

歌麿傳



MAFFAPA

35

Spring

1991

Welcome to the 35th issue of MAFFAPA, Martial Arts Film Fan (and Asian Culture) APA, for April 1991. Contributions by the following people are being used.

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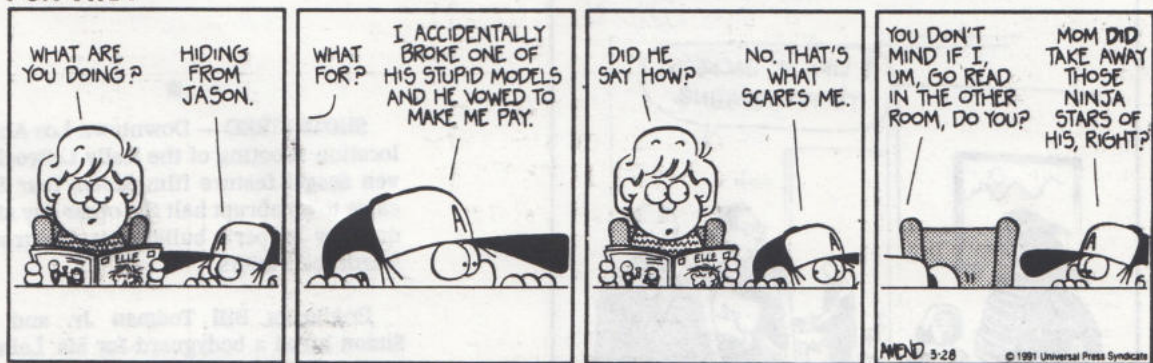
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cover by Matsushita

The deadline for Maffapa 36 is July 31, 1991. If your name is not listed above as a contributor, you must contribute to the next issue to receive it. Your contribution, at least one page, preferably typed, must reach Laurine White by the end of July. Minimum contribution is 1 page per issue or 2 pages every other issue. The copy count is 18. Please send 18 copies of each page plus \$1.25 to cover return postage. If you don't send 18 copies, send your original 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 36 to you.

Again, this issue is late. This typewriter broke, and wasn't properly repaired for 3 weeks. And using the manual typer extensively stresses my elbows.

FOX TROT



Blood Fight

Paul Zantt, 3304 Tate St. Baltimore MD 21226

Mashiko - Yasuaki Kurata
Suzi - Lum Ken Ming
Ryu - Yam Tat Wah
Millie - Christina Lawson
Chong Li - Bolo Yeung
John - Stuart Smita

Blood Fight is a good movie it starts out like a Chinese remake of Blood Sport but thats only to take us back to where the real story begins. About Mashiko Kai owner of the Kai gym of martial arts well lets just say Karate and how hes in search of a seccessor of his martial arts. He not lucky the first time he trys because the first person he gets is a young punk named John who turns out to be a big mistake. he only wants to learn so he can take advantage of those weaker than him mashiko knows this and even though his friends tell him that John is no good to teach he still has hope for him until John and his crownies harass a young girl nimed Millie and her Boyfriend Ryu. Mashiko gets a call about whats happening and runs to there aid but when but when he getw there he is amazed to see Ryu taking on the whole gang by himself Mashiko disposes of John and ask Ryu to be his student to teach the martial arts Ryu refuseshe is more concerned about taking care of his girlfriend and getting a collage scholarship but Mashiko dose not give up he follows Ryu all around Hong Kong trying to convince him actually to Ryu hes making a nusense of himself. But Ryu and millie one night are ambushed by john and his gang Ryu tells Millie to run seeing that they are armed Ryu is badly beaten and drags himself to Mashiko gym in which he says sensei teach me all the martial arts you know and this time Mashiko refuses because he knows that Ryu anly wants revenge aginst john and his gang so he will not teach him. Now this time Ryu follows behind Mashiko foot to foot until he gives and starts teaching him martial arts. Millie dose not want this because shes afraid of Ryu grtting hurt so she pleads with Mashiko not to teach him but Ryu tells her he likes learning martial arts and for Millie not to worry. Mashiko prepares Ryu for the big free style fighting championship aginst Choung li but Ryu is afriad so Mashiko trys to encourage him to be brave the scene is as though a father was talking to his son. But on the day of the big tournament Ryu is a seccessful fighter aginst all apponents but Choung li is to powerful for him and Ryu is viciously beaten and killed by choungli. And Mashiko is no longer the man or the teacher he once was so he gose into a state of depression and drinking which brings him to another confrontation with john and his gang but even in a state of drunkenness Mashiko over powers them. Ryus girlfriend Millie visits Ryus grave and there are flowers there from Mashiko Ryus boss from the resturant where Ryu had worked is there also Millie gose to remove Mashikos fflowers but Ryus old blss stops her and tells her if she did that it would make Ryus spirit sad she asks why he tells her that Ryu had taken Mashiko as his adopted father because Ryus father died when he was a little boy then Millie understands and gose to find Mashiko. Mashiko wonders the street in a state of sorrow he is he is approched by his exwife she tells him that she has remarried a rich man who is now taking care of her and that she is disgusted that she was ever married to Mashiko he just looks at her and tells

her that he is happy for her good fortune and walks off. Later Mashiko is approached by an old american student of his who tells Mashiko that the martial arts association wants him in the next tournament against chong li but he looks at Mashiko drunk on the floor and says its hopeless and leaves later Millie sees Mashiko wandering on the street drunk and tells him how Ryu was always talking of him and how proud he was to have such a friend and a father and how he would never give up and thats why Ryu fought in the tournament against chong li. After this Mashiko decides to revenge Ryu by defeating chong li the odds are against Mashiko for he has not trained for awhile. Mashiko goes through a very brutal training theres a scene where hes being hit in the stomach by a cast iron pot to strengthen his muscles. The scenes used for training are great. On the day of the tournament Mashiko goes threw many apponents as shown in the opening until his fight against chongli this is what Mashiko has been waiting for even his exwife is there with her husband ~~and~~ and Ryus girlfriend and his old boss is there also. Mashiko and chong li fight visiously chong li even puts broken glass on the gloves he wares Mashiko takes a very bad beating but he dose not give up even though hes cut and badly bleeding he over comes chongli with an amazing kick to the head and chong li is downed and beaten Mashiko takes Back the head band chong li took when he killed Ryu and holds it high. In the closing they show Mashikos school closed and Ryus head band and a letter written to Millie Mashiko is shown with his suit case in hand leaving the city.

This is a great story of not just martial arts but friend ship and I think its what Karate Kid should have been or what Jean Claude van dam was trying to do with some of his movies (YAWN!!!!!!!!!!!!!!)



Eye Witness Of Jacky's Kung Fu Practice

It was a typical hot summer day of Hong Kong. I was wandering everywhere in Golden Harvest studio looking for Jacky Chan. My effort paid off more than I could bargain for, as I eye-witnessed something that no one has or was able to see on screen. That "Something" is - the routine of Jacky's practising Kung Fu.

The real Martial Arts of his I am sure known only to a few of his best friends was quite ignorant to the general public. It is a pity that even though he is such well known Kung Fu movie star, his achievement in Kung Fu has seldom been appraised. Let me tell you exactly what I saw that afternoon.

Knowing him for five years, I have never had the chance of seeing Jacky practising his stuff. Of course I do not expect that it would be there, in the rear of the studio, that my wish finally came true.

It was the noise coming from the rear of the studio that first drew my attention. I tracked it down to its source and there he was, Jacky Chan!!! "My God he must be in the middle of creative acting" I told myself when I saw him twirling and dancing like crazy.

Watching more closely, however, he was not doing what I first thought but I found the rhythm of his movements made a lot of sense. I could not help but staying there so as to satisfy my curiosity.

After spending sometime in leaping and jumping randomly in all directions forward, backward, sideward and all that he took a short break then he began to do all sorts of stretching and extending exercises meaning to increase flexibility and strength of calf, groin, back and limbs. It was at that time that I finally realized what I had been watching was his Kung Fu workout! And all these exercises are the warm-up.

According to the general practice of Kung fu experts it is taboo to watch somebody practising Kung Fu without one's expressed consent. The idea did strike me but the curiosity persisted and evidently it was once in the life time that I would be able to witness the demonstration,

Now arbitrarily Jacky was swinging his arms coordination with the movements of his feet. this time the movements were getting more vigorous. He was a butterfly floating around. His dancing patterns which included jumping dodging, darting and hesitating reminded me of a famous Chinese Hung Fu called Broken steps'. Except with the traditional Broken Steps' one moved with his hands hanging downward while Jacky's hands were placed in front of his chest and neck.

Incidentally, his hands were no longer lazy now but showed various attacks and defense at intervals. It became obvious Jacky was simulating a fight.

The action was continued for about ten minutes then Jacky took a breather. When action was resumed again, this time he worked on his punches and kicks. One would certainly be disappointed if he expected something like what he had seen in Jacky's movies. gone were the exaggerated Jung Fu forms we were used to seeing but instead poses of Jacky's were very natural with his hands put between his head and neck. All the forms he performed were relatively small in dimensions but high in speed. His kicks were usually low while his punches mostly linear.

He kept picking up his speed until I could hardly tell a punch from a kick. What ever there was no trace of Snake' forms of Drunken' style which had sterotyped Jacky in the movies.

Jacky eventually slowed down (after approx. 7 minutes) but did not stop completely as his feet kept dancing. Before I realized, he accelerated again but this time the emphasis had shifted to the kicking techniques. He was doing all sorts of kicking thet one could name, side kicks, back kicks, roundhouse, sweep and chopping kicks for example. One after another the legs attacked withe punches threw at intervals.

Gradually, the emphasis returned to the hand techniques from legs and Jackys hand techniques were surprisingly resourceful. They included both Northern and Southern Kung Fu Styles such as Wing Chun, Hung gar and Northern Shaolin. There were even boxing techniques. All these techniques had the same characteristic - practicality. All the hand attacks were mixed with intermittent kick attacks.

After ten minutes or so the action was slowed down but again Jacky kept his feet unrested. There I was had no slightest idea of leaving ezcept st stay put.

Again he began to gather speed but instead of kicks and punches he was doing somersaulting rolling like a gymnast. With the ground rough and hard instead of usual suitably carpeted, Jacky had to be very carefully with his actions. Anyhow he still managed to be spectaculay and smooth. Side-way somersault, forward and reverse somersault, rolling somersault, centipede spring, twirling roll two and half and half turns and all that he did all of those with perfection. I am sure that he was comparable with the best atheletes in the business. But what was most amazing about Jacky was his reflex.

What happened was that when he was throwing a reverse and then forward somersault, he suddenly discovered my standing there. The lapse of concen-tration made him land on the ground before the somersault had been completed. He rushed forward with his center of gravity running ahead of him. Sharply he fell folp on hes face but in a split second he was springing on his toes and fingers. As though he was doing push-ups he frog-leaped a few times and there you see a Jacky as calm as a cucumber. My admiration to his masterly expertise, reflex and quick-wit was beyond description. After a few more frog-leapings he sprang back on his feet.

My heart was throbbing out of my heart. On one hand I was glad the he did not get hurt. on the other hand I was afraid that he would blame me for peeping on him and almost causing him injured. Even while he was still panting I saw the smile coming out from his face and all my worry went with it. We began walking back to his office after a short rest. Sweeping hes sweats, he started to talk " How do you like it?

Before I coul reply he continued, "Too bad youve missed the best part of it."

Well, I told him what I saw to find out whether I had indeed missed the best part. Unfortunately, it turned out that I had indeed missed the best part because Jacky had already spent a good twenty minutes in workout by the time I arrived.

Since I witnessed his different phases of training, so I asked him to explain the purpose of them. "The inovated 'Broken Steps' (The hands instead of hanging down are in the proper defensive or offensive position.) are the quickest and most effective footworks. The changes in its patterns are endless and helps one's co-ordinstion between his hand and foot techniques no matter in defense or offense. " He argued.

However Jacky recommended no complicated forms to a beginner lide Cross legged or One foot Roundhouse jump. " That kind of footwork could easily be turned into one's own stumbling block."

"It is utmost important for an Martial Artist to develop his talent by selecting the forms which characterize his natural ability and interest." He continued, "The training of flipping will increase the strength, the reflex and the proper reaction to a split hair' situation."

"The strength is the deciding factor in a bout. My nonstop footwrk coupled with defensive and offensive moves is the effective training method of both increasing strenght and mastering techniques instinctively."

Finally, Jacky emphasized energetically of the importance of warm-up before the drilling. The various complementary exeercises not only will minimize the chance of body injury, but also help to increase one's flexibility and reflexibility.

Jacky Chan's reaction to the appraisals

Jacky Chan himself is quite humble. He considers that there is still room for improvement in relation to his to his skill. He wants to go along a route that will make him bring the practical martial arts skills into his performances. Furthermore, he wishes to promote the Chinese martial arts by this medium. It is worth to note that the Fuxing Beijing Opera School from which people of talent come forth in large numbers also considered that Jacky Chan's basic feats are outstanding, His skill has met not only the School's strict demands and has attained an excellent level as well.

Performance in the past have proved that Jacky chan's martial arts is really of the first class.

The spokesman was well aware that the performances of Jacky Chan had been exaggerated through cinema techniqes. However, he considered that this would not have caused any harm to the exaluation on Jadcy Chan's success because certain feats which are extremely difficult cannot be aided by any cinema techniques. In other words, his excellent performances truly reflect that Jacky Chan is a genuine talent.

From the high praise of the Chinese Martial arts National Delegates from the People's Republic of China, one can see that Jacky Chan's martial arts is of the tip-top class, and he is indeed and exceptionally good hand in the martial arts circle in fame and in fact.

WU HSIA PIAN

Victor L. Lim

April 1991

The long-awaited Jackie Chan film, *ARMOUR OF GOD II: OPERATION CONDOR*, opened mid-March in two theaters here. Jackie Chan stars in this film directed, written and choreographed by him as well. As with the first *ARMOUR OF GOD* film, this appears to be aimed at the international market, unlike his *PROJECT A* and *POLICE STORY* films, which were made with the Hong Kong market in mind.

This is where the problem lies. Taken alone, *OPERATION CONDOR*, is an entertaining film with lots of action but lacks the tight pacing of his other films and the fight scenes while different are disappointing when compared to his best work.

The story involves a quest for a lost treasure of 240 tons of gold hidden during World War II in the Sahara desert. Jackie is joined on this quest by an archeologist (DoDo Cheng), a Nazi's daughter (Eva Gabo) and an itinerant Japanese girl. There are two factions also searching for the gold and Jackie and company must fight them along the way.

The film was shot on location in Spain, Morocco, and the Amazon. A lot of money was spent on this project and it has broken box office records in Hong Kong and was the number one film for 1991. This record may already have been broken by newer comedies starring current H.K. superstar, Chow Sing Tse.

Some highlights of the film are the "Indiana Jones" opening sequence, the hotel fight and the final battle in the gold vault. In this last sequence, Jackie and his opponents are caught in a wind tunnel generated by an airplane engine and Jackie "flies"

around in Superman fashion. Unfortunately, this sequence drags on too long and becomes tedious.

If you are a Jackie Chan fan, you'll go see this movie regardless of these faults. It is still better than most of the action films released by Hollywood studios.

An interesting new action-comedy starring current superstar, Chow Sing Tse, is *FIST OF FURY* 1991. It is billed as his first martial arts film. Chow plays Lau Ching who comes to Hong Kong to find his friend and a job. He has his pocket picked and someone (Kenny Bee) tries to steal his luggage. This leads to a funny and ridiculously distasteful spitting fight, which must be seen to be believed. These two befriend each other and they attempt to win a martial arts competition with a \$10 million prize. However, in order to enter the competition, they must join a kung-fu school. They join the FOK Family School headed by Sifu Fok (Yuen Kwei) and his daughter (Mandy Cheung). Due to a misunderstanding they are expelled and Chow must join the new Ching Wu School (remember Bruce Lee's school in the original *FIST OF FURY*?). Chow enters and wins the competition after being nearly beaten to a pulp.

This is a very funny & clever film. There is even a reprise of the "sick man of Asia" plaque scene from the original. There is a bit more comedy than action but it is still very entertaining. Yuen Kwei and Yuen Te directed the action scenes. Mandy Cheung and newcomer Yee Yeung Ming are both very good martial artists and should have been given more action scenes. Chow looks good in his action scenes and he has already made a new action film, *LEGEND OF THE DRAGON*. Look for more from this actor!

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FIST OF FURY 1991

新精武門

同場加映: RETURN ENGAGEMENT

再戰江湖 鄧光榮 · 劉德華 主演

放映時間:
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新精武門

2:05 6:05 9:55

再戰江湖

12:00 4:00 8:00

粵語對白 · 中英文字幕
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★ 敬請密切注意映期 ★

JACQUELINE D. SIMS
309 16TH AVENUE NORTH
BIRMINGHAM, ALABAMA 35204-2163

This is the final installment of my KAGE NO GUNDAN IV synopsis.

EPISODE 26: The Missing Thirteen Sailors

This episode opens with Katsu Rintaro teaching the students in his Naval Academy class. Katsu has been selected to captain the ship that will carry the Japanese envoy to America. His second-in-command (Shimada Denpachiro) who is secretly jealous of Katsu plots with the Shogunate to kill Katsu at sea and dispose of his body in the Pacific Ocean along the way. It doesn't work because the KAGE expose him and the highlight of this show is when the KAGE drown the second-in-command in a huge fishtank with fish swimming around his face. Ayame dies in this episode.

EPISODE 27: THE ASSASSINATION OF THE ELDER/THE WOMEN OF SAKURADAMON

A woman's husband is mistakenly captured, tortured, and sentenced to be marched in public to be crucified for an assassination attempt on II. He had nothing to do with it and that he knew nothing about. The man's wife vows to kill him and herself to avoid the shame and humiliation of a crucifixion. The Kage admire her courage and decide to help her. The women of Sakuradamon are a bunch of female ninjas hired by II to deal with the Kage. Omatsu (one of the female Kage) dies in this episode but she leaves a trail of blood to where II Naosuke is hiding and Hattori Hanzo finally kills him by beheading him with his sword. Katsu returns safely from America where he was a big hit.

EPISODE 28: THE YANKEE GIRL'S ADVENTURE

The episode marks the return of the white girl in episode 22. After II Naosuke's death, Hattori Hanzo has a new formidable enemy in Foreign Minister Oguri Tadamasa who had travelled to America for treaty negotiations. A rich merchant who deals in illegal guns for the Shogunate kills anyone who gets in his way. The Kage blow up his warehouse of weapons and dispose of the merchant as well.

EPISODE 29: BEWARE OF THE WOMAN WITH THE MISSING SIGN

The Shogunate hires three blind masseurs and an IGA woman named O-Kiri to help the Koga ninja to get rid of the Kage. O-Kiri hates all Kage because when Hanzo came to her village to get a female replacement for Satsuki; both she and O-Cho were competing for the position. Hanzo chose O-Cho because O-Kiri tried to use her body to try to influence his decision. She burned off her IGA birthmark and joined the Koga Ninja to destroy the Kage. She sees the light when the Koga try to blow up both her and Hanzo after convincing her to lure him there disguised as O-Cho.

EPISODE 30: A LOVE REKINDLED

A woman who turns in traitors to the Shogunate out of bitterness and spite finally regains her humanity when her sister is killed and she meets Zenku who resembles an old lost love of hers.

EPISODE 31: THE MAN I LOVED WAS A RADICAL

A woman O-Fuji who loves Takasugi Shinsaku a man kills everyone connected to the Shogunate hires Benriya to track him down when he leaves her without a word of explanation. Th highlight of this episode was an exploding cigarette.

EPISODE 32: THE ORDER TO BLOW UP TO THE EDO CASTLE

Toki makes a new friend who turns out to be a female Koga ninja.

EPISODE 33: KILL 'EM ALL

I didn't get all of this episode.

EPISODE 34: LOVE LETTER FROM A DANGEROUS MAN

A ronin who plays on the Shogunate and Anti-Shogunate forces as it suits him falls in love with O-Ren.

EPISODE 35: THE BELL IN THE DARK

A woman who is a friend of Hayata and Zenku decides to take revenge for her murdered husband by killing his Shogunate enemies one by one.

EPISODE 36: THE SAD FATE OF THE WOMAN WARRIORS

A brother and sister who are secretly IGA Ninjas vow to get revenge for their father after Shogunate soldiers kill their father by shooting at him with a cannon while he was fishing. Oren leaves the series in this episode.

EPISODE 37: THE LIBERATOR WAS A DEVIL

Katsuzo, the leader of a gang of robbers hires Renegade Iga Heretics to bread him out of jail. The Kage gets involved because Katsuzo bears an uncanny resemblance to Hyosai and the police suspects Hyosai is the leader of the robbers. Hyosai goes undercover to find out more about the gang.

EPISODE 38: DON'T HAVE

EPISODE 39: A SAMURAI DIES IN THE FIELD

Young men who are farmers and vagrants are being kidnapped and sent to a military training camp of Ecchu Island to fight in the Shogunate army. Hayata goes undercover at this camp to investigate but he is caught, killed and crucified trying to protect his sister Toki from being killed. Hanzo and Oguri have a duel at the end of this episode. Oguri loses the fight and decides to kill himself.

EPISODE 40: THE KAGE LIVES FOREVER

In autumn of 1867 Sakamoto Ryuma (from episodes 11, 12, 38, and 40) marries O-Ryu a female kage agent assigned to protect him from assassination while he tries to come up with a peace treaty. In this episode Benriya is finally detected as the kage hideout by the Koga. In this final battle with the Koga the kage defeat the koga but at the cost of Ryuma and Zenku's lives. Katsu Rintaro carries on Ryuma's good work and peace finally comes to Japan.

Taking the Eastern way

Dancer at LU gets kick out of Chinese theater

By CHARLES COHEN PERFORMANCE
The Globe-Times APR. 14, 1991

For those who think martial arts are just for self defense, think again.

For Amy Harlib, a martial artist performer, who kicked, punched and twisted for a small audience Sunday at Lehigh University's International Bazaar, the martial arts are a fluid form of dance and much more.

Born in New York of Chinese and Polish/Jewish parents, Harlib has been training both in the United States and in the Orient on different levels of martial arts and Chinese theater.

She made her own Marco Polo discoveries of the Oriental culture, which were unveiled at Lehigh in her "Chinese Kung Fu Story Theatre."

She has watched more than 500 martial-arts movies, earned a degree in anthropology from the State University of New York, Binghamton, and moved to Taiwan in 1985 to study theatrical martial arts.

On the stage at Whitaker Auditorium, Harlib, the master of the one-woman theater, was very much the paradox, an American woman dressed as a male sword hero from the Ming dynasty.

Her face was covered with white makeup. A long stitched pattern followed along her hairline; she later explained she had to temporarily glue the long-hair wig that hung down to her waist so it wouldn't fall off when doing flips.

And she did a lot of flips along with some sword tricks and rolls.

As she meshed yoga, various forms of Kung Fu and Chinese opera, she ventured into a world of myth that goes back 2,000 years. Speaking in Chinese and English, she explained the differences between myths.

In her performance about an old man obsessed with painting dragons, she explained in Chinese Please see DANCE /A2



SALLY HUNTER / The Globe-Times

While her sister studies jazz, one of America's purest art forms, Amy Harlib studies martial arts and theater.

DANCE

folklore the dragon embellished creative power and the spiritual power of the universe, while in Western culture the fire-spitting serpent is something to fear and be slayed.

Being the antithesis of Western thought, China's culture has attracted Harlib since she was 12. While her father, who is half Chinese, spoke in English, so not to distract his daughters from "being American," Harlib was enchanted by the tales of the Monkey King, a Chinese mystic and powerful trickster. While her sister studies jazz, one of America's purest art forms, Harlib studied martial arts and theater.

"I had a passion for non-Western theater," she said. "I don't like American theater. Chinese theater has 2,000 years of history, mysti-

cism, legends, mystery, heroism. Western theater is a replica of mundane life, which is a bore. I want to be transported to another world."

Harlib said her heroic quest of combining the physicality of martial arts with the wonders of theater combines both mind and body.

She said her heroic quest is also a spiritual search for peace, justice, balance and harmony. She said after her performance at Lehigh, she

was bound for New York City, which she called, "the most unnatural place in the world."

THIS WAS ONE OF THE MOST
JOYOUS AND REWARDING
PERFORMANCES I'VE EVER HAD.
MY NEXT ONE OF ANY
SUBSTANTIAL IMPORTANCE ISN'T
UNTIL MAY 30 - A VERY LONG
GAP IN BETWEEN - TYPICAL -
AND NOWHERE NEAR WHERE I
WOULD LIKE THINGS TO BE.

BETHLEHEM, PENNSYLVANIA

Globe Times

4/10/91

THE LAUGHING SUTRA

By Mark Salzman.

263 pp. New York:

Random House. \$18.95.

By Penelope Lively

HERE is an odd and beguiling novel. It reads rather as though an inventive 10-year-old had collaborated with some alter ego of Gabriel García Márquez or Günter Grass. Its subject is no less than the opposition of Communist China and the United States. Properly awed by the enormity of the topic, and writing within the late-20th-century tradition of flight into fantasy in the presence of social and political circumstances that seem to defy description, Mark Salzman has turned "The Laughing Sutra" into an allegory of innocence and adventure.

The innocent is Hsun-ching, a lad born with the long earlobes that traditionally denote wisdom in China. As a small child, Hsun-ching is thrown over a waterfall, only to be rescued by an apparently supernatural figure

and handed to a hermit monk called Wei-ching, who rears him. Wei-ching is consumed by a passionate desire to rescue from America a unique Buddhist text called the Laughing Sutra, which offers both immortality and ultimate enlightenment about the nature of Buddha, and which was removed from the remote Tun-huang caves by an American collector in 1948. The monk imbues the orphaned boy with his own scholarly and high-minded outlook, inspiring him to take up his master's quest. But then catastrophe strikes, in the form of a posse of teen-age Red Guards who abuse the old monk and force Hsun-ching to join them in furthering the revolution.

Mr. Salzman's juxtaposition of the fabulous and the actual shows signs of strain in places, as when the narrative is interspersed with goblets of historical background. ("Hunan was a stronghold for radical Maoists, so it was not until 1976, after the fall of the Gang of Four, that word came to the commune that Hsun-ching was free to go.") He is far more effective in fanciful scenes, and the narrative picks up with the arrival of the other central character, Colonel Sun, a figure of heroic proportions who appears to be a reincarnation of the Monkey King, the magical companion of a Tang dynasty monk whose story had fascinated Hsun-ching when he read it as a child with his priestly foster parent.

Colonel Sun is in fact the mysterious figure who had rescued the boy from the waterfall, re-encountered by Hsun-ching in a cave that the colonel has apparently inhabited for a few thousand years. He is possessed of superhuman strength, a fine line in bluff repartee and an entrenched reluctance to discuss the details of his curriculum vitae — which is perhaps understandable in one who appears to be an immortal. Hsun-ching is by now obsessed with fulfilling the mission of his mentor, to travel to America and bring the Laughing Sutra back to its ancestral home, thus enabling the old man to die happy. Colonel Sun, who is at loose ends and for whom time is of no consequence, of course says that he will come too.

It is at this point that Mr. Salzman's story really takes off, as Hsun-ching and the colonel undertake a journey that is tricky to say the least, involving passage

from China to Hong Kong and thence to the Pacific Coast of the United States. And there is a further difficulty, namely Colonel Sun's appearance (yellow eyes with a disconcerting mesmeric effect and unusually prominent teeth), which does not lend itself to anonymity. But the compensating factor is the colonel's panache, coupled with the physical ability to fell opponents with a single blow and swarm down the sides of tall buildings, if required. As the novel proceeds, there are points when we are in comic-strip country, with our heroes leaping onto moving trains and escaping from persecutors in one bound. The inventive 10-year-old seems to have gotten the upper hand here, and the more sober fable about contrasting values is in danger of vanishing in a welter of derring-do.

EVENTUALLY, we arrive in San Francisco, which enables Mr. Salzman to have a lot of fun with Colonel Sun's perplexity at the American way of life, though it is not long before both he and Hsun-ching are fitted out in Adidas sweatsuits, Nike sneakers and gold football jackets. While the colonel trounces the opposition in a dwarf-tossing contest in a seamen's gambling dive, Hsun-ching sets about the serious business of tracing the missing sutra.

Readers who have been wondering if and when sex rears its head in this entirely wholesome saga will be glad to hear that Hsun-ching soon falls in love, in the most decorous way possible, with the epitome of Californian womanhood, a young museum assistant named Alison who is soon collaborating in the pursuit of the sutra. Naturally, the colonel brings off a final burst of exploits, producing a fitting end to the journey.

Mark Salzman, who holds a degree in Chinese language and literature from Yale, is best known to American readers for "Iron and Silk," a memoir (and later a film) of his experiences teaching English and learning the martial arts in China during the early 1980's. "The Laughing Sutra" is his first novel; it is a robustly preposterous tale with a core of serious intent — a tale destined, I should think, for cult status on college campuses. I read it with relish and shall enjoy taking all the 10-year-olds I know to the movie. □

ASIAPHILE #30, WRITTEN AND PRODUCED BY AMY HARLB (何安美)
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I READ THE BOOK BY MARK SALZMAN REVIEWED IN THIS NYTIMES ARTICLE XEROXED HERE. I LIKED IT EVEN BETTER THAN THE REVIEWER. THERE'S A LOT OF WITTY SCENES AND DIALOGUE, ESPECIALLY MODERN DAY LIFE VIEWED THROUGH COLONEL SUN'S ANCIENT, NON-WESTERN EYES AND THROUGH HUN CHING'S INNOCENT EYES. WITHIN THE CIVIL, FUN PLOT ARE DEEPER LAYERS OF PHILOSOPHICAL AND ETHICAL MEANINGS. MARTIAL ARTS MAVERICS WILL FIND PLENTY OF ACTION TO AMUSE THEM AS WILL FOLKLORE CULTURE VULTURES. THERE'S SOMETHING FOR EVERYONE HERE. IT DESERVED TO BE A BEST-SELLER AND WASN'T BECAUSE IT WAS TOO ECCENTRIC, OFF-BEAT & WHIMSICAL FOR LOWEST COMMON DENOMINATOR APPEAL. "IRON AND SILK" THE MOVIE WAS EXCELLENT. FOR DRAMATIC AND TOPICAL INTEREST, ROMANTIC AND POLITIC.

INCIDENTS WERE ADDED TO THE STORY THAT WEREN'T IN THE BOOK BUT THIS WORKED OUT FINE AND ENHANCED THE FILM. SALZMAN WAS CHARMING WITH HIS BOYISH EXUBERANCE (PAN GING-FU WAS WONDERFUL, STEALING THE WHOLE SHOW (AND WORTH THE PRICE OF ADMISSION ALONE)) AND THE REAL PEOPLE (CHINESE STUDENTS AND TEACHERS) WERE GREAT. GIVING THE WHOLE THING A NATURAL, DOCUMENTARY FEEL I LIKED (AS OPPOSED TO HOLLYWOOD SLICKNESS & GLOSSINESS). READ, OR SEE AND ENJOY! Amy Harlb 何安美 BEST TO ALL

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MINJA
ON VIDEO



ERASED BUT NOT FORGOTTEN

Hello, Everyone,

I am writing this contribution on May 2. I had to travel in the latter part of April so I couldn't get to my typewriter until now. Since I'm here, let's proceed ...

NONE BUT THE BRAVE is now on video. It is notable for several reasons. This is the only film Frank Sinatra has ever directed. It is among the last of the "World War II" movies and is also among the last of the "flesh wound" movies.

The film is set on an isolated Pacific island in late 1943--early 1944. A detachment of seventeen Japanese troops go through the motions of drilling for combat. Their commander, Lieutenant Kuroki, keeps a daily journal in the tradition of his Samurai ancestors so through his voiceover narration we learn that the Japanese have abandoned their outpost and, with their radio out of commission, their only hope of rejoining the war is a boat that a Private Ando has been building to past the time. The strain of boredom is telling on his men but his Seargent, a bully named Tamura, is considering mutiny with no conception of what he'll do on usurping Kuroki's command.

Then the Americans land on the island. Rather they crash land after a dogfight where a Zero manages to shoot down a transport and two fighter planes which, given the odds, inevitably take him down too. Nineteen Americans survive the crash. The pilot, Dennis Bourke, (Played by Clint Walker) Chief Medical Officer James Maloney (Frank Sinatra), Aircrewman Keller (Tony Bill, Sinatra's co-star in COME BLOW YOUR HORN), Marine Lieutenant Donald Blair (Tommy Sands, Sinatra's son-in-law at the time) and fifteen Marine replacements on board the transport when it was shot down including a Sergeant Bleeker who made his stripes on the regimental boxing team (played by Brad Dexter who saved Sinatra from drowning during the filmming. Gossip columnists at the time said he would have a guaranteed career but no one ever heard ~~from~~ after this film).

Through a ruse, Bourke assumes command of the Marines since Blair is too inexperienced to lead a confrontation against the Japanese. Bleeker sides with the Lieutenant so Bourke has to dump him in a latrine before he can line up the Marines under his authority. Eventually, ~~KXXXX~~ in the novelization, Kuroki has a karate bout with Tamura so he can settle any doubts about the true commander for their camp. We don't see this confrontation in the film so it may have been in the script but left out in the final version. Anyway, both camps prod each other with hit-and-run attacks until a typhoon strikes and they have to unite to build a storm wall to protect the only spring with pure water on the island.

After the typhoon passes, Keller manages to repair the radio and they make contact with an American relief party. A Destroyer arrives to block any unlikely interception from the Japanese navy while Bourke and his men mount a final assault...

As I said, this was one of the last of the World War II films. It was made in 1965 and I suppose Vietnam killed any interest in dramas with a war in the background. THE DIRTY DOZEN may have been the last one. We saw the factually based PATTON, Tora, TORA, TORA and THE BRIDGE AT REMAGEN but I believe the fictional works set in WWII have tapered off.

Lately, war movies have been set in Vietnam with efforts like PLATOON and FULL METAL JACKET trying to reach deeper emotional levels than, say, John Wayne in THE SANDS OF IWO JIMA. Looking back, I think we can view NONE BUT THE BRAVE as a transitional work with its advertized theme of the universal predicament that all men in combat face. "The Brave are Never Different Only Different Looking. Most Films are rarely Different but this one Surely Is." In the film, both sides reach a stalemate when they trade Maloney's skills as a surgeon for access to the stores of food in the Japanese stronghold. There are several vignettes in the story that allow each soldier to view his enemy as another man with shared concerns and basic values. While Sinatra had prominence in the advertising and billing (his company produced the film), his performance is restrained and effective. The film belongs to Clint Walker who shows he had a greater range than one would suspect from his role in the "Cheyenne" TV series.

I have been unable to secure a cassette of this film (The closest I have gotten is a clerk at Blockbuster Video saying "ifs" in the computer." -- whatever that's supposed to mean) At any rate, I have relied on memory from seeing the film at the Scott drive-in in Atlanta and several showings on tv. In addition, I have Lou Cameron's novelization of the script. In the billing on the credits, the Japanese actors are listed in the following order: Tatsuya Mihashi, Takeshi Kato, Homare Suguro, and Kenji Sahara. Given their billing I am presuming that Mihashi portrayed the Lieutenant while Kato played the Sargeant. I shall conduct research to learn of any other roles they may have essayed in their respective careers.

Today's audiences want realistic depictions of wartime injuries. Films like ASSAULT ON PRECINCT 13 and THE WILD BUNCH have reflected our sophistication vis-a-vis violence and its effects. NONE BUT THE BRAVE is a product of an era during which an actor could be shot in the shoulder by an opponent with a sidearm; clutch his shoulder with his free hand and say "just a flesh wound, fellas," hold a tommy gun with said free hand and wipe out an entire regiment without reloading once. When soldiers get shot in NONE BUT THE BRAVE, they fall down in an obviously rehearsed sequential order. Films like ASSAULT accurately show how sporadic the patterns of bullets are while WILD BUNCH depicted the actual damage they can cause. Still, it shows a sensitivity that anticipated how people would come to view war 25 years after its release.

It's now May 4 so I better get this in the mail. Good luck to all.

Mark Jackson

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More book notes this time, but in some cases I forgot to note specifics, and have already given the book away. Oh well. This month I have a complaint about cover illos, specifically for 2 books that I recently read. EMPIRE OF HEAVEN by Linda Ching Sledge (recently published in paperback) is a novel about the Taiping Rebellion in China, from beginning in 1850s to destruction in 1860s. The heroine has everything going for her, martial arts lessons from Triad experts, her father who becomes one of the "5 Kings" of the Rebellion, an inheritance from her shamaness mother that includes an affinity for animals and the chigung power of healing. With her unconventional beauty and spiritual aura, she fascinates both a powerful South Chinese general and another of the 5 Kings (who believes himself a younger brother of Jesus Christ). The author carefully researched her material, to write a tale of a turbulence in China, inspired by an ancestor who immigrated to Hawaii. The outer cover of the pb is lovely, with a Chinese-looking design. Open the flap and the inside painting is a historical montage, the type found on historical pulp adventure novels of decades ago: the stunning heroine with passionate lips and large eyes, the face of the general, the hunk of a hero, the general's exquisite lotus-footed daughter-in-law, heroine on white stallion heading a rebel charge, heroine in reclining position with hunk hero. The painting wouldn't be so bad, except... It's OK for the heroine to look gorgeous, even if she isn't a raving beauty (it's more subtle) in the story. It's OK for the hero to look big and strong. But did he have to have a hairy chest? Did he have to look exactly like Steven Seagal with plastic eyelids???

The other cover is on the hardback of ISLAND OF OGRES, the 6th novel in the series by Lensey Namioka about a pair of 16th Century ronin. It's a young adult series; no one has urges or biological functions. Jessica disliked this kind of story for lacking gritty realism, but I enjoyed the earlier books in the series. I thought the cover artist, Eric Velasquez, was sloppy. The ronin and spunky noblewoman on the cover have 20th century hairstyles and are wearing nondescript kimonos. Another minus is that the publisher did not list the previous titles in this series. A new reader wouldn't even know that a series exists. I write to the publisher, and they sent back a nice reply. The artist did rent Kurosawa films for research, and the cover was approved by the author. Harper Collins Publishers does not list previous novels by the author, and not published by them, since the publisher does not know if the previous novels are in print and available. Harper Collins did not publish the previous books in the Zenta and Matsuzo series, but they will publish the next one, THE COMING OF THE BEAR in winter 1992, with "an extremely attractive and authentic jacket by Charles Mikolaycak."

Keye Luke's final movie appearance was in "Alice", produced by Woody Allen, starring Mia Farrow as a female Woody Allen. She isn't comfortable in her role as executive's wife, leading a meaningless existence. Friends recommend an old Chinatown herbalist/acupuncturist, played by Keye Luke. He gives her one potion that removes her inhibitions and later another that makes her invisible (her clothes too). One night she goes to his office very late, and finds him running an opium den for old Chinese men. So naive is she, that she has little

idea what's going on, as she accepts a pipe. By the time she finds the old doctor packing up for an extended trip to Tibet (probably to gather more herbs for his rare invisibility potion), she has gained self-confidence and control of her life. She goes to India to see Mother Teresa, and Key Luke goes to paradise.

Back to cover art. Hiring an Asian artist to paint the cover won't necessarily solve the problem. Ace Books published a fantasy novel by M. Lucie Chin a few years ago. The setting was Ming dynasty or earlier. The cover artist had a Chinese name, but painted a sinister Fu Manchu-type with queue, long fingernails and mandarin hat. I complained to Ace, but they didn't reply. Dancing Dragons (well, a title something like that) is a Choose-your-own-adventure published by Bantam Books, set in early 7th century China. You are a poor peasant boy in a village raided by Turkish barbarians. The cover (painted by someone with a Chinese name) shows a boy (you) with closely cropped hair, imploring the great commander, Li Shi Min (later the T'ang dynasty emperor), to let you join his army. Li Shi Min is wearing samurai armor and helmet and carrying what looks more like a samurai sword than a Chinese weapon. Yup, samurai armor. This story is less satisfying than the other I read, MASTER OF KARATE. Too many options end up with you joining Li Shi Min's army. I was hoping for a variety of adventures. And you never do rescue your cousin, Shining Face, carried off to the slave mark in Kashgar.

AMERICAN NINJA 4 opened here March 8. Michael Dudikoff (Joe Armstrong in #1-2) joined the Peace Corps, but returns to action, after his replacement in #3 is captured by nuclear terrorists. The ninja outfits look recycled from earlier movies in the series. Mike Stone did the choreography. It doesn't matter, because with the lousy photography, you miss the details of the fight scenes. (I've been spoiled by HONG KONG movies.) Ken Gampu leads an army of former convicts, looking like punks from a Mad Max movie. And they're the good guys. (Gampu played the hero's buddy in KILL AND KILL AGAIN. That, KILL OR BE KILLED and AMERICAN NINJA 4 were all filmed in South Africa.) Before Ken Gampu put on so much weight, he led the pursuit after Cornell Wilde in a wonderful movie called THE NAKED PREY. The plot of AMERICAN NINJA 4 is full of holes. Watch it strictly for laughs.

April 17 my sister and I went to the Asian History Museum (overlooking the Japanese Tea Garden) in San Francisco's Golden Gate Park, for the opening of the "Wisdom and Compassion: The Sacred Art of Tibet" exhibit. Why? Maybe to confirm my opinion that Tibetan Buddhism is extremely confusing. Or to see authentic living Tibetan priests working on a sand mandala. The exhibit included over a hundred scroll pictures and gilt bronze and brass statues, large and small. It is weird indeed. One statue is a god with 2 arms, another statue is the same deity with 4 arms. Goddesses are called Dakini or "sky walkers". Some statues are of a god or goddess standing, with each foot on a coiled serpent. (Reminded me of Bruce Lee in ENTER THE DRAGON, with his foot on a cobra.) The serpents represent envy. (So the serpent can be representative of evil in at least one Eastern religion.) A couple of scroll pictures include a god holding a mongoose, a hunter of serpents. A few gods are portrayed with con-

sorts facing them, torsos pressing against each other, her legs wrapped around his hips, her 2 arms (or 4 or 6) ready to embrace him. (A Kama Sutra influence?) In Tibet lamas put the innocuous statues and scrolls (the Buddhas with placid expressions and fingers pointing upward) on public display for the worshippers. The good stuff was reserved for the walls of their own sanctums, the scrolls of gods with necklaces or headdresses of skulls with flayed human skins around them. The skulls and skins represent envy, green, hatred, ignorance, etc., which must be cast off for people to achieve enlightenment.

Outside the exhibit area, 3 monks were at work on a sand mandala on a table. Jars of different-colored sand surrounded the mandala. Each monk held a silver sand holder, while moving another silver tool back and forth along its length, so the sand trickled evenly out of the holder. The mandala brings good fortune to those who look upon it. (Photography is now allowed.) At the end of the exhibit (in August) the mandala was to have been ritually destroyed. This has happened at other exhibits where the monks have created mandalas, except at one museum, where the curators put the mandala under glass. The 4 monks wore their native robes. All were short, 5 feet or under. The museum has set up a special gift shop just outside the exhibit, with Tibetan-inspired necklaces and earrings, little statues, and books about Tibet, including a book cataloguing everything in the exhibit (\$60 in hardback, \$40 in softcover). I did buy HERO OF THE LAND OF SNOW, from Dharma Publishing in Berkeley, first in a series of illustrated stories about the legendary Tibetan king, Gesar.

Unfortunately, 3 days before the scheduled completion of the mandala in May, some deluded lunatic leaped past onlookers onto the table and kicked the sand around, completely destroying it. Before being hauled away, the madwoman ranted about Tibetan death cults and CIA connections. The sand will be poured into the sea, and I think the monks are starting another mandala. (Something to see, Howard?)

THE FIFTH PROFESSION by David Morrell, Warner Books, April 1991: Serious adventure thrillers now have a cover photo with at least one Asian artifact to indicate their Far Eastern settings. This cover features a gun and samurai sword (for violence) and a cloth with kanji writing, on black silk background. The 5th profession is "executive protector", some kind of loyal but intelligent bodyguard, as opposed to a hired gorilla. Savage, the executive protector, has been hired by a retired movie star to rescue her sister from the sister's husband, a greek shipping tycoon who has been mistreating her. What appears as a simple rescue job becomes complex, when Savage encounters the tycoon's recently hired executive protector, Akira, who was beheaded in front of Savage 6 months earlier. As Akira has the same memories of Savage's death, they join forces and are hunted across Europe by the tycoon's thugs. Escaping to America, Savage finds his agent murdered, his "mother" doesn't remember him, and other memories are equally false. He, Akira, and the rescued sister (now his lover) fly to Japan to discover the secret of their false memories. The final battle with massacres and sword fights is rather unbelievable, but the writing is competent. (Aside: in Tokyo, Savage wonders at the popularity of a film featuring a bare-chested hero toting a bazooka. Morrell is the

author of FIRST BLOOD, the source for the first Rambo movie.)

THE TOJO VIRUS by John D. Randall, Zebra Books, April 1991, "a high tech thriller about the most insidious attack on America in its history - the holding hostage of the entire data base of IGC." A computer virus is designed by Japanese programmers, financed by Japanese corporations with government support. Entry to IGC's data base (a fictional IBM) is gained by blackmailing an employee. As computers freeze on Thanksgiving weekend, a group of Taiwanese investors employ their own ruthless methods to make the freeze permanent. The Japanese, not so ruthless, somewhat honorable, want IGC to survive, but without its technical edge. There's the FBI man tracking a Japanese-American programmer and a clever prostitute (specializing in blackmail setups) who've kidnapped his sister (wife of the blackmailed employee). There's a lot more here about IGC's internal operation than there is about Japanese business practices, but what else can you expect from a former IBM employee? An OK read, especially if you're into programming.

Von Lustbader's latest (expensive) pb release is WHITE NINJA, Fawcett-Crest, May 1991. He may be writing what passes for mainstream these days, but WHITE NINJA is still a m/a fantasy, not so different from his early Sunset Warrior series, except his more recent novels are set in today's world. Sort of. Nicholas Linnear (hero of THE NINJA and THE MIKO) has an even more dangerous opponent this time, a dorokusai, or renegade practitioner of tanjian, a more primitive and elemental antecedent of ninjutsu. (Its masters still continue their disciplines in a small Chinese village, unnoticed by the Communist government.) When his opponent achieved his dorokusai status in Tokyo, it caused a powerful earthquake. Wow! Von Lustbader comes up with some of the weirdest Japanese names: Jugo Muku, Han Kawado, Tanzan Mangi, Senjin Omukae, Kusunda Ikusa, Killan (??) Oroshi. (I checked Turnbull's book on ninja; it doesn't mention "tanjian".) A whole string of unrelated events early in the book really aren't - the brutal murder of a Tokyo stripper, an irresistible Japanese woman's meeting with a powerful Senator, Linnear's loss of his martial abilities after a brain operation. But who really cares if the emeralds Nick inherited from a tanjian great-grandmother will be stolen by a tanjian dorokusai and misused to control the world, or if Nick will be freed from his shiro ninja condition (losing his abilities). It's weird mystical garbage. And don't forget the Medusa computer virus to infect an American super-computer! A recent Von Lustbader pb had a critic's blurb on the cover - "the thinking man's Ludlum." Yeah, Von Lustbader's writing certainly has plenty of macho bull. Maybe Ludlum's should be labelled "the women's choice in thrillers." THE BOURNE ULTIMATUM, his new pb, is overly melodramatic, but just as compelling (to me) as his earlier thrillers. It's Bourne vs Carlos the Jackal, this time to the death. Nothing Asian, sorry.

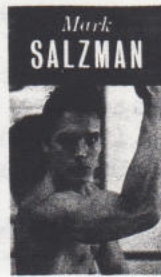
THE SWORD OF SAMURAI CAT by Mark E. Rogers, published by Tor Books, April 1991, \$7.95. This is not to be confused with the Epic/Marvel 3-issue mini-series comicbook, the first issue of which appears in May. Re the comicbook: Mark Rogers painted the cover. The penciller is Frank Cirocco (whose work I like), the script is

by Ralph Macchio (??), based on the novels. THE SWORD OF SAMURAI CAT is brand new, novel #4, with a lot fewer illos, so the reader will pay closer attention to the words this time. Tomokato is taking a backseat to nephew Shiro, who is as unethical as ever. His redemption turns out to be a lost cause. They share 5 adventures, with the first being an nightmare, with alien spaceships landing in backyard sandpits (yes, that movie). Zombie commies invade the dining facilities of a suburban shopping mall (Dawn of the Dead?), with results guaranteed to remove your appetite. Their 2nd adventure is in a Stephen King Maine town, as they are stalked by one of Lovecraft's eldritch horrors. Tomokato, Shiro and Wisconsin Platt infiltrate the temple of Collie (Dog Doom), in a Temple of Doom parody. (Wisconsin is pursued by Donny and Marie (los cucarachas de Utah) after welshing on a deal he made with the Mormons to prove that the 10 Lost Tribes became American Indians.) Tomokato and Shiro's family take a cruise on a ship bombarded by squashes from space (which clone and replace the passengers). Tomokato and Shiro visit a Hollywood studio (Heliogabalus Pictures with studio rep Craigie Catamite) that has bought the rights to make a Samurai Cat movie. A previous Heliogabalus production was 3000 Scots, a "Brigadoon meets 2,000 Maniacs". Under the streets of Hollywood lurks the Crapmos, feeding upon human stupidity (a combo of the Matmos from BARBARELLA and the Ghostbusters II river of slime under New York). This book has references to everything! (How many will catch the: "I knew it!" the senator (Joe Tailgunner) shouted triumphantly. In an excess of high spirits, one of his assistants kissed him loudly on the cheek. "Not here, Roy," Tailgunner said, then returned to SHiro: "Have you now, or have you ever been a member of the Communist Party?") A squash clone tries the Yagyu stop-a-sword-between-your-bare-hands technique, with fatal results. (Gosh, it worked in 5 FINGERS OF DEATH.) I'm sure the Heliogabalus incident was inspired by Mark Rogers' experience of selling the rights for animating Samurai Cat to a Taiwan studio, which turned the cat into a golfer.

From VIDEO REVIEW for April 1991: Incredibly Strange Video in West Berlin "stocked 2 rare videocassettes from Hong Kong. And while the Far East ranked low on my agenda, seeing PEKING OPERA BLUES and CHINESE GHOST STORY, neither of which has surfaced, to my knowledge, in English-speaking outlets in New York, turned out to be the high point of my visit. Because both movies contain dialog in various Chinese dialects, they are subtitled in Mandarin, Cantonese (sic) and English. GHOST STORY (directed by Ching Seu Tung) with its pluralist mix of Oriental folklore, love story sans syrup and wry comic twists, is the more intriguing of the two. The Taoist action/musical number ("Bad people in power/Always disappointment/All bull----!") must be seen to be believed. But PEKING OPERA BLUES (directed by Tsui Hark, who also produced GHOST STORY) was definitely up to the same snuff."

MUSCLE SHUFFLE

IN THE SIZABLE wake created by **Steven Seagal** and **Jean Claude Van Damme**, Hollywood studios are racing to pump up their own martial arts superstars. But with such interchangeable vehicles as Seagal's *Marked for Death* and Van Damme's *Death Warrant*, it's easy to get confused about what's what and who's who. That's why we separated the he-men from the clean-and-jerks. Below, our pick of the pecs. —*Ty Burr*



	Steven SEAGAL	Jeff SPEAKMAN	Jean Claude VAN DAMME	Dolph LUNDGREN	Mark SALZMAN	Brian BOSWORTH
STUDIO	Warner Bros.	Paramount	Columbia	Unaffiliated	Miramax	Columbia
LATEST MOVIE	<i>Out for Justice</i>	<i>The Perfect Weapon</i>	<i>Double Impact</i> (due this summer)	<i>I Come in Peace</i>	<i>Iron & Silk</i>	Film debut <i>Stone Cold</i> opens 5/17
HT./WT./CHEST	6'3"/200 lbs./48"	6'/185 lbs./46"	5'8"/185 lbs./40"	6'5"/235 lbs./54"	5'8"/140 lbs./38"	6'2"/220 lbs./51"
MARTIAL ARTS TRAINING	Studied aikido from age 17, registered sixth-degree aikido master in Japan	Fourth-degree black belt in <i>kenpo</i> (American karate variant)	Kickboxing black belt	European kickboxing champ in 1980-81; won Fulbright Scholarship to M.I.T.	Studied under <i>wushu</i> master who hits a steel plate with fists 1,000 times a day	Three years as linebacker with Seattle Seahawks
BIRTHDATE	4/10/52, Aries	11/8/57, Scorpio	10/18/60, Libra	11/3/59, Scorpio	12/3/59, Sagit.	4/9/64, Aries
ACCENT	Husky, David Carradine whisper	Generic Middle-American	Belgian	Swedish, but after coaching is more like Big 10 jock with a head cold	Yale (B.A. in Chinese language and literature, 1982)	Dude-speak
FAMILY STATUS	Married to model-actress Kelly LeBroek; two children	Single	Married to champ bodybuilder Gladys Portugues; two children	Single; used to go out with Grace Jones	Married to Chinese-American documentary filmmaker Jessica Yu	Single
FASHION STATEMENT	Eurotrash hairdo and clothes landed him on cover of <i>GQ</i>	Serious beard stubble appears to be at least a week old	Blue jeans in <i>Li-onheart</i> modeled after French sailors' pants	Regular-guy T-shirt and jeans	Sensible prep-wear befitting image as beefcake for intellectuals	Trademark "Boz buzz" hairdo
ROLE MODEL	Chuck Norris	Steven Seagal	Arnold Schwarzenegger	Stallone (his opponent in <i>Rocky IV</i>)	George Plimpton	Fred "The Hammer" Williamson
GIMMICK	Snaps arms and legs of opponents with a flick of the wrist	Lots of tiny, whiplike moves; big whomp-'em sound effects	Balletic, brain-shattering round-house kick	Despite decent high-kick and head-butting skills, prefers semiautomatics	Doesn't fight; plays himself—an English instructor/martial arts student in China	The hell with technique; throws bad guys through walls

SEAGAL: KOBAL COLLECTION; SPEAKMAN: MARSHA BLACKBURN; VAN DAMME: CLIFF LIPSON; LUNDGREN: E. J. CAMPOLITONE; SALZMAN: SHIRLEY SUN; BOSWORTH: BILL NATION

ERNIE REYES JR. Oozes To Stardom

by Robert Walsdorff

"There's no Asian sitcom like The Cosby Show or A Different World (on TV), no Asian who comes close to the superstardom of Eddie Murphy or Sidney Poitier," says Ernie Reyes Jr. "That's why I want to get into producing and directing. Then I'll be the decision maker and I'll say what is acceptable and what is not." Hollywood has been forewarned. He may only be 5' 3" and 19 years old, but Ernie already has a long list of major accomplishments to his credit.

He was only 5 years old when his dad, Ernie Sr., added him to a demonstration team. He was a black belt by age 9 and was winning forms grand championships against adults. He traveled across the United States enthraling audiences with his agility, energy, and showmanship. By age 12 he retired from martial arts competition to pursue an acting career.

He made his film debut in the motion picture The Last Dragon. It centered around a young black martial artist who goes around bowing to his parents and calling them "Mama-san and Papa-san." His younger brother is embarrassed by his older brother's reputation of being respectful and polite. He tells him, "People talk."

In comes Vanity who needs a bodyguard to protect her from gangsters, or as she puts it, "Someone to protect my body." Soon the young hero wants to learn some new kinds of "moves." There are further complications including a villain who calls himself "The Shogun of Harlem." Ernie comes in towards the ending, mainly to be included in a few fight scenes. While he did well with what he was given to do, it's wasn't enough of a part to leave a big impression. Still it was a start.

His next film was Red Sonja with Bridgette Nelson and Arnold Schwarzeneger. His role was bigger. He played an absurdly spoiled, bratty prince, and played it to the hilt.

He then starred in the Walt Disney hour television drama The Last Electric Knight. He played an orphan living with his grandfather, played by Keye Luke. Knowing he will soon die, the grandfather wants to find him a guardian. In the building across the way he sees a policeman help an injured bird. "Today you had room in your heart for a bird. Soon there will be room for a little boy."

He instructs Ernie to meet the man and tell him he will be his guardian. The cop, played by Gil Gerard, thinks he's a strange little kid. There's also a lovely social worker, played by Nancy Stafford, who fears that the grandfather

cannot properly take care of the boy. The scene between Luke and Stafford is terrific, with Stafford's frustration of trying to reach Luke and his eccentric, but incisive remarks to her. In the end Luke dies and of course Gerard grows to care for the boy. The teleplay gave Reyes the chance to show his martial arts to full advantage and also gave him a chance to show he was a competent young actor with an engaging personality.

The Last Electric Knight went over so well, it was decided to make it a weekly series with the title, Sidekicks. The cast was kept intact with even Luke included each week in flashback scenes giving "words of wisdom" as Luke knew so well how to do. In one scene he catches a fly in his hand and comments, "I used to do it with chopsticks but after awhile I began to feel it was, well, too Hollywood."

Each episode found some excuse for Ernie to do his martial arts, rescuing someone from some danger or capturing some thugs. As one victim saved by Ernie said admiringly, "You're the baddest littliest dude I've ever seen." The major conflicts occurred between Ernie and Gerard. Gerard is a complete slob. As Ernie put it, "It's guys like you who give Caucasians a bad name."

Ernie cooks, cleans, and picks up after himself. He's such a good kid he drives Gerard crazy. "Where I come from," Ernie says, "People have so little they take care of what they do have." Gerard retorts with, "Well, where I come from the idea is to acquire as much junk as possible, use it up, and then leave it lying around." Nancy Stafford reminds Gerard that he is dealing with someone from another culture to which Gerard remarks, "Sometimes it seems like someone from another planet," to which Ernie says, "Atleast it was a clean planet."

Gerard said that after the first time he saw Ernie fight, he said, "Whatever that kid wants, give it to him." Sidekicks was formula television, but it was a great deal of fun to watch and had genuine charm. It was certainly better than most television series. It lasted only one full season.

It is claimed that when Ernie met the ABC executives to discuss the series he set up for some big thugs to break in and attack while he single handedly fought them. Whether or not this story is really true, ABC did buy the series but immediately tried to kill it off by putting it in impossible time slots.

"The whole time it was a struggle because they were moving it around to different time slots. There was never a chance to build an audience," said Reyes in a recent interview.

After the series Ernie returned to television in a guest star role in MacGyver. After Ernie revealed his martial arts abilities, to MacGyver's surprise, MacGyver said, "We are friends, aren't we?" Ernie replied at the end, "We make a great team." It's a shame the producers didn't catch the line and brought back Ernie into the show again as MacGyver has so many recurring characters. His episode was a highlight of the series.

Last year Ernie got the role of Donatello in the megahit Teenage Mutant Ninja Turtles, an action spoof based on four crime-fighting turtles who eat pizza and live in the sewer. His face though was not seen.

It is seen in the current sequel, Teenage Mutant Ninja Turtles - Part 2, The Secret of the Ooze. Ernie plays Keno, a pizza delivery man with martial arts talent who befriends the Turtles and learns there is more to the arts than kicking or punching. The film looks like it will be another megahit. It earned Ernie cover articles in Inside Kung Fu and Black Belt and an article in People.

Ernie defends the film against critics who say it is too violent for kids. "I don't think of it as a violent film because that wasn't the main emphasis." Ernie will be seen next in a Disney project called Secret Bodyguard.

When asked if he felt he missed some of his childhood by choosing to perform, Ernie said, "Not really. There were a few times when I wanted to play football, but I was just too busy. If it would have bothered me that much, I would have gone to play football. Obviously, it wasn't that much of a pain to do what I'm doing."

Ernie recently said, "I think it's great that I am doing something in a positive way and that people have an interest in what I'm doing. It's a good feeling to have support from all those people."

Reyes offers this advice: "You have to look for new challenges, to strive to do something more. Don't ever be satisfied with the amount of success you've achieved. Look for the next roadblock to leap over." This may only be the beginning for Ernie Reyes Jr. as he oozes to stardom.

BOOK REVIEW: THE MARTIAL SPIRIT

by Herman Kauz

"An introduction to the origin, philosophy, and psychology of the martial arts."

THE BOOK: This book goes beyond the "how to" aspects and concentrated on the spiritual. Mr. Kauz reveals the East-West inter-relationship so that the reader can understand it. The author explains the martial arts so that the reader may select what martial arts he/she should study. Most people regardless of gender and age can study one of the martial arts with the exception of persons very frail or persons suffering from a physical ailment that would be aggravated by rough body contact. For most of us, exercise on a regular basis is good for our health. Lack of exercise contributes to the onset of ill health. Choosing a good school and teacher is as important as selecting which art to study. The union of body and mind is discussed in this book and philosophical concepts and their relevance and application in training. THIS ONE OF THE BEST BOOKS I'VE EVER READ AND READ AGAIN AND AGAIN.

THE AUTHOR: Herman Kauz was a fourth-degree black belt in judo and second degree black belt in karate in 1977 when this book was published. He has been a teacher for over a quarter of a century and is the author of the best-seller, Tai Chi Handbook.

PHOTOGRAPHER: Tetsu Okuhara provides help to readers unfamiliar with martial arts giving the look and feel of the best known arts. The differences between the various arts become apparent when they appear in the book visually. Also the reader may sense the mental and psychological aspects of training.

FILM REVIEW: "BYOIN E IKO" (LET'S GO TO THE HOSPITAL)

In Japanese Language

SYNOPSIS: The focal character is a copy writer called Shintari portrayed by Sanada Hiroyuki, who returned home to find his wife with her lover. During a fist-fight, Shintari fell down several flights of stairs outside of the apartment building together with his wife's lover who eventually landed on top of Shintari at the bottom of the stairs. Multiple fracture was the reason why Shintari was hospitalized and confined to bed. To complicate things, his wife's lover was confined to the bed next to him. Later Shintari's wife visited him at the hospital to give him divorce papers and to make a fuss over her lover. A lovely female resident intern called Doctor Yoshikawa is so inept that she cannot even give Shintari a simple injection properly. Then there is the hospital horrors---you must see what they do to Shintari in the hospital!

COMMENTARY: This black comedy film, "Byoin E Iko", counters the criticism that Japanese humor has been often hateful. This film proves that not all Japanese humor is cruel. I think many American stand-up comedians today show malice as opposed to the old comics that may be seen in video tapes of the films of the "Golden Age". The director of this Japanese film was Takita Yoji and the screenwriter was Isshiki Nobuyuki. The leading actor was Sanada Hiroyuki who played the focal character Shintari. This is another film proving that Sanada is more than just an action star in films. In addition to films, Sanada has been in successful theater productions and television programs. He is one of the most talented actors in motion-pictures that I've ever seen.

HOW YOU MAY SEE THIS FILM: This 1990 feature-length film is now available on video cassette tape.

and now, a word from that bad boy of Far Eastern Fandom

Damon Foster, P.O. Box 576, Fremont, CA 94537

JACKIE CHAN LIVE * JACKIE CHAN LIVE * JACKIE CHAN LIVE * JACKIE CHAN LIVE * JACKIE CHAN LIVE * JACKIE CHAN

That's right, I was in the presence of the Chan man himself. Big deal. First I hung out with Tokyo TV star Hiroshi ('Sharivan') Watari, and later even Bruce Lee, or rather, what was left of him. I rambled on and on about both these encounters in previous issues. This time around, I'll mumble about Jackie Chan's 1989 visit to San Francisco.

The first time I almost saw Jackie was at the Great Star Theatre in San Fransissy's Chinatown. He was promoting his then new film *Project A*, or *Project A pt. 2*, I can't remember which. It was in 1985 that I found myself in a long line of people, and with my spiked hair (not to mention my being the only white boy) I stood out like a sore elbow, or is the phrase suppose to be 'stood out like a sore thumb?' I've never been good at cliches. Anyway, when I reached the theatre entrance, I discovered that this Jackie Chan snob was charging a whoppin' \$15.00 to

see him! Boy, was I madder than a Christian who'd just heard somebody say: "The Holy Bible is one of the most interesting novels I've ever read." No way was I gonna' waste fifteen-hundred pennies just to see some guy on stage talking in Chinese! I could use that cash to buy

more useful things like micro wave oatmeal, 8-track tapes, hula-hoops, and Garfield towels.

In 1989, Jackie returned to S.F., only charging about \$7.00 this time to bless us with his holy presence. It was at the SF FilmFestival. This time, not only did I get to see him in person, but I got there early enough so that I got a seat in the front row.



About half the interview, Jackie spoke in English and the rest of the time, some chick was translating for him. while he spoke in his own language; Chinese, I think it's called.

The event was held at the Kabuki Theatre, formerly the Kabuki

Night club. I hadn't been to the place since its remodeling, and returning to it reminded me of my rebellious, artistic, radical teen years. Back in my 'progressive' stage, this place was a nightclub. I had seen many live rock & new wave bands there including Ultravox, X, Duran Duran, and Gary Numan. Interesting how I've seen so many celebrities from different fields at that place. Anyone from Gary Numan to Jackie Chan! Like many of the concerts I had been to, this Jackie Chan Festival was also a sell-out event with an enormous line out front for ticket holders only. There was even a lady who'd forgotten to get her ticket in advance, so she walked up and down the line, trying to buy a ticket. She eventually got one from a scalper charging three times as much.

Starting off the occasion was a 30 minute (approx.) collection of scenes from some of Jackie's films including *Armour of God*, *Young Master*, and my personal favorite, *Dragons Forever*. Then Jackie himself came out, to the accompaniment of a standing obation from the audience.

Topics covered during Jackie's interview with the event's host included: Comparisons to Bruce Lee, all the injuries Jackie has received doing film stunts, and a vague description of his next film *Miracle*, which



Presented by Double Rainbow

Hong Kong • 1987
101 minutes
In Cantonese with
English subtitles

Director:
Jackie Chan
Executive Producer:
Willie Chan
Producer:
Leonard Ho
Screenplay:
Chan, Edward Tang
Camera:
Cheung Yiu Joe
Editor:
Peter Cheung
Cast:
Jackie Chan,
Maggie Cheung,
Carina Lau,
David Lam
Production Co.:
Paragon Films Ltd.
Print Source:
Golden Harvest Ltd.

PROJECT A II

Jackie Chan is Asia's most popular movie star and in *Project A II* it's easy to see why. Producer, co-writer, director and star of this exhilarating action-comedy, Chan plays Dragon Ma, an eager cop in turn-of-the-century Hong Kong, assigned to a district overrun with corrupt cops, mobsters, revolutionaries, mainland spies and grounded pirates. Chan has created a comic *tour-de-force*, an electrifying blend of slapstick humor and staggering acrobatic action, where each dazzling set-piece tops the one before, culminating in an astonishing chase through Hong Kong's warehouse district (that includes a wonderful homage to Buster Keaton, to whom Chan is often compared.) Chan's sparkling presence as a performer and deft touch as a director make the film as amiable as it is hair-raising, as light-footed as it is shockingly physical. Sure, it's the sequel to *Project A*, but don't worry—Part II flies perfectly well on its own. It's stuffed with movie-mad joy: pure, unpretentious, giddy fun—something decidedly missing from Hollywood's factory-made "product". (TB)

SFIFF Members see page 38.

3/9 KAB x 2, 3/10 PFA, 3/15 KAB

would later be titled **MR. CANTON AND LADY ROSE**. My main memory of this whole event was Jackie mentioning how his films lack success unless they have a lot of fighting. Yet *Miracle* seemed successful, despite its being boring, slowpaced and with very little action.

If any of you want a VHS copy of Jackie's appearance at the San Francisco Film Festival, I did get the whole thing on videotape. However, something like this is super rare, so I'll probably charge you an arm and a leg unless you have something equally valuable to trade for it. Sorry about being so stingy & greedy, but I figure once I start duping out copies of this thing, everybody is going to start duping off copies from there's for other people, thus reducing its value.

But if you'd rather not spend a fortune to get the tape from me, you can find out more about the event by reading these excerpts from the Film Festival's program booklet.



A TRIBUTE TO JACKIE CHAN

ONE HOUR OF ACTION/COMEDY CLIPS FROM THE FOLLOWING FILMS:
(in order of appearance)

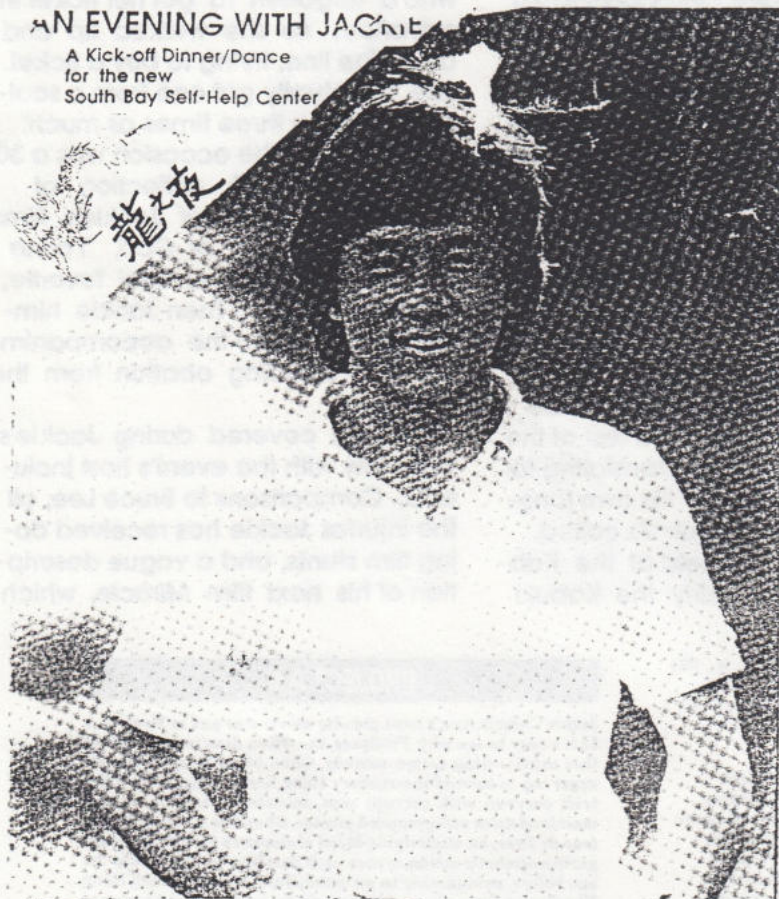
- Armour of God (1986)
- Wheels on Meals (1984)
- Dragons Forever (1987)
- Police Story (1985)
- Young Master (1980)
- Police Story (1985)
- Police Story (1985)
- Young Master (1980)
- Police Story (1985)
- Project A (1985)

Mr. Chan will appear immediately following the clips.

Clips compiled by Ted Booth, Ruby Yang and Lambert Yam.
Thanks to Colossal Pictures, Monaco Labs, World Entertainment Inc., Larry Wong and Stefan Hammond.
Very Special Thanks to Golden Harvest, Golden Communications, and Albert Lee.

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The Chan Dynasty

by Tod Booth



Jackie Chan in *Project A II*

The last time I saw Jackie Chan, he escaped a hoard of pygmy assassins by rolling off in a shield, got gouged with a high heel by a leather-clad zombie, and then leapt from a precipitous cliff to a passing hot-air balloon. Now the Festival wants to do a tribute to the guy. Is this a joke? Isn't Chan some kind of kung fu artist? I always thought the Festival did tributes to aging stars and directors with long brilliant careers behind them.

Well, it's no joke and, to immediately dispel the most commonly held notion about him, Jackie Chan doesn't make anything like those low-budget kung fu flicks we've seen on the late night tube. What he *does* make are some of the most exhilarating, eye-popping action/comedies you've ever seen, films so fresh and high spirited it seems as if he invented the genre.

And, in a way, he *did* invent it. His unique blend of comedy and martial arts helped revitalize a floundering Hong Kong film industry in the late '70s, giving it a swift kick to the funny bone. From his humble beginnings in (ok, I admit it) crummy kung fu movies in the early '70s, Chan has risen to become Asia's most popular movie star, whose films regularly outgross the imported American blockbusters. He writes, directs, produces and stars in his own films,

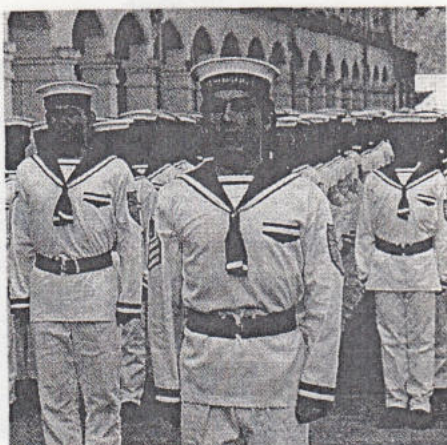
Tod Booth is a freelance writer, theater manager, and Hong Kong movie buff.

performs all his own stunts, and even sings the closing theme song in *Project A II*. As of late, he's taken to producing films for other directors, and often stars in them as well. Jackie Chan is practically a one-man industry.

*"The most
extraordinary
quality is his
eagerness to give us
more thrills than
we've ever had in
a movie theater."*

Chan's films have a spirit that evokes Hollywood's youth, when the movies were new and the possibilities were endless. He has Keaton's cool, resourceful slapstick genius, Astaire's effortless grace, Cagney's scrappy, street-fighter intensity, and more than a little of the Three Stooges' poke-in-the-eye pratfall schtick. He combines all these qualities in movie vehicles that are fueled by one thing above all—the awesome spectacle of bodies in wild motion. Chan's best films, like *Project A* and its even better follow-up *Project A II*, are madly choreographed ballets that move at warp-speed velocity, leaving audiences gasping.

Chan's career began when he was seven years old. In 1962, his parents enrolled him in The Chinese Opera Research Institute, one of several Peking Opera schools in Hong Kong where impoverished families sent their kids. The schools took over the raising of the children, their room and board paid for by performing. Essentially travelling circuses, these schools trained the children in acrobatics, martial arts, acting, singing and little else. Chan spent ten years at the Institute, under the iron hand of Master Yu



Jackie Chan (center front) in *Project A II*

Jim Yuen. Working the children from five a.m. until midnight every day, Master Yu literally whipped them into shape. Chan's experience under Master Yu had a profound effect upon his life and art, turning him into an obsessively disciplined performer with a great fondness for the "Red Trousers" style of Chinese traditional arts, so called for the uniforms worn by Peking Opera students.

Master Yu closed the Institute in the early '70s, due to the increasing indifference of the Hong Kong public toward Peking Opera. Suddenly, Chan and his fellow students were out on their own and virtually unemployable, since they knew nothing but martial arts and acrobatics. Chan and two of his school chums, Samo Hung and Yuen Biao, eventually drifted back to the movie industry, where they had worked as child extras. The studios were desperately seeking a replacement for Bruce Lee, Hong Kong's kung fu superstar, who died in 1973. Chan was soon starring in cheap chop and kick movies as "the new Bruce Lee," playing the type of grim avengers Lee had specialized in. His boyish face didn't fool anyone, though, and independent producer Ng Sze Yen, daring to try a new approach, starred Chan in the ground-breaking film *Snake in the Eagle's Shadow* (1978), a parody of the standard kung fu training film. It was a huge success and Chan shot to stardom.



The Big Brawl, directed by Robert Clouse

After two more kung fu comedies, the second of which, *Fearless Hyena*, was his directorial debut, Chan was snapped up by Golden Harvest, perhaps Asia's biggest production company. He became Hong Kong's first million dollar movie star with his next film, *Young Master* (1980). His endlessly inventive slapstick was really starting to blossom, especially his ingenious use of props—any props—as weapons and implements of escape.

Golden Harvest next tried to crack the American market, with several Hollywood co-productions, but Chan's stateside vehicles, *The Big Brawl*, *Cannonball Run I & II* and *The Protector*, were disappointing pictures that made poor use of his talents. In fact, he spends most of *Cannonball Run* sitting in a car.

Returning to Hong Kong, Chan hit his stride. Now running his own production company, he began to swing away from "kung fu films" toward his vision of epic action/comedies. After one more martial arts film, *Dragon Lord*, he brought together his old "Red Trouser" buddies, Samo Hung and Yuen Biao (already Hong Kong stars themselves), to co-star with him in *Project A* (1984). *Project A* was his first *tour de force*, displaying his penchant for deliriously escalating set-pieces, including a rather devilish homage to Harold Lloyd.



Jackie Chan in *Armour of God*

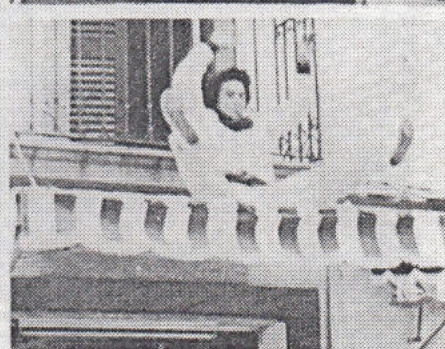
Each Jackie Chan film, from *Project A* on, is crowded with the kind of spectacular action sequences that Spielberg and Lucas only wish they had the finesse to pull off—chases and hand-to-hand brawls so dizzying, so hog-wild, that you'll be afraid to blink for fear of missing the next great gag. He opens his films with the kind of bravura display that most films end with, and then tops himself with each dazzling new sequence.

His films are devoid of the cynical, stingy flavor of so much Hollywood product. In fact, perhaps the most extraordinary quality present in his films is his generosity, his eagerness to give us, the audience, more thrills than we've ever had in a movie theater. And, in acknowledgement of our wonder at his death-defying stuntwork, he always gives us out-takes of stunts gone awry during the closing credits, showing us that, oh my lord, he really *does* get hurt. He lets us know that he faces death every time he makes us catch our breath in awe. No camera tricks, no little models, no stunt doubles, no jive—this is the real thing, he's saying, and makes us delight in it all the more.

No one in contemporary commercial cinema will treat you to such unguilty pleasures as Jackie Chan. So why don't we see his movies in this country? Actually, his movies have played healthy runs here in

San Francisco at one of the City's most popular neighborhood theaters, the Great Star, in Chinatown. But the buzz of excitement that begins weeks in advance of his new films rarely extends beyond the borders of the Asian community.

Perhaps this tribute will change that. The Festival is providing ample opportunities for us to discover Jackie Chan for ourselves. Aside from the tribute night, the Festival's Chan-related offering includes Alex Law's *Painted Faces*, a superb, fictionalized account of Chan's school days at the Chinese Opera Research Institute, starring ex-Institute student Samo Hung as Master Yu. Following the shenanigans of Big Nose (Chan's nickname), Samo and Yuen, the film traces their comical transformation into disciplined practitioners of a dying art form. From Chan's Golden Way Films comes *Rouge*, a sensuous and melancholy film about a beautiful ghost searching for her lost lover in modern-day Hong Kong. Directed by Stanley Kwan (*Love Unto Waste*, SFIFF 1988), the film slips back and forth in time, contrasting the sumptuous brothels and theaters of 1936 Hong Kong with the stark, neon-lit city of today. And, of course, there is *Project A II*, Chan's epic turn-of-the-century action/comedy, complete with a Buster Keaton salute straight out of *Steamboat Bill, Jr.* Here, Chan plays Dragon Ma, an eager Hong Kong cop assigned to a district overrun with corrupt cops, mobsters,



Jackie Chan in *Project A*



Fantasia
CONFECTIONS

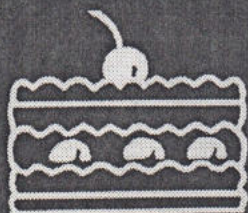
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Jackie Chan in *Armour of God*

Jackie Chan Filmography



Jackie Chan in *Wheels on Meals*

revolutionaries, mainland spies and grounded pirates.

But be careful. Exposure to Jackie Chan may have side effects. It may spoil your enjoyment of Hollywood's pallid "action" films forever and you'll probably want to leap from the upper floors of the Kabuki Theater rather than use the escalator, or swing through the nearest plate glass window rather than use the door. The Kabuki management requests that you keep both your feet on the ground and, please, use the designated exits. **END**

- Little Tiger from Canton*, 1971, a
- **New Fist of Fury*, 1976, a
- **Shaolin Wooden Men*, 1976, a
- **Killer Meteor*, 1977, a
- **Snake-Crane Art of Shaolin*, 1977, a
- **To Kill with Intrigue*, 1977, a
- **Half a Loaf of Kung Fu*, 1977, a
- **Magnificent Bodyguard*, 1978, released in 3-D, a
- **Spiritual Kung Fu*, 1978, a
- **Dragon Fist*, 1978, a
- **Snake in the Eagle's Shadow*, 1978, a, w
- **Drunk Monkey in the Tiger's Eyes*, 1979, a, w
- **Fearless Hyena*, 1979, a, w, d
- **The Young Master*, 1980, a, w, d
- **The Big Brawl*, 1980, a
- **The Cannonball Run, Parts 1 and 2*, 1981/83, a
- **Dragon Lord*, 1982, w, a, d, p
- Winners and Sinners*, 1983, a
- Project A*, 1983, a, w, d, p
- Wheels On Meals*, 1984, a
- **The Protector*, 1985, a
- Twinkle, Twinkle, Lucky Stars*, 1985, a
- First Mission*, 1985, a
- **My Lucky Stars*, 1985, a
- **Police Story*, 1985, a, w, d, p
- Armor of God*, 1986, a, w, d, p
- Heart of Dragon*, 1986, a
- Project A-Part II*, 1987, a, w, d, p
- Dragons Forever*, 1987, a
- Police Story, Part 2*, 1988, a, w, d, p
- Miracle*, in production

*available on English subtitled videocassettes

KEY a: actor w: writer d: director
p: producer