

◀ Art fights Jean Fraud Croissant while his comrades battle Helen's forces, eventually winning. Helen eats the Ancient Peach and is transformed into a young girl.

Art returns to the Shur-Li Temple where he discovers that Sue is a member of the Shur-Li Secret Service and was sent to monitor him. Sue explains that the real power of the Ancient Peach resides in its discarded stone, which she plants in the ground. Art and Sue kiss.

Marking the directorial, writing and producing debut of actor Darryl Fong (who also plays a supporting role), *Kung Phooey!* is a ham-fisted spoof of the martial-arts genre. The lame puns don't end with the title: the action commences at the Shur-Li Temple, while the character roll call includes Sue Shee, One Ton, Lo Fat and hero Art Chew (whose name invariably prompts a "Bless you!"). Equally uninspired, the dialogue often trades on the kind of semantic ambiguities exploited by David Zucker, Jim Abrahams and Jerry Zucker in films such as *Airplane!* (1980) and *The Naked Gun* (1988). A typical exchange runs: "Let me go change." "Don't change, I love the way you are."

Ironically, there's nothing as funny in *Kung Phooey!* as the centrepiece *Enter the Dragon* sketch in John Landis' *The Kentucky Fried Movie* (1977), scripted by Zucker-Abrahams-Zucker. Alongside Bruce Lee movies and the television show *Kung Fu* Fong targets such recent genre touchstones as *Crouching Tiger, Hidden Dragon* (martial artists balance on yucca plants) and *The Matrix* (combatants dangle from visible stunt wires), but the gags raise no more than smiles of recognition. There are also references to *The Wizard of Oz* and to *Citizen Kane* ("Peach-bud") which may escape some of the younger viewers. Fong seems so eager to cater for. Apart from the odd juvenile snigger at breasts and balls, the film is far less risqué than *The Naked Gun* or the *Scary Movie* pictures. The kind of gross-out humour that saturates the latter is limited here to some protracted spitting and a used tissue being tossed in a soup bowl. More surprising is the paucity of action scenes, although there is a semi-amusing play on chop-socky convention when each member of a gang of thugs is allocated a ticket number to determine when they should attack Art Chew.

In addition to sending up genre clichés, Fong attempts to say something pointed about Asian stereotyping. Responding to the cry, "OK, white people gone," a group of Chinese diners swap their chopsticks for forks, while the climax sees Art Chew dismiss a white Indiana Jones type who turns up to express his generic right to rescue the Asian heroine. Such moments are the most engaging on offer, but in the context of such trite material they don't add up to much. Arriving on the coat tails of the similarly themed (and marginally superior) *Kung Pow! Enter the Fist* (2001) doesn't do Fong's debut any favours, but neither does its lack of fresh ideas.

Matthew Leyland

Laurel Canyon

USA 2002

Director

Lisa Cholodenko

Producers

Jeffrey Levy-Hinte

Susan A. Stover

Screenplay

Lisa Cholodenko

Director of Photography

Wally Pfister

Editor

Amy E. Duddleston

Production Designer

Catherine Hardwicke

Music

Craig Wedren

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Production Companies

A Sony Pictures Classics

release in association

with Good Machine

International

An Antidote Films

production

A film by Lisa

Cholodenko

Developed with the

assistance of the

Sundance Institute

Developed in association

with Headquarters Inc.

Executive Producer

Scott Ferguson

Co-producers

David McGiffert

Dara Weintraub

Antidote Films

Staff:

Mary Jane Skalski

Takeo Hori

Susan Leber

Production Supervisor

Jim Maceo

Production Co-ordinator

Tamara Allen

Unit Production Manager

Scott Ferguson

Location Manager

Jim Maceo

Post-production

Supervisor

Beau J. Genot

Editorial Mensch

Caryn Marcus

Assistant Directors

1st: David McGiffert

2nd: Stephen Hagen

2nd 2nd: John R. Saunders

Script Supervisor

Heather Cappiello

Casting

Deborah Aquila

Tricia Wood

Associate:

Jennifer Munoz

Jennifer Smith

Camera Operator

Mitch Dubin

Steadicam Operators

Bob Gorelick

P. Scott Sakamoto

Motion Control

Photography

Lee Ford Parker

Special Effects

Co-ordinator:

Larry Fioritto

Technician:

Virgil Sanchez

Computer Animation

Martin Garner

Associate Film Editor

Hilary Schroeder

Art Director

Stephanie Gilliam

Set Decorator

Gene Serdena

Artwork Provided by

Sia Aryai

Chad Attie

Kyle Boorman

Kris Cox

John Goetz

Michael Haber

Michael Hobley

Jeremy Kidd

Michael Manheim

René Norman

Helene Slavin

Michael Spalt

Dorit Thies

Master Scenics

Eric Reichardt

Craig Muzio

Layout Board

Darin Moss

Costume Designer

Cindy Evans

Costume Supervisor

Deborah Myles Davis

Make-up

Ben Nye Jr

Key Make-up Artist

Melanie Hughes-Weaver

Hair Department Head

Voni Hinkle

Key Hair

Shari Perry

Main Title Sequence

Designed/Produced by

Big Film Design

End Titles

F-Stop, Inc.

Jan's Band

Vocals:

Alessandro Nivola

Guitars:

Imaad Wasif

Mike Andrews

Bass:

Lou Barlow

Keyboards:

Greg Kurstin

Drums:

Russell Pollard

Joey Waronker

Music Supervisor

Karyn Rachtmann

Music Co-ordinator

Latachia Deveaux

Jan's Band Produced by

Mickey Petralia

Music Editor

Lisé Richardson

Music Recording Engineer

Fred R. Vogler

Original Score Mixers

Lee Mars

Craig Wedren

Soundtrack

"Shade and Honey",

"Someday I Will Treat

You Good" – Jan's Band;

"Quartet (The Lark)" by

Hayden, – OGM Studio

Group; "How Do You

Sleep" – Anna Waronker;

"Harmony" – Clinic;

"The Shame of Life" –

Butthole Surfers; "Good

Time" – Leroy; "My Only

Love" – Roxy Music;

"Oscar Brown" – Baxter

Dury, includes a sample

of "Oh Sweet Nothin";

"In a Funny Way" –

Mercury Rev; "Do It

Again" – Steely Dan;

"Crawling" – Scapegoat

Wax; "Do You Know

What I Mean" – Lee

Michaels; "What's My

Name" – Jocaine; "Planet

Queen" by Marc Bolan –

T Rex; "Chateau Ramble"

– Daniel Lanois, Mark

Linkous, Justin Meldal-

Johnson; "Tear Off Your

Own Head (Doll

Revolution remix)" –

Elvis Costello; "Ma

Recontre" – Bertrand

Burgalat; "C'est si bon" –

Eartha Kitt; "It's a

Wonderful Life" –

Sparklehorse; "Bonnie

and Clyde" – Serge

Gainsbourg, Brigitte

Bardot

Sound Design/Supervision

Frank Gaeta

Production Sound Mixer

Steve Nelson

Re-recording Mixers

Marc Fishman

Joe Barnett

Recordist

Matt Dubin

Dialogue Editor

Jed Dodge

Sound Effects Editors

Javier Bennisar

Alec St. John

ADR

Loop Group:

Lala Palooopers

Beth Wicknick

Paul Mercier

Recordists:

Mandy Allen

Emalie McCullough

Mixer:

Bruno Frasca

Foley

Artist:

Phyllis Ginter

Mixers:

Mary Erstad

Marilyn Graf

Computer Consultant

John Monsour

Medical Technical Adviser

Reef Karim

Bioinformatic Consultant

Stan Nelson

Stunt Co-ordinator

Buddy Joe Hooker

Animal Trainer

Mathilde De Cagny

Cast

Frances McDormand

Jane

Christian Bale

Sam

Kate Beckinsale

Alex

Natascha McElhone

Sara

Alessandro Nivola

Ian

Louis Knox Barlow

Fripp

Russell Pollard

Rowan

Imaad Wasif

Dean

Mickey Petralia

Mickey

Melissa De Sousa

Claudia

Alexandra Carter

Darla

Michelle DeMirjian

China

Rick Gonzalez

Wyatt

Dennis Howard

Mr Elliot

Catherine McGoochan

Mrs Elliot

Judith Montgomery

Patricia Place

women

Willo Hausman

Greg Wolfson

Brandy Nightingale

Cambridge party guests

Catharine Scott

stewardess

Marcus Ashley

Tom

Lyle Kanouse

Marcia Cholodenko

hospital patients

Gina Doctor