

AH You're based in L.A. now—what have you been working on?

MK I've filmed a movie called **Bond of Justice: Kizuna** about the Japanese mafia in L.A., and I play the character Jet, who is an assassin. This is my first bad guy role. Foreigners in China get stereotyped a lot playing all the bad guys, but I never played a bad guy before. It was a lot of fun. I got to try something really new with the character. L.A. is my home base, but I'm in London this year as I was accepted into the Royal Academy of Dramatic Arts (RADA) and I'm getting a Masters in acting, in theater lab.

AH Does that mean you have your sights on the stage? Broadway? The West End?

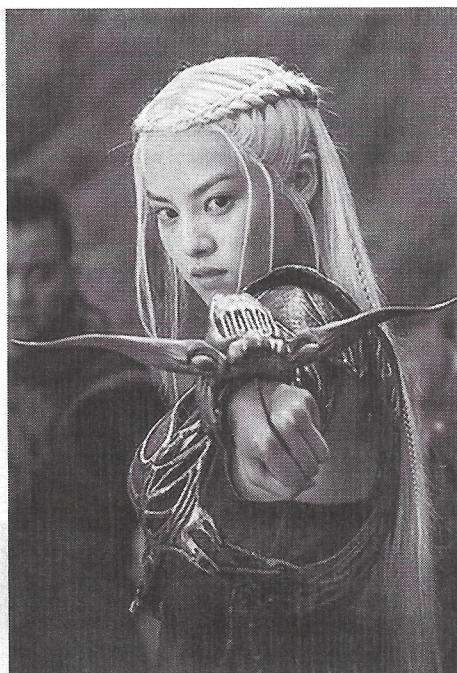
MK It means I want to be involved in theater as well. I love film but I do in the future want to be involved in stage production as well. There's a lot of talent here and I'm thrilled to be able to take my craft to the next level. It's a fascinating and life-changing experience.

AH What's it like working on American productions after starting out in China? How different is the process?

MK I think because of the longstanding history of productions in the U.S., they have all the details down to a science. They have a person doing every small little job and it all runs very efficiently, according to schedule, and it's planned very well. It's a lot more laidback in China, things change last-minute; it's a much more relaxed experience. That goes hand in hand with why there's so many opportunities in China, because it's a developing market. So that's a time when you can find things that you can be a part of, whereas it feels like to me that the U.S. industry is oversaturated. They've already figured out all the details, there's people doing everything, with years and years of experience. In China there's not as much of that, so that's where the opportunity lies, and that's why it's so exciting to be a part of; you can really make stuff happen.

AH Will you stay involved with the Chinese entertainment industry?

MK I've been very lucky to have such an amazing experience in China and so many great opportunities. The Chinese people have been very accepting of me and very encouraging to my career progress. I plan to continue being involved in China moving forward. It's my second home, when I land in the airport in Beijing I have this feeling in my heart, that coming home feeling. I just feel such a strong connection to China. I love it there and love the people. I definitely want to continue working on projects there. And China is doing so well economically, and the amount of projects, really exciting projects,



happening now and over the next few years, it'll blow you away. China's becoming huge in the international movie market.

AH So you still have ties with China?

MK I definitely have ties. I talk to people in China every single day and I go back to China all the time for work, or to be with friends or for meetings. But I moved back to the U.S. to be closer to my family and I wanted to expand my market, expand my network, and I also wanted to be a conduit to connect China and the U.S. And so it's been a great time making these connections in L.A. and introducing them to my connections in China, and trying to make projects happen, and to be kind of an enabler for China and Hollywood to work together. And now in London, too, making connections. I meet people all the time in China who want to work with European directors, European writers, and it's a great way for me to continue what I'm doing as an actor and also to connect some dots and be a bridge between the two cultures.

AH What advice would you offer aspiring actors?

MK Create your own stuff. That's the most important thing. Make your own projects; film your own projects. That's the way to get the roles that you want, to show people that you're actually serious about your passion. You will develop your craft, and people will be inspired by that. So many people talk about making their own projects, but very few do, but the ones who do never regret it. Casting directors, directors, they're interested in people creating things. No one likes someone who waits around for stuff to happen to them, which is what a lot of actors do. Why not create those opportunities for yourself and if it's too hard, that's a good thing. You want it to be hard because that makes it worthwhile. ✂

David Annandale's PREHISTORIC REPORT

ONE MILLION B.C. (1940) B&W 81/2
D. Hal Roach and Hal Roach Jr. Victor Mature,
Carole Landis, Lon Chaney Jr., Conrad Nagel,
John Hubbard. 80 mins. (VCI/MVD) 12/17

Tumak (Mature) is hurled from the Rock People tribe and left for dead after having dared challenge his tyrannical father Akhoba (Chaney). Further wounded in an encounter with a mastodon, Tumak floats down a river and is saved by the Shell People, as peaceful as the Rock People are aggressive. In this prehistoric utopia, he falls in love with Loana (Landis) but, though he discovers the value of cooperation and sharing, he can't quite shed his selfish ways and is exiled again, with Loana joining him on his journey. Many monstrous threats will be encountered before the two cultures can be brought together. The Shell People are not very good at defending themselves against dinosaurs, and though the Rock People are great hunters, their survival-of-the-fittest ethos is so brutal it's amazing they've survived more than one generation. The parable in the film is hardly subtle, nor are the characterizations, such as they are. But this, of course, is hardly an anomaly in the subgenre this film essentially created, where the language is imaginary and early humans coexist with dinosaurs. The special effects are the real point of interest here. Some, like the volcanic eruption at the climax, are spectacular, but the most famous ones are also justifiably infamous. A baby alligator plays a dimetrodon, a pig impersonates a (very small) triceratops, and so on. The obvious and plentiful cruelty to animals makes the film's most striking scenes also the most distasteful, and one greets the appearance of the obvious man-in-a-suit T-Rex with relief. Chaney's performance is a standout; he steals every scene he's in. And the historical interest of the film's return from obscurity nets it an extra Ro-man. But in the end, the film's primary value is as a blueprint for the better movies to come, from the Harryhausen remake to **When Dinosaurs Ruled the Earth**, and even **Quest for Fire** (VS #47). The Blu-ray includes a commentary track by Toby Roan and a photo gallery. ✂

