

## Document Citation

Title	<b>Chan is missing</b>
Author(s)	
Source	<i>Publisher name not available</i>
Date	1981
Type	press kit
Language	English
Pagination	
No. of Pages	3
Subjects	Wang, Wayne (1949), Hong Kong, Hong Kong
Film Subjects	Chan is missing, Wang, Wayne, 1982

## CHAN IS MISSING

Chan is Missing, a new feature length film by Wayne Wang, is a mystery set against the backdrop of San Francisco's Chinatown. Two Chinese taxi drivers are searching for their missing business partner, Chan Hung. Chan is a middle-aged immigrant from Taiwan who has suddenly vanished with their money. To find him, the taxi drivers, Joe and Steve question his family, friends, and acquaintances.

The audience is introduced to a variety of people who live in Chinatown - Chan's streetwise daughter who speaks Black English with a Chinese accent; a Mandarin and English speaking cook who philosophizes about life in America as he prepares orders of sweet and sour pork; an Asian woman lawyer who befuddles Joe and Steve with her explanation of cross cultural and linguistic misunderstanding; an elderly Pilipino whose clues add more confusion than help; and a social worker who explains "Chinese Americanism" by using the example of apple pie baked in Chinatown. Each person, though unable to reveal the whereabouts of Chan, manage to uncover different aspects of Chan Hung's character.

Wang sees his film as a vehicle for creating a complex and dynamic composite of a Chinese immigrant in America. He also believes it stimulates rethinking of stereotypes of Chinese Americans by portraying many different Chinese from all ages and walks of life in a way which works against any simplistic classification. Wang says, "I wanted to make a film to dispel or at least to force people to question stereotyping. I did not want to make something that refutes negative stereotypes of Chinese by presenting overly positive characters which resemble Chinese versions of "John Wayne". The actual problem is deeper. It is how do we perceive information? In the case of this film, how do we make sense of the images and sounds? Chan is Missing is the story of a missing immigrant. We never find him, but we do get different perceptions of him and Chinatown. Each individual and his environment is so complex, at times filled with internal contradictions. So how can anyone say all Chinese are passive or slanty-eyed or hard working?"

The film began as a docu-drama, but Wang felt adding the elements of a murder mystery enriched the possibilities.

Chan is Missing, page 2

Wang said, "I wanted to bridge the gap between a commercial film for people who want entertainment and a film which turns away from regular narrative construction to get people questioning how they relate to what they are seeing and hearing on the screen."

The actors include Asian American Theatre Company members, Wood Moy, Marc Hayashi, and Judi Nihei. Many community people in Chinatown played themselves in the film so that the documentary aspects are prominent. The production crew was comprised of cameraman Michael Chin, soundman Curtis Choy, and production manager Sara Chin. "The main actors and crew received small salaries. They also have a percentage of the film, if it makes money," Wang added. Initial funding for Chan is Missing came from a \$ 10,000 grant from the American Film Institute and later supplemented with funds from the National Endowment for the Arts. "I've have spent about \$ 20,000 so far, but that doesn't include the free time donated by friends and others working on the film," Wang said.

Wayne Wang was born in Hong Kong and came to the United States at the age of seventeen. Besides pursuing a career in filmmaking (See Career Summary.), Wang has worked over the years in a number of Chinatown educational agencies serving immigrants. His previous films include, A Man, A Woman, and A Killer and Nineteen Forty Two which won the grand prize at the Ann Arbor Film Festival in 1973. Chan is Missing recently was selected for showing at the New Directors/ New Film program in Spring 1982. The Festival is sponsored by the Film Society of Lincoln Center and the Department of Film at the Museum of Modern Art.

FILM CREDITS

Principal Cast: Wood Moy - Joe  
Marc Hayashi - Steve

Director: Wayne Wang  
Scriptwriter: Wayne Wang  
Producer: Wayne Wang  
Editor: Wayne Wang  
Cameraman: Michael Chin  
Sound: Curtis Choy  
Production Manager: Sara Chin  
Continuity: Piera Kwan

WAYNE WANG  
CAREER SUMMARY

MAJOR AWARDS, GRANTS AND EXHIBITIONS

American Film Institute, Independent Filmmaker's Program grant, 1979  
Asian American Film Festival, New York City, 1978  
International Film Festival at Rotterdam and Antwerp, 1977  
Pacific Cinematheque, Vancouver, Canada, 1976  
Bleeker Street Cinema, Independent Feature Filmmakers Showcase, New York, 1975  
Ann Arbor Film Festival, Director's Choice for Best Film, 1974  
University of Wisconsin Film Festival, Top Award, 1973  
Ann Arbor Film Festival, Grand Prize Award, 1973  
Marin Film Festival, Top Prize Award, 1972  
San Francisco International 14th Annual Film Festival Short Film Exhibitions, 1970

EDUCATION

Master of Fine Arts (Film/Television)  
California College of Arts and Crafts, 1973  
Bachelor of Fine Arts (Painting)  
California College of Arts and Crafts, 1972  
Also Studied at Foothill College, Stanford University, and San Francisco Art Institute; apprenticed at KQED Public Broadcasting Station.

RELEVANT WORK EXPERIENCE

WAYNE WANG PRODUCTIONS, INC.

Self-employed Script-writer/Director/Producer 1/80 - Present  
Wrote, produced and directed a feature-length film "Fire Over Water," which was partially funded by a grant from the American Film Institute.

KRON-TELEVISION

Producer/Director 7/78-9/78  
Produced the magazine format public affairs show "Wah Kue - the Chinese in America."

CHINESE CULTURE FOUNDATION

Research/Pre-production Manager 4/78-7/78  
Researched and did pre-production work for a half-hour documentary film "Chinese-Americans - the Second Generation," funded by the California Council for the Humanities in Public Policy.

HONG KONG GOVERNMENT FILM/TELEVISION UNIT

Producer/Director 1/74-5/74  
Directed a weekly half-hour TV series "Below the Lion Rock," a socio-comedy in the context of a low-income Hong Kong family.

AMERICAN INTERNATIONAL/SEQUOIA FILM PRODUCTIONS/SALON FILMS INC.

Assistant Director 3/74-4/74  
Assisted in directing major sequences in "Golden Needles," a film made in Hong Kong, starring Joe Don Baker and Elizabeth Ashley.

LIVING LEGEND PRODUCTIONS

Director/Script-writer/Editor 7/73-8/74  
Directed and co-scripted the feature-length film "A Man, A Woman and a Killer," a semi-documentary, Hollywood-style gangster film.