weren't introduced; they were thrown at me. There's even a sneering American traitor pilot, highly paid by his Libyan commanders. His name, Rosen-crance, is misspelled several times. A couple of quotes here: "Shusaku proudly traced his lineage back to the Heian period and the establishment of the Tokugawa Shogunate in Kyoto by Iyeyasu Tokugawa in 1600." (Is the author saying that the Tokugawa Shogunate was established in the Heian period???) Or "Most of the old men had probably never seen the full breasts and sculpted hips of a Western woman." (Bleah!) More books next time.

BEVERLY HILLS NINJA is a possible future movie title. WHITE NINJA by Eric Von Lustbader is now in hardback. It's the sequel to his earlier ninja novels. What does a ninja do when his marriage is falling apart?

TANK McNAMARA®





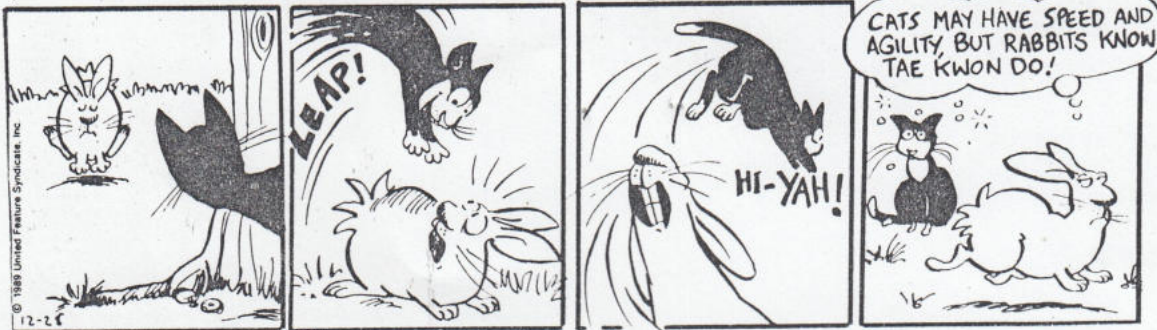


**Balderdash**



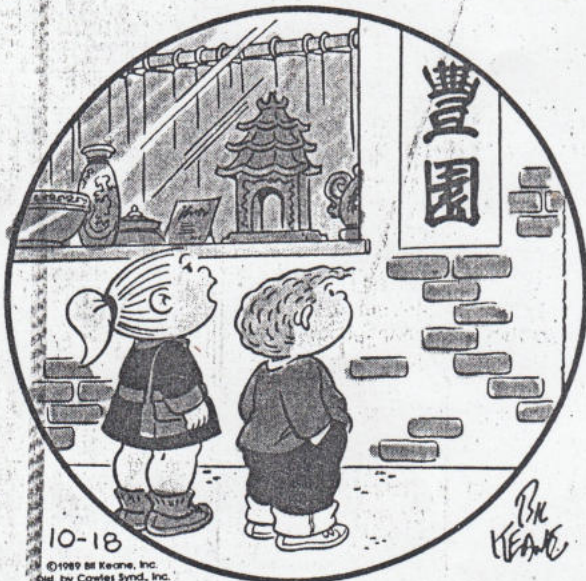
OPHELIA AND JAKE

By Heidi Stetson

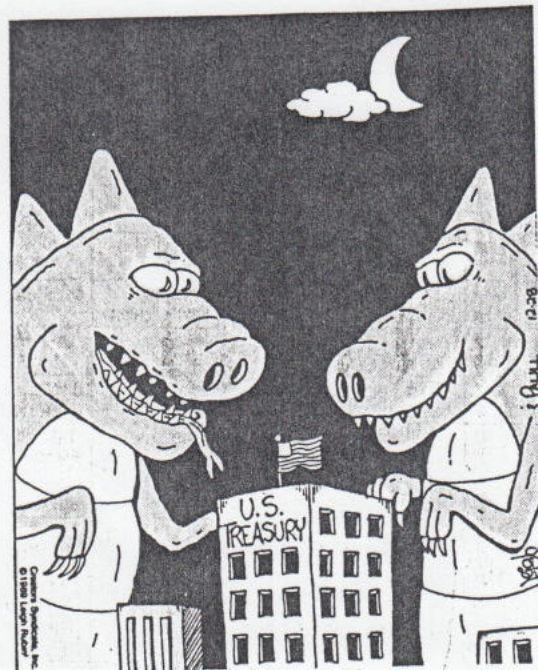


**FAMILY CIRCUS**

by Bill Keane



"I'll bet it's very hard to learn to draw Chinese."



"Say, old boy . . . care for an after-dinner mint?"

kinda Koncak - 703 Georgetown Rd - Red Oak, TX 75154



# WU HSIA PIAN

JANUARY 1990

Victor L. Lim

Happy New Year everyone. I thought I'd start out this year with a few mini-reviews of films of note I've seen in the last few months. The first is ICEMAN COMETH, which is an interesting combination of period costume kung-fu swordplay and modern action comedy/love story. The story involves a palace guard Fang(Yuen Biao) who is sent to hunt down a renegade guard, Fung San(Yuen Hua) who has been raping women in the palace. The two are frozen during an exciting duel to the death and are thawed out in 1989 after being transported to Hong Kong from Mainland China. Fang wanders off and becomes involved with a hooker (Maggie Cheung), who hires him as her servant and body guard. The film shows how Fang tries to adjust to future shock which adds the comic moments to the film. He discovers that the Ming dynasty fell hundreds of years ago and then sets out to track down Fung San to complete his mission for his lost emperor. In the meantime, Fung San has gone punk and become involved with a gang pulling off robberies in broad daylight. Fang happens to see him on TV and finally tracks him down, and after a couple of confrontations is able to fulfill his task by killing the renegade. The film was choreographed by Yuen Hua, Yuen Te, and Chin Ka Lok, who did a wonderful job with some stunning action sequences. The opening duel between the two guards was filmed on a snow-capped mountain top, possibly in Korea or Taiwan. Other fights were staged in closed quarters in a museum and later high up in the air on a platform supported by a crane. Yuen Biao is well cast as the hero and Yuen Hua relishes in his villainy. Maggie Cheung turns in another touching but comedic performance. This is one worth seeing if you get the chance.

It's been quite a while since Li Lin-jie has made a film. I was surprised to see an ad in the paper announcing his new film, DRAGON FIGHT, showing in Chinatown. Imagine the further surprise when I learned at the theater that it was filmed on location in San Francisco completely without my knowledge. The story involves a visiting wushu team from Mainland China performing in S.F. and the defection of one of the team members. The defector(Dick Wei) kills a cop while trying to escape and Li is arrested on circumstantial evidence. Li escapes and tries to find his friend who has joined a mob drug trafficking operation as muscle. He is befriended by an

avid martial arts fan and helps him with his job until months later he runs into Wei who is no longer the teammate he remembered. Of course Li must bring his friend in to clear his name and the remainder of the film involves several confrontations which allow for some good action. The film is a low budget effort with a lame plot and only the action scenes with Li save it from total disappointment. It was strange to see that Dick Wei was the action director for the film but he did an adequate job. I think a more seasoned director and action director would have done a better job on this film. I hope that Li will pick his projects more carefully and work with people like Liu Chia-liang, Yuen Woo-ping, Tsui Siu Ming or Samo Hung.

Yuen Woo-ping's latest film is IN THE LINE OF DUTY Part 4, starring Cynthia Khan, Simon Yuen, Jr., and Donny Yen. This film shows how superior fight choreography and action sequences can turn a pretty mundane cop pot-boiler into exciting entertainment. Cynthia Khan reprises her role as Madam Yeung of the H.K. Police out to find the killer of her co-worker and protecting a witness(Simon Yuen Jr.) from the crooks and a cop(Donny Yen) who thinks Yuen is guilty of killing his friend. Donny Yen gets to show off his kung-fu form in a couple of good fights but the film's star is Khan, who gets most of the screen action. She is very good but not up to all the stunts required of her and her doubles are easy to spot since they are men in a wig. She looks a little like Etsuko Shiomi, and does most of her fight scenes despite the use of stand-ins. Simon Yuen Jr. doesn't get to show off how good he is too often but is featured in at least one good fight at the beginning of the film before he is shot and hospitalized. Everyone is making police action films these days and this is one of the better ones. Catch this and Yuen Woo-ping's last cop film, TIGER CAGE, for good examples of the genre.

馬年

YEAR OF THE HORSE



TSUI HARK'S

# A BETTER TOMORROW III

the other war in VIETNAM !



CHOW YUN-FAT SABURO TOKITO LEUNG KA-FAI and ANITA MUI

a GOLDEN PRINCESS presentation of a FILM WORKSHOP production "A BETTER TOMORROW III"

cinematographer WONG WING-HANG written by LEUNG YIU-MING produced & directed by TSUI HARK



FILM WORKSHOP CO. LTD.

748A NATHAN ROAD 11/F  
KOWLOON, HONG KONG  
TEL: 3-950125



AT CANNES  
HOTEL MARTINEZ  
ROOM 132



Contribution by: Paul Kilianski, 41 Thornwood Dr., Poughkeepsie, N.Y., 12603

Well, I guess the real big news this month has to be the arrest of Katsu Shintaro in Hawaii on drug charges.

NHK reported that Katsu had been caught trying to smuggle cocaine and marijuana in his underwear. I believe he was deported the next day.

I was not aware however, that he had been arrested a few years back on charges of opium use.

Does anyone know whatever became of his son?

Anyway, I havent been down to see any films in Chinatown lately, although I hope to check out SHAGHAI, SHANGHAI (Samo Hung, Yuen Biao) sometime soon.

Recent videos: THE ICEMAN COMETH with Yuen Biao is an interesting kung fu/sword, time-travel fantasy that features an outstanding villian in Yuen Kuei. Kinda like GHOST WARRIOR made in Hong Kong.

A BETTER TOMORROW LII came on two tapes because of its running time (too long), but could have been fit on say a T-140 minus the useless recap at the begining of the second tape.

Anita Mui overshadows everyone else in this gangster picture filmed on location in Vietnam. Worth a look if you like this sort of thing.

I didnt care too much for Cynthia Rothrocks latest effort, though the end fight wasnt bad. I still havent found an English for it.

And finally, DEVIL HUNTERS graciously answered my call by delivering a non-stop action film that literally does not let up until the very end.

There was more gunplay than fists thrown but the overall abundance of both set my complaints aside. Sibelle Hu and especialy Moon Lee kick some serious ass in this film. See it.

Thats about all this time round. Until then,

Cya



SOUTH CENTRAL BERGEN

# YOUR TOWN RECORD

WEDNESDAY, JANUARY 24, 1990



COLLETTE FOURNIER/THE RECORD

## Hands-on history lesson

Amy Harlib telling a story about dragons during a performance for children Sunday at the Teaneck Public Library. In costumes in-

spired by Ming Dynasty styles, Harlib uses music and martial-arts techniques to teach children about Chinese history and culture.

THE PERFORMANCE WAS ON SUN. JAN. 21 AND IT WAS PURE JOY. THE PLACE WAS STANDING ROOM ONLY WITH AN AUDIENCE OF APPROX. 200 PEOPLE OF ALL AGES. I FELT VERY GOOD ABOUT MY SHOW THAT DAY TECHNICALLY AND THE AUDIENCE RESPONDED ENTHUSIASTICALLY TO MY MATERIAL AND PARTICIPATED IN A LIVELY QUESTION/ANSWER DISCUSSION SESSION AFTER THE PRESENTATION. ALTHOUGH I GAVE AWAY LOTS OF FLYERS NO WORK HAS RESULTED FROM IT (YET). STILL, I CHERISH EVERY EXPERIENCE I GET - TO COMMUNICATE AND SHARE WITH PEOPLE THE BEAUTY AND WONDER OF CHINESE HEROIC AND FOLKLORIC TRADITIONS THROUGH ENTERTAINMENT!



# Taiwan's Dog Temple attracts all sorts looking for luck

By John Pomfret  
Associated Press

TAMSUI, Taiwan — When the clock strikes midnight, strange things happen at the Dog Temple, which was dedicated to the fidelity of a dog but now attracts gangsters, prostitutes, housewife stock whizzes and forlorn lovers.

Tough guys roll up in sports cars, sauntering to the altar to pray on their knees. Girls in miniskirts and low-cut blouses, accompanied by bodyguards in leather jackets, place incense in sacrificial urns. Their bouffant hairdos bob as they mumble prayers.

Middle-aged women, clutching copies of stock market listings, drop wood blocks in a Buddhist ritual as they search for an ethereal tip.

"I'm praying against VD," said a prostitute with fluorescent pink lipstick, who called herself Fragrant Flower. "We 'Little Misses' need all the protection we can get."

Praying has become a big business on this island of 20 million people, where superstition is pervasive. Thousands of temples throughout Taiwan do a steady trade in fortune-telling. Astrologers, palmists and soothsayers have flocked to the big cities to give advice on Taiwan's huge stock market and the popular, illegal numbers game.

Buddhist, Taoist or Confucian, all temples are in on the act. But perhaps the most famous is the Dog Temple, on a cliff overlooking the sea about 15 miles from Taipei.

Legend has it that about 100

years ago, 17 fishermen were caught in a storm and pitched overboard. Their bodies washed up on the shore.

Local villagers dug a grave for them by the coast. As they buried the fishermen, the vessel's pet dog jumped into the ditch to be with his masters. The villagers buried the dog alive and hung a lantern on the grave to commemorate its fidelity.

For years, fishermen used the grave as a navigation marker when steering their junks into the harbor in rough weather.

In 1961, a group of local businessmen built a temple on the site, equipped with bronze dogs, sacrificial urns with canine engravings and statues of Taoist sages.

In 1975, the temple doubled in



size and began staying open 24 hours a day. It started a store and hired dozens of people to sell temple paraphernalia — clay dogs, incense, paper money that is burned for the dead.

When plans were made for a nuclear power plant next door, the temple appeared doomed. But local pressure saved the site and now nuclear plant officials come to the Dog Temple to pray.

Some businessmen opened a replica of the Dog Temple just down the road to cash in on the excitement. But after a few months, it lost customers.

"They could feel there was no power there," explained Wang Yuan-yuan, a Dog Temple board member, who was working the graveyard shift at the advice

counter recently. "Only we have the genuine article — the dog spirit."

Business has been so profitable, said Wang that the temple is planning a dog theme park just up the hill.

"The little dog has been so good to us, we want to pay him back," he said.

Hsiao Hsin-huang, a professor of sociology at National Taiwan University, says uncertainty about the future has fanned the prayer craze on this Nationalist Chinese island. He estimates that temples make millions selling religious goods and gathering contributions.

"Nobody knows what will happen so people naturally turn to the gods," he said. "People are only interested in fast money and many

of them believe in luck."

Over the past few decades, Taiwan's economy has boomed, bringing its per capita gross national product to the equivalent of \$7,518 in 1988, the fourth highest in Asia.

The growth also has created huge savings but the economy lacks investment opportunities, so much of the cash floods the highly speculative stock market. In 1987, the market had an up and down swing of 450 percent. Record rises and falls were registered on two consecutive days in November.

Proper investment techniques do not seem to work very well because big players control the market. Many investors resort to prayer.

WHEN I WAS LIVING IN TAIWAN (1985-87) I ACTUALLY VISITED THIS TEMPLE (SUMMER OF '86) AND IT WAS VERY BEAUTIFUL ARCHITECTURALLY AND SO JAMMED WITH PEOPLE I DIDN'T GO INSIDE!! MY MANDARIN TUTOR WAS WITH ME AT THE TIME AND TOLD ME THE SAME LEGEND BUT SAID HE WAS SKEPTICAL ABOUT THIS SORT OF THING HIMSELF! THAT DAY I ALSO VISITED TWO OTHER TEMPLES AND NEITHER OF THEM WERE CROWDED LIKE THE DOG TEMPLE!!



# When Samurai Warriors Did Battle in Canada

By BRIAN BRENNAN

**T**HE FILM DIRECTOR HARUKI Kadosawa stands on the edge of a 300-foot cliff, binoculars and megaphone at the ready, looking down on an army of 3,000 Canadian extras — an army of 16th-century Japanese warriors dressed in the color-coded armor of 16th-century Japanese warriors. The actors, unrecognizable as Westerners because of their masks and helmets, are gathered in a vast undeveloped river valley on the Stony Indian Reserve, adjoining the Trans-Canada Highway 40 miles west of Calgary.

"No feature movie since the 1960s has put this number of extras in period costume with this number of horses," says Larry Weinberg, the director's American press representative. Akira Kurosawa's "Ran," the 1988 feudal warfare spectacle with which this film, "Heaven and Earth," will doubtless be compared, employed less than half the number of extras and a third of the horses.

Mr. Kadosawa, a slightly built 47-year-old with three film directing credits in Japan ("The Last Hero," "The Curtain Call," "Cabaret"), bellows through his megaphone: "Yoo, staato," which the Canadians have learned means, "Ready, action." Seven cameras roll. The red-armored foot soldiers shuffle in traditional samurai marching style across the grassy plains toward the meandering Bow River. The mounted forces speed ahead of the infantry, long spears aloft, set to resume battle with their black-armored opponents. A wooden stockade burns against a silhouetted Rocky Mountains backdrop.

The maneuver takes about two minutes to complete. The director shouts "Katto," the warriors halt, the cameras stop rolling. After a long pause, the director announces his verdict: "Gudo des." A second take won't be necessary. The actors and crew give the director a round of applause. It has taken seven hours of preparation and rehearsal to get this two minutes of film into the can.

The \$42 million costume epic, which Mr. Kadosawa compares to "Ben Hur," began production from August through late September in western Canada because the director couldn't find a suitable outdoor location in Japan. The film called for a huge battlefield setting resembling Kawanakajima, where two rival warrior clans fought in the late 1500s to determine which of their leaders would eventually rule a united Japan. "In Japan," says Mr. Kadosawa through an interpreter, "we do have countryside like this, but it's blemished by telephone poles and power lines."

The southern Alberta region appealed to Brian Brennan writes on arts and entertainment for The Calgary Herald.

**Drawn to unspoiled terrain, a Japanese director looked West to film his feudal epic, 'Heaven and Earth.'**

popular star in Japan, had to leave the film during the last week of August when he was stricken with leukemia. His replacement, Takashi Enoki, is an unknown in Japan, a factor that the director believes should not adversely affect the box-office potential of the film.

"I have worked with unknowns before, so that is not a problem," says Mr. Kadosawa. "The real test will come when Enoki-san is required to reveal the inner spirit, the religious side of a man of war. Watanabe-san took one and a half years of intensive spiritual training to prepare for this role."

The director has worked in the film industry for the last 15 years, primarily as a producer. His biography also lists achievements as a Haiku poet, as president of Japan's second largest publishing house and as an adventurer who plans to mark the 500th anniversary of Columbus's discovery of America in 1992 by sailing a replica of the Santa Maria from Barcelona to Japan.

He says "Heaven and Earth" represents the culmination of his 15 years in the film business, an ambitious movie that he hopes will appeal to Western viewers because of its resemblance to "Ben Hur." "They will see a battle between two men with different goals — one pragmatic, the other spiritual — and perhaps identify with it in that way."

The director also hopes that North Americans will appreciate the beauty of Japan as shown in the film sequences to be shot next April in the mountain area of Yoshinoyama, during the cherry blossom season. Release is planned next June.

The director says he is determined that "Heaven and Earth" should be more than just a samurai spectacle involving two ambitious warriors. His own beliefs as a Shinto priest are reflected in the psychological makeup of the main character, who "is less interested in becoming the military leader of Japan than he is in attaining a kind of personal Utopia."

For this reason, Mr. Kadosawa wants to distance his film from Mr. Kurosawa's "Ran," which he says was steeped in Buddhist philosophy and did not show the inner lives of the characters. "Kurosawa has had no impact on my work," he maintains. "I am most strongly influenced by the costume epics of Charlton Heston."



Chris Lange

*A plentiful supply of extras and horses also proved helpful to the director Haruki Kadosawa.*

via translators, to explain to the extras what he expected of them. "I said 'A,' and by the time it passed through the different channels it became 'C.'" The situation improved, he says, when he began relaying his directions through his Japanese crew, many of whom were bilingual and could pass the word along in English to their 250 Canadian counterparts.

The Japanese approach, the organization-minded Canadians were bemused to discover, was to operate as a group without a fixed plan and without any apparent leadership. In adapting to this seemingly chaotic method, says Doug MacLeod, the Canadian production supervisor, "we had to become a lot more flexible, forget any notions we had about autonomy or individualism, rely less on the written schedules we're used to in North America and learn how to cope with

last-minute changes." The 1988 Winter Olympics provided the model for getting the cast and crew daily from downtown Calgary to the Stony Indian Reserve, where a base camp was established in a huge rodeo arena, providing dressing room space for the cast of thousands, adjoining corral space for 800 horses, dining facilities equipped to turn out 600 hot meals daily — Canadian and Japanese cuisine — parking space for some 200 vehicles, including 63 school buses used to transport extras, computerized security and an infirmary.

Injuries for the most part were minor, consisting of sprains, bruises and the occasional broken bone. "That was our biggest concern," says Mr. MacLeod. However, the most serious incident did not involve injury but illness. Ken Watanabe, the leading actor in "Heaven and Earth" and a



ASIAPHILE #25: WRITTEN AND PRODUCED BY AMY HARLIB, 何安美, 212 W 22 ST. #2W, NY, NY. 10011 (212) 989-8217  
 4688 - THE YEAR OF THE HORSE!! HAPPY NEW YEAR TO ALL MAFFAPANS!!!  
 CHINESE KUNG FU STORY THEATRE STRUGGLES ALONG WITH US AS FEW AND FAR  
 BETWEEN AS EVER, EVEN THE NEW YEAR DID NOT MAKE MUCH DIFFERENCE.  
 CONSIDERING HOW HARD IT IS EVEN FOR MAINSTREAM TYPE PERFORMERS TO BE A  
 SUCCESS, MY SITUATION IS MUCH MORE DIFFICULT AND 'HAND IN THERE' IS THE  
 MODUS OPERANDI. U OF ROCHESTER WAS PURE JOY BUT HAS NOT LED TO OTHER  
 WORK. SPEAKING OF WORK, BELOW IS A GAG GREETING CARD I POSED FOR  
 IN JUNE 89 FOR EXTRA \$\$\$ AND IT TOOK THIS LONG FOR IT TO GET PRINTED  
 AND DISTRIBUTED. BEING SOMEONE EMPATHETIC AND SUPPORTIVE OF GAY PEOPLE, EVEN  
 THOUGH STRAIGHT MYSELF I DID IT FOR THE FUN OF IT TOO (NEVER HAVING  
 DONE PRINT WORK BEFORE). MAFFAPANS CAN'T READ THE FINE PRINT ON  
 THIS XEROX, BUT THE NEWSPAPER HEADLINE IS ABOUT TIAN-AN-MEN SQUARE.  
 SO YOU COULD THINK OF THAT AS THE REASON WHY I'M SO UPSET IN  
 THE PHOTO TABLEAU!! MAFFAPANS WHO FIND THIS CARD AMUSING CAN ORDER  
 THEM FROM THE COMPANY ADDRESS INCLUDED HERE. I DON'T KNOW WHAT  
 THE COST IS SO WRITE TO A TASTE FOR WOMEN, INC. AND QUERY.



PMS BLUE'S  
 Photo: ART MURPHY  
 © A TASTE FOR WOMEN, INC.  
 Suite 176  
 328 Flatbush Avenue  
 Brooklyn, N.Y. 11238

MERLIN AND I HAVE BEEN GETTING TOGETHER A FEW TIMES AND  
 HAS TREATED ME TO MANY ZATDACHI VIDEO VIEWINGS PLUS OTHER  
 GOODIES LIKE 'THE CRIMSON BAT' (A BLIND JAPANESE SWORDWOMAN CHARACTER CREATED TO  
 CASH IN ON ZATDACHI'S POPULARITY) AND THE KUNG HU 1960'S SWORD HERO CLASSIC  
 'COME DRINK WITH ME' I ALSO RECENTLY SAW A VIDEO OF THE JAPANESE SCI-FI  
 SPACE OPERA 'OUTLANDERS' PLUS THE COMICS IT'S BASED ON AND ENJOYED IT BUT  
 MOSTLY FOR THE VISUAL BEAUTY. I STILL PREFER HISTORICAL PAGEANT MARTIAL ART  
 MOVIES WITH LIVE PEOPLE IN THEM!! CAN'T WAIT FOR THE FILM DESCRIBED ON THE REVERSE OF THIS PAGE  
 BOOK: VIDEO NIGHT IN KATHMANDU BY PICO IYER (ALFRED A. KNOPF, NY 1988) (TRADE PAPERBACK 200) ANGLO-INDIA  
 JOURNALIST TRAVELED THROUGHOUT ASIA (1985-87) OBSERVING INFLUENCE OF AMERICAN POP CULTURE VS. TRADITIONAL  
 VALUES AND DISCOVERING FASCINATING MIXTURES. A BRILLIANT, PERCEPTIVE, WITTY BOOK CORROBORATING  
 THINGS I OBSERVED IN TAIWAN DURING THE SAME TIME PERIOD!!! BEST WISHES TO ALL!! AMY



Here is a continuation of my favorite martial arts movie actors:

11. Tan Tao Liang

He is a fine actor and martial artist. He did an excellent job of acting in "The Heroes" with Ti Lung and "Secret of the Shaolin Poles" with Meng Fei.

12. Tang Yeh Tsan

His supporting acting always shines through and sometimes outshines the "stars".

13. Adam Cheng

He is an equally good actor and martial artist.

14. Alexander Lou

Tied with Carter Wong for best facial expressions.

15. Hiroyuki Sanada

A fine singer, actor and martial artist.

16. Conan Lee

I hope he and Hiroyuki Sanada make another movie together someday maybe they can make another killer classic movie like NINJA IN THE DRAGON'S DEN.

17. The Actors in the Chang Cheh  
killer classic movie  
Five Element Ninja/Superninjas

My all-time favorite martial arts movie.

18. David Chiang

I will always remember when I was in the theater watching him play Young Dragon in "Seven Blows of the Dragon" and everyone left the theater saying "Chick-a-chick-a-chow."



19. The Yuen Family

A family chock full of directing and acting talent in movies like "The Magnificent Butcher" and "Dreadnaught".

20. Shoji Kurata

I have only seen him play villians and when he's bad; he's bad.



DAMON FOSTER, 26986 GRANDVIEW  
AVE., HAYWARD, CA. 94542

\*\*\*\*\*STAGE-SHOW UPDATE\*\*\*\*\*

How are you? Oh, that's too bad. But how nice of you to take time out of your busy day to read this article!

UCHU KEIJI GYABAN, which translates into English as SPACE SHERIFF GAVAN is definitely a classic superhero TV series from Toei. This 1982 series represents Japanese superheroism at its peak, although it lacked some of the charm and atmosphere of 1970s masterpieces like P Productions' DENZIN ZABOGA and Toei's KAIKETSU ZUBAT. Yeah, the 1970s, when men were real men, women were real women, and superheroes were real superheroes. But UCHU KEIJI GYABAN (SPACE SHERIFF GAVAN) is also a classic of its type for its combination of high tech special effects (which were specially effective), fast-paced plots which were even faster than me on a date, and of course, the incredible athletic talents of J.A.C. star Kenji Ohba, who's dangerous feet have performed many dangerous feats. So I figured it was about time this live action program got some exposure in this country. After all, Americans are already familiar with other Japanese stuff like cars, tape recorders and other merchandise they're using to buy us out. Hell, in a few years, the US government may just be a branch of Honda motors.

Though I'm generally artistic, costume making is not one of my better skills. Regardless, I managed to construct an adequate imitation of the Japanese superhero Gyaban/Gavan. The costume could be called decent at best. As for the hero's foes, I again managed to create three formidable villains by piecing together odds & ends.

This stageshow occurred on November 24, 1989 at a bay area convention called Siffcon. Me and my group (always variable) had been doing these choreographed stage fights for about two or three years, and our first one was already described in MAFFAPA 28. Somehow, we have only gone downhill ever since. Other characters we've portrayed include Inframan, the Kamen Riders, and the Green Hornet & Kato. This recent GYABAN recreation was our seventh such stage fight to date, and although it might not be our worst, it's most definitely far from being one of our bests. Our mandatory costumed rehearsal actually came out quite good, and I wish we had videotaped THAT one and not the actual performance which turned out to be a fiasco!

The damn thing only lasted a minute and was performed by myself (as the heroic Gyaban), Barrie Evans (as a monster), and Ken Ko & Tammie Twardowski (two henchmen). It started off with Gyaban (me) coming out on stage to the accompaniment of heroic music from the TV show, and a recorded narration (my voice) introducing this exotic Japanese hero to the American audience. The words basically reviewed certain key elements of the series, saying how Gyaban got his training and powers from the Space Sheriff Academy on Planet Bado. As I do the obligatory superhero pose (over

dramatic, just like in the programs), the three monsters sneak up behind me. The voice-over explains that they're evil invaders from Planet Maku. Then of course is the obligatory fight which I performed poorly. There had been a couple of injuries (i.e. I kicked Ken Ko in the face really hard and made his mouth bleed the first time, so I guess I was being overly cautious not to hurt anyone this second time. In front of a live audience. So after a restrained, unconvincing fist fight with the now defeated henchmen, I squared off for a one-on-one duel with Barrie as the snake monster. This was a weapons duel. I used a sword, Barrie used a long executioner axe. That plastic axe managed to survive about 50 rehearsals as both plastic weapons continually clashed at high speed. Yet as fate would have it, the previously adequate axe pole chose the wrong time to soften up, give way and go limp! Like I said, we were looking good, as we crossed sword & axe at the costumed walk through, not to mention all those private practices held throughout the week. Yet for the first blow in that chaotic duel with all eyes on us, that plastic pole bent around my sword, causing a brief entanglement. The audience laughed up a storm as both adversaries panicked, got sloppy in their confrontation and miserably tried to adlib! Confused, Barrie gave me an unscheduled full contact kick to the face, shattering the bottom half of the helmet and giving me a numb, fat lip. Then I delivered the deathblow with my sword as the evil cobra monster fell to the floor, via a mid-air summersault, or attempt at one, after he paused and nearly shrugged in bewilderment. Then I faced the audience and did the obligatory flipflop, since they always get us cheers.

The audiences' reaction was basically positive, except when the announcer first stated that the upcoming performance was a re-creation of a Japanese TV show. There were a lot of "aaaaah's", "uh-oh's", and "oh no's". At first I thought they were weary of me and my friends' performances, until I remembered that we don't perform at every convention, and each of our stage shows were spread out pretty good over the two or three years we've been doing it. I was later informed that their disappointment was because they thought it would end up being another character from some cartoon. Fortunately, once I took the stage and they got a look at my costume (it looked good from a distance), their reaction became positive.

Even though we later discovered we had won an award, we left the stage quite ashamed of ourselves. We snuck out the back exit to avoid all the photographers taking pictures of the contestants. When we later watched the videotape of the costume contest, we got a look at some of the traditionally pathetic competition and felt much

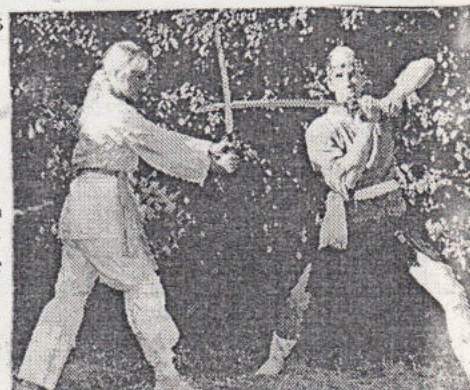
better about ourselves. Supposedly, after there were at least a couple other groups who had obviously seen our previous performance. They did dramatic fights as well, though the taping ended before either of our rip-offs took place. Thank you for reading this article. Your presence has made this a festive occasion. ☐

\*\*\*\*\*"WACKY CHAN" UPDATE\*\*\*\*\*

Can you believe it? We're still trying to finish this video that spoofs various types of old martial arts movies! We first began taping way back in August 1988! Of course, we've gone full months since then where we never did any taping at all. It's not that we're lazy, it's just that we are all so busy doing other things. Some of us work, some go to school, some lack cars, some are in bands, and worst of all, some of these guys are unreliable, undependable, they're flake! These irresponsible jerks are really screwing up the continuity. But to be fair, we're all individuals with busy lives. Just because I've got enough energy and willpower to go to school every weekday, work 48 hours a week, go out to clubs and concerts, organize stage shows, edit and publish the fanzine ORIENTAL CINEMA and make an amateur video, doesn't mean that everyone else does.

The most interesting taping we've done for WACKY CHAN in recent months was when fellow MAFFAPAN Susan Porter (formerly Susan Moyers) came out here to California on her honeymoon. She appears in WACKY CHAN as an evil white suited ninja who battles me, Yutaka Sugiyama (another out-of-towner, this one from Japan), Barrie Evans (who's suddenly become a flake) and others to the death.

Maybe we'll wait until August 1990 to complete WACKY CHAN, just to round it off and say "Two Years in the Making!" ☐



HERE I AM (RIGHT) CROSSING SWORDS WITH SUSAN PORTER/MOYERS.

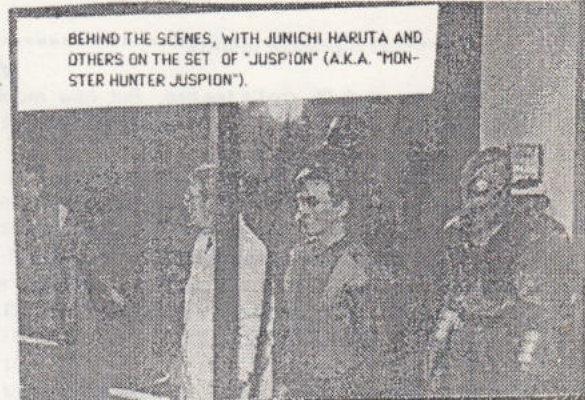




THIS BATTLE BETWEEN DAMON FOSTER (LEFT) AND SUSAN PORTER (RIGHT) IS ONE OF THE MANY DUELS IN THE AMATEUR VIDEO "WACKY CHAN," A SPOOF OF MARTIAL ARTS MOVIES.

and as we go back to Japan, we'll be making them out of here and had a lot more fun at Toei.

It was great to see old props in an outdoor backlot at Toei, from classic TV programs like KAMEN RIDER V3 and more recent efforts like DYNAMAN (1983) and BIOMAN (1984). The majority of the props were vehicles like jeeps and motorcycles. Next, Takahiko and both of us loud, arrogant foreigners swaggered our way over to



BEHIND THE SCENES, WITH JUNICHI HARUTA AND OTHERS ON THE SET OF "JUSPION" (A.K.A. "MONSTER HUNTER JUSPION").

# \*\*\*\*\*MAIN TOPIC: A VISIT TO TOEI\*\*\*\*\*

It started out like any other typical day in Tokyo, during my 1985 stay in the land of the rising yen. I woke up on my semi-comfortable futon which was on top of those irritating, fragile tatami mats everyone seems to like having over there. As I left the warmth of my blanket in favor of the horrid coldness of Japanese weather and temperature, I looked out the window of my apartment to yell my daily obscenities at those overbearing dictators who employed me, the Tamuras (who's apartment was down the street). That old fart Mr. Tamura nearly fired me when I requested to have that Sunday off, to go visit that company of companies, the organization who inspired and influenced me, since I was about, ugh, ummmmmmm, well very young, anyway. The group in question is Toei, those

ME AND ED MARTINEZ CLOWN AROUND WITH ONE OF THE VILLAINOUS MONSTERS IN THE "JUSPION" TV SERIES.



masters of entertainment who's boots I would gladly lick, so long as the boots were brand new, clean and never used, and even then I would wear a condom (preferably unused) on my tongue. Ed Martinez (one of my Latino friends) also just happened to be in Tokyo that week, staying with Saki Hijiri, editor of UCHUSEN magazine. So on that Sunday, both me and Ed put on our gasmasks and descended into the dirty city of Tokyo and were off to go visit the sultans of superheroism, Toei. We were guided by an old friend called Takahiko Mamiya, who is an illustrator for TV KUN magazine. Before our eventual arrival at Toei, we hung out on the streets of Tokyo, did a little pointless sightseeing, had our pictures taken, and reminisced about the good old days in sunny California, land of beaches, rock 'n roll, partying, driving fast, driving at all, buxom blondes in bikinis, and surviving the scrutiny that happens when meeting their parents on the first date. Among other things, we went to an office building where they publish some Japanese heavy metal magazine called BURN. Ed has some exclusive photos of dirthead bands like Ratt and Y & T that he wanted to try to get the publisher or editor to buy. We even tried talking like rock & rollers, saying things like "Alright, dudes! Awesome!" "Totally cool and stuff, man!" "Right on, rockin' like the devil!" "Keep the faith!" "Satanic sex while on drugs, and cruisin' in our fast cars, baby!" But then Japanese so-called headbangers didn't underst-

a warehouse with brand new interior sets, currently (at the time) used in programs of that year like JUSPION and CHAN MAN. As we pretended we were superheroes on the set of Juspion's Dai Leen spaceship, we couldn't help but notice how chincy the cheap set looked in person, although it sufficed on film. We pressed buttons sat in the pilot seats and quoted from the series, imagining that we too were defending the Earth from the monstrous Satan Gos. Takahiko was understandably annoyed at both us happy-go-lucky, disrespectful Americans as we boldly marched over to the CHANGEMAN set and played with props like the Power Bazooka and the costume of the main villain. But the highlight of the day came when the film crew and cast for



PYROTECHNIC SPECIAL EFFECTS BEHIND THE SCENES OF THE 1985 JAPANESE SUPERHERO SERIES "KIYOJUJU DOKUEI JUSPION."



ED MARTINEZ (TOP ROW, 2ND FROM LEFT) AND DAMON FOSTER (TOP ROW, 3RD FROM LEFT) HANGING AROUND WITH J.A.C. ACTORS LIKE JUNICHI ("DYNA BLACK") HARUTA (TOP ROW, FOURTH FROM RIGHT) IN BETWEEN TAKES OF "JUSPION."





PHOTO BY ED MARTINEZ.



JUSPION arrived and we got to witness actual filming of portions of an episode of this post Space Sheriff series. The first thing was a quick insert, an FX scene. They were exploding the tentacle of a monster. As the crew relocated and prepared for the next shot, we stumbled upon an enormous pile of decaying rubber monster costumes. I recognized each of them as being from previous episodes of JUSPION I had been watching weekly, at Friday, 6 PM I believe. These thick latex suits were left outside, rotting in the sun, snow, rain, or whatever condition Tokyo's freak weather was in.

By this time, actors had arrived over on one of the same sets that Ed and I had made shambles of a few hours earlier. Filming was underway of some dramatic scenes for JUSPION, so we enthusiastically ran back to the indoor set like little kids to a playground, like mice to cheese, like Joan Collins to a bed. Upon arrival, we saw a number of actors we tried to communicate with. Everyone was pretty easy going, cooperative and helpful. Lead actor Hikaru Kurosaki wasn't scheduled that day, and even if he was, rumor had it the irresponsible star was always late to set. Among the cast, there was only one familiar face, and that was of Junichi Haruta. Haruta is a spectacular martial artist and stuntman who trained for years under Sonny Chiba at the Japan Action Club. I didn't recognize him at first because he looks much differ-

ent in JUSPION than he did in DYNAMAN as Dyna Black, or when he played Goggle Black in GOGGLE V. Once I realized that the villainous Mad Gallan was played by Haruta who'd been an idol of mine for years, the usual autograph signing and picture taking took place. Haruta speaks as much English as a common housefly, so communication was limited. He was fairly friendly, though not as outgoing as Hiroshi Watari, another JAC member to appear in JUSPION. Ironically, I did not meet Hiroshi Watari at any time in Japan, just when he came to America a few years later (see my article in the previous issue of MAFFAPA). Anyway, we observed filmings of JUSPION's dialogue scenes but that got boring so we eventually left to go get grub.

Writing this little review has brought back all sorts of memories of my misadventures in Japan. Maybe next time I'll write about more of them if you don't mind. □



AFTER LEAVING TOEI'S "JUSPION" SET, WE WENT TO A NEARBY BAR AND GOT SO BLIND-WASTED-DRUNK WE COULDN'T EVEN REMEMBER ALL THE WORDS TO THE THEME SONG OF THE OLD 1966 "BATMAN" TV SHOW.

## JUSPION



BEHIND THE SCENES.





# ORIENTAL CINEMA

is a deverse  
fanzine; always including a var-  
iety of topics: fantasy, horror,  
martial arts, giant monsters,  
cartoons, superheroes, and co-  
medy in each issue.

O.C. no. 5 (1983) \$1.50

O.C. no. 6 (1986) — Chinese  
Vampire issue

WARNING: This issue contains  
vulgar art which may offend!

\$1.50

O.C. no. 7 (1987) — Monkey  
King issue \$1.50

O.C. no. 8 (1988) — Japanese  
Monsters issue \$2.00

O.C. no. 9 (1989) — Superhero ex-  
trava ganza!!!!!! \$5.00!

DAMON FOSTER, P.O. BOX 576, FREMONT,  
CA., 945370576





## 教師びんびん物語

毎週月曜 夜9.00-9.54(54分) フジ系

脚本=矢島正雄 演出=赤羽博、中山秀一 出演=田原俊彦、野村宏伸、五十嵐淳子、紺野美沙子、五十嵐いづみ、萩原流行、佐藤允、大竹まこと、立原麻衣、塚田きよみ、橋本かほる、中島夕紀絵、阿部亜由美、岩瀬成司、五十嵐吉織

先生証  
銀座第一小学校 校長 仲山仙太郎  
下記のものは本校の5年1組の教師であることを証明する  
徳川龍之介  
(氏名) 徳川龍之介  
(生年月日) 昭和36年2月28日

「目標は年齢と同じ27%」  
記者会見で宣言したトシ  
シゲの最終回が近づき、その目標が現実になりそうな勢いだ。たぐさんの人に夢を与えたいの番組が終わるのは悲しいけど物語はいよいよ佳境だ。



## 教師びんびん物語

徳川龍之介の愛の行方は？そして銀座第二小学校の運命は？

撮影：大塚俊之 取材：小林優子



\*\*\*\*\*  
 \* TV REVIEW: \*  
 \* KYOSHI BIN BIN MONOGATARI \*  
 \* by Robert Walsdorff \*  
 \*\*\*\*\*

The scene is a sixth grade classroom. The teacher walks in. The students are sitting there quietly awaiting his arrival. They all rise, bow to him, and say good morning. Obviously this is not an American school! It's the Japanese classroom in the television series, "Kyoshi Bin Bin Monogatari." Roughly translated it means "Story of an Enthusiastic Teacher." The serial was one of the most critically praised and highest rated shows on Japanese television during the last two years.

The show marked the triumphant return of school dramas to television. They used to be very popular in Japan. They usually follow a standard formula: A new teacher arrives at a school and immediately confronts problems from his students. As time passes the students and teacher develop a great friendship as they share problems, triumphs, and laughter.

A couple of things set "Kyoshi Bin Bin Monogatari" apart. Most of these shows were set in intermediate or high schools, rather than elementary schools. Tahara Toshihiko ("Toshi") was also much younger than the usual middle-age actors who portrayed teachers, being 27 when he started. Toshi's character also came into much more conflict with the administrative staff in his series. He was also the first sensei to star in a TV series who previously played a student in an earlier TV show. It was the television series, "San-nen B-gumi Kinpachi Sensei" starring Takeda Tetsuya, that launched Toshi's career in 1979 as a rambunctious high school student constantly in trouble.

After Toshi's success in that series, he launched a career as an idol singer. While most idol singers, no matter how popular, disappear in a few years (to be replaced by younger idols) Toshi was an exception. He maintained his popularity year after year after year. He was also put in movies and other television shows in acting roles. This is standard procedure. Usually these idols show little talent and are only given these roles because of their temporary drawing power. Toshi, however, showed quite early a great deal of acting potential. He dared to play a rather diverse array of acting roles. Unlike most idol performers, he was constantly growing as a performer.

Finally he decided he had to trade his boyish image for a more mature one. At first, the going was rough. The public did not accept the "new" Toshi. Pretty soon most reporters and members of the industry declared that his career was about through, and it did look that way. Then he took the gamble on "Kyoshi Bin Bin Monogatari." The industry was suddenly surprised by its enormous success. Critics who had always been unmercifully criticizing Toshi were suddenly reversing their views. The ratings steadily zoomed. He also had his



first number one hit record in years, "Dakishimete Tonight." Toshi not only made a "comeback," but was more popular than ever.

Most Japanese TV series are not designed to run like American TV series. They are more like serials or long mini-series. A certain amount of episodes are made and that's it. "Kyoshi Bin Bin Monogatari" had only about a dozen episodes in 1988. It was brought back for 13 additional episodes in 1989 with many cast changes. (When Japanese series are revived they are usually virtually new series, with many changes.) The second part of the series even exceeded the popularity of the first part.

Having seen this series I can understand why it is so liked. In each episode Toshi confronted a problem, usually one concerning a student. In one episode it was a boy neglected by his father, who was raising him alone. He was all wrapped up in his work. As a desperate means to gain his father's attention, he resorts to shop lifting. It doesn't work, for it is Toshi who has to come down to the police station. Other episodes surrounded a physically abused child, a sheltered girl not permitted to associate with those beneath her social standing, a talented child not permitted to pursue those talents, a boy embarrassed by his father, an aging comic, a girl trying to get her separated parents back together again, etc. Some of the situations are comical. Toshi is trying to help a battling couple keep their ramen shop in business and not be torn down by greedy land developers. He tries unsuccessfully to get his colleagues to eat there, and is constantly in the middle of the couple's arguments. Their son is one of Toshi's students. Other stories get dramatic. One of Toshi's pupils dies in a hospital after being hit by a car. Although an accident, the guilty party is totally callous about the whole matter, to Toshi's anger.

Toshi was also often in conflict with the administration because he dared to question the strict academic ideals of the school, and instead used more humane and liberal ideas in his teaching methods. In one episode he is fired because he dared to defend his actions to the female principal even after she repeatedly slapped him for arguing with her, and he is forced to physically restrain her. There were also conflicts with the city education office, a bribery scandal, the incessant prattling of the PTA, and the closing of the school.

Toshi portrayed the kind of idealistic teacher who always stuck his neck out to help someone else, and as a result usually wound up in deep trouble himself. Still by the conclusion he usually resolved the problems for everyone. Since the Japanese are so well noted for the tragic endings of their stories, it was refreshing to see most episodes having an uplifting ending.

Each episode incorporated much humor, such as one where Toshi and his friend are trying to hide the video tape they are renting from a fellow employee. There is also the constant appearance of persistent salesman.

Toshi played Tokugawa Ryunosuke. In both series Nomura Hironobu played Enomoto, a fellow teacher and his roommate.



Enomoto was an easy-going, pleasant young man, but also a timid "yes" man. There was also a romantic subplot in each series. In part one Konno Masako played Toshi's love interest. She was in love with him but he didn't return her affections because of his conflicts with her father, an unethical businessman. In one story her father finds out she cares for him, so has his men deliver Toshi to her so she can "have her way with him." Needless to say this doesn't help the situation! In the second series Aso Yumi played a school doctor in love with Toshi, but once again he didn't return her affections this time because he knows Enomoto is in love with her.

One story begins with a dream sequence. Enomoto is about to marry the doctor when Toshi bursts in and sweeps her away with him. Enomoto awakes and begins punching a sleeping and confused Toshi. In another episode the doctor broke off her engagement to Enomoto. He then sulked throughout the episode. He balled when guests came to the apartment. He tried to commit suicide by jumping off a building, making sure that Toshi was near by to save him, of course. This was to get Toshi to get her to go back to him. The only time the doctor really began to like Enomoto was in the final episode when for the first time he stood up to some officials and defended Toshi who was, what else, in deep trouble again!

Although there was a good supporting cast in both parts of the series, there was never any doubt that this was Toshi's show. His performances and personality carried the show. Eye-Ai magazine said:

The series really drew out the best in Toshi in the role of Tokugawa-sensei, a very young and unique teacher of 17 lively elementary school kids. He is definitely not your run-of-the-mill sensei. He is one of the most endearing portrayals of a teacher, despite all his shortcomings. Strict yet both loving and concerned, unsophisticated yet strong and dependable. There are many heartwarming behind-the-scenes episodes from the "Kyoshi" serial which shine light on Toshi's very charming real-life personality as well. One of the attractive things about him is that he's a hard worker. He has great character, a cheerful disposition, and above all, he never gives up. The boyish Toshi has disappeared somewhere in the background, and in his place is a man to be reckoned with.

Unfortunately because of copyright complications, this series is unlikely to be sub-titled into English. So I've only seen it in Japanese. Still, even with these language restrictions, I've thoroughly enjoyed it. Is this a true to life picture of a teacher? It doesn't matter. In this show Toshi is the teacher we all wish we had.



A LOOK AT ORIENTAL AMERICAN PERFORMERS IN AMERICAN PRODUCTIONS

When I was a youngster, I watched regularly a TV program entitled, "To Tell the Truth". The 3 contestants of each contest had to trick the 4 panelists in order to win. The host would first read the affidavit of the real person, and then the panelists would question the contestants before guessing which one wrote the affidavit. Only the real person was sworn "to tell the truth". Most contestants were ordinary people who accomplished something unusual. When a celebrity appeared the panelists generally were blindfolded since they would recognize the person by sight. However, I was surprised when film/TV actor, Victor Sen Yung, appeared one time as a contestant. I recognized him immediately, but the panelists were not blindfolded. What surprised me even more was that the panelists were fooled. They didn't recognize one of their fellow actors.

VICTOR SEN YUNG, had appeared as Number 2 son, Jimmy Chan, in 34 Charlie Chan feature films and was a regular in "Bonanza" and "Bachelor Father". He acted often in TV and in films such as: "The Letter", "Flower Drum Song", "Woman on the Run", "Manila", "Blood Alley", "China", etc. This film and TV actor died at age 65. He was found dead under mysterious circumstances in his North Hollywood home on November 9, 1980.

KEYE LUKE, (Born in 1904), He is still active in films and TV since his screen debut in 1934 in "The Painted Veil", He also acted in theater and radio. This Chinese-American actor is best known as Lee Chan, number one son, in Charlie Chan films, and as Master Po in the "Kung-fu" TV series. Recently he played Ernie's grandfather in "Sidekicks" aka "The Last Electric Knight". His film and TV credits are so numerous that I cannot list them all. Films include: "The Good Earth", "Sleep, My Love", "Nobody's Perfect", "Hell's Half Acre", "Just You & Me Kid", etc.

MIYOSHI UMEKI, (Born 1929), This Japanese actress/singer began her American film career in 1957 in "Sayonara", and won the Oscar for her performance. On stage and screen, she played Mei Lee in "Flower Drum Song". Other films included "Cry for Happy", "The Horizontal Lieutenant", "A Girl Named Tamiko". Later she played Mrs. Livingston in the TV series, "The Courtship of Eddie's Father". She retired but I must praise her for her success in American productions.



ANNA MAY WONG (1902-1961)

She was a Chinese-American beauty and actress not only in American films but also in English and German motion-pictures. Film credits: "Portrait in Black", "Red Lantern", "Flame of Love", "Shanghai Express", "Impact".

SESSUE HAYAKAWA (1890-1973)

His acting career in American films stretched over 60 years. He studied at the University of Chicago and played character parts in "talking pictures" after playing leading men in "silents". He was an asset to almost every film he acted in. Film credits: "The Bridge of the River Kwai", "Tongman", "Tokyo Joe", "Geisha Boy", "Hell to Eternity", etc.

PHILIP AHN

This actor was born in Los Angeles in 1911 of Korean ancestry, and died recently after a long illness. He played Master Kahn in the "Kung-fu" series and played many TV roles. His film credits: "Anything Goes" (1936 version), "Story of Dr. Wassell", "The General Died at Dawn", "Love is a Many Splendored Thing", etc.

BRUCE LEE (1940-1973)

An expert Chinese martial artist who literally fought his way to fame as the hero of martial arts films in the 1970's that inspired spin-offs of his films. Lee was born in San Francisco, grew up in Hong Kong and studied at the University of Washington. He was buried in Seattle. In 1973 he died of mysterious circumstances. Film credits include: "Marlowe", "Enter the Dragon", "Return of the Dragon", "Fists of Fury", "Chinese Connection", etc. On TV he played Kato in the "Green Hornet" series and acted in several TV shows.

JAMES SHIGETA

This Hawaiian was born in 1933, and served as a U.S. Marine prior to acting in TV and films. "Walk Like a Dragon", "Bridge to the Sun", "Paradise, Hawaiian Style", "Flower Drum Song", "Nobody's Perfect", "Cry for Happy" are among his film credits. In recent years he has acted in TV shows and commercials.



NORIYUKI "PAT" MORITA

This actor was born June 28, 1932 in California and started his career in show business as a stand-up comic. His TV credits include "Happy Days", "MR. T and Tina", "Ohara", plus guest parts on T.V. He is best known as Mr. Miyagi in the "Karate Kid" films. He was nominated for an Oscar for that role. He also starred in "Captive Hearts". Comedians have a difficult time crossing over to dramatic roles. They wouldn't even let him read for the Karate Kid originally. When they did, Mr. Morita became Mr. Miyagi before their eyes.

SHO KOSUGI

He was born in Japan in 1949, and moved to American when only a teenager. He is a black belt in Shito-Ryu Karate and Ninjitsu. In 1980 he made his American film debut as an actor as the antagonist in "Enter the Ninja". Then he switched to protagonist roles in films starting with "Revenge of the Ninja". Other films included: "Ninja 3: the Domination", "9 Deaths of the Ninja", "Pray for Death", "Rage of Honor", and "Black Eagle". He had a good role in a non-action film, "Aloha Summer" (aka "Made in Hawaii"). He has acted in TV's "Master Ninja" and choreographed and doubled for the star of the show, the late Lee Van Cleef. Sho's sons Kane Kosugi and Shane Kosugi have acted in some of his films. "Wings of the Dragon" (working title) is scheduled next for Sho Kosugi.

ERNIE REYES, JR.

California-born, third generation American, starred in "Sidekicks" TV series based on the "Last Electric Knight", and in feature films such as: "Red Sonia", "The Last Dragon". He has appeared on TV shows such as: "MacGyver", "Highway to Heaven", etc.

His father Ernie Reyes taught him martial arts when he was a boy. His father is founder and a performer in the West Coast Demo Team.

CLYDE KUSATSU

Hawaiian born actor in theater, films and T.V. Currently starring in "Island Son" as Doctor Fushida, CBS-TV series. Had numerous roles on television and films such as: "The Challenge", "Oh, God", "Shanghai Surprise", "Choir Boys", "Airport 75", "Midway", etc.



HAING NGOR

He won the Oscar for his role in "The Killing Fields". Off-screen, this small, intense, be-spectacled man, lost his family and girl friend from the war. He was a physician who suffered at the hands of the Khmer Rouge. His main goal today is not acting but to build a hospital to help refugees. The Khmer Rouge is the Chinese-backed communist faction that overthrew the republic in 1975, and killed 4 million people in Cambodia. Ngor is devoting most of his spare time and money from acting to help the many Camodian refugees driven out of their own country to camps in Thailand.

DUSTIN NGUYEN

Over 13 years ago, Dustin Nguyen came to America as a refugee from Viet Nam. At a makeshift refugee camp in Arkansas, as a young boy he passed many lonely hours learning to speak English by watching T.V. Back then this frightened, transplanted child did not realize that he would someday be on television. Today he stars in the "21 Jump Street" TV series on Fox-TV Network, as Harry Ioki, undercover cop. He is now 23 years old. Prior to "21 Jump Street", Dustin was a regular in "General Hospital", and appeared on TV shows and several films.

KE HUY QUAN

In 1979 he came from Viet Nam as one of the "Boat People" for 6 months. When his parents were finally allowed to settle in the USA they relocated in Los Angeles. He was later chosen from 6 thousand boys to play "Short Round" in the major feature film, "Indiana Jones and the Temple Doom". Later he acted in "Goonies" as Data, and 2 TV series that failed: "Together We Stand" and "Nothing Is Easy" for CBS-TV.

CONAN LEE

He grew up in Queens, New York, and studied martial arts from his father starting at age 7. He directed and choreographed all his fight scenes in the feature film, "The Eliminators". He starred together with Hiroyuki Sanada in "Ninja in a Dragon's Den" in Asia, and had a small role in "Gymkata". In Hollywood, he appeared in TV shows such as "MacGyver", "Trapper John, MD", "Falcon Crest", etc.

JAMES HONG

He is one of those Asian-American actors whom you see frequently in television programs and feature films. His best role was in "Big Trouble in Little China". Unfortunately, I know nothing else about him. If you know some biographical data about him please let me know.

HONORABLE MENTION: MAKO, RUSSELL WONG, GEORGE TAKEI, JOHN FUJIOKA, ERIC LEE, JOHNNY YUNE, ROBERT ITO, JAMES PAX, PETER KWONG, YUJI OKUMOTO, SOON TECK OH, NANCY KWAN, JAMES LEW, ROSALIND CHAO, VICTOR WONG, TAMILYN TOMITA, GAEDE WATANABE, KNIGH DHIEGH, GERALD OKUMURA, BENSON FONG, DENNIS DUN, etc.



## READ CHINESE

**S**TILL sleeping? Or just not out of bed yet? I wasn't gone long. You know, you can—you'll say you can't, but you can—read Chinese. Maybe not a book, but for sure a newspaper. In any language, a newspaper's a newspaper. You look at it, you turn the pages—you can tell which parts are the news and which parts are the ads. You can look at the photographs. The drawings. The border designs. You can figure out what's international, what's local, what's fashion, what's entertainment, what's sports, what's business. Some of the words you can read because some of them they don't translate. Some people's names they don't translate. So you have a bunch of Chinese characters and then you have a name like ROY ORBISON. Yesterday there was an article that was all Chinese characters except for ROY ORBISON, six times. So most names they go ahead and translate, but others they don't. And WOOLCO they don't translate. And THE SUNSHINE STATE they don't translate. Certain expressions they don't translate—KEEP FIT they don't translate. BYE-BYE they don't translate. Some words you think they would they don't translate. DOWNTOWN they don't translate. And SPAGHETTI and PASTA they don't translate.

**T**HAT'S Chinese newspapers, but spoken Chinese—sometimes in the coffee and pastry shops here in

down, I just go and sit by myself somewhere. I don't actually shut my eyes—I just keep still until I can smell the soap in my shirt.

**W**HO knows, who knows how it will go? What you want, what I want, and so on. The Chinese seem to have fewer words than we do. Maybe they make every three words into two—so one word would cover "want" and "desire," and one would cover "desire" and "need." Roy Orbison, Roy Orbison, Roy Orbison, Roy Orbison, Roy Orbison, Roy Orbison—right now, that's all I can say.

Are you sure you're awake? Don't you like mornings? But it's O.K. for you to keep sleeping while I go out and come back like this. What's great about living in Chinatown is so many people

getting up in the morning knowing what they want that I start wanting what they want. So this is coffee with cream and sugar. That's right, cream and sugar—don't you want to try some things that I like? I tried some things that you like. Some of them I liked. These are sweet rolls, all different kinds.

And because I know that the world really doesn't—at least not for long—go away, I picked up some newspapers. Three published here, two from Hong Kong. Let's see... here, start with this one. It's in—they all are, and now that you know you can, you can read Chinese.

*New Yorker* 8/89 —RICK ROFIHE

Student should read, prepared by some cultural literacy delegation. I agree!

Here I am, once again pushing the limits of copyright infringement. Maxine Hong Kingston's "The Woman Warrior" is on the list of 20 novels every American college

SMP 3/90

**CONVERSATION** ■ In her two earlier books, *China Men* and *The Woman Warrior*, Maxine Hong Kingston provided vivid memoirs of growing up Chinese American. *Tripmaster Monkey*, her first novel, is the picaresque tale of a '60s Chinese American beatnik poet named Wittman Ah Sing

## Chinese mythology, '60s California

**T**here's a stereotype that the first generation of Asian Americans does all the hard pioneering work, the second gets established in business and makes money and only in the third generation is there time to create art. But that stereotype is not true. The first Chinese immigrants wrote poems all over the wall of the immigration station. And I suspect that the boat people are creating

it were Asian, the teacher was Asian, the guest lecturer was Asian. The literature was taught in terms of how it could help the students with their identity in America. By contrast, in the traditional English course, the students were all white, and the literature was taught as aesthetics and form—the emphasis was on trying to be objective. So at the same university you get polar opposites in educa-



but very softly. If you do it, don't get too loud, because then it sounds like an echo, and people start looking around.

Chinese, spoken, is such a pleasing language. So many tones—it's like singing. Since I don't know what I'm saying, I never try to use those words when it comes my turn to order. I say, "One of those, one of those, one of those, one of those, and one of those. And one of those." All in one tone. Not so pleasing.

**O**H, you learn a few things in Chinatown. One thing is that you don't whistle. Because whistling in China is what the blind people there, the ones who massaged for a living, would do as they walked down the alleyways. Like the ice-cream man here, but whistling, not bells. And parents would send their children out to the alleyway to put their hands on the walking sticks of the blind people to guide them into the houses that needed their touch.

And in restaurants you learn. For instance, it means something if you're alone and order bird's-nest soup and the waiter smiles and says, "Good for you." If he tells you what it means when you're alone and you order it, you might change your mind on the soup, but some of the things he says you'll remember exactly: "And if you live in a house full of love you love the house. You love the bird that builds its nest under the eaves of the house."

Do you have anything you want washed? The laundromat I leave my stuff at uses a Chinese kind of soap; maybe you noticed. When I'm in another part of town and I want to calm

them. There's just something in human beings; they want to express their adventures.

At the moment, there are a number of Asian Americans publishing books. Many have worked quietly with no encouragement for decades, and suddenly everybody is coming out with work. Maybe it's like what happened with the Jewish novel. When a community becomes defined, the art, which people did in private, comes forth.

#### **In your writing, you say that it is difficult for Asians to be accepted as Americans.**

When you come here with American values and make a contribution to American ideals, then you are an American, period. The Chinese railroad workers, for example, very early on went on strike for better working conditions. By performing such an American feat, they made a great contribution to the political system; they were being American.

But Oriental people have a peculiar problem being accepted, because we look different. You can look like a black and everybody assumes you are an American, but there isn't that assumption for us. We must deal with the perceptions of others and their desire to know where we came from, even though we might have been here for several generations.

Chinese Americans who have been here for two generations sometimes call newcomers from Asia "FOB's"—fresh off the boat. It's a way for those who are already here to establish that they are American. It's a bit of a Mayflower complex. But Chinese Americans, who have a genius for community, ought to be using that genius to help the transition of the new immigrants into American society.

#### **What are relations like among Asian American groups?**

I've been visiting a lot of colleges lately and am appalled that on many campuses there are four Chinese social clubs. There's one for the Taiwanese; another for those whose roots are in the People's Republic; there's a Chinese American club and then, usually, an Asian Culture Society. The kids don't mix; it's very divisive.

Yet, in another context, they remain together. I visited the University of California at Berkeley—they have asked me to teach. When I was a student there, everybody had to take a basic English-reading-and-composition course. Now it's possible to substitute a course in ethnic studies. I visited an Asian American-studies class, and all the kids in

#### **Your own literary ancestry seems to have bridged that gap.**

My literary roots go right down to the mainstream of American literature, which has always experimented with the notion of what constitutes being an American. Ralph Waldo Emerson tried to distinguish American culture from British. Walt Whitman sang of the American self. I consider Whitman my grandfather and William Carlos Williams, who wrote of American history as myth, my literary father.

In my new book, I sing of the Chinese American self. The Chinese brought their myths from China and changed them so that they were American. They also brought a certain spirit. The main character in my novel, Wittman Ah Sing, has that spirit. He shows Americans that they can be freer than they allow themselves to be—it is the spirit that was in Walt Whitman, the forefather of the beatniks.



JOHN HARTLEY—AP/WIDE WORLD

#### **Myths are very important to you.**

A myth about the king of the monkeys underlies the book. He hears that there is going to be a very rare and exclusive party up in the sky. He's not invited, so he crashes the party and makes great chaos. The monkey came to America in the 1960s at the Democratic National Convention in Chicago. Abbie Hoffman had the spirit of the monkey, and a lot of people who had been left out of the party crashed it. What we should have learned from the experience is that we have to invite everybody to the party.

Myths help us to remember that we are heroes in a big human adventure. They show us that we're lost when we think that life means only getting up in the morning, having coffee and going to the office. We often forget that we are great human, Godlike creatures living something grand. But myths also have a dangerous side. Sometimes we live in a dream—we go to war because of a quest dream that says we have to fight dragons and slay them. We don't think to ourselves: "Hey, wait a minute. I don't want to be in a war myth." The word *myth* has two meanings: It can be the real truth behind something or a delusion. We have to be able to distinguish one from the other.

**U.S. News & World Report** 5/89  
*Tripmaster Monkey*, Alfred A. Knopf, \$19.95

Conversation with Alvin P. Sanoff



SUSANNE MOYERS PORTER • 1406 CANYON TR. SW • ALBUQ, NM • 87121 • (505) 831-0924  
(505) 828-9632

THE NEW YORK TIMES, SUNDAY, AUGUST 16, 1987

# Jackie Chan Plots a Conquest

By HILDA C. WANG

**J**HONG KONG ACKIE CHAN EASILY DISPATCHES enemies with a karate chop or a kung fu kick, but his real problems come from his fans. Young Chinese and Japanese women cluster in his office, pleading for his attention with a passion that makes American film stars look unwanted by comparison. Twice, neglected female admirers have tried to commit suicide in his foyer.

Mr. Chan is the undisputed king of the Asian screen, the inheritor of Bruce Lee's mantle, a martial arts expert whose numerous films hold box-office records throughout Asia. His recent release, "Armor of God," broke Hong Kong's box-office records in every category by taking in \$4.6 million in four weeks.

Now the boyish-looking millionaire is taking on perhaps the biggest challenge of all: he aims to break into the lucrative American market. It is an achievement that virtually no Asian





...doubly difficult for Mr. Chan, who has had only one year of formal schooling and speaks broken English.

But his path may be eased now that "Police Story," in which he plays a Buster Keaton-like cop, has been scheduled for this year's New York Film Festival.

The 33-year-old star, barely 150 pounds and 5 feet 10 inches in stocking feet, does not lack self-confidence. He already has played small roles in a few American films, including the 1981 Burt Reynolds movie, "The Cannonball Run," and he is confident that with a few more American movies opposite stars, he will be famous in North American suburbs, not just in its Chinatowns.

"After a few similar movies, the U.S. audience will begin to know me," Mr. Chan said with his customary grin. "Then it will be Jackie, Jackie, Jackie all the way."

In a sign of the seriousness with which he is tackling the new challenge, Mr. Chan is focusing his interest on filming rather than on his extravagant hobbies. He has pared his personal fleet of 60 cars to about 20 (he could not remember the exact number), and he appears not to have added significantly to his collection of more than 1,000 pairs of shoes. Nor does he plan to acquire a serious girlfriend soon.

"Right now, I belong to the people," Mr. Chan explained. "I won't even contemplate any serious romantic commitment, because there is no guarantee what my fans would do."

Mr. Chan shot to fame in a 1977 Taiwanese swashbuckler titled "Drunken Monkey in the Tiger's Eye." A dozen more kung fu action films followed, with titles like "Fearless Hyena," "Dragon Lord" and "The Young Master," which firmly established him among Asian moviegoers. His movies, shown with English subtitles, play in theaters across Asia and in Chinese communities in the United States, Canada and Europe.

**The star—Opinion differs as to whether he can replace Bruce Lee in the affections of American fans.**

"People like Jackie Chan because his films are pure action and adventure; he's like a local Steven Spielberg," said George Chang, head of the communications department at the Hong Kong Baptist College. "Overall, local cinema audiences are still not very sophisticated; they do not like films that are intellectually challenging."

The quality of Hong Kong-produced movies is not usually celebrated by critics. The majority are low-grade efforts depicting slapstick comedians or underworld kingpins, with small budgets and short production deadlines of one to two months.

It is against this backdrop that Jackie Chan movies stand out, with their meticulous yearlong filming and multimillion-dollar budgets. For

example, his latest movie, "Project A, Part 2," scheduled for general release this summer, had a \$3.85 million budget, more than 10 times the average local production cost. Fans seem to appreciate the expense. Mr. Chan controls production, which is financed by Golden Harvest Ltd., the production company that launched Bruce Lee.

One reason for Mr. Chan's tremendous popularity is that he performs all of his stunts himself. He dangles from helicopters, crashes through windows, dives off planes and leaps off slopes. During filming in Yugoslavia for "Armor of God," a modern-day treasure-hunt thriller, Mr. Chan cracked open his skull when he miscalculated a leap off a castle wall. The accident resulted in brain surgery and temporary loss of hearing for the actor. No insurance company will underwrite a policy to cover his stunts.

"Jackie Chan is the best; I love to watch his wonderful stunts," said Ebara Chitose, a young Japanese university graduate who has given up her life in Tokyo to move to Hong Kong so that she can be closer to her idol. "I am learning Cantonese so I can talk with him in his own language." It appears to be working, as Mr. Chan makes it a point to exchange a few words of pleasantries with Miss Chitose in the Cantonese dialect of Chinese spoken in Hong Kong.

Born Chan Kwong Sang to poor immigrants in Hong Kong, the actor was almost sold at birth to a British doctor for \$26 because, he said, his parents couldn't afford to feed him. Eventually, his parents found jobs cooking and cleaning for the French Consulate.

"I actually have the French government to thank for my present-day physique," Mr. Chan said. "Back then, my father, as head cook, would always save the best cut of steak for me, his only child."

When Mr. Chan was 6 years old, his parents emigrated to Canberra, Australia, to work for the United States Consulate, (where they still work today). They enrolled their son for a 10-year stretch in the Chinese Opera Research Institute in Hong Kong.

An opera school in those days was more like a traveling circus. Yu Jim Yuen, the head of the school at the time, ran it strictly, teaching the students mime, acrobatics, singing and kung fu.

"The days, oh, they were so long," Mr. Chan recalled. "From 5 A.M. to midnight every single day, we had to work and train. Anyone performing below expectations was starved and whipped."

Mr. Chan is often likened to Bruce Lee, the martial arts expert who died in 1973 after becoming almost the only Asian actor to become well known in America. But while Mr. Lee specialized in action drama, Mr. Chan practically invented "kung fu comedy," in which martial arts are mixed with humor, with the actor himself often laughing — along with the audience — at his own antics.

Mr. Chan's American debut was in 1980 in "Battle Creek Brawl," co-starring Jose Ferrer and Kristine DeBell. He has also appeared in "The Cannonball Run" (1981), "Cannonball Run II" (1983) and "The Protector" (1985), in which the writer-director James Glickenhaus tried to create a new image for Mr. Chan as a New York City police officer.

"Jackie Chan's appeal is limited to the Asian circuit," said Mel Tobias, a local film analyst. "He is very Hong Kong oriented, whereas Bruce Lee, who had spent many years as an actor in America, possessed an instinctive feel for the American audience. Bruce Lee had an emotional impact on the audience, while Jackie Chan could merely dazzle them with his stunts for the duration of the movie."

"Chan is very refreshing, a combination of innocence, power and technique," added Rigo Jesu, a director of International Film Distributors, a concern that buys rights to Western films for showing in Hong Kong. "However, all of his previous efforts in the international market have been B-grade movies with bad scripts. He needs a unique role that will make him stand out."



THE SAMURAI (ONMITSU KENSHI) EPISODE GUIDE

((The Japanese title and airdate of each episode are given first with the English title and Australian airdate underneath. It will be noticed that certain of the stories were shown out of sequence in Australia; that is Story 2 was shown first, then Story 3, Story 5 through to Story 10, Story 4 then Story 1. Where possible I have included the blurb which appeared in the press to describe each episode. Some of these have come from the *TV Times*, *TV Week*, or are translations from the *Asahi shinbun* or *Mainichi shinbun* or the LP soundtrack released by King Records in 1979.)).

In Japan, broadcast 7-7.30 pm Sundays on TBS from 7 October 1962 to 28 March 1965, sponsored by Takeda Pharmaceuticals and made by Senkōsha Productions.

In Australia, broadcast at various times between 3.30pm and 5.30pm weekdays on TCN-9 (Sydney) from 28 December 1964 to 16 March 1967.

## STORY ONE: ONMITSU KENSHI

Akikusa Shintarō.....Ōse Kōichi  
Kiba Jinjūrō.....Katsuki Toshiyuki  
with Fujiyama Ryūichi, Amatsu Bin, Ōmori Shunsuke.

Set in Ezo (Hokkaido) this introduced us to Shintarō, a young samurai from Edo (now Tokyo) who has come to investigate trouble there among the Ainu and the Japanese settlers. This featured corrupt lords exploiting the Ainu, pirates and troublesome officials - but no ninja.

- |                              |            |
|------------------------------|------------|
| 1) Edo kara kita otoko       | (7/10/62)  |
| The man from Edo             | (23/2/67)  |
| 2) Kettō Kiritap             | (14/10/62) |
| Duel at Kiritap              | (24/2/67)  |
| 3) Kōya no kenpū             | (21/10/62) |
| Sword storm                  | (27/2/67)  |
| 4) Rakujitsu no adauchi      | (28/10/62) |
| Revenge of the Ainu          | (28/2/67)  |
| 5) Onibishi no toride        | (4/11/62)  |
| Imitation prince             | (1/3/67)   |
| 6) Funebeshiyuma no taiketsu | (11/11/62) |
| Sudden death                 | (2/3/67)   |
| 7) Jigoku-dani no machibuse  | (18/11/62) |
| Ambush at Hell Valley        | (3/3/67)   |
| 8) Burai no kyōdai           | (25/11/62) |
| Outlaw brothers              | (6/3/67)   |
| 9) Momoku no kenkaku         | (2/12/62)  |
| Blind swordsman              | (7/3/67)   |
| 10) Konketsu no mokugekisha  | (9/12/62)  |
| Pirate treasure              | (8/3/67)   |
| 11) Hissatsu Jūmonji-ryū     | (16/12/62) |
| Master of the sword          | (9/3/67)   |
| 12) Kaette kita buraimono    | (23/12/62) |
| Return of the outlaw         | (10/3/67)  |
| 13) Onmitsu wataridori       | (30/12/62) |
| Code of the samurai          | (13/3/67)  |

## STORY TWO: NINPŌ KOGASHŪ

Akikusa Shintarō.....Ōse Kōichi  
Baba Shūsaku.....Ōmori Shunsuke  
Genzō the Spider.....Amatsu Bin  
with Yoshikawa Yoichiro, Kobayashi Jūshirō, Watari Shinji, Tomoda Teru

Obviously shot in winter (people's breaths came out like smoke even indoors), this introduced the ninja to the series. It also introduced Shintarō's boy companion, Shūsaku. Set in Kai Province (Yamanashi Prefecture), it concerned the attempts of a society of 13 Kōga ninja to recover Takeda Shingen's lost treasure and Shintarō's efforts to foil them. In this, Shintarō first befriends a ninja, one Kurobei of the



Kōga, who appears to have gone over to his side. Through Shintarō, Kurobei comes to appreciate the beauties of nature and the heartlessness of his life as a ninja. A real conflict of loyalties arises when he is forced to betray Shintarō by his jōnin. This one also features a spectacular sequence where the master Kōga ninja hovers over Our Heroes on a giant kite with a swastika on it.

- 1) Kōga ninpō hengen (6/1/63)  
Secret treasure (28/12/64) 3.30 pm  
"New adventure series set in mediaeval Japan telling of Shintaro the master swordsman and of his relentless search for his enemies, the black-robed society known as the Koga ninja. On a Tokyo street, at midnight, a lonely traveller is passing when a dark figure springs out of the darkness, kills him and begins ransacking his pockets in a hasty search for a bag of gold he was taking to one of the Shogun's ministers."
- 2) Kōga ninpō kakuremino (13/1/63)  
Stolen face (29/12/64)  
"The first of the 13 ninja of the Koga society is dead after challenging Shintaro to a fight. Now Shintaro and his young companion, Shusaku, are in search of another challenger."
- 3) Kōga ninpō chidorinari (20/1/63)  
Track of the ninja (30/12/64)  
"While walking along a dusty road on their way to Kofu, Shintaro and Shusaku notice an express courier in a great hurry and they catch sight of a ninja knife falling out of his pocket. That night Shusaku is kidnapped."
- 4) Kōga ninpō karasemi (27/1/63)  
Deathless one (31/12/64)  
"While he and his companions are resting in an inn, Shintaro sees a scared rat running from the closet and realises there is someone hiding inside."
- 5) Kōga ninpō kasumiwatari (3/2/63)  
Unseen enemy (1/1/65)  
"When the leader of the infamous Koga society harangues Kurobei for failing to rescue another ninja from Shintaro, Kurobei decides to turn against the society and join the master swordsman."
- 6) Kōga ninpō katanaguruma (10/2/63)  
Danger in the temple (4/1/65)  
"After sneaking out of a temple in which Shintaro has sought refuge for the night, Kurobei is challenged by a black clad figure in the belfry."
- 7) Kōga ninpō kunoichi (17/2/63)  
The spider (5/1/65)  
"Shintaro goes to the rescue when he sees a band of villainous sedan-chair carriers running off with a girl named Chikage. Then he decides to help her locate her missing father."
- 8) Kōga ninpō musasabi-otoshi (24/2/63)  
Die like a ninja (6/1/65)  
"Shintaro and his young companion have finally arrived in Kofu after many adventures but their arrival is being observed from afar by Sarobei and Genzo, two more master ninja."
- 9) Kōga ninpō hito-kumo (3/3/63)  
Double agent (7/1/65)  
"The Koga ninja has been committing a series of crimes including arson and murder with the sole purpose of coaxing Shintaro into the open so he can be their next victim."
- 10) Kōga ninpō yamabiko (10/3/63)  
The hunter (8/1/65)  
"Ninja Kogento enables an expert rifleman to do away with Shintaro."
- 11) Kōga ninpō mugen (17/3/63)  
Mystic bridge (11/1/65)  
"Shintaro offers to escort some fugitives from the Koga ninja into Kofu though this means he will have to walk back towards his enemies who are pursuing him."
- 12) Kōga ninpō tsubamegakure (24/3/63)  
Star jumper (12/1/65)  
"While searching for a secret entrance to a hidden gold mine, Shintaro sees a group of ninja attacking a woodsman."
- 13) Kōga ninpō manji-tako (31/3/63)  
The magic kite (13/1/65)  
"Shintaro and Shusaku, while journeying through the mountains, save the life of a farmer who is hanging upside down in a tree. He tells them he was attacked by the Koga and Shintaro realises they are nearby."



# STORY THREE: NINPŌ IGA JŪNIN

Akikusa Shintarō.....	Ōse Kōichi
Kiri no Tonbei.....	Maki Fuyukichi
Baba Shūsaku.....	Ōmori Shunsuke
Momochi Genkurō.....	Katsuki Toshiyuki
Ōkami no Gensai.....	Amatsu Bin

Having dealt with the Kōga, the series turned its attention to the Iga ninja, namely a group of 10 highly trained and very dangerous ones led by the somewhat fanatical Momochi Genkurō. Momochi and his group were hired by the Lord of Owari to assassinate Matsudaira Sadanobu, one of the Shōgun's chief councillors. However, Momochi saw this more as an opportunity to create the necessary chaos to plunge the country back into civil war and the golden age of ninjutsu. It was Shintarō's task, aided by Tonbei and his group of Iga ninja, to stop him. This story introduced Tonbei. It was set in the region between Kyoto and Iga.

- |   |               |
|---|---------------|
| 1) Iga onkeijin   | (7/4/63)      |
| Secret mission to Kyoto   | (14/1/65)     |
| 2) Iga tenpeijin  | (14/4/63)     |
| Rocket attack   | (15/1/65)     |
| 3) Iga kagerōjin  | (21/4/63)     |
| The bribe   | (18/1/65)     |
| 4) Iga hōenjin  | (28/4/63)     |
| Betrayed by a ninja   | (19/1/65)     |
| 5) Iga kurumakakejin  | (5/5/63)      |
| Spy's revenge   | (20/1/65)     |
| 6) Iga kaenjin  | (12/5/63)     |
| Poison blade  | (21/1/65)     |
| 7) Iga chitonjin  | (19/5/63)     |
| The face-stealer  | (22/1/65)     |
| "Ninja O-Kei the Mist, goes after Shintaro in order to rescue her brother, Koheita. Shintaro is saved, however, by Toma of the 10 Iga ninja who kills her."                   |               |
| 8) Iga naibakujin   | (26/5/63)     |
| Mysterious pilgrims   | (25/1/65) 4pm |
| 9) Iga ryōyokujin   | (2/6/63)      |
| Hide and seek death   | (26/1/65)     |
| 10) Iga komorijin   | (9/6/63)      |
| Dogan the Master Ninja  | (27/1/65)     |
| "There have been many victims on both sides, among the 10 Iga and the pro-Shogunate Iga. To make up for the losses, there is a struggle around the house of Devil-Eye Dogan." |               |
| 11) Iga hienjin   | (16/6/63)     |
| Stolen case   | (28/1/65)     |
| 12) Iga yabareshirojin  | (23/6/63)     |
| Wolf ninja  | (29/1/65)     |
| 13) Iga hachimonjin   | (30/6/63)     |
| The last duel   | (1/2/65)      |

## STORY FOUR: NINPŌ YAMI HŌSHI

Akikusa Shintarō.....	Ōse Kōichi
Kiri no Tonbei.....	Maki Fuyukichi
Baba Shūsaku.....	Ōmori Shunsuke
Ōkami no Gensai.....	Amatsu Bin
with Kobayashi Jūshirō	

This continued Gensai the Wolf's battles with Shintarō. Having lost his master, Momochi Genkurō, and his hand, he returned at the head of the Black Ninja.

- |  |          |
|--|----------|
| 1) Shinmu no ninja   | (7/7/63) |
| Lure of Edo  | (2/8/65) |
| "A ninja named Yam Hoshi ('Priest of Darkness') haunts Edo's streets. One by one the Shogun's spies are killed. Shintaro and Yami Hoshi meet in a duel." |          |



- |  |           |
|--|-----------|
| 2) Oboro no ninja  | (14/7/63) |
| The plot   | (3/8/65)  |
| 3) Bunshin no ninja  | (21/7/63) |
| Disappearing trick   | (4/8/65)  |
| 4) Nagareboshi no ninja  | (28/7/63) |
| Secret of the chest  | (5/8/65)  |
| 5) Hagakure no ninja   | (4/8/63)  |
| Hidden leaf ninja  | (6/8/65)  |
| 6) Hagaromo no ninja   | (11/8/63) |
| Flying robe ninja  | (9/8/65)  |
| 7) Ayatsuri no ninia   | (18/8/63) |
| Puppet ninja   | (10/8/65) |
| "Shintaro is pursued by Koga puppet ninja,Jin'ya."   |           |
| 8) Kiri no ninja   | (25/8/63) |
| Hawk ninja   | (11/8/65) |
| 9) Tobisaru no ninja   | (1/9/63)  |
| Flying eagle   | (12/8/65) |
| 10) Guren no ninja   | (8/9/63)  |
| Ring of fire   | (13/8/65) |
| "Fuyo,a woman ninja,attacks Shintaro with the ninja trick 'red lotus'. If Shintaro strikes out with his sword,he will be enveloped by sharp flaming shuriken." |           |
| 11) Henge no ninja   | (15/9/63) |
| Ghost ninja  | (16/8/65) |
| 12) Sen'ei no ninja  | (22/9/63) |
| Tendo the Dragon   | (17/8/65) |
| 13) Jusanme no ninja   | (29/9/63) |
| The thirteenth ninja   | (18/9/65) |

#### STORY FIVE: NINPŌ FŪMA ICHIZOKU

Akikusa Shintarō.....	Ōse Kōichi
Kiri no Tonbei.....	Maki Fuyukichi
Baba Shūsaku.....	Ōmori Shunsuke
Fūma Kotarō Kaneyoshi.....	Amatsu Bin
Oboro.....	Saga Naoko
Kōshinjo.....	Mikage Chie
with Kishi Kumiko	

Set in and around Odawara,Hachiōji and the Hakone Mountains,this was perhaps the most popular and memorable story as far as Japanese audiences were concerned. It introduced Fūma Kotarō and really exploited the ninja's reputation for developing extraordinary gadgets and weaponry,as well as the superstitious awe they were held in. Among other things,this featured the 'dragon ship' a sort of wooden submarine operated by the Fūma from which they would launch their attacks; weapons employing fire,primitive guns and cannon;ninja walking on water;scaling impossible walls,etc.

The story concerned the search for the buried Hōjō treasure,a fortune in one million gold pieces lost at the end of the 16th century when Odawara Castle fell to Toyotomi Hideyoshi. There were three mirrors which were clues to its location - the Wind Thunder, the Water Tiger and the Fire Dragon. Most of this story was concerned with the stealing of these mirrors from various sources by the Fūma and Shintarō's attempts to get them back. The story ended with the apparent destruction of Fūma Kotarō and his band when their dragon ship was blown up at sea.

The first episode was extremely dramatic. First a guard shows another a wall around the castle which he claims is 'ninja-proof' (yes,like the Titanic was unsinkable,is one's immediate reaction). Sure enough, that very night,a night of howling winds and driving rain,the castle is broken into by dark shadowy figures, a mirror is stolen and all that remains are dead guards with the character for 'wind' marked on their palms. (Fūma means 'wind demon').

Another dramatic episode involves Shintarō's attempts to infiltrate a meeting of the Fūma ninja. Disguised in the black garb of a ninja,he goes at night to a deserted temple of Marishiten,a god of war and invisibility. Within before an image of Marishiten,illuminated by flickering torches,are the Fūma ninja,all kneeling. Suddenly Kotarō appears from behind the statue and starts to explain his plans. Then he senses the presence of "strangers" among them. As one,the Fūma rise and pursue Shintarō out of the temple,like furies,to a river



where he is cut down with a sword and pitches into the water by a clump of reeds, When next seen, he has been rescued by a young woman living on a houseboat who happens to have one of the missing mirrors and who gets a shock when she sees Kotarō's face in that mirror instead of her own when he uses his powers to locate it.

- |                         |            |
|-------------------------|------------|
| 1) Ninpō Fūma tsurugi   | (6/10/63)  |
| Mark of the Fuma        | (2/2/65)   |
| 2) Ninpō kagamijutsu    | (13/10/63) |
| Search for Marishoten   | (3/2/65)   |
| 3) Ninpō suiryūjin      | (20/10/63) |
| Clue to Wind Thunder    | (4/2/65)   |
| 4) Ninpō sōninkō        | (27/10/63) |
| Dragon ship             | (5/2/65)   |
| 5) Ninpō kairaiishi     | (3/11/63)  |
| Jinnai's secret         | (10/2/65)  |
| 6) Ninpō Tsubame Dōjin  | (10/11/63) |
| Fuma spider attack      | (11/2/65)  |
| 7) Ninpō jujutsusha     | (17/11/63) |
| Musai's curse           | (12/2/65)  |
| 8) Ninpō hakuroki       | (24/11/63) |
| A brave death           | (15/2/65)  |
| 9) Ninpō shinobigari    | (1/12/63)  |
| Trapped by Spider Dojin | (16/2/65)  |
| 10) Ninpō shinobi muzan | (8/12/63)  |
| Fate of a ninja         | (17/2/65)  |
| 11) Ninpō kagerō        | (15/12/63) |
| Danger is the same face | (18/2/65)  |
| 12) Ninpō Iganin        | (22/12/63) |
| Fuma's treachery        | (19/2/65)  |
| 13) Ninpō fukurogaeshi  | (29/12/63) |
| Secret cave             | (22/2/65)  |

#### STORY SIX: ZOKU NINPŌ FŪMA ICHIZOKU

Cast as above

This continues the search for the Hōjō treasure. Shintarō now has the three mirrors but they reveal only a map, hidden in a cave at Hodogaya when placed in the appropriate slots in the wall. This map gives the location of a place called the Wind Fort. At the Wind Fort, another map is found, giving the location of a place called the Water Castle. At the Water Castle a map is found giving the location of the Fire Tower where the treasure is actually located. Most of this story concerned Shintarō's efforts to find these places before the Fūma did, and the Fūma's efforts to steal the maps from Shintarō. Oboro, Kotarō's sister, falls in love with Shintarō and eventually betrays the group to him as they near the Fire Tower. Kotarō and Shintarō duel in that place of bubbling sulphur, until Kotarō, mortally wounded (apparently) staggers into the Fire Tower, and before Shintarō can stop him, blows himself up with the treasure.

This story made use of much music to underscore mood. Not only was the theme used almost as a leitmotif within episodes for Shintarō, but there was a poignant song about the hard life of a ninja heard over the soundtrack whenever Oboro thought about Shintarō or considered her dilemma: her loyalty to her brother, her love for Shintarō, her concern at her brother's plans which she believed would destroy the Fūma. This song was sung by Saga Naoko, who was a pop singer on loan from King Records.

The first episode was seen recently on David Lyle's Golden Years of Television and concerns Jinkurō the Owl, a Fūma ninja with an interesting line in teas, namely the Purple Grass tea. First your arm is paralysed, then it drops off, then you die. Tonbei is his victim as he attempts to get the map of the Wind Fort from Shintarō. At the end, Kotarō's sinister laugh is heard as Shintarō and Tonbei realise he is not dead after all: "Fūma are the wind. Beware, we shall come in the night; we shall come in the day and we shall get the map of that secret treasure--Fūma Kotarō is a deathless ninja."

- |                         |           |
|-------------------------|-----------|
| 1. Ninpō Fukuro Jinkurō | (5/1/64)  |
| Touch of death          | (23/2/65) |

"Shintaro, Tonbei and Shusaku have the three mirrors which they use to uncover a map of the Wind Fort in a cave temple. Watching them is Jinkuro the Owl, a Fuma ninja, supposedly drowned with the rest. Disguised



as a blind masseur he comes to the inn where Tonbei, Shintaro and Shusaku are staying, poisons Tonbei and tries to force him to draw the map which he had memorised. He is foiled because Shintaro, suspecting something like this would happen, had Tonbei unwittingly memorise a false map. Jinkuro is killed in a duel.

2. Ninpō Hakurō Genki (12/1/64)  
A trap for Tonbei (24/2/65)  
"Kotaro is wounded in a duel with Shintaro and is forced to stop at Hachioji to recuperate. He sends Hakuro Genki after Shintaro. Genki disguises himself as Tonbei and attacks the police forces at Hachioji so Tonbei gets the blame. Still disguised as Tonbei he gets close to Shintaro with the intention of stealing the map. However, Tonbei penetrates his disguise and the two duel, resulting in Genki's death."
3. Ninpō Gama no Tarōza (19/1/64)  
Taroza the Toad (25/2/65)  
"Oboro, Kotaro's younger sister, pursues Shintaro and his party from Hachioji and steals Tonbei's water flask. Tonbei goes into the mountains to search for water where Taroza the Toad is waiting for him. Using Tonbei as bait, he lures Shintaro to him and deliberately allows himself to be cut down by Shintaro. When one of the Fuma Toad ninja is struck with a sword, he must be struck twice by that sword before he can be killed. However, Shintaro does not use a sword and succeeds in making off with the map."
4. Ninpō Komori Dennai (26/1/64)  
Secret of the Wind Fort (26/2/65)  
"Fuma Kotaro and Oboro begin the search for the Wind Fort while Dennai the Bat starts to look for Shintaro. Shintaro collapses from a wound on a mountain road and is helped by an old man and his granddaughter. The old man is one of the guardians who for generations have kept seekers of the buried treasure from the Wind Fort. With the old man's directions, Shintaro heads for the Wind Fort and finds the map of the Water Castle. Dennai attacks him but this is cut short when the old man shoots the ninja. Shintaro is reunited without mishap with Tonbei and Shusaku and they continue their journey to the Water Castle."
5. Ninpō Fūma kunoichi (2/2/64)  
The barrier gate (1/3/65)  
"Shintaro and his party come to the aid of a girl, Namiji, who is being attacked by assassins in the road. She tells them that she is on an important mission and must get to her home province quickly. Seeing that it would be too bad if she was stopped going through the Hakone Checkpoint, Shintaro intends to take her across the mountains around the barrier. On the way they are suddenly attacked by a group of Fuma ninja. In reality, Namiji is after both Shintaro and the map of the Water Castle as she is actually Fuma kunoichi, Ayano, in disguise. But even a cunning kunoichi falls to Shintaro's sword."
6. Ninpō Hengen Kokufūsai (9/2/64)  
The deserter (2/3/65)  
"Kotaro, who has lost 5 of his 10 Fuma, visits Kokufusai, who had deserted the Fuma five years before. Instead of killing him, according to the Fuma code, he tells him to destroy Shintaro. He takes his daughter, Yuri, hostage as guarantee, and Kokufusai agrees. At Kobotoke Pass, Shintaro, by chance, rescues Yuri from the Fuma. Unaware of this, Kokufusai takes Shusaku hostage and challenges Shintaro to a duel. But once he discovers Yuri is safe, both he and Shintaro realise there is no point to the duel and sheath their swords. Kotaro's plan ends in failure."
7. Ninpō Iga no Saizō (16/2/64)  
The stolen map (3/3/65)  
"Having left Shusaku with the nun, Koshinjo, in the convent at Odawara, to keep him out of danger, Shintaro and Tonbei set out alone. In order to find out the strength of the remaining 5 Fuma, Tonbei devises a plan whereby Iga no Saizo, posing as a wandering ninja, goes to Kotaro and ingratiates himself with a false map given to him by Shintaro. Then he lures out the Fuma, one by one, and kills them. First into his trap is Hagakure Tanba. This is at Ashigara, near the Water Castle."
8. Ninpō Oboro to ittō (23/2/64)  
The Water Castle (4/3/65)  
"Having killed Tanba, Saizo reports to Tonbei that he will find out the true colours of the remaining four Fuma. But Oboro overhears this conversation. Knowing the truth, Kotaro uses Saizo to send out an invitation to Shintaro and Tonbei to come to a nearby waterfall, then sends out Oboro. Shintaro defeats Oboro and she runs away. Tonbei discovers a cave behind the waterfall. This is the Water Castle. There they find the last map, for the Fire Tower, but Kotaro, who has killed Saizo, steals half the map and runs off with it."
9. Ninpō Maboroshi Gennai (1/3/64)  
Narrow escape (5/3/65)  
"The Fuma gather at their base in Odawara. They set watches on the three highways and prepare to await and attack Shintaro. Gennai the Phantom, one of the 10 Fuma, gains admittance to the convent where Shusaku is living, in the guise of a sick man. There he awaits Shintaro's visit. That night, in the confusion of darkness, he discovers from conversation with Tonbei where the two are hiding. Immediately, he gathers his men and



mounts an attack. But he falls into the trap set for Shintaro and with his dying breath, sends a signal to the remaining three Fuma."

- 10) Ninpō Kitōbō (8/3/64)  
Return of Kitobo (8/3/65)  
"At Odawara, samurai with connections with the Hojo family have begun secret meetings, centred around the castle warden and chief retainer of the Okubo family (113000 koku, the lords of Odawara castle), Kamijiro Uchinori. When Kotaro hears of this, he sends Kitobo to find out what these meetings are about. When he learns of the reason for the Fuma's activity, Shintaro disguises himself as the retainer and goes to Kotaro, but his disguise has been penetrated and Kitobo takes the opportunity to attack the real retainer. Shintaro is in great danger but is rescued by Oboro and manages to save the real retainer by a hair's breadth."
- 11) Ninpō Nemuri no Kuromaru (15/3/64)  
Saved by a ninja (9/3/65)  
"At the Sounji, the family temple of the Hojo, the 9th ninja, Kuromaru, impersonates the chief priest. He gives Shintaro some tea laced with a paralysing drug. Then he takes hostage Shusaku and the abbess, Koshinjo. He lures Shintaro to the ruins of Ishigaki Castle, weakened as he is by the drug. However, unknown to Kuromaru, Oboro intends to help Shintaro. Under her guidance, Tonbei rescues the two hostages and she kills her comrade, Kuromaru, for Shintaro's sake."
- 12) Ninpō Hayate no Yaheiji (22/3/64)  
Yaheiji the Typhoon (10/3/65)  
"The Fuma plan to revive the fortunes of the Hojo family by winning castle warden and minister Kamijiro Uchinori to their side. They have observed the ambition of the junior minister who wants Kamijiro's position as chief minister. The last of the 10 Fuma, Yaheiji the Typhoon, tells the junior minister that government spies have been coming and going from Kamijiro's mansion. If he colludes with spies, he will have to commit seppuku. But if the matter is to remain secret, he must press Uchinori to support the Fuma. Shintaro hears of the Fuma's plan, kills Yaheiji and rescues the chief minister, but Kotaro steals the rest of the map."
- 13) Ninpō Fūma Kotarō (29/3/64)  
The Fire Tower (11/3/65)  
"Shintaro and Tonbei follow the Fuma, using a trail of shuriken left by Oboro as markers. Aware of his sister's treachery, Kotaro uses a false trail of shuriken to drop Tonbei in some rapids, and then lures Shintaro, using Oboro as bait, to a small hut where he shuts him in and sets light to it. Then he sets out for Hell Valley (Jigoku-dani). Searching for the Fire Tower, he encounters Shintaro and Tonbei whom he thought dead. Even though badly wounded by Shintaro, Kotaro finds the cave of the Fire Tower. By sheer strength, he blows up the cave and himself, and is buried together with the gold."

#### STORY SEVEN: NINPŌ NEGORO-SHŪ (NINJA TERROR)

Akikusa Shintarō..... Ōse Kōichi  
Kiri no Tonbei..... Maki Fuyukichi  
Baba Shūsaku..... Ōmori Shunsuke  
Garyūdōshi..... Yoshida Yoshio  
with Watari Shinji, Iwami Sakae

This was set in Kii province (Wakayama Prefecture) and concerned the succession of the new lord of Wakayama. A feud had been stirred up between the rival Negoro and Kishū ninja to cause a disturbance by the new lord's enemies. Shintarō and Co. had to help his cousin, Lord Yorikata, protect him and sort out the warring ninja. The Kishū ninja leader, whose murder triggered off all the fighting, seems to have been a friend of Tonbei's (we got to see a ninja funeral). His young son is left as heir and wants revenge, though not much older than Shūsaku. The Negoro, led by Garyūdōshi and his one-eyed assistant, Onime the Bat, instigate a reign of terror, using various of their band with particular skills or 'tricks'. One such was Shinigami, the Deathless One, one of whose two episodes was featured on David Lyle's Golden Years of Television.

- 1) Onkei Onime Hōshi (5/4/64)  
The conspiracy (24/5/65) 5.30pm  
"Depicts Akikusa Shintaro and Tonbei the Mist of the Iga school of ninjutsu enmeshed in a ninja battle involving the Negoro school and the Kishu school."
- 2) Muzan Yagen Yōsai (12/4/64)  
The oath of revenge (25/5/65)  
"Shintaro and Tonbei who were hiding on secret orders from the confrontation arising from the Wakayama fief succession, are caught up in the troubles."
- 3) Ninpō hatashijō (19/4/64)  
Brotherly hate (26/5/65)



Sonjuro, coming from the Wakayama orie sādō (trouble within a domain lord's family), confronts his friend, Hogen and is defeated. His son, Genichiro, conceals Hogen."

- 4) Yami to iu na no ninja (26/4/64)  
Black shadow (27/5/65)  
"Because of Yami ('Black'), a ninja whose face no one has seen, Tonbei is caught and even Shintaro becomes ensnared in Yami's trickery."
- 5) Kage Izōjin no ninpō (3/5/64)  
The trap (28/5/65)  
"Shintaro and Tonbei escape during the confrontation between Yami and Kage, who rescued the two."
- 6) Negoro ninpō fūdō nawa (10/5/64)  
Ninja decoy (31/5/65)  
"After Shintaro rescues Lord Yorikata who has fallen into the hands of a practitioner of the Negoro 'immobile rope' trick, he takes the road back to Edo."
- 7) Ninja Shinigami no chōsen (17/5/64)  
Ninja of death (1/6/65)  
"The Negoro who attacked Lord Yorikata's palanquin and found it empty make use of Shinigami, a ninja who cannot be killed or die, to spy for them."
- 8) Ninpō ikibotoke (24/5/64)  
Living death (2/6/65)  
"Shinigami uses his skills to disguise himself as a woodsman and lure 4 Kishu ninja to their deaths. He then traps Tonbei and gives him a paralysing drug, and runs to Shintaro, still in disguise, saying Tonbei is ill and needs help. He guides Shintaro to an abandoned temple and attacks him as he tends Tonbei. Tonbei is able to warn Shintaro that the only way to kill Shinigami is by striking him with the back of the sword, not the blade."
- 9) Hannyamen no ninja (31/5/64)  
Devil mask (3/6/65)  
"Gohei and O-ko, ninja from opposing sides, send a secret note to Shintaro. They are both trying to outwit each other."
- 10) Onime Hōshi no saigo (7/6/64)  
Bloodthirsty swords (4/6/65)  
"In which Onime is killed"
- 11) Sugatanaki Negoromono (14/6/64)  
The turncoat (7/6/65)  
"Shintaro and his companions, who are meeting Lord Yorikata, are joined by Iga ninja as allies but the hand of the Negoro reaches even here."
- 12) Negoro ninja kyōdai (21/6/64)  
The three monks (8/6/65)  
"Shintaro and friends, who are visiting Tonbei's teacher, Hankuro of Nabari, in the Iga district, are caught up in the trickery of three Negoro ninja brothers."
- 13) Hengen Garyūdōshi (28/6/64)  
Follow the leader (9/6/65)  
"Shintaro who has conducted Lord Yorikata to safety at Wakayama Castle, is pursued by a desperate Garyudoshi."

# STORY EIGHT: NINPŌ MABOROSHI-SHŪ

Akikusa Shintarō.....	Ōse Kōichi
Kiri no Tonbei.....	Maki Fuyukichi
Baba Shūsaku.....	Ōmori Shunsuke
Kōga no Kongō.....	Amatsu Bin
with Uemura Kenjiro, Kobayashi Jūshiro.	

Set mainly in and around Edo, this one reintroduced Fūma Kotarō, now operating under the title Kongō of Kōga. It concerned the Lord of Night (Kurayami no gotairō) and his attempts to destroy Matsudaira Sadanobu. To do that he hired Kongō who in turn hired 7 Phantom or Maboroshi Ninja. They were to assassinate certain people whose names appeared in their 'Book of Death'. They were most successful at this until they reached Tonbei's name - and ran afoul of Shintarō. Shintarō was able to prevent their killing Tonbei and foiled their plots to disgrace Lord Sadanobu and, in the end, was able to unmask the mysterious Lord of Night as the Lord of Owari.



- 1) Shichinin no ninja (5/7/64)  
Master ninja (10/6/65)  
"On returning to Edo, Shintaro and his friends find there is no time for rest. They have a powerful enemy in the form of 7 Phantom Ninja under the direction of Kongo of Koga."
- 2) Shinobi ansatsuchō (12/7/64)  
Book of death (11/6/65)  
"Tonbei spies on the activities of the Phantom group which has attacked the associates of the Shogun's councillor, one by one. He falls into the enemy's toils."
- 3) Ninja Yamisato Danjō (19/7/64)  
The face-stealer (14/6/65)  
"Tonbei's subordinate, Gensuke, takes the identity of Kongo of Koga, the Phantom chief, but is killed by means of the 'echo-butterfly' trick."
- 4) Hagenbō sanjō (26/7/64)  
Promise of death (15/6/65)  
"After their defeat by Yamisato Danjo, the Phantom group send Tamibe Hakuryu and Hagenbo, two Koga practitioners of inyojutsu, to challenge him."
- 5) Ninpō ikon (2/8/64)  
Butterfly spy (16/6/65)  
"The Phantom group whose numbers have been gradually depleted by Shintaro, lay a trap for him and take the boy, Shusaku, hostage."
- 6) Fushishin no Densai (9/8/64)  
House of night (17/6/65)  
"Shintaro has gone to rescue the Shogun's nurse, Sakuranbo, who has been captured by the Phantom Ninja. He is attacked by Devil-fire Densai."
- 7) Akanebe Ichimu no shi (16/8/64)  
The clue (18/6/65)  
"When Shintaro seizes the Phantom group's House of Night, he is confronted by Akanebe Ichimu who has made a pretence of being captured in order to take Shintaro off his guard."
- 8) Shinobi na wa Kageyō (23/8/64)  
Explosive gold (21/6/65)  
"The Phantom group's next target is the purveyor to the government, Izumiya. They steal the payments going to Edo, dispose of them and capture Shintaro."
- 9) Kōga no Kongō (30/8/64)  
Reign of terror (22/6/65)  
"Kongo of Koga's plan is to cause confusion in Edo by a jail-break and so bring about the downfall of the Shogun's councillor. Shintaro foils this plan."
- 10) Aru ninja no okite (6/9/64)  
The spider (23/6/65)
- 11) Kunoichi tatakai (13/9/64)  
The spider's daughter (24/6/65)  
"Shintaro falls prey to the wiles of the beautiful daughter of his arch enemy."
- 12) Densai kagebashiri (20/9/64)  
Phantom captive (25/6/65)  
"In order to rescue Floating-Cloud Chidori, who has been captured by Shintaro, the Phantom group use Devil-Fire Densai's special skill."
- 13) Kōga gotonjutsu (27/9/64)  
Lord of Night (28/6/65)  
"Shintaro foils the Phantom 5-escape trick and kills Densai to rescue a high steward captured at Hakone."
- 14) Ninja monogatari (4/10/64)  
Ninja training (30/7/65)  
This was made as a filler before the interruption caused by the Olympic Games. It depicted Tonbei's early life as a young ninja in training, and was an extended flashback.



# STORY NINE: KUGUTSU NINPŌCHŌ

Akikusa Shintarō.....Ōse Kōichi  
 Kiri no Tonbei.....Maki Fuyukichi  
 Baba Shūsaku.....Ōmori Shunsuke  
 Kōga no Kongō.....Amatsu Bin  
 with Segawa Eizō, Takagi Shinpei

This story was about Shintarō's battles with a group of Puppet Ninja, led by the ancient Genshin, who had lost little of his own skill with the passing of the years. They chiefly operated by going about disguised as travelling puppeteers (much like Punch-&-Judy men) complete with a quaint little song. However, they had a habit of throwing down their puppet dolls who immediately transformed into full-sized ninja - at least they seemed to. Kongō reappeared throughout this story, stalking Shintarō like a cat hunting a mouse and with something of the same cruelty since he saved him from death at the hands of the Puppet Ninja at least once, only so he could kill him himself later. This story was shorter than usual because of the broadcasting of the Olympic Games in October 1964.

- 1) Nazo no kugutsushi (25/10/64)  
The puppet master (29/6/65)
- 2) Fukushū oni Kongō (1/11/64)  
Chinese poison (30/6/65)  
"Shintarō sets out on a journey after Tonbei who has not returned after being sent to spy on some smuggling. Shintarō is caught off guard by Kongō of Kōga."
- 3) Ninshi Kokufūdō Genshin (8/11/64)  
Magic stick (1/7/65)
- 4) Yamizō no henge (15/11/64)  
The impersonator (2/7/65)
- 5) Ninpō kassen (22/11/64)  
Kongō's revenge (5/7/65)
- 6) Kugutsunin shitenrō (29/11/64)  
Strings of a puppet (6/7/65)
- 7) Genshin bankakyō (6/12/64)  
Spy's execution (7/7/65)
- 8) Dōhaku kyoei (13/12/64)  
Bring me his head (8/7/65)
- 9) Izayoi ninpō (20/12/64)  
Deadly hostages (9/7/65)
- 10) Kugutsu manji (27/12/64)  
Cut the puppet strings (12/7/65)

# STORY TEN: AYAKASHI NINPŌCHŌ

Akikusa Shintarō.....Ōse Kōichi  
 Kiri no Tonbei.....Maki Fuyukichi  
 Baba Shūsaku.....Ōmori Shunsuke  
 Kōga no Kongō.....Amatsu Bin  
 with Makita Masa, Hoshina Saburō

The final story of the whole series, this told of Kongō's attempts to have Shintarō assassinated by various societies of ninja. It ended with him and Shintarō leaving together in a boat for a final duel, Kongō rowing, while Tonbei, Shūsaku and Oboro remained behind on the shore.

- 1) Shirayama-ryū Shikoro Jingōsa (3/1/65)  
Flame of hate (13/7/65)
- 2) Kōshu-ryū Oki Senzō (10/1/65)  
The challenge (14/7/65)
- 3) Togakure-ryū Kurokami Gentatsu (17/1/65)  
Hidden assassin (15/7/65)
- 4) Shirakumo-ryū Naruko Ichiden (24/1/65)  
Return from the dead (16/7/65)
- 5) Nōtō-ryū Isshiki Dōjun (31/1/65)  
Pickpockets (19/7/65)

TO BE CONTINUED



## \*MARTIAL ARTS ZONE\*

Gloria Starling  
1419 North Hudson #33  
Chicago, IL 60610

Arts Page 16 Section 13 Chicago Tribune, Sunday, January 7, 1990

### Movies



"The Killer," starring Chow Yun-Fatt, is a highlight of the Film Center's Hong Kong festival.

## HONG KONG MAKES MORE THAN A FIST

Many new genres emerge to help bridge East and West

By Dave Kehr  
Movie critic

The Hong Kong cinema continues to unfold as a fascinating alternate universe version of Hollywood in the '40s and '50s. It's a vital, genuinely popular school of filmmaking, as yet uncorrupted by self-consciousness or camp. Just as Hollywood once did, Hong Kong films bypass conventional notions of realism and credibility; they mean to deal directly with myth, to penetrate immediately to the primal pleasure centers.

The Hong Kong cinema also has developed at an amazing rate. Invisible internationally before the 1970s, and known then only for Bruce Lee and his many low-budget imitators, Hong Kong has become the dominant commercial cinema in eastern Asia, where it's building up a Hollywood-style empire of its own.

Once confined largely to martial arts costume dramas and stagy adaptations of Chinese opera, Hong Kong movies now boast a wide range of genres, many based on American models but all with a distinctive Asian twist.

Last January's hugely popular Hong Kong series at the Film Center of the Art Institute concentrated mainly on action films—the comedies of Jackie Chan ("Police Story") and the adventure epics of Sammo Hung ("Eastern Condors"). This year's sequel, which begins Saturday at the Film Center and is titled



Jackie Chan: One of cinema's most gifted physical comedians.

"Hong Kong with a Vengeance," will contain examples of several other emerging cycles, including the supernatural romance ("Rouge"), the situation comedy ("Chicken and Duck Talk"), and the fantasy adventure ("The Legend of Wisely").

Dominating them all, however, is Hong Kong's delirious new interpretation of the classic gangster film, a cycle that began with the phenomenal success of John Woo's 1986 "A Better Tomorrow." Combining a level of violence that would make even Sam Peckinpah blanch with a "Tristan und Isolde" approach to male bonding, Woo's film established a new standard in excess that would not



Michael Hui in "Chicken and Duck Talk": A comedy of urban survival.

be surpassed until his own "Better Tomorrow II," one of the hits of last year's Film Center series.

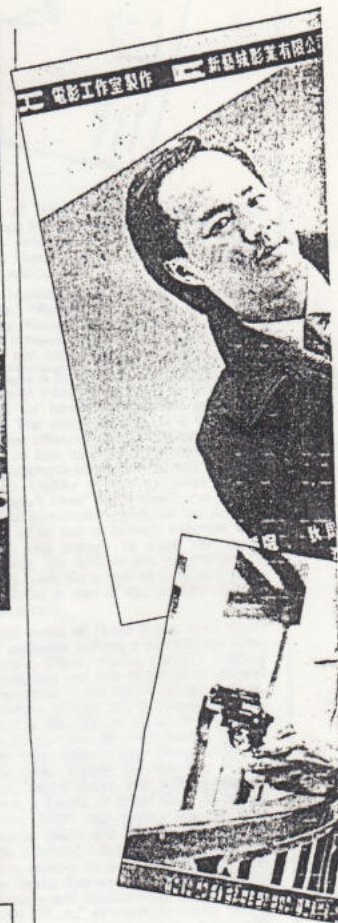
This year's program will begin Saturday night with nothing less than "A Better Tomorrow III" (a.k.a. "Love and Death in Saigon"), a "prequel" to the series directed by the highly talented Tsui Hark ("Peking Opera Blues"). Woo

fans need not fear, however—his new film, "The Killer," which is very possibly his masterpiece, is scheduled for a Film Center showing on Feb. 10, with star Chow Yun-Fatt in attendance.

Chow is currently Hong Kong's most popular leading man, an insanely hard-working performer who seems locked in an unspoken competition with Gerard Depardieu over who can make the most movies a 12-month period. Luckily, Chow's easy manner lends itself to a wide range of roles: He seems just as comfortable playing a hit man with a heart of gold in "The Killer" as he does portraying a shambling loser in New York's Chinatown in the romantic comedy "An Autumn's Tale" (showing Feb. 15 and 17).

Baby-faced, and with a quick, devastating smile, Chow represents a new generation in Hong Kong performers. Just as James Dean succeeded the strong, silent types of the Bogart-Cooper generation, so does Chow insinuate a certain softness and vulnerability into the Hong Kong tough guy tradition. He is as far from Bruce Lee as Tom Cruise is from John Wayne.

In Tony Au's "Dream Lovers,"







A sampling of styles (clockwise from top left): "A Better Tomorrow"; "A Better Tomorrow III"; "An Autumn's Tale"; "Tiger on Beat."

showing at the Film Center on Jan. 20 and 25, Chow is used as the perfect embodiment of the modern Hong Kong male: Wealthy, well-educated, successful and sensitive, he has all but forgotten his humble origins as a child of peasants from the mainland. His distance from all that is measured by his choice of profession: The leader of a symphony orchestra, he conducts the Western classics while laser light beams bounce over his head.

"Dream Lovers" is, like all of the supernatural romances that have lately become the rage in Hong Kong (Stanley Kwan's "Rouge," showing on Jan. 13 and 18, is another excellent example), a thinly veiled allegory centered on the fateful year of 1997, when the British lease on Hong Kong will expire and the city will be returned to Chinese control. In "Dream Lovers," all of that forgotten "easterness" comes bobbing to the surface, quite literally, in the form of a terra-cotta statue that mysteriously appears in a distant lake. The statue, cast 2197 years ago, bears Chow's face, and soon he is having dreams in which he is the lover of a courtly lady—a woman he meets, in her modern reincarnation, on the streets of Hong Kong.

It is Chow's performance that carries much of the film's theme. Called upon to move between modern, western notions of movie-star charm—loose, spontaneous, teasing—and the dignity and formality of traditional Chinese courtly behavior, Chow makes the transition seem almost frighteningly easy. The old waits patiently behind the facade of the new, ready to take over on a moment's notice.

It's perhaps Chow's ability to present himself as a swing figure that accounts for his extraordinary popularity—at a time when Hong Kong society is profoundly unsettled, Chow is unsettled too, a chameleon star who always responds to the needs of the moment. In a routine action comedy like "Tiger on the Beat" (Feb. 3), he flirts and fools around like Burt Reynolds walking through a "Smokey and the Bandit" picture (though he does wake up for the finale, an astounding action sequence that features machine guns, machetes and dueling chainsaws). And yet, a film like Woo's "The Killer" can draw out a genuine grandeur in him; a single figure, dressed in an immaculate white suit, he marches into absurdly uneven battle with all of the assurance of an ancient

warrior king.

If Chow is an intermediary figure, there is little doubt where Ti Lung stands—he belongs squarely with Eastwood, Mitchum and Wayne. Tall and angular, with an impressively high forehead and an intense regard generally masked by a pair of horn-rimmed glasses, Ti Lung frequently co-stars with Chow, usually as a protective older brother. It's a role that reflects his career, Ti Lung having preceded Chow as the star of a popular series of kung fu films in the '70s. One of the few martial arts masters to survive the death of the costume film, Ti Lung now stands as an elder statesman, an emissary from a heroic past brought into a diminished present.

Though these days he is seldom called upon to demonstrate his martial arts skills (a rare exception is his guest shot in "Tiger on the Beat"), he still has the stance of the fighter, an ability to project a sense of total self-control and an authority that emerges from a thorough knowledge of his own abilities. His charisma is such as to immediately bestow a measure of class and credibility on a goofy fantasy adventure like "The Leg-

end of Wisely" (Jan. 27 and Feb. 1), though he's best served in the Film Center's series by Yee Tung-shing's "People's Hero" (Jan. 27 and 28), a classic star vehicle.

A blatant rip-off of "Dog Day Afternoon," "People's Hero" is set in a small Hong Kong neighborhood bank, where two nervous punks have bungled a robbery and brought down a cordon of police. "Unknown to them, one of their hostages is Sunny Koo (Ti Lung), a professional criminal currently in desperate flight for having been forced to kill a cop. The movie unfolds as a study in shifting alliances and floating power centers, as Koo takes over the negotiations and attempts to bargain his way to freedom. Unlike Woo's gangster films, "People's Hero" holds violence to an absolute minimum, relying on the personality of its star to provide sufficient tension and energy to keep the story moving. Its faith is not misplaced: Ti Lung holds the screen as if he were born to it; he is one of the movies' natural aristocrats.

No series of Hong Kong films would be complete without a contribution from Jackie Chan, Hong Kong's leading comic star and one of the great physical comedians in the history of the medium. "Project A, Part II" is Chan's 1987 sequel to his 1984 hit in which he returns as Dragon Ma, the only honest cop on the turn-of-the-century Hong Kong police force. Though the new film initially gets bogged down with tedious plot details, it finally takes off for a 30-minute chase finale that strings together hair-raising stunts and brilliant sight gags in the patented Chan manner. Chan also gets around to acknowledging his debt to Buster Keaton by restaging the celebrated—and suicidal—gag from "Steamboat Bill, Jr.," in which he stands immobile as a two-story house front falls directly upon him. Like Keaton, Chan is saved by the precisely measured presence of an open window.

Chan's physical comedy is not the only tradition of Hong Kong humor: There also is the situational, domestic comedy of Michael Hui, whose "Chicken and Duck Talk" winds up the Film Center series on Feb. 22. Like Italy's Al-

See China, pg. 18

## China

Continued from page 17

berto Sordi, Hui creates a comedy of urban survival, celebrating the little ruses and incidental dishonesties needed to make it in the big city; in "Chicken and Duck Talk," he's the proprietor of a traditional Chinese barbecue restaurant in danger of being put out of business by the slick new American-style fast food franchise that has opened across the street. Though much of Hui's humor is said to be untranslatable—residing in the

dialects and distinct social types he lampoons—enough of his hustler's spirit survives to make "Chicken and Duck Talk" a highly enjoyable experience.

The Film Center is located in the School of the Art Institute of Chicago at Columbus Drive at Jackson. For further information and a complete schedule of films, call 443-3733. In addition, many of the titles in the series will be repeated at the University of Chicago's Max Palevsky Cinema in Ida Noyes Hall at 1212 E. 59th Street. For a schedule of those screenings, call Doc Films at 702-8575.