



ASIAN FILMS ARE GO!!! 2003

new YORK ASIAN FILM FESTIVAL
MAY 15-26, 2003 AT ANTHOLOGY FILM ARCHIVES 32 2nd AVENUE at 2nd STREET

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NOTE: ALL MOVIES ARE 35mm IN THEIR ORIGINAL LANGUAGE, WITH ENGLISH SUBTITLES.

BOUNCE KO GALS (Japan, 1997) - Director Masato Harada wears his heart on his sleeve in this flick about kogoyaru: tragically trendy schoolgirls who occasionally sell their underwear, and their bodies, for spending money. Scammed out of her life savings and with 24 hours to earn it back, innocent Lisa hits the streets where she's taken under the wings of two kogoyaru who regard her plight as a challenge. Streaking through the neon-scorched Shibuya summer night, they go all the way through the darkness, hoping to come out on the other side. Existing in a strange state of grace, this is the best film about friendship ever made.

BREAK OUT (Korea, 2002) - A precision-tuned, laser-guided comedy of chaos, **BREAK OUT** is the story of an epic quest. A complete loser has his only possession, a plastic cigarette lighter, stolen by a gangster. One man refuses to let go of his lighter; the other won't admit he took it - let's get ready to rumble!!! Runaway trains, SWAT mobilization, political scandal -- incidents snowball until what's at stake is nothing less than the complete destruction of human civilization.. Scored to a triumphal lite-rock soundtrack, this flick is for everyone who's ever just...had...ENOUGH!!!

COMPANY (India, 2002) - As cold as the flicker of a cobra's tongue, **COMPANY** is the greatest gangster saga since *Goodfellas*. Straight outta Bombay, with a bank account for a heart, it's all about the rise and fall of a criminal cartel and the men and women who ran it. Right from its "James Bond in Hell" opening credits it's got its fists wrapped around your neck and it won't let go until the final bullet in the head. Considered the best Bollywood film of 2002, these brown-skinned brothers make HBO's wannabe wiseguys look like a bunch of country cousins.

DOUBLE AGENT (Korea, 2003) - What happened to all the good spy movies? Simple: they moved to Korea. Acting icon, Han Suk-Kyu (*Shiri*, *Christmas in August*), returns to the screen after a three-year absence to give the tamped down, winter's chill performance of his career as a North Korean defector who becomes a South Korean double agent. Like John LeCarre at his finest, this is espionage as a carnivorous hall of mirrors where people walk in, and husks walk out. Probably the most adult movie to come out between now and September.

DOUBLE VISION (Taiwan, 2002) - A clinically depressed riff on *Rush Hour*, this Taiwanese horror movie immersed its audiences in psychic putrescence and became a huge box office hit. David Morse (*The Green Mile*) and Tony Leung (*The Lover*) play odd-couple cops going after Taiwan's first serial killer. It could've been a cliché, but in the hands of acclaimed art film director Chen Kuo-fu (*The Personals*), it becomes a hell-ride into Taiwan's swampy summer heat. Science takes on religion, cults summon Taoist demons, and it feels like the whole world is ending -- not with a bang, but with a bloody, wet slurp.

GRAVEYARD OF HONOR (Japan, 2002) - Takashi Miike's demonic remake of Kinji Fukasaku's classic *Graveyard of Honor* is shot in long, hand-held takes, unfolding with the erratic rhythms of real life. The putrid, raw portrait of a real life yakuza (based on his memoirs), it's the biography of a violence junkie. When he isn't jamming a spike into his devoted girlfriend's arm and pumping her full of China White, he's stinking up business deals, and holding off an army of cops in his underwear. Ferociously acted and hypnotically brutal, it all ends in a bloody, exclamatory, bright red splat.

JUST ONE LOOK (Hong Kong, 2002) - Set in the 70's, this flick oozes nostalgia for a time when every question had an answer, and every guy wanted to be Bruce Lee. Two friends spend a last, lazy summer falling in love and learning that life hurts. Aglow with a love of the movies and the perfect world they promise, it co-stars the TWINS, Hong Kong's hottest pop stars (who turn in performances that'd make Britney green with envy). This movie would be huge word-of-mouth hit in America, if any Americans knew it existed. Don't miss out on an undiscovered, understated classic.



ICHI THE KILLER (Japan, 2002) - Takashi Miike goes where no director has gone before, pushing your gag reflex into bold, new galaxies of yuck. A deconstruction of the gangster film? The grossest movie ever made? "You be the judge!" An exuberant, unrestrained masterpiece banned and censored around the world but presented here uncut and complete. See! Human appendages folded, spindled and mutilated! Feel! The hairy, sticky palms of Japan's number one killer! Hear! The S&M love song of the Super-Masochist looking for a red-hot love-beating! Smell! The Yakuza boss turned into gut-colored bunting! **ICHI THE KILLER**: you won't be able to tear your eyes off the screen...so let Ichi do it for you.
WARNING: ICHI THE KILLER contains graphic scenes of violence, rape, torture, and self-mutilation. If you want to see a movie about nice, normal people having sex, we recommend TOO YOUNG TO DIE.

After playing at ASIAN FILMS ARE GO!!!, **ICHI THE KILLER** will open for a week-long run at the Anthology Film Archives (May 19-27). In addition, Miike's cult classics *Audition* and *Happiness of the Katakuris* will also be screened (May 14-18). www.AnthologyFilmArchives.org.



LESLIE CHEUNG TRIBUTE - On April 1, 2003, Leslie Cheung committed suicide. One of Hong Kong's greatest actors and pop stars, Cheung was mostly known in the West for his work in *Farewell My Concubine* and *Happy Together*. Now, on Memorial Day (May 26), come celebrate his life by watching the movies that made him famous. **THE BRIDE WITH WHITE HAIR** (1993) is a lush, swooningly romantic swordplay drama that's one Hong Kong's modern classics. Starring Leslie Cheung and Bridgett Lin, it's pitch-perfect pop cinema. Then, come see Leslie star in a second film, to be announced during the festival.



WWW.SUBWAYCINEMA.COM

KILLER TATTOO (Thailand, 2001) - This greasy, guilty treat is an 80's action movie dripping with double cheese. Starring four of Thailand's biggest comedians, it's a schizoid box office hit, clicking from high-impact action, to tearful tragedy, to knockabout comedy all in the same scene. A futuristic Thailand full of warring crime gangs provides a backdrop for aging assassins to turn perfect plans into bullet-riddled fiascoes. A twenty-four-hours-a-day midnight movie, it runs faster than an athlete on ephedra and explodes in your gut like a sugar bomb.



MY BEAUTIFUL DAYS (Korea, 2002) - All about those years between leaving college and starting life when nothing seems to be happening but time keeps slipping away. Jun-I is a parking lot attendant who spends his days having a desultory affair with a married woman and going nowhere fast. It all comes off like real life: there's no one moment where everything changes. But somehow, by the time it's all over, everything has an urgent call to start living your life before it's too late. MY BEAUTIFUL DAYS is a quick sip of bitter medicine to cure the ironic distance that ails you.

OUT (Japan, 2002) - Graceful and mature, hilarious and heartbreaking, this is the final piece of evidence in the case against men. Four middle-aged women with dead-end jobs, trapped in dead-end lives, suddenly achieve liberation through the delicate art of corpse disposal. Each actress is a nuclear reactor, throwing off enough kilowatts to power her own movie, and the story is ammonia sharp. It'll hook you from the first minute and make you forget about the rest of your life. Obsessed with money and attuned to the nuances of dismembering dead bodies, this movie is proof that women actually are better than men.

OVER THE RAINBOW (Korea, 2002) - Lame American romantic comedies must worship their highly-evolved brethren from Korea. OVER THE RAINBOW spews shameless love confetti all over the audience while still managing to be classier, funnier, and more romantic than any of its American counterparts. Local weatherman, Lee Jung-Jae, has a car accident and wakes up with some holes in his memory -- like who he was in love with before he got flattened by a truck. Of course he wants to piece it all together, and of course it's not so easy. The only thing American audiences can say is: we're so sorry. We didn't know romantic comedies could be this good.

THE PHONE (Korea, 2002) Korea's highest-grossing horror movie of all time, this nouveau gothic is about young, urban professionals whose black souls drip pus. Yuppies with the same cell phone number are being slaughtered by an evil spirit that winds being trapped in the body of a cute five-year-old girl. This child actor completely spazzes out, chewing the scenery and asking for more. As the counter marks off the minutes until "The End" all the stylish ephemera of modern Korean filmmaking does a time lapse dissolve into an Edgar Allan Poe story with unlimited minutes and no roaming charges.



PING PONG (Japan, 2002) - A techno fever dream about table tennis champions growing up and becoming heroes, PING PONG is fueled by a wall of shimmering J-pop, and million-horsepower visuals that crackle and twitch with nervous energy. Zoomed in tight on two friends, brought together and driven apart by high stakes ping pong, this flick is a manga come to life. Beating America's weepy old baseball movies to their creaky old knees, it's the greatest eXtreme sports movie ever made. By the time the last plastic ball has been smacked into dust you'll believe that a ping pong player can fly.

RESURRECTION OF THE LITTLE MATCH GIRL (Korea, 2002) - Director Jang Sun-Woo takes the helm of this psychedelic action blockbuster that's on a suicide mission to blow your mind. A completely insane bullet ballet freak-out, centered on a deep immersion video game (based on a Hans Christian Andersen fairy tale), it explosively deletes the line between people and software - not so far-fetched in a world where Mickey Mouse has more rights than an Iraqi child. With its action setpieces deployed like Buddhist prayer beads, this flick is locked and loaded and on the road to Nirvana. God is in our Gameboys!

RUNAWAY PISTOL (Hong Kong, 2002) - A synapse-frying, convention-defying jet black journey into human nature, with a sense of humor so toxic it carbonizes the very air you breathe, RUNAWAY PISTOL is narrated by a lost and lonely handgun as it's passed from one back-against-the-wall owner to another across Hong Kong's blasted cityscape. Coming to New York, which has seen more than its share of violence in recent years, this is a hard-edged, anti-violence movie that leaves vapid "Give Peace a Chance" stupidity back in the 60's, while savaging those who deal death as the woman-hating, soul-dead, greedy cowards that they are. The bleakest and bravest independent movie of the year.

SO CLOSE (Hong Kong, 2002) - Perfect hair, perfect clothes, perfect roundhouse kicks: it's like a fashion shoot that can beat your ass. Directed by Corey Yuen (Jet Li's action director) and starring three of Hong Kong's coolest chicks, this movie is a lesbian date flick AND an upgrade of the girls with guns movie. Two super-assassins (Vicky Zhao and Shu Qi) take on one tough cop (Karen Mok) in a series of wall-to-wall gun battles and high-kicking beat-downs wherein many cans of whup ass are bought in bulk and opened at random. Super-sexy, super-silly, and super-cool.



SYMPATHY FOR MR. VENGEANCE (Korea, 2002) - Come and witness the bloody birth of the greatest hardboiled movie ever made. Deaf-mute factory worker, Ryu, is hunting for a donor kidney for his sister. But when the organ slated for her turns out to be the wrong blood type he begins a long walk to hell. What happens when there's no more sorry? When there's no more forgiveness? What happens when there's only killing, and revenge and blood paying back blood? A nearly-silent, almost unbearable dissection of what we can do for love, this is the movie critics worldwide are already calling a masterpiece.

TOO YOUNG TO DIE (Korea, 2002) - Banned in Korea! A flipped bird to a world that thinks old people should crawl off in a corner and die, this digital video molotov cocktail is about a man and a woman who meet, fall in love, move in together, and have sex. Lots and lots of sex. Just like new couples everywhere. But our couple, (playing themselves in this movie based on their real-life relationship) are both in their mid-70's. Spurting off the screen like the fountain of youth, this earthy testament to the unstoppable power of love refuses to be embarrassed by old age. NOTE: Seniors who bring a date to TOO YOUNG TO DIE get in free! WARNING: TOO YOUNG TO DIE graphically depicts explicit sex between consenting adults involved in a committed relationship. If you'd rather see a woman get sliced in half, we recommend ICHI THE KILLER.



VERSUS (Japan, 2000) - NON-STOP, FREE-FALL ULTRAVIOLENCE ACTION ENTERTAINMENT! Five Yakuza thugs, two escaped convicts, one evil wizard, and a forest full of gun-toting zombies. Mix with gasoline and serve. High on style, low on budget, delivering non-stop, blood-spurting fun, it's Sam Raimi's *Evil Dead* for a new millennium. A first-time feature that exchanges art film pedantry for armies of kung fu-kicking zombies. No meaning, no sense, no redeeming features whatsoever - but a helluva a lot of fun.

THE SCHEDULE

THU May 15
6:30pm KILLER TATTOO (111 minutes)
9:00pm RUNAWAY PISTOL (84 minutes)

FRI May 16
6:30pm SO CLOSE (111 minutes)
9:00pm RESURRECTION OF THE LITTLE MATCH GIRL (124 minutes)
11:30pm VERSUS (119 minutes)

SAT May 17
2:00pm MY BEAUTIFUL DAYS (91 minutes)
4:00pm JUST ONE LOOK (97 minutes)
6:15pm PING PONG (114 minutes)
9:00pm SYMPATHY FOR MR. VENGEANCE (124 minutes)
11:30pm ICHI THE KILLER (124 minutes)

SUN May 18
2:00pm OVER THE RAINBOW (109 minutes)
4:15pm ICHI THE KILLER (124 minutes)
6:45pm GRAVEYARD OF HONOR (131 minutes)
9:15pm DOUBLE VISION (110 minutes)

MON May 19
6:00pm TOO YOUNG TO DIE (67 minutes)
7:30pm SO CLOSE (111 minutes)
9:45pm BREAK OUT (105 minutes)

TUE May 20
6:30pm RUNAWAY PISTOL (84 minutes)
8:30pm COMPANY (155 minutes)

WED May 21 (Double DOUBLE Feature - Both shows for \$12!)
6:30pm DOUBLE AGENT (120 minutes)
9:00pm DOUBLE VISION (110 minutes)

THU May 22
6:00pm TOO YOUNG TO DIE (67 minutes)
7:30pm BOUNCE KO GALS (109 minutes)
9:45pm VERSUS (119 minutes)

FRI May 23
6:15pm KILLER TATTOO (111 minutes)
8:30pm OUT (120 minutes)
11:00pm GRAVEYARD OF HONOR (131 minutes)

SAT May 24
2:00pm COMPANY (155 minutes)
5:00pm BOUNCE KO GALS (109 minutes)
7:15pm THE PHONE (102 minutes)
9:30pm RESURRECTION OF THE LITTLE MATCH GIRL (124 minutes)
12:00am SYMPATHY FOR MR. VENGEANCE (124 minutes)

SUN May 25
2:00pm OVER THE RAINBOW (109 minutes)
4:30pm BREAK OUT (105 minutes)
6:45pm OUT (120 minutes)
9:15pm DOUBLE AGENT (120 minutes)
11:45pm THE PHONE (102 minutes)

MON May 26
2:00pm MY BEAUTIFUL DAYS (91 minutes)
4:00pm JUST ONE LOOK (97 minutes)
6:00pm PING PONG (114 minutes)
8:30pm LESLIE CHEUNG TRIBUTE Part 1: THE BRIDE WITH WHITE HAIR
10:30pm LESLIE CHEUNG TRIBUTE Part 2: TBD

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