

OPENING NIGHT OF THE 1993 ASIAN AMERICAN INTERNATIONAL FILM SHOWCASE

THURSDAY, 11 MARCH 1993
THE AMC KABUKI 8 THEATRES, SAN FRANCISCO

ACKNOWLEDGEMENTS

.....

Opening Night is made possible through generous grants from
AT&T and **Pacific Telesis Foundation**

Additional showcase sponsors
Asian Week and **Tanaka Systems, Inc.**

The commissioned score by Mark Izu and the special performance by Mark Izu,
Miya Masaoka, Pamela Arthur and Jim Norton are made possible by a grant from
The Zellerbach Family Fund

IN-KIND DONATIONS

Akasaka Restaurant—the Hawaiian
Japanese Breakfast Place
Golden Dragon Printing
Gordon Biersch Brewery Restaurant
California Flower Market, Inc.
Calistoga Mineral Water Company
Cheers Cafe
Dressing It Up
Jakarta Restaurant Indonesian Cuisine
Laura Scudder's
Odwalla
Pickle, Pepper & Romaine
San Francisco Mailing Service
Takara Sake USA, Inc.
Tart to Tart Bakery Cafe
Ton Kiang Restaurant—Now Serving
Dim Sum
Rod Wong
Yank Sing Restaurant

RAFFLE DONATIONS

Singapore Airlines
A Clean, Well-Lighted Place for Books
Asian American Theater Company
Asian Art Museum
Campton Place Hotel
JFC International
Kabuki Hot Springs
Northstar at Tahoe
Odwalla
Shannon Court Hotel
The Gap, Inc.

VOLUNTEERS

Victor Bascara
Enrico Castro
Sherilyn Chew
Windy Chien
Han-Na Choi
Anna Chu
Candace Fujikane
Francisco Garcia
Mari Hatta
Russell Jeung
Peter Kang
Gail Katagiri
Annah Kim
Bonhae Ku
Jenny Kuan
Michael Lee
Cynthia Liu
Lee Santos Louie
Albert Lowe
Nobuko Mishra
Rhacel Parrenas
Isabelle Pelaud
Betty Quan
Michael Sandoval
Yvonne Siet
Lok Siu
Janet Tom
Eveline Wu
Jimmy Yan

TONIGHT'S PROGRAM

GREETINGS

Ben Fong-Torres & Sydnie Kohara

INTRODUCTIONS & ACKNOWLEDGEMENTS

James Yee, NAATA executive director

COMMENTS on the restoration of "The Dragon Painter"

Stephen Gong, film historian, Pacific Film Archive

FILM: "THE DRAGON PAINTER"
(60 min.)

FILM: "THE KISS" (13 min.)

Q&A with Philip Kan Gotanda, writer &
director, "The Kiss"

RAFFLE DRAWING

RECEPTION for Golden Circle Patrons with
Phil Gotanda & special guests

STEERING COMMITTEE

Deann Borshay, Benefit Coordinator

Kristina Cho

Sandy Cho

Nanette Fok

Teru Hirano

Doug Inouye, Chair

Grace Kim

Ellen Kiyomizu

Cynthia Lew

Janet Lim

Donald Masuda

Pam Matsuoka

Paul Mayeda Berges

Doris Owyang

Janice Sakamoto

Jeanette Soong

Dian Tanaka

Scott Tsuchitani

Bob Uyeki

PRODUCTION

Co-Producers: Stephen Gong &

Janice Sakamoto

Artistic Director: Wilbur Obata

Stage Manager: Pam Matsuoka

Stage Assistants: Michael Sandoval &

Scott Tsuchitani

Sound: Michael Yoshida

Talent Coordinators: Cynthia Lew &

Ann Uyeda

LOGISTICS

House Manager: Doris Owyang

Head Usher: Donald Masuda

Tickets: Elsa Eder & Nanette Fok

T-Shirts: Ruby Hong & Sharon Mizota

Information: Michael Jeung

Volunteer Coordinators: Grace Kim &

Jeanette Soong

RECEPTION

Coordinators: Doug Inouye, Ellen

Kiyomizu & Janet Lim

Flowers/Decorations: Teru Hirano

RAFFLE

Kristina Cho, Teru Hirano &

Dian Tanaka

GRAPHIC DESIGN

Elaine Joe & Pam Matsuoka

THE HOSTS

BEN FONG-TORRES was a reporter and radio columnist for the *San Francisco Chronicle* until last year when he left to write a book, *The Rice Room*, about his family and himself. In 1990 Ben wrote *The Motown Album*, and in 1991, he published *Hickory Wind: The Life and Times of Gram Parsons*, which earned a nomination for the the Ralph J. Gleason Music Book Awards. Ben was with *Rolling Stones* magazine for years and has written for a wide range of national magazines. His favorite hobby is emceeing NAATA events.

SYDNIE KOHARA is anchor of Channel 7 Morning News. She is also host of Marketplace, KGO-TV's weekly business program produced especially for working women. Sydnie has received numerous awards, including an Emmy nomination for newswriting, the 1992 N.O.W. "Fabulous Feminists" Award and the Media Award for Excellence from Northern California Woman Magazine. Her favorite hobby is watching Ben Fong-Torres do his karaoke Elvis imitation.

STEPHEN GONG is the general manager of the Pacific Film Archive at the University Art Museum, University of California at Berkeley. Prior to joining the Archive in 1987, he served as associate director of the National Center for Film and Video Preservation at the American Film Institute. He has also worked as a program officer in the Media Arts Program at the National Endowment for the Arts. Stephen currently teaches a course on Asian American film for the Asian American Studies Department at UC Berkeley.

"THE DRAGON PAINTER"

HAYAKAWA'S HAWORTH PHOTOPLAY IN 5 PARTS



Released through Exhibitors Mutual by Robertson-Cole. Story by Mary McNeil Fenollosa. Scenario by E. Richard Schayer. Director: William Worthington. Cameraman: Frank Williams. Running time: 60 minutes

THE CAST

Sessue Hayakawa as Tatsu, the Dragon Painter
Toyo Fujita as Undobuchida, Government Surveyor
Edward Peil as Kano Indara
Tauni Aoki as Ume Ko

EXCERPTS FROM A REVIEW BY HELEN ROCKWELL (1919)

"THE DRAGON PAINTER" is a beautifully told Japanese love story which quite takes one's breath away with its warmth and loveliness. It is a succession of exquisite pictures breathing the poetry, beauty and romance of Japan, in a delicious manner which reaches unusual heights in artistry . . . As the scenes unfold one is reminded of rare Japanese prints. Very few pictures have been shown which reveal such artistic camera work, such soft and lovely lighting effects, such dreamy atmosphere . . . The story is a story of love—vital, tender and beautiful. It tells of a mad genius of the mountains who furiously paints beautiful pictures and offers them up to the Gods that they may repent and reveal to him the ideal of his dreams, his Dragon Princess. After he has found her he thinks of nothing else, for he asks, astonished: "What else is there to think of?"—and so she pitifully goes away that his great art may return to him in her absence. Her spirit permeates his existence and he paints for her and lives only in the hope that they may meet again in another world. And then when he has painted masterpieces she returns—for she couldn't really leave him after all. The story is simply told but vibrant with emotional qualities and sincerely enacted. It keeps one intensely interested and makes its appeal to both the heart and the head, while it flirts with the eye and dazzles it.

THE MUSICIANS

MARK IZU'S dynamic style is a smooth blend of Asian classical music fired in Afro American jazz. He has performed throughout the United States, Canada and Europe, and has scored music for James Kulp's "Westward to China" and Steven Okazaki's "Days of Waiting." His most recent project is a quintet entitled Circle of Fire, featuring James Newton on flute and Jin Hi Kim on Komugo, a classical Korean zither. His rhythmic and tonal synthesis inspired Brian Aurbach of *CODA Magazine* to write, "Izu presented a collective voice uninhibited in its fluidity, daring with its expressiveness." Mark is the recipient of the 1992 Dramalogue Award for Musical Composition for Brenda Wong Aoki's *The Queen's Garden*.

PAMELA CHARLLES ARTHUR has performed worldwide from the jazz stages in New York to the concert halls in Europe. She is not only an accomplished pianist/synthesist but a composer as well. Her latest projects have spanned music composition about the destruction of the rainforest to performing a world premiere piece at the International Computer Music Conference in 1992. She has been artist-in-residence for the San Jose Unified Schools for the past five years and is currently developing one of the most advanced media production labs in the country at Lincoln Performing Arts High School.

MIYA MASAOKA is creating a new voice in Asian American music. She has performed extensively throughout California and leads her own quartet, the Ancient Art Ensemble, which featured James Newton and Cash Killion at the 1992 Asian American Jazz Festival. She has been commissioned to compose music for AsianImprov Arts and for dancer/choreographer Jill Togawa and the Purple Moon Dance Project. She is also the director of the San Francisco Gagaku Society, which studies and performs Japanese court music.

JIM NORTON has worked with John Lewis and Wilbur Little in Europe. He has recorded for (West) German and Belgian Radio. He has also recorded, played concerts and toured with Iranian American saxophonist Hafez Modirzadeh and Asian American artists Jon Jang, Fred Ho, Anthony Brown and Kulintang Arts. He is the co-leader (with Jon Worley, Jr.) of Brilliant Corners and a member of the Bay Area Jazz Composers Orchestra.

PHILIP KAN GOTANDA

"THE KISS" is Philip Kan Gotanda's first effort as a film director. He is best known as a nationally recognized playwright with his works regularly produced throughout the country. Among his theater honors are the Guggenheim, NEA, Rockefeller, McKnight and Lila Wallace Playwright Fellowships as well as the National Arts Club Kesselring Prize. As a screenwriter, he has worked both on made-for-television movies and feature films. He wrote the screenplay for the feature film "The Wash," adapted from his play of the same name and produced by American Playhouse and Lumiere Productions.

Phil is presently developing "The Dream of Tokutaro," a feature length film which he will direct.

"THE KISS"



OFFICE CAST

Philip Kan Gotanda as Wilfred Funai
Nicole Higashi as The Young Woman
Marc Hayashi as The Jerk
Karen Lee as Jerk's Friend
Tomoe Takahashi as The Boss
David Kim as The Young Man

CAFE CAST

Dennis Dun as the Sick Man
Art Desuyo as the Lover
Diane Emiko Takei as the Waitress
Sharon Iwai & Willard Chin as the Couple
Richard Haratani as the Young Man
James Hirabayashi as the Older Man
Mervyn Mark & Jason Mark as the Cooks
Michael Sasaki, John Dotoka & Prem Lathi as the Customers

Directed and Written by Philip Kan Gotanda
Executive Producers: Mr. Ichigo & Philip Kan Gotanda
Producer: James Yee
Production Manager: Galen Nishioka

Director of Photography: Michael Chin
Editor: Yasha Aginsky
Composer: Nathan Wang
Sound Recordist: John Esaki
Art Direction: Sandra Howell
Chief Lighting Technician: Steve Condiotti
Key Grip: Chris Thomas
Grip: Kjell Ness
Electrician: Dino Corti
Boom: Barton Kubota
Camera Assistants: Doug Dunderdale, Hillary Morgan & Spencer Nakasako
Script Supervisor: Gemma Whelan
Costumes: Prem Lathi
Make-up: Julie Brown
Props: Eileen Yemoto
Boss Kuramoto's Wig: Pam Dennison
Hair Styling: Oscar Garcia
Assistant Editor: Carrie Aginsky
Production Assistants: Caroline Cabading, Anne Choe, Joan Fisher, Albert Low,
Paul Mayeda Berges, Eleanor Nakama & Jeannie Yamaguchi
Legal Counsel: Minami, Lew, Tamaki & Lee
Grips & lights provided by: DTC (Davies-Thomas-Condiotti)