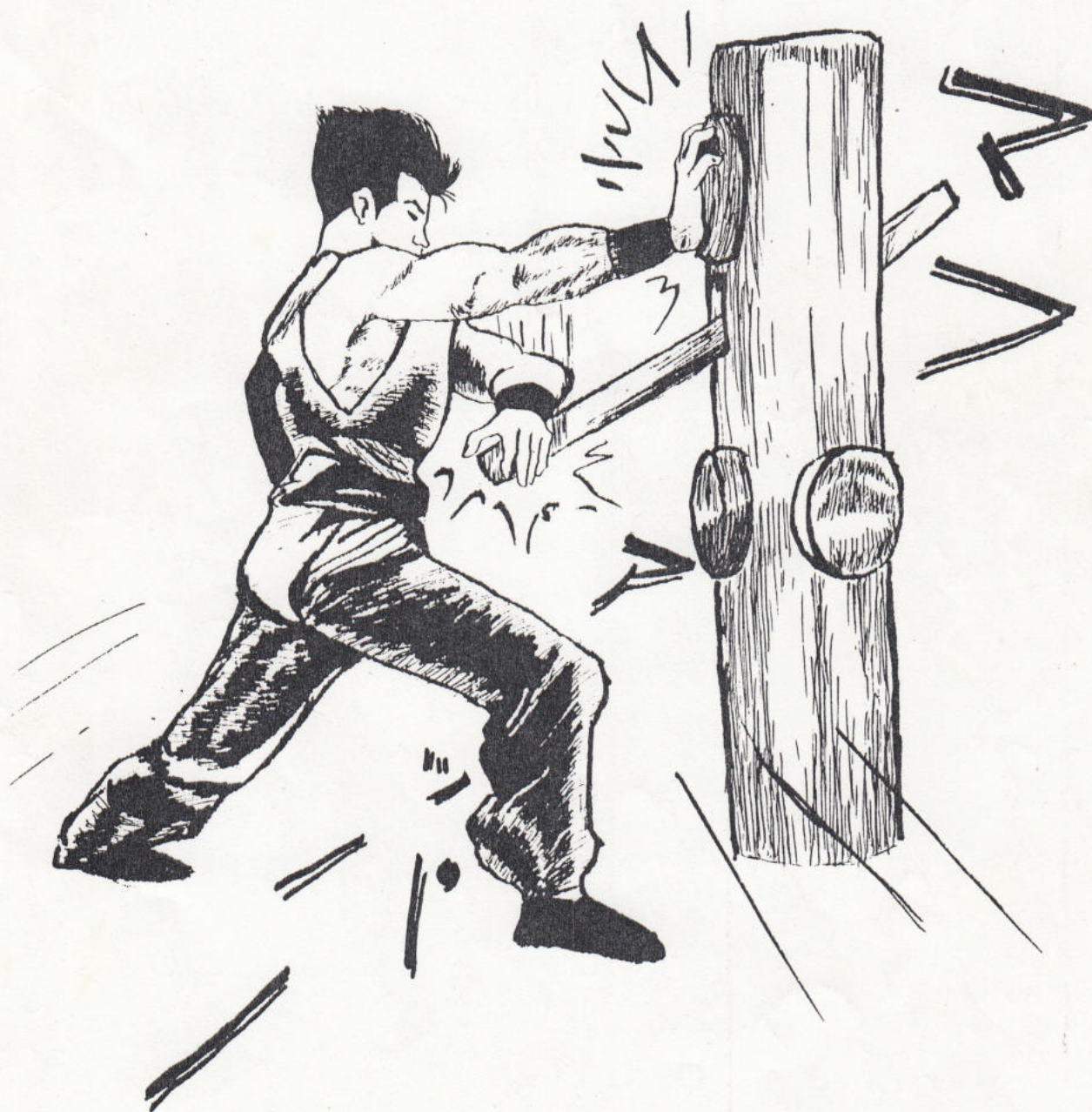


MAFFAPA

SUMMER 1990

#32



This is the 32nd issue of MAFFAPA, Martial Arts Film Fan (and Asian Culture) APA, for July 1990. The following people sent in contributions:

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cover art by *Tom Sakaishi*

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The deadline for Maffapa 33 is October 31, 1990. If your name is not listed above as a contributor, you must contribute to the next issue to receive it. Your contribution, 2 pages (preferably typed), must reach Laurine white by the end of October. The copy count next time is still 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 mail. And don't forget a 9 x 12 self-addressed envelope, so I can send Maffapa 33 to you.

MOTHER GOOSE & GRIMM



Howard Walsdorff, P.O. Box 247, Greenbrier, TN 37073-0247

"Me and My Papa", "Nemuri Kyoshiro", and "Kasuga-no-Tsubone" are among the Japanese-language programs I've been enjoying.

"Me and My Papa" is a contemporary drama shown in thirty-minute time slots for a month. Onodora Akira portrayed a businessman in this comedy-fantasy teleplay. One day an incident happened that he and his daughter, Saori, will never forget. His daughter assisted him in repairing a T.V. antenna on the roof of the house. An unexpected storm approached and they were struck by lightning. As a result of this, they unwillingly switched bodies. They decided to keep the switch secret from everyone else. The switch created problems. Saori in her father's body had to avoid relations with his wife who was her mother. He was in Saori's body and must avoid her boyfriend, Nakano, and all men. Mita Hiroko played Saori, Nanomura Shin portrayed Nakano, and Kino Hara played the wife. Shaving and putting on make-up were things they had to learn because of the gender change. Going to the office and attending school became problems because they've switched bodies. Saori learned that her father had been cheating on her mother, and he learned that Saori had sexual relations with Nakano. She also discovered that a young girl of her own age called Mariko is her half-sister and her father's illegitimate daughter. The switch enabled them to learn one another's secrets. When Nakano met Saori's father, Nakano thinks her father is "gay" because

Walsdorff-2

it is really Saori inside her father's body. Near the ending there was another storm and they switch back. There was a hilarious conclusion.

Tamura Masakuzu played "Nemuri Kyoshiro" in this recent T.V. feature. Nemuri was a fictional character that was an outcast in the Tokugawa era. His sword style was known as Engetsu or full moon cut. He circled his swords and killed before completing the circle. He had red hair and wore a black kimono. This ronin was the offspring of an illicit union between an European missionary and a lady-in-waiting. In this film he became involved with the Shogun's successor. Ichikawa Raizo portrayed Nemuri Kyoshiro as a cold-blooded ronin and Tamura Masakuzu's character showed more warmth.

"Kasuga-no-Tsubone became the new name for Ofuku portrayed by Ohara Reiko in the Taiga Drama series. She became the governess of the third Tokugawa shogun, Iemitsu. Eguchi Yosuke played Iemitsu, Yamashita Shinji played Inaba Masanori; Ofuku's husband; Tamba Tetsuto was Ieyasu; Nakamura Asatoshi played Hidetada; Emori Toru played her father, Saito; Sakuma Yoshiko, her mother, Oan; Itsuki Hiroshi was Akechi Mitsuhide; Fujioka Takuya was Hideyoshi, etc. This historical drama was set from the turbulent days of Sengoku civil strife to the early years of the Tokugawa era. It was dramatic and interesting.

Robert Walsdorff
103 Oliphant Street
P.O. Box 247
Greenbrier, TN 37073

UNFOLDING A NEW WORLD

Up ahead glimmered the clear blue waters of the river that divided the immaculate streets of the modern city. Greenery lined the sidewalks we walked on. Mountains and sky encircled the tall white buildings on this invigorating stroll. I was engrossed with the city's beauty and vitality when suddenly my eyes were shocked by this city's other gruesome face.

The decaying remains of the building that stood before us served its purpose: to remind us that this was the city of Hiroshima. It is the only building remaining from the devastation of the atomic bomb explosion 45 years ago. The ruins stood in the Hiroshima Peace Park, a symbol of peace to people who want an end to all wars.

Walking through the grounds aroused my curiosity as I noticed hundreds of tied paper cranes draped over one monument after another. I asked why. Then I learned the story of SADAKO AND THE THOUSAND PAPER CRANES and the Japanese art of origami.

An American author, Eleanor Coerr wrote it after learning about her. Sadako was 2 years old when the atom bomb was dropped on Hiroshima. She escaped injury -- or so it seemed. Many people who believed they were safe developed illnesses months, even years later.

Sadako was 12 as the story opened. She was happy, energetic, and athletic. Suddenly she became ill and was diagnosed with leukemia, the atomic bomb disease. Her friend, Chizuko, visited her in the hospital and gave her a piece of gold paper. She showed Sadako how to make a crane and then told her an old Japanese belief: "If a sick person folds one thousand paper cranes the gods will grant her a wish and make her well again."

Of course, she never got completely well, but the task gave her the one thing she then needed most: hope. She had folded 644 cranes which were hung over her bed on strings. Her classmates folded the rest.

Today Sadako is a heroine to the children of Japan who visit her memorial to leave paper cranes that they make in her honor.

Origami, at first glance, seems just like a simple game for children, but it is really much more. It is creating two and three dimensional objects by folding paper, usually without either cutting or gluing. It has a history that goes back more than two centuries and is related to many aspects of Japanese culture.

Shinto religious rites used folded paper for ceremonial and decorative purposes. Even at Shinto shrines today one can see special origami forms hung on ropes to mark sacred places. Shrine visitors attach paper charms to trees. I saw many of these on my trip.

The Japanese decorate sake bottles at weddings with origami butterflies. Gift wrappings, especially for formal occasions, use origami.

Using origami for entertainment started after the Heian period (794-1185) when paper became plentiful, but was not fully developed until the Muromachi Period (1333-1568), and was further developed in the Edo Period (1600-1868).

Origami paper is usually a solid color on one side and plain on the other side. In the twentieth century paper with printed figures also appeared. Folding the paper either concealed or revealed the various printed figures and created unique patterns. Patterns of many figures became standardized by the Taisho Era (1912-1926).

Origami figures range from the very simple, that small children can master, all the way up to the very complex, that only adults can handle. There are many good books and even videos that teach it here in the U.S.

Origami requires the ability to concentrate and follow a long list of directions, and also requires precision and manual dexterity and plenty of patience in mastering the steps to complete a complicated figure.

The Japanese believe that if you cannot do origami properly, whatever else you do will be sloppy. And you probably thought it was just child's play!

Among the videos available on origami are THE ART OF ORIGAMI and ORIGAMI: THE ART OF PAPER FOLDING. Both are available from:

Movies Unlimited
6736 Castor Avenue
Philadelphia, PA 19149
(1-800-523-0823)

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

Hello,

Where was I, yes I was discussing the movie GUNN a couple of issues ago. That spinoff from the "Peter Gunn" series retained the unique camera angles and deep shadow cinematography of the black and white TV show but had the extra gloss of a motion picture in color. While films consist of different shots edited into a cohesive whole, GUNN had the organic unity of the human body which has several functions of differing systems working at the same time (e.g. one can use one's hearing and sight faculties while the digestive system dissolves an evening's meal). Well GUNN unfolds in as natural a progression as the living process. High praise? Yes and I mean it. GUNN has a life of its own and I have funds earmarked for the video when it ~~ew~~ hits the market.


Oh, the plot. private investigator Peter Gunn is hired by a mobster named Fusco to investigate the murder of a rival named Julio Scarlotti. The authorities believe that Fusco is responsible and he wants Gunn to prove him innocent. At first, Fusco is concerned. Then, as the noose tightens, he tells Gunn to find the real killer or else ...

Excellent plot, one scene leads to another in a seamless whole. See it without interruption from beginning to end and thank me later.

On the book front. I have enjoyed successful signings so far. So far, so good. local successes at chain stores help convince the people at the national headquarters to stock the book in all outlets. There are other projects that Dragon and I are pursuing. I'll keep you in touch.

Two weeks ago, a friend asked me to send him information on the marinas in this area. He might sail down this fall so I'll help him prepare. I was tied up since I got his letter which explains this rushed contribution. I'll sign off now with my earnest wishes that you all enjoy your happiest days. 'till next time.

When it
COMES TO
NINJAS,



Your obedient servant

Mark Jackson

HE WROTE
THE BOOK

FAMILY CIRCUS



3-28

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"When I was over at Nanako Hoshino's for lunch, this is how we ate our soup."

ONE BIG HAPPY



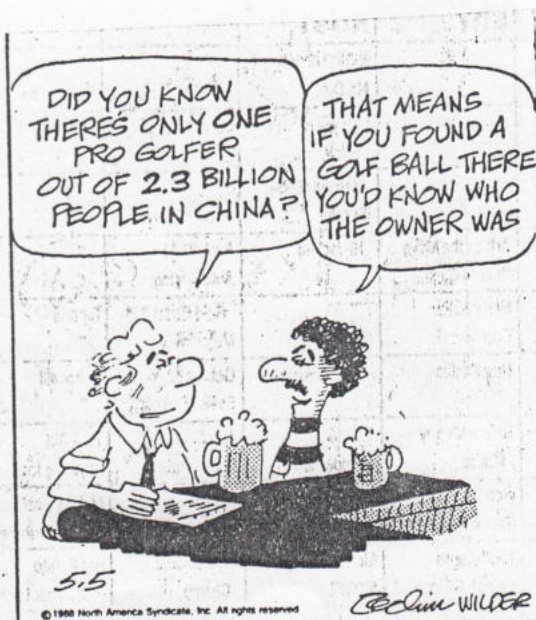
GOOD NEWS BAD NEWS



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"First floor - kimonos, obis, ladies' ready-to-wear; second floor - chopsticks, rice bowls, housewares; third floor - paper lanterns, kites, gift boutique ..."

OUT OF BOUNDS



5.5

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KAMA #32 from Laurine White, 5422 Colusa Way, Sacramento, CA 95841
phone number (916) 332-7461

This summer my vacation was spent at a science fiction convention in Portland, Oregon. Aside from Steven Barnes' tai chi sessions in the mornings, there was little of martial arts interest at the convention. Quite a few of us fans took a side trip to a very large bookstore in Portland, Powell's, which sprawls around most of a city block. If money grew on trees, I'd have bought entire shelves of books that were in the big sections on Japan and China. As it was, I picked up 3 inexpensive paperbacks:

THE BOOK OF CHINESE BELIEFS, "a compendium of philosophy, customs, and healing traditions", by Frena Bloomfield, published by Ballantine (Sociology/New Age) in October 1989. It should still be in print. The author spent a few years in Hong Kong and other parts of Asia, researching the spiritual side of Chinese life: fung shui, ghosts, healing techniques, triads, fortune telling. On page 94 I found this: "There is also

the eerie tale of the dead walkers of Kiangsi Province, of whom stories are still told now in Hong Kong by those who grew up in the small villages there. There was said to be a particular group of people with the extraordinary ability to make dead bodies get up and walk. This was useful in that all Chinese, when they die, naturally wish to return to their own family grave sites. So, when people died far from home, the walkers of the dead were summoned and apparently induced the dead to walk themselves safely home."

The author didn't meet anyone who had actually seen the walking dead, since, to see them, you would die. Only the person who had power over them could see them without harm. One person did tell about their passing through his village, sometime early in the 20th Century. Everyone had been warned in advance, and had covered their windows and locked their doors. The dead came through with "heavy footsteps in a steady rhythm." Sounds like a way for smugglers and bandits to get through an area without any witnesses.

MAX DANGER: THE ADVENTURES OF AN EXPAT IN TOKYO by Robert J. Collins, published by Charles E. Tuttle Co., Inc. in 1987, filled with short sketches of Max Danger's adventures in Tokyo, his problems with and adjusting to Japanese society, while working at the Tokyo branch of an American company. And his adventures are hilarious, dealing with the demands of bosses back in America, Japanese secretaries, Japanese corporate samurai, bar girls, the wife and kids, the hospital staff when he is stuck in a hospital for 3 months after a ruptured appendix and being stuck with meals like sea slug stew. "His adventures will strike a chord with everyone familiar with the mysterious ways of the East, and will entertain all those who have wondered what it is that makes living in Japan so different."

OLD TALES OF CHINA, a book to better understanding of China's stage, cinema, arts and crafts, written by Li Nianpei, published by Graham Brash, Singapore. I haven't read this one yet.

Before going to Portland, I went through a chain bookstore in a new Sacramento mall, and drooled over so many new hardbacks set in or dealing with Asia: LEGACIES by Betty Bao Lord, ~~TRICKSTER~~* MONKEY by Maxine Hong Kingston, CINNABAR by Robert Oxnam, DRAGON by Clive
* TRIPMASTER MONKEY

Cussler (this is supposed to be in the category of Japan-bashing), SECOND SON OF HEAVEN by C. Y. Lee (author of FLOWER DRUM SONG). Rather than wait for the paperback editions, I joined the county library system (after a decade-long lapse) after my vacation. The first book I picked up was SILK ROAD, a novel of 8th century China by Jeanne Larsen. Don't confuse this with SILK ROADS AND SHADOWS, a silly novel by Susan Schwartz. Jeanne Larson "is a poet and translator of Chinese verse." SILK ROAD is a delight to read, with Kuan Yin and the Moon Lady Chang'O (stuck on the moon with that mochi-pounding rabbit) and the Western Motherqueen and the Jade Emperor of Heaven, a carnal ghost, dragon lords of the waters, women on quest with magical swords, a boat trip through the Yangzi River gorges, where "gibbons howl for a long-dead king," and a cameo appearance by a certain Holy Pilgrim and his 3 strange assistants on their way to India. "Read it for its playfulness, Read it for its epic largesse. Read it." Fawcett will publish SILK ROAD as a trade paperback in August.

THE JOY LUCK CLUB by Amy Tan, in paperback from Ballantine Books, has stories of Chinese women in China and their American daughters in the San Francisco Bay Area, a bit similar to, but not exactly like, Maxine Hong Kingston's WOMAN WARRIOR. No martial arts, but if China fascinates you, read this one. It has already been sold to the movies. WAYNE Wang will direct. Go out and rent EAT A BOWL OF TEA, also directed by WAYNE Wang. (I taped it off PBS' American Playhouse a few months ago, when it was broadcast overlapping A&E's airing of CHAN IS MISSING. Aarrgghh!) THE JOY LUCK CLUB, Amy Tan's first book, has been such an enormous success, that she has been offered a fortune for her next book, not even written yet.

I read a few other books: SWORD OF VENGEANCE by Marc Olden, Berkley, June 1990, is a sequel to GIRI, with the return of ex-cop investigative reporter Frank DiPalma, and his half-Chinese son Todd, the reincarnation of Benkai, a 16th century samurai. This time the villains are Chinese gangsters, not Japanese businessmen. Benkai's old enemy Kiichi, now a drug lord, Lin Pao in Taiwan, is still treacherous, cunning and malicious, though he doesn't remember his earlier Japanese incarnation. His career started in the late 30's, as a triad errand boy in Shanghai. In Chungking during WW II he witnessed an American, Nelson Berlin, commit a terrible crime, to be held over the American's head for the next 5 decades. The American became rich with triad money, running a corporation with hotels, a tv network, factories used for laundering money and smuggling drugs for the triad. Life in this underworld is extremely nasty, like having your face pushed in dung, with a woman skinned alive, Taiwanese executioners with chainsaws, Philipino girls exploited under hellish conditions in Manila factories. Unfortunately, I have the feeling that some of this is not fiction but a mirror of reality. Todd finds his reincarnation cluster: a Chinatown gang leader who was once his faithful friend Asano; a smuggled-in prostitute, once his murdered concubine. The three of them have good reason to seek vengeance against Kiichi. Todd is an invincible martial artist, despite his small 14-year-old frame. (I wish I could know him as a person instead of the mystical force he is in the book.) The gang leader is a martial arts fighter and Uzi expert. Todd's father, once

badly wounded in the leg, is an expert with a cane and arnis. He gets involved, because one-time cop partner was Berlin's son and has become a protected federal witness, ready to testify against Lin Pao and his own father.

KOREA KILL by Michael Newton, Bantam Books, April 1990. This is Book 1 in The Asia Trilogy, whatever that is. Kim Sunim seems like your basix ex-CIA field agent hero, tired of the killing, of the Cold War games in 'Nam and Korea, so he leaves, to run a tae kwon do school near fisherman's Wharf. Several years later a rival CIA operative is sent to recruit him for one last mission, to find out who killed his friend and original recruiter recently in Korea. So it's off to Korea again, for encounters with student demonstrators, North Korean agents, corrupt South Korean industrialists and security forces, and a very pleasant tryst with an Embassy liaison (why are they always beautiful blondes?) KOREA KILL is a somewhat standard male Adventure novel, not nearly as violent, kinky, gory, as Marc Olden's novels. Kim was raised in a Korean temple, trained by the priests in martial arts, until he was framed by a fellow student and exiled for being a police snitch. Naturally, the fellow student was the traitor. The temple was later abandoned during a police crackdown on dissident refugees. But Kim isn't opposed to using automatic rifles when necessary. Despite his upbringing, Kim hasn't the temperament of a Kwai-chang Caine. He has no prejudice against firearms. The cover artist, Bob Larkin, did a standout garish cover, with Korean faces (not generic Asian ones), a realistic fight move, and signs in Korean alphabet for the background street setting. The Asia Trilogy Book 2 begins with an ambush of drug enforcement agents in San Francisco in 1995. A Chinese-American is shot in the knee. Will he learn to use a cane like James Caan in THE KILLER ELITE? Will Kim Sunim get involved in the action in CHINA WHITE?

GUN POWER by Mark Schorr, Pocket Books, May 1990. An ex-CIA agent, Robert Stark, an expert in judo, now runs his own anti-terrorist/advice-investigation-prevention agency. His current mission uncovers a plot involving a mercenary assassin, an unscrupulous arms dealer, and the head of a powerful US agency to stir up frictions in various parts of the world, creating an even bigger market for weapons. Most of the action is in L.A., Thailand and Japan. A member of the Japanese Red Brigade is upset by his brother's death in a protest against the extension of Narita Airport. The assassin tricks him into kidnaping for ransom the sister of an important L.A. newspaper publisher. Stark rescues her, providing himself with a love interest. He also interrupts a JAL hijacking, much as Sonny Chiba did in an early karate film. Only, since he's a gaijin, his "hero's welcome" in Japan is just the opposite. This isn't "better than Ludlum", as a cover blurb proclaims, but it is a competent action/adventure novel, with an interesting look at international arms wheeling and dealing.

J A C Q U E L I N E D . S I M S
3 0 9 1 6 T H A V E N U E N O R T H
B I R M I N G H A M , A L A B A M A 3 5 2 0 4 - 2 1 6 3

This is a continuing episode guide KAGE NO GUNDAN IV.

EPISODE 2: A FACE GLOWS IN THE DARK

ADVOCATES OF THE Open-Door Policy are still being killed. Katsu Rintaro is attacked by a ronin and shot by an unknown assailant who hides in the shadows. Satsuki saves him and tends to his wounds.

EPISODE 3: THE DEADLY SMILE

The episode opens with Katsu Rintaro being chased by bill collectors. O-sai (a female friend of Katsu) is kidnapped by II and Katsu and Hanzo single-handedly defeat II's henchmen by the leave the castle without killing II Naosuke.

EPISODE 4: A REQUEST FROM THE O'OKU

Benriya is given a job by Katsu's aunt Lady Takegawa to break into the mint. They don't find money there but they do find a political prisoner who was an old lover of Lady Takigawa.

EPISODE 5: THE MASSACRE OF THE INNOCENT

Ayame, a female KAGE and also a Benriya employee (all the KAGE work at a handyman/do just about anything for money shop called Benriya) goes to Yokahama to buy some perfume from one of the American shops established there. People are shot and sliced up by swords for the crime of shopping in an American shop by agents for the Shogunate.

The Kage sometime communicate to each other by reading lips. There is always a clicking sound like Morse Code as the words they are saying are typed onto the TV screen.

EPISODE 6: A KYOTO NIGHT SMELLS OF BLOOD

A rich nobleman who has everything he could possibly want can only achieve excitement by doing dangerous things like playing Russian Roulette falls in love with O-Ren (Shiomi Etsuko).

EPISODE 7: THE EXECUTION

A Young woman comes to Benriya to ask them to sell her as a geisha to the Kawayoshi Geisha House (which is known to have prostitutes as well as gishas). She does this in order to get revenge on the owners for her brother's death.

EPISODE 8: THE PROSTITUTES IN THE DARKNESS

Katsu Rintaro rescues some prostitutes from a brothel. The prostitutes turn out to be evil female ninjas in disguise.

EPISODE 9: BEWARE OF A PICKUP

Beautiful women are being kidnapped and sold to the foreigners as prostitutes. A woman goes undercover to investigate, Hyosai decides to help her.

EPISODE 10: I'LL HANDLE MY OWN FUNERAL

A ronin (AMACHI SHIGERU) is hired by the Magistrate to do their dirty work. However the ronin is too noble to do such things, so the magistrate tries to get rid of him and that's really when the fun flies.

EPISODE 11: RINTARO ATTACKED BY RYUMA

Sakamoto Ryuma (Sera Kiminori) is the leader of a group of young men known as realists who kill anyone connected to the shogunate. He vows to kill Katsu because he doesn't believe he is sincere about his involvement in the Open-Door Policy. They meet on a bridge and spar. Katsu gets the better of Ryuma but instead of killing him he just walks away. This makes Ryuma even more determined to kill Katsu. O-Ren convinces Ryuma to at least talk to Katsu before he tries to kill him again. Ryuma goes to Katsu's house and finds him building a scale model of a ship. They have a talk and Ryuma reveals that what he really wants to do is sail around the world on a ship just like the one on Katsu's table. He offers to become Katsu's student and he accepts. Ryuma invites Katsu to come to the beach to talk to his friends but the Shogunate men are already there. Ryuma's friends are killed and then and only then do he and Katsu become friends after Ryuma sees the true face of Shogunate.

EPISODE 12: GROUND SPIDERS

The Shogunate hire the ground spider ninjas to get rid of the KAGE.

EPISODE 13: A WOMAN'S CURSE IS THE WORK OF THE DEVIL

This episode introduces Hayata (KUROSAKI HIRARI) and Toki (CHIHARA MARI) to the ranks of the KAGE who are the only survivors of a secret IGA village that was destroyed when a fellow IGA who turned traitor turns them in to the Shogunate.

EPISODE 14: THE FEMALE NINJA'S TRAP

An evil ninja with a fake IGA birthmark allows herself to be put on public display without food or water in order to lure the KAGE out of hiding. II Naosuke and Hotta Masayoshi are both up for the Chief Minister position. In a surprise move II withdraws his nomination for the position. Hotta Masayoshi does not last a day before II secretly has him killed thus becoming CHIEF MINISTER regardless.

"What we did in the 30s and 40s shocked the Chinese and confused the Caucasians!"

Frances Chun, Singer from the Forbidden City Nightclub

FORBIDDEN CITY, U.S.A.



"FORBIDDEN CITY, U.S.A. is a provocative, exuberant documentary that touches the heart and packs a tremendous amount of entertainment into a fond glance back at the fabled all-Chinese Forbidden City nightclub on San Francisco's Sutter Street, which became an international hot spot in the 30s and 40s.

The poignant story of Chinese American singers and dancers shedding cultural barriers and to exercise their show business talents — but without gaining the status available to white entertainers — is given careful scrutiny in this exceptional account of human achievement." — *San Francisco Chronicle*

"The program swings with black and white clips of the boys and girls of the chorus kicking and twirling. We meet the Chinese Fred Astaire, the Chinese Sally Rand, and no kidding, the Chinese Sophie Tucker whom we see belting out 'Some Of These Days'." — *New York Times*

FORBIDDEN CITY, U.S.A. is the kind of film that has yet to be done on Manhattan's Cotton Club. It brims over with nostalgia for a more glamorous and innocent showbusiness era, yet is a commentary on racial stereotyping and on the insidiousness of discrimination."

— *Los Angeles Times*

"FORBIDDEN CITY, U.S.A. also considers the history of American leisure time. In the 1930s and 40s, urban Americans ventured out to nightclubs for their entertainment. And what memories, which are shared in this marvelous documentary about a exotic period in American history." — *Chicago Sun Times*

GOLD AWARD
Best Ethnic Studies Film
Nat'l Educational Film Fest

FINALIST BLUE RIBBON
Best Ethnic Studies Film
American Film Fest

SPECIAL JURY AWARD
Best Ethnic/Cultural Documentary
Houston Int'l Film Fest

SPECIAL JURY AWARD
Outstanding Non-Fiction Film
U.S.A. Film Fest

Jr High - Adult Audiences

56 minutes, color/black & white 1989

SUITABLE FOR: ethnic studies, women's studies, cross cultural studies, American history, popular culture, entertainment & dance history, racism & discrimination studies

1/2" video: sale \$350, rental \$95 • 16mm: sale \$875, rental \$125

ASIAPHILE #27: WRITTEN + PRODUCED BY AMY HARLIB (何安美), 212 W 22ST #2N, NY, NY 10011
(212) 989-8217.

I WISH I HAD GOOD NEWS TO TELL BUT I DON'T, THE THEATRE EAST PROJECT FELL THROUGH WHEN THE OWNERS DIDN'T WANT TO SPEND THE MONEY NEEDED TO ADVERTISE IT PROPERLY - NO ADVERTISING, NO AUDIENCE, NO SHOW, SO, IT'S BEEN THE SAME OLD GRIND OF ENDLESS STRUGGLE, FRUSTRATION, NEVER ENOUGH GIGS AND HEROICALLY NEVER GIVING UP.

ABOVE IS SOME INFO ON A DOCUMENTARY I SAW AT A RECENT ASIAN-AMERICAN FILM FESTIVAL. I AGREE WITH THE ABOVE STATEMENTS, THAT IT WAS SUPERB AND IT IS ALSO A SIGNIFICANT CONTRIBUTION TO BOTH THE HISTORY OF AMERICAN ENTERTAINMENT AND ASIAN AMERICAN ACHIEVEMENT. I FOUND IT POWERFUL, MOVING AND INFORMATIVE AS WELL AS NOSTALGIC - A LOT OF PLACES WHERE I PERFORMED IN TAIWAN WERE A LOT LIKE FORBIDDEN CITY, USA!

ON THE REVERSE IS A BOOK REVIEW ABOUT A CURRENTLY AVAILABLE PUBLICATION WHICH IS ON MY MUST READ LIST & I THINK IS OF INTEREST TO EVERYBODY.

JEFF WONG: I'D LIKE TO CONTACT YOU! HOW ABOUT INCLUDING YOUR ADDRESS & PHONE NUMBER.

DAMON FOSTER: THANKS FOR THE VIDEO GOODIES YOU SENT ME! I LOVED ALL OF IT. AS FOR CINEMART, SEEMS LIKE A DISAPPOINTING CASE OF CULTURE STOCK THERE + FASCINATING TOO!!

SAW "TEENAGE MUTANT NINJA TURTLES" & LOVED IT FOR ITS CLEVER MIXING OF HEROIC ARCHETYPES, FANTASY & EXCELLENT MARTIAL ART MOVEMENTS IN MY HOMETOWN, NYC.

LOWABUNGA MAFFAPANS!

Amy Harlib 何安美

The One About the Scholar and the Hermit's Daughter



THE CARNAL PRAYER MAT

By Li Yu.

Translated by Patrick Hanan.

316 pp. New York:

Available Press/Ballantine Books.

Paper, \$8.95.

By Anthony C. Yu

A HISTORY of censorship in China and the puritanical attitudes and policies of the current Chinese Government toward sex might suggest that the erotic was an element foreign to traditional Chinese literature. Actually, the opposite is very much the case. The erotic was present in this tradition from the beginning, and a proliferation of erotic prose fiction, in fact, took place especially during the 16th and 17th centuries.

Although "The Carnal Prayer Mat" is by no means the most celebrated in the genre — that honor belongs to "Jinpingmei," or "Golden Vase Plum," a work of much greater length and complexity currently being translated into English in its entirety — it has long been praised, by those readers in China resourceful enough to acquire titles under official censure, as a book of trenchant satire and lively humor. Its author, Li Yu (1611-80), was a theater critic and best-selling playwright and novelist famed for his daring iconoclasm and ingenious inventiveness.

This tale of 20 chapters details the amorous adventures of one Vesperus, a scholar who aspires to be the best poet in the world and to marry the most beautiful woman. Despite his early success in the latter pursuit — he wins the hand of a Confucian hermit's daughter and eventually initiates her into uninhibited sex — he covets greater variety. His raging desire is at first blunted by the embarrassing knowledge, gained through conversation with a thief who is also his trusted friend, that nature has but slightly endowed him. Only the timely intervention of a Taoist physician remedies his handicap; implanted with a dog's member, this Chinese Casanova can then sally forth to claim his numerous conquests. True to the customary design of the erotic novel, the hero's unbridled exploits lead inexorably to his punishment, the form of which has performed a karmic rectitude: the cuckolding philanderer is himself cuckolded. The awakening realized on the prayer mat of flesh (the book's literal title) thus spurs the libertine to seek liberation in Buddhism.

Along with other works of the genre, this novel exposes certain predilections of Chinese sexual mores: a reliance on aphrodisiacs and other artificial aids, a general disregard for foreplay, an occasional indulgence in orgiastic games and acrobatics and an obsession with counting as an index to prowess and stamina. The

Anthony C. Yu, who teaches religion and comparative literature at the University of Chicago, is the translator and editor of the Chinese epic novel "The Journey to the West."

author's distinctive contribution lies in the fierce sense of comedy with which he fashions characters, scenes and especially dialogues and speeches. The hero's mental soliloquy as he agonizes over his puny equipment just before surgery is one of the funniest episodes in all Chinese literature.

Scanning imperial Chinese culture with a satirist's eye, Li Yu found many targets for his caustic wit. Himself a proponent of education for women and other social reforms, Li was not just interested in serial depictions of debauchery. To puncture the hypocritical counsel for restraint and modesty or the futile advocacy of asceticism, the novel loudly proclaims the legitimacy of sex, especially in its marital context. But even in that setting, the particular opprobrium that haunts a woman's life did not escape Li's notice. Witness the pathos in the words of Vesperus' first mistress: "Because we failed to cultivate our virtue in our last existence, we've been born female in this one and are forced to spend our lives in the women's quarters." Since the society systematically barred women from education, status and profession, in the view of the mistress sex can become "the one diversion" women can truly enjoy — to be pursued with a measure of determination and calculated pragmatism justifiably equal to that characterizing the men's quest for fame or pleasure. For a similar reason, neither Confucius' stern moralism nor Buddha's ideal of mind over matter seems adequate to cope with a surging libido. The hero, in a final reckoning with his recalcitrant anatomy even after taking religious vows — another hilarious scene — must again resort to a drastic measure. If the knife

has propelled him on his journey of unfettered hedonism, the knife of self-castration must be the fitting instrument to terminate it.

Although "The Carnal Prayer Mat" has been known to Western readers through a German translation and a derivative English version, Patrick Hanan's new translation is the only complete, unexpurgated one. Mr. Hanan, a professor of Chinese literature at Harvard University who has already published a splendid study of Li Yu, now proves that he is an able translator as well. With superb acuity of hearing, he has caught the author's sardonic tone, the tongue-in-cheek apology for outlandish ideas and practices and the uproarious or deadpan humor of both speeches and narration. We are indebted to him for great fun.

THE book, as its introduction informs us, is currently not in circulation in China, "where it is deemed unsuitable, not merely for the general reader but even for the scholar." As that country lurches toward modernization, sex remains a subject receiving contradictory treatments. On the one hand, Government leaders adamantly attempt to stamp out all forms of so-called moral degeneracy imported from a decadent West; and on the other, Chinese social and medical scientists are making timid beginnings in studying their own people's sexual inclinations and habits. While neither faction seems aware of the subject's immense scope in China's cultural history, a marvelous rendering has suddenly made this novel accessible to millions outside China. It is an irony worthy even of Li Yu.

Close Your Eyes and Think of Plums

Mistress Jade Scent had fallen prey to a secret melancholy, which our brush has been too busy to describe but which we shall now address. Just at the height of her sexual enjoyment, her husband had been driven away by her monster of a father, a development that left her feeling like a drunkard who has just sworn off wine or a gourmet who has just given up meat. She couldn't even get through the next few days, let alone survive for years as a grass widow. Deprived of real pleasures, she was reduced to placing the erotic album in front of herself and trying to quench her thirst by looking at plums and satisfy her hunger by drawing a cake. To her dismay, however, she found that looking at plums increases rather than quenches one's thirst and that drawing a cake sharpens rather than satisfies one's hunger. The longer she looked at the album, the worse she felt, until at length she put it aside and brought out a few idle books instead, in the hope of relieving her distress and boredom.

Gentle reader, what kind of books ought she to have read, do you suppose, in order to relieve her distress and boredom? In my humble opinion, no play or novel would have been of any use whatever. Only the books her father taught her to read

as a girl, such as *The Lives of Virtuous Women* and *The Girls' Classic of Filial Piety*, would have met her need. If only she had been willing to take them out and read them, they would have relieved her distress and boredom and also quenched her thirst and satisfied her hunger. . . .

But Jade Scent took a different course and gave undue credence to the "Four Virtues for Girls" and the "Three Obediences for Women," which stipulate: "Before marriage obey your father, after marriage your husband." Accordingly she ignored her father's books and began to read her husband's, tipping out his entire stock of obscenity, such as *The Foolish Woman's Story*, *The Unofficial History of the Embroidered Couch*, and *The Life of the Lord of Perfect Satisfaction*. . . .

I've noticed that there's not a single woman in any of these books who does not have several lovers, she thought. Evidently it is not at all unusual to take a lover. I must have misbehaved myself in my last existence to get such a beast for a husband. Only a month or two after our wedding, and he goes off and stays away for years! . . . And if he has strayed, it would hardly be wrong for me to have a backdoor affair of my own.

From "The Carnal Prayer Mat."

****MARTIAL ARTS ZONE****

Gloria Starling
1419 N. Hudson
Chicago, IL 60610



ARNOLD



THE A-MAZE-ING SASUKE

Meet Tadashi Sasuke. He's a lad who doesn't meet much good luck. When he passes by a tree, he always forgets to duck.

Today though, he has a mission; he has set out with heart and soul
To learn the secret ninja skills of days long grown old.

You see, he was told (and he believes everything he hears)
That there exists a bag filled with secret manuals, shuriken,
and tiny ninja spears.

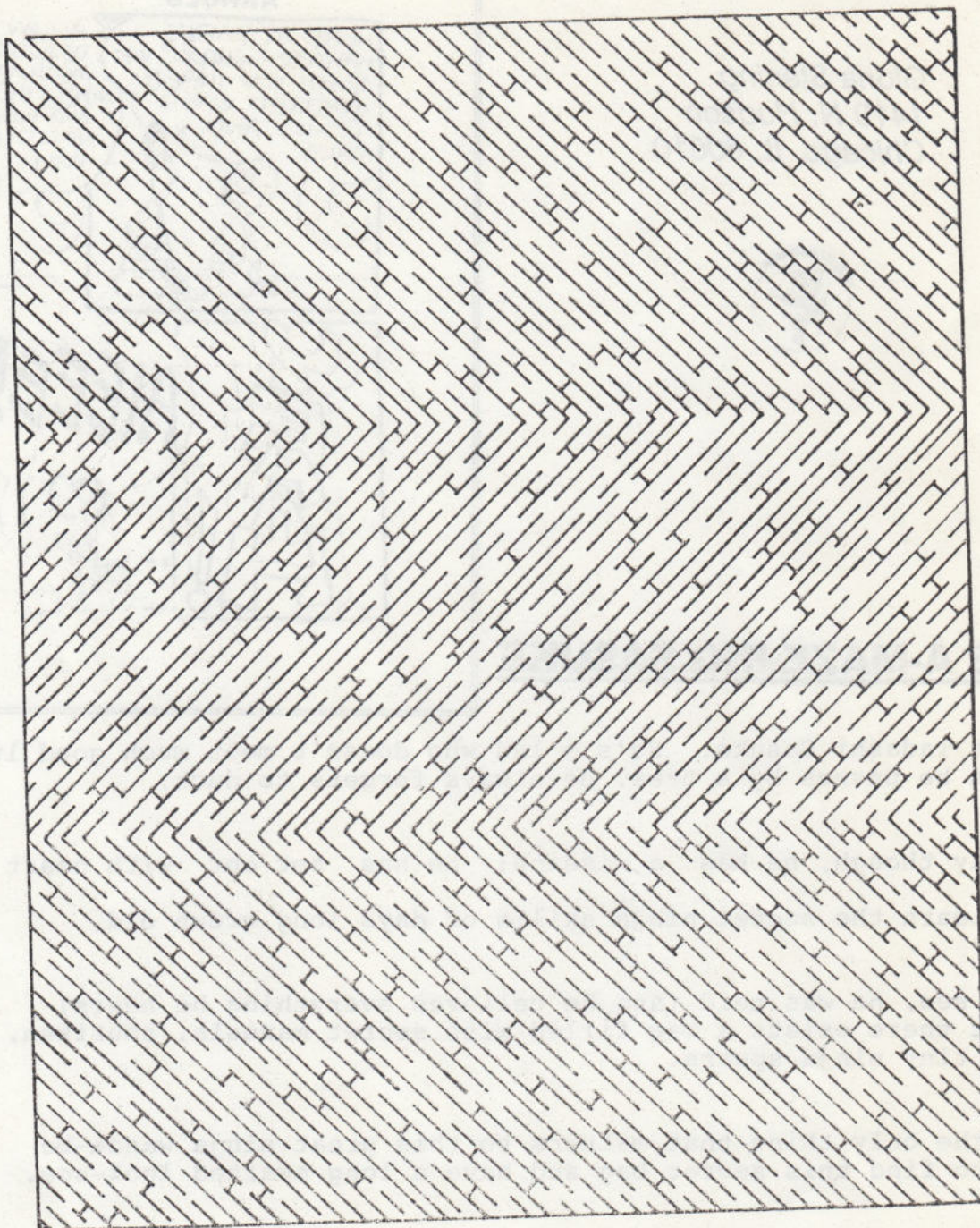
So the only thing that matters to this great ninja wanna-be
Is to find this secret bag and have a long-awaited look-see.

But Sasuke is impulsive. Once again, he has not looked before
he leapt.
The bag is adeptly hidden in an a-maze-ing place. Can you be of
help?



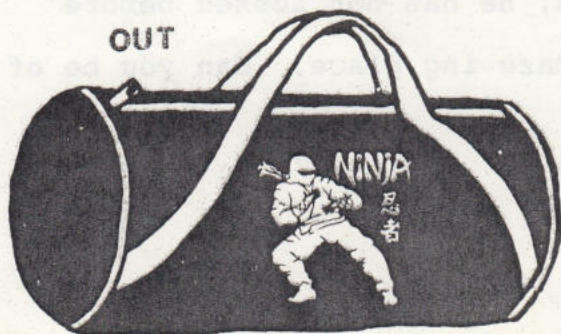


IN



See last page of M/A ZONE for correct route....

OUT



BRAVE LION A.K.A. REVOLT OF THE DRAGON

I saw this movie a long time ago at the theatre under the title REVOLT OF THE DRAGON. It stars Barry Chan and Tsai Hung. (Before I learned Tsai Hung's name years later, my sister and I dubbed him "The Foreman" after his role in this movie. And while I'm in a confessing mood--in those days, I thought Barry Chan was the cutest and most heroic thing I had ever seen. But now, time has passed, and eye prescriptions have been updated, but I still appreciate Barry Chan as a symbol of the "old" style of martial arts movies.)

Two Japanese convicts were released from prison and sent to China by officials to oversee the processing of lumber in a lumber yard that they, for all intents and purposes, had taken over. The lumber was to be used to be used for Japan's military benefit, i.e., against China. (One of the convicts is a huge, tall man who usually fights by lunging at his opponents and trying to squeeze them in a deadly bear hug. It is also not uncommon to see him draped in an enormous diaper-like covering. I usually refer to him as "The Demon", because of a role he played in a movie with Ming Fei where he kept jumping up out of the ground like an irrepressible jumping bean. He can usually be found lurking around in 70's movies as a second-class villain.)

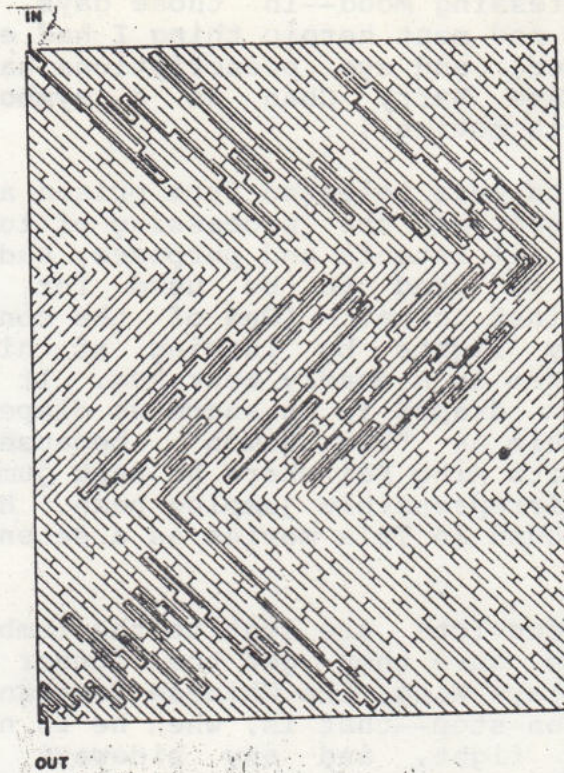
Anyway, these two convicts are sent to the lumber yard to drive the workers and make sure they get the lumber shipment out on time. Tsai Hung, plays Wang, the Chinese foreman who already works the workers non-stop--that is, when he is not fighting with them. He loves to fight, and any sideways glance is ample motivation for a slap upside the nugget. The workers despise him because they are afraid of him, and feel that he is a traitor for working them so hard for the Japanese.

Barry Chan plays Lung Tsi, a quiet, easy-going sort who tries to keep the peace, but Wang is not satisfied until one night he incites Tsi to a fight. They fight for what seems an eternity, but the truth comes out; Tsi is the best fighter. Eventually, Wang rethinks his "impulsive" ways, and befriends Tsi. (A whipping can be quite humbling, I suppose.)

Meanwhile, more pressure is being put on by the Japanese officials who want the shipment finished as soon as possible. They begin to treat the men more ruthless than before, and Wang finally sticks up for the men, and gets himself killed which forces Barry to "go off", slashing and chopping until the enemy is destroyed and good reigns again.

Standard fare, tolerable only because of familiarity with the stars.

BRAVE LION A.K.A. REVOLT OF THE DRAGON



Until next time,

Gloria

****MARTIAL ARTS ZONE****

the remarkable **DAMON FOSTER**, P.O. Box 576, Fremont, CA 945370576

TOPIC NUMERO UNO: 'THE MONKEY KING' PLAY

Damn it anyway, some chick wearing what looked like a Burger King costume won first place at the masquerade of that lame Baycon '90! The dumb outfit wasn't anything special, unlike some contestants who put in real time & effort (not to mention that green paper known to cause greed, theft and all of society's other ills) to make well-crafted costumes of monsters, robots, aliens and the like. Hell,



the typical judges easily recognized her character as one from (of course) a Japanese cartoon. The cartoon is called either *STORIES OF THE FIVE STARS*, *STARRING FIVE STORIES*, *I'VE STORED FIVE STARS*, or something like that. I'd never heard of this seemingly wellknown cartoon, yet when she won the contest wearing such a simple, bland costume, I figured it had to be from something trendy, most likely a Japanese cartoon.

even a cheap elf costume would have impressed me more. Costume quality aside, the reason she won (for what it's worth) was because

But don't get me wrong, I'm not knocking Japanese cartoons (I do enough of that ridicule in my own publication *Oriental Cinema*), it's the narrow-mindedness, stupidity & noncreativity of the average SF fan that annoys me. A girl wins a costume contest wearing a Taco Bell uniform. That says it all about wear we're going.

Where as some conformists are big hits by maintaining a level of boredom equivalent to that of Lawrence Welk, there are those radical artists who get ignored for being too different, too experimental. Me and my rebellious cast chose another unique story to base our latest mini play on. Our rivals, the other contestants in this masquerade supplied the obligatory characters: an obligatory Batman, some fairies, obligatory sexy girls in skimpy costumes, obligatory grossly obese girls in skimpy costumes, a vampire or two, and of course, the girl from McDonald's I mentioned earlier. As for me and my merry band of troublemakers, we were entree #12 or #13. I can't remember which, but it doesn't matter since hardly any of you read my column anyway. In the past, our stage

shows consisted mainly of futuristic superheroes like Infra-man, Space Sheriff Gavan, and the Kamen Riders. But we decided to dig into the past



this time. To get ethnic & historical; to forcefeed an unwilling audience a little culture. We acted out a scene derivative of the ancient Chinese novel *Journey to the West*.



Author Wu Cheng En's *Journey to the West* is from the 13th century, and dealt with the adventures of the magical monkey known as the Monkey King, also known by the names Sun Wu Kung, Goku, and of course, Alakazam the Great. The classic fairy tale explained how the mighty monkey guided fellow pilgrims out of China, into India, in search of Buddhist scriptures. His leader is the priest Chuan San (a.k.a. Tripitaka), and fellow warriors are a magical pig called Pigsy (a.k.a. Pa Chieh, Hakai, and Sir Quiggly Broken Bottom) and an aquatic cannibal called Sandy (a.k.a. Gojo and Wu Ching). The various movies, books and TVshows of this beloved tale depict our four heroic travelers battling bandits, demons, demi-gods, dragons and the like.

So I figured it's about time that the Monkey King (one of the world's oldest superheroes) made his debut at an American SF con, even if nobody in the audience knew who the hell the Monkey King is. Rounding up the materials to make the costumes cost me around \$100.00, but it was almost worth it. Being the only real acrobat in my acrobatic troop, I of

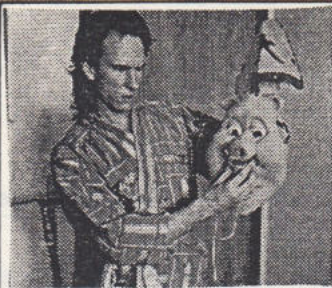
ORIENTAL CINEMA



ORIENTAL CINEMA is one hell of a fanzine! Where else can you read about wild & crazy stuff like: Giant monsters, modern action thrillers of Hong Kong, medieval epics, Japanese superheroes, Chinese horror flicks, fantasy, chop sockey kung fu extravaganzas, maybe a trendy cartoon or two, and even obscure Filipino movies, all crammed together in *just one* goddamn publication!? *ORIENTAL CINEMA* offers everything you ever wanted to know about Far Eastern films & TV shows, but you never asked because you were too shy or ambarassed, or maybe you had a red-neck uncle who hated Asians, so you kept your interest in these flicks to yourself.

Each issue sells for a whoppin' \$5.00. So if you've got the guts to try something different, send five bucks to Damon Foster, and he'll so kindly send you an issue of his combination of egotism, creativity, depression and sarcasm; that amateur publication known as *ORIENTAL CINEMA*. Make out all checks to Damon Foster.

**DAMON FOSTER, P.O. BOX 576, Fremont, CA,
945370576**



Sandy (in a typical kung fu movie dubbed voice) says, "What? No demons to fight?! That's boring." Then Pigsy responds, "It could be worse, we could be characters from *Elf Quest*." Considering that one of the judges is a fan of *Elf Quest*, it's easy to see why we didn't win anything, nor did we even get honorable mention. Getting back to the script, out comes a gang of demons, attired in a weird combination of heavy metal wigs, martial arts uniforms (some karate gi, some kung fu, some ninja) and typical Chinese masks, like something out of the Peiking opera. The evil demons threaten our unfrightened heroes who laugh it off, not taking their enemies seriously. Enraged, the demons lash out with swords, leading into the climactic battle. This clash of weapons with an occasional mid-air summersault was not our most spectacularly choreographed duel, but the audience was impressed. The two-minute story ended with the defeated demons retreating. □

TOPIC NUMERO TWO-O: A VISIT TO BRUCE LEE'S GRAVE

It seems that everywhere I go, wherever I meet, there's always somebody out there who claims to know somebody who knew the late great star Bruce Lee in person (i.e. currently, my supervisor at work had Dan Inosanto as a P.E. teacher in the 1960s). One of the only people I actually believe is local critic John Stanley, who I met, shook hands with and corresponded with. I saw on TV where he was choked and judo tossed by Chuck Norris in a humorous interview, and we all know that Chuck Norris fought Lee in *RETURN OF THE DRAGON*, unless you have the i.q. of pudding. So I too know people who knew somebody who fought Bruce. That's as close as I'll ever come to meeting my late great idol in person. However, a couple of years ago, I came within a few feet of the one and only Bruce Lee himself! Of course, he was dead and rotting at the time, and still is.

I was vacationing in Seattle visiting a friend when it occurred to me, "Hey, this is where Lee's remains are!"



According to Bruce books in my collection, Bruce was laid to rest at Lakeview Cemetery, so I located this dead place on a map and headed on over. On arrival, I was surprised at how many graves there were which had Chinese writing on them, and more than one had the name 'Lee.' But I kept on searching for a long time, all the while wishing people died alphabetically. But then I recalled reading somewhere that Bruce



course got to play the Monkey King, as these photos show. But other performers involved in the skit included Danny Pastor, Ken Ko, Barrie Evans, Tony Delgrosso, Perry Wong and Myke Stevens. I couldn't round up all these guys again to take pictures of them in their costumes, so I am illustrating this article with older photos of myself modeling the characters' costumes. We had one day of rehearsing the week before the event, plus we managed a few last minute walk-throughs in the hotel's parking lot a few hours before the performance.

So on the night of the show, with probably a thousand people in the audience, our two minute skit begins after the previous contestant, which looked to me like an Imperial Storm Trooper. I come on stage as the Monkey King, twirling my staff as the narration (my voice on tape) briefly explains the heroic simian's crusade. The narration is largely comedic, just like all the dialogue to follow. Seeing the coast is clear, the monkey calls for his friends Sandy, Tripitaka and Pigsy, who take the stage. It is at this point that the dialogue delivers a line which may have offended its audience

was buried on a hill, so I looked around for a hill. I quickly located one within the graveyard, and moments later, I spotted Lee's tombstone from about 30 feet away. I felt an eerie feeling come over me as I looked at his picture on the grave, like some creepy yet positive force was welcoming me and saying "It's about time you visit me, you idiot." Yet I am not normally superstitious. In fact, I recall one time when I debated with some self-labeled psychics. I told them that if they could make a nickel bend by using nothing but sheer concentration, I'd be a believer. They explained that it isn't that easy to do all at once, and that things like that could only be accomplished a step at a time. So I said, "Okay, then start with a penny." But as for my visiting what's left of Lee, it almost made me believe in life after death. Even now I sometimes think he's a guardian angel, watching over us fans. He's probably laughing up a storm too. □



B 2 Sunday, May 7, 1989

The Seattle Times / S

After 16 years, visitors

by Don Duncan
Times staff reporter

On July 30, 1973, two of Hollywood's best-known stars, Steve McQueen and James Coburn, helped carry Bruce Lee's \$5,000 casket to its resting place in Seattle's Lake View Cemetery.

Sixteen years later, the red granite tombstone that marks the grave of the young man who popularized martial arts in seven movies continues to draw mourners from around the world.

"It's amazing," says Daniel Griffin, executive director of Lake View. "Spring, summer, fall and winter, there are always visitors."

They leave coins, photographs, karate belts and diplomas they have earned in martial-arts classes; and always, fresh flowers.

On a recent sunny Saturday morning, the cemetery that holds more than 59,000 graves — including those of such famous pioneers as Henry Yesler, Elisha P. Ferry (the state's first elected governor), Dexter Horton, Doc Maynard and Chief Seattle's daughter, Princess Angeline — was deserted except for visitors to Lee's grave, just east of a large circular drive in the middle of the cemetery.

Because of the heavy foot traffic, grass has been worn away in front of the grave. Sod has been replaced many times, Griffin said, and will be again.

A young man of Asian extraction appeared at the tombstone, which bears an etching of Lee and the words "Bruce Lee, Nov. 27, 1940 — July 20, 1973. Founder of Jeet Kune Do."

Jeet Kune Do means "the way of the intercepting fist."

Atop the grave is an open book, made of marble, with Chinese characters on one side and on the other, in English, "Your inspiration continues to guide us toward our personal liberation."

The young man stood with bowed head for a time, then wiped tears from his eyes and walked slowly away.

In a few minutes, he was replaced by Tetsuharu Umebayashi, a native of Hiroshima, Japan, and Ryutaro Izumi of Yokohama, Japan. They, too, bowed their heads.

Umebayashi placed pennies on the four corners of the grave and knelt in prayer. Izumi knelt beside him.

It was his third visit to the grave, said Umebayashi, a student at Skagit Valley Community Col-



Ryutaro Izumi, a sophomore at Shorewood High School and a native

lege. Izumi, a sophomore at Shorewood High School, said it was his first visit.

"I will come back again," Umebayashi said. Izumi indicated he also might return.

In midmorning, a tour bus that had left Vancouver, B.C., at 7 a.m. pulled up in front of the cemetery. About 40 men and women, some with small children, hiked up the hill to Lee's grave. This was the first stop of a visit that would take them to the Seattle Center and the International District.

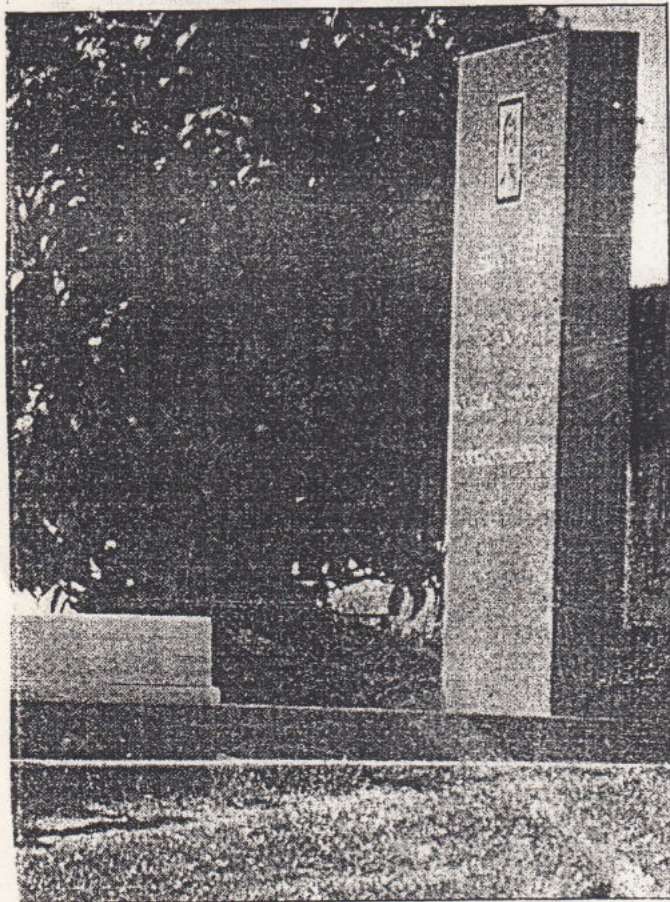
Many left Canadian coins on the open book.

Susan Wong, one of the tour-

ists, said she was born in Hong Kong, and Lee was one of her heroes.

"Bruce Lee (born in San Francisco) spent a lot of time in Hong

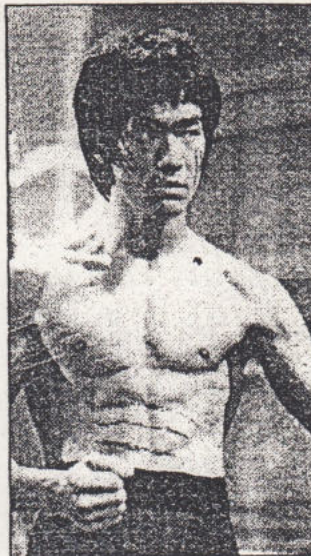
Still mourn Bruce Lee



of Yokohama, Japan, prays at the grave of Bruce Lee.

Kong," she said. "He died there. I love his movies, especially 'Fists of Fury' and 'Return of the Dragon.'" Lee died of acute cerebral edema, believed to have resulted from

an allergic reaction to a prescription painkiller. Anissa Fung ran her hand over the etching on the tombstone, saying it made her feel as if she



Bruce Lee
In "Enter the Dragon," 1973

had made contact with Lee.

"I'm a real big fan," Fung said. Many East Coast residents write letters to Lake View, asking whether Lee is buried there. Cards arrive addressed to "Mr. Bruce Lee."

Young sailors from foreign countries frequently make the cemetery their first stop in Seattle.

Lee came here in the early 1960s and married a Seattle woman, Linda McCulloch, while studying philosophy at the University of Washington and teaching martial-arts classes.

He became an international film star, employing the razzle-dazzle of hands and feet while pursuing evildoers.

Lee's widow remarried last year and is living in California.

"I'M
DAMON
FOSTER,
AND I'LL
BE BACK
NEXT
TIME
WITH
A BAD
COUGH."



Greetings all. You'll be pleased to know that my copy of MAFFAPA #30 turned up after all, along with a copy of NINJA, MEN OF IGA. Thanks, Laurine, for getting me a copy and thanks to Mark for his kind words. I must say I nearly choked on my apple (I was reading #31 at work at lunchtime) when I read in the Port St. Lucie paper's interview the reference to the 'curator of Japanese history at the Australian National Library'. It's certainly nice to be acknowledged in print, as it makes the Library look good. I passed the reference on to our Public Programs Department as they collect all references to the Library in print and in the broadcast media. Hence there was a citation of the Port St. Lucie News in the Library's Staff Bulletin. So - tit for tat. Talking of things turning up in the mail, you might also be interested to know that the Dalek I won as a prize ALSO turned up. For some reason they didn't send it out until July and then sent it by air.

Teenage Mutant Ninja Turtles are also big over here. The TV series is on at 4.30pm weekdays which is why I never see it. However, the Turtles turn up everywhere else, they'd be hard to miss. They are used to advertise goods; toys are in most department stores; the Australian Women's Weekly (which comes out monthly) did a feature article on them ostensibly to explain them to parents of kids bitten by the craze (THAT sort of thing takes me back to the days of THE SAMURAI); and actors in the costumes are featured at Australia Wonderland, theme park outside Sydney. They've come so much part of popular culture that the political satire, CACTUS COUNTRY (a radio series sending up major politicians) - yours aren't safe, either, you should hear what they do to George Bush and his offside) sent up the conservative opposition party, the Liberal Party, as Stone-Age Mutant Whinger Liberals, complete with theme song.

Akira Kurosawa's new film which he made with financial assistance from Steven Spielberg and George Lucas, as he did with RAN and KAGEMUSHA, has been released in Sydney, though not Canberra, yet. This is YUME (DREAMS). My father sent me a portfolio of the paintings Kurosawa did as storyboards and some are quite striking. Kurosawa has also been flogging NEC products in a recent ad. campaign in Japanese magazines. I was going to copy one ad I saw but couldn't locate the magazine. So on the back of this is the front cover of a recent issue of KINEMA JUNPO showing him receiving his Oscar.

News (from KINEMA JUNPO as usual): Kurosawa returned from the USA to Japan on 29 March and immediately announced a new film project. Unlike KAGEMUSHA, RAN and YUME he wanted this to be financed entirely by Japanese companies. The film, now called HACHIGATSU RAPSODI (AUGUST RHAPSODY), is based on the Akutagawa Prize winning novel, NABE NO NAKA (IN THE POT). It's about 4 children whose parents go to visit relatives in Hawaii, so are sent to spend summer with their grandmother who lives in the country in Kyushu. They coax her into telling the story of her brothers. The older one was queer in the head and confined to a room while the younger one ran off with the boss's wife into the mountains where she gave birth and died shortly afterwards. The young people are so shocked at these stories about their relatives they wonder if the old lady's memory isn't faulty. Murase Sachiko plays the grandmother. The producers are Shochiku's Okuyama Kazuyu (subsidiary of Shochiku is making the film) and Kurosawa's oldest son, Hisao.

Kishi Keiko returns to the screen after 7 years in SHIKIBU MONOGATARI, she has a steamy love-scene with the star, Okuda Eiji. Also returning to the screen in the same film is Kagawa Kyoko, after a break of 11 years.

Wakayama Tomisaburo, Beat Taekshi and others are in ZANSATSUSE YO (KILL!), a film tracing the life of a girl from a poor family who was sold into prostitution in the early 30s (the Feb. 26th Incident forms part of the background). The late Tsuruta Koji wanted to make this film 17 years ago. Tanba Testuro is in something called BINBARI HIGH SCHOOL while Nakadai Tatsuya is in a Japanese-Italian coproduction about a young Japanese film-maker (a woman) who goes to Italy and falls in love with a middle-aged Italian businessman. The Japanese title is AISHU NO FIRENZE (SAD FLORENCE).

Totally useless information - the Japanese title of the Sho Kosugi film, MAYEDA SHOGUN which someone mentioned last time - is KABUTO (HELMET). He had the idea for it 7 years ago. Director is Gordon Hessler (GOLDEN VOYAGE OF SINBAD, et al.) Kosugi's eldest son, Kane, plays Yorimune, Mifune Toshiro plays Ieyasu (he's on a nice little earner these days, playing the first Tokugawa shogun in assorted productions). Negotiations are in train to obtain Anthony Quinn. June next year is the projected release date.

On the subject of chanbara films, KINEJUN had a gorgeous spread on TEN TO CHI TO, the blockbuster with recent location work in Canada, about the rival warlords Uesugi Kenshin and Takeda Shingen, based on the Kaionji Chogoro novel. This film is Kadokawa Films 15th anniversary film. The Battle of Kawanakajima is the biggest battle scene in the history of Japanese cinema. Another big jidaigeki is DOTEN, set in the late Tokugawa period.

キネマ旬報



[巻頭特集]

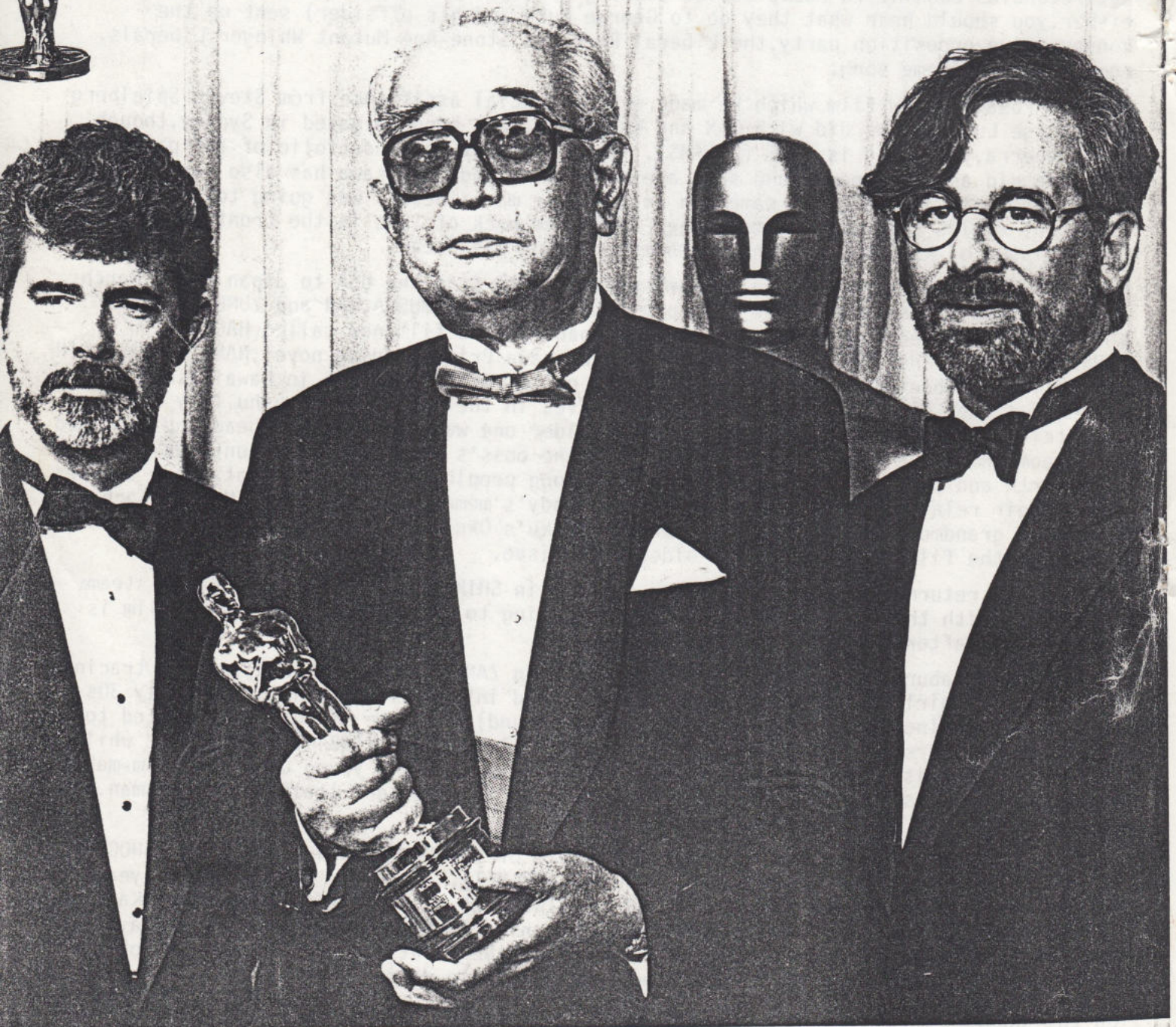
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