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MISTRAL MYERS: Welcome to the Talks at Google podcast, where great minds meet. I'm Mistral, bringing you this week's episode. Talks at Google brings the world's most influential thinkers, creators, makers, and doers all to one place. Every episode of this podcast is taken from a video that can be seen at [youtube.com/talksatgoogle](https://youtube.com/talksatgoogle).

In August 2018, Talks at Google and the Asian Google Network welcomed star Henry Golding and director Jon M. Chu to discuss their film "Crazy Rich Asians," a romantic comedy drama and also the first film by a major Hollywood studio to feature a majority Asian American cast in a modern setting since "The Joy Luck Club" in 1993. Based on the acclaimed worldwide bestseller by Kevin Kwan, "Crazy Rich Asians" follows native New Yorker Rachel Chu, played by Constance Wu, as she accompanies her longtime boyfriend Nick Young, played by Henry Golding, to his best friend's wedding in Singapore.

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Moderated by Tiffany Siu, here's "Henry Golding and Jon M. Chu: Crazy Rich Asians."

[applause]

HENRY GOLDING: I don't know which route to take. Hey, guys. Good morning.

JON M. CHU: Morning.

HENRY GOLDING: Good morning.

JON M. CHU: Thank you.

TIFFANY SIU: Sit down, yeah.

HENRY GOLDING: How is everybody?

JON M. CHU: I'm assuming all the giddiness is for me, right? Because that's--

[laughter]

TIFFANY SIU: We're very, very excited to have you two here. So many of us have either read the book or saw the film. We had a screening last night. But for those of us in the audience or maybe who will be watching the recording later, who haven't seen the film or book, do you guys want to give us a brief synopsis of the film?

JON M. CHU: Sure, why not? It's about a Asian-American professor played by Constance Wu. And she's teaching at NYU.

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And she is dating this guy, Nick Young, who gets invited to his best friend's wedding in Singapore. He invites her along. What she doesn't know is that he's from the richest family in Singapore. So all his exes, socialites, family members are out to destroy this American girl. So it's a fun romp but has, I think, some deeper cultural messages within it all.

TIFFANY SIU: Yeah. So let's dig into that a little bit. So this film is an all-Asian cast. And, you know, here at Google, we've talked about it. This is the first Hollywood film with an all-Asian cast in 25 years, the last one being "The Joy Luck Club" in 1993. So what are your thoughts about the significance of this film coming out, you know, in 2018?

HENRY GOLDING: I think it's beyond the right time. It's too late, if anything.

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John's been a bastion for Asians all around the world. And I think now is the correct time for this. And, you know, when we were creating and sort of putting together the film, he literally scoured the earth for the correct actors for each role. And those actors were Asians from America, from the U.K., from Australia, from Malaysia, and Singapore. And to hear the stories of how important this project was to them really resonated throughout the entire cast and crew. We knew there was something special about this. But we didn't feel too much pressure because we were so in the moment that it was such a joyous kind of experience being the show of--or being the star of our own show.

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Previous to this, a lot of the roles in Hollywood were sidelined as little extra characters, no one with a particular voice. But this time, everybody had their moment to shine. And damn, did they deliver. We've got a fantastic cast, comedians who just crack--Awkwafina is hilarious, Ken Jeong, Jimmy O. Yang, Ronnie Chieng, Nico Santos. So it was--you know, it was something very special for us.

TIFFANY SIU: Yeah. And so recently, an article came out in "The Hollywood Reporter." And I think, Jon, you were in the article. But it seems like, back in 2016, there was a big decision to be made. You guys had competing offers. You had an offer from Warner Brothers, the studio, and then you also had an offer from Netflix, which would have given you guys a big payday.

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Can you walk us through why you decided to go with Warner Brothers and what was the significance of putting this film on the big screen?

JON M. CHU: Yeah, when I started the movie only a few years ago, it was--you know, we didn't know if we'd ever get set up at a big studio. It had not been done for so long. There wasn't some gigantic star that could push it through. And so we developed it on our own. I brought in Adele Lim, who's a Malaysian-American writer who I'd worked with on a pilot. We got into shape that I thought was a really great shape. And then we went out to the studios. And what we found was, of course, Netflix, they have a lot of money and know how to throw their weight around. And I love Netflix. There's nothing wrong with that.

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I just felt like, Kevin and I, and our producers, credit to them, deferred to Kevin and I to make that decision. We had 15 minutes to make this decision. Warner Brothers was gonna pull the offer in 15 minutes. So they said, we are going to give you--I know, those bastards.

[laughter]

They said they were gonna make the offer, and then we had 15 minutes to decide. So we had like 21 like different lawyers, agents, everyone there. And our producers deferred to Kevin and I. And Kevin and I had talked kind of the night before and had, like, a heart to heart about like, why are we doing this, what brought us together. And what we realized--and we knew it might come down to money. We didn't know it was gonna come down to that big of a gap of money. So it was a little harder. I kept thinking, "My backyard could use a redo. I could use anything." I'm still thinking about it right now. But it came down to--you know what? It's important for Hollywood studios to put a movie like this on the big screen because it sends a message.

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It sends a message across the world. Cinema is still cinema. And it says, when you put a piece in a museum, it anoints it as special. It anoints it as something worth your time and energy. You have to leave your house, go fight with parking, pay for the ticket, pay for your food, jump into a dark room, turn off the lights, and say, "Tell me a great story." And I think that energy is saying, "We're worth your time." And I think subliminally that means so much. And it trickles to all media at that point. And we knew we were in a position, we didn't need the money. I'd done enough films. He had done enough. Everybody had done enough stuff here. No one was desperate. And so if anyone was to do it, we could--we actually thought, "Maybe we donate a percentage of the Netflix money to great causes for Asians," right? And I was like, "No, let's all try to trickle down to this moment right here." So yeah, I had sweat things that I never knew I could sweat. But it actually really helped us. Ultimately, when you double down, triple down on something like that, it makes everybody more invested.

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And now it was on us to pressure Warner Brothers to publicize it the right way, to market it the right way. And credit to Warner Brothers, they have come through in spades.

TIFFANY SIU: And I think the important thing is, you know, not just telling the story of the Asian-American story, as well. But, you know, growing up in the U.S., there are not that many films portraying Asians, even on television, you know, Constance is in "Fresh Off The Boat," which is, you know, a sitcom featuring a full-Asian cast. And so, Jon, you had a great quote in that article, I just want to share with the group. You said you wanted to do a film in a way we haven't ever seen Asians before, contemporary, stylish, at the top of art and fashion, emotional, funny, sarcastic, unapologetic, confident. Why do you think there aren't more films portraying Asians like that today?

JON M. CHU: I honestly don't know. This is the world we live in. These are the people I know. These are the people I've interacted with, both here, in Hong Kong, in Singapore, in Taiwan.

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So I guess I didn't even realize myself that people didn't see this 'cause I already--I had seen all of it. So I think it was when I was showing people my pitch and showing my friends, they're like, "Whoa, I didn't know this exists. I didn't know this music existed. I didn't know they could dress so cool." I'm like, "Who are you talking about, they?"

[laughter]

So-- I think it was more of like, it was so obvious. And I think a lot of us know this world. And then also, through talking to Henry and meeting all these other agents from all around the world, which I did not know. I didn't even know Ronnie Chieng, who is on "The Daily Show," lived in Australia. I just saw him as the guy on "The Daily Show." Learning about their experiences was a huge learning experience for me and opened my brain a lot. I didn't know a lot about Singapore either before jumping into the movie. So yeah, I think it was just a matter of sharing what we already know.

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And hopefully, that cracks the door 'cause I'm sure there's other things that I don't know, that we don't know, but people have great stories and history that just haven't been shown in the light.

TIFFANY SIU: Yeah. So, Henry, there's been some controversy around the casting of your role. And it's led to a dialogue of what it means to be Asian enough to be cast in this film. You said in an interview with "In Style," there should be a conversation about it. I think we should be educating people. What sort of education do we need to do about this topic?

HENRY GOLDING: Yeah, you know, we talk so distinctly about Black culture, Asian culture, Latino culture. But there's nothing that is being discussed about mixed race people and how they can own their ethnicity. And so we sort of fall in this limbo where, when we try to speak up, they're like, "No, no, no, you're not Asian enough or you're not white enough." I was never white enough for the U.K. I was never Asian enough for Singapore and Malaysia.

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But I sure as hell wasn't gonna let that pull me down and not have the ability to own and be proud of my heritage. So I did that very young. And so I've been fighting it my entire life. So when that came up, it wasn't a surprise. It was just another thing. But at this point, we have the platform to be able to discuss these issues. You know, talking about Asian rights, it's rights in general. It's about being Portuguese mixed with Malaysian. Like, in Malaysia and Singapore, there's so much mixed heritage from the Portuguese, to the Spanish, to the Dutch, all integrating into culture. So why can't we be proud of that? Why can't we own that as a badge of pride? So for me, I knew through and through that I was the right person for the job. There was no question and doubt that I was more Asian than I can possibly describe.

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And Jon saw that. And I was the right fit for the character. They had extensive searches for every single person. That's why the casting was so good. They wanted to find those voices that could bring these characters to life.

JON M. CHU: And I think people get confused. I think they think the movie takes place in China or something 'cause Singapore has, like, so many different ethnicities all mixed together. And the character Nick had to have been educated in the U.K. So when you're looking for a very specific role--and I was very, very sure of Rachel. I wanted her to be Chinese-American because in that, in the movie, she--in the script, she talks specifically about Chinese culture and specifically about what she wants to be. So that was a very--but for Nick, it was like, especially talking to Kevin and his real history, this is also based around his life. When you find someone like Henry Golding that perfectly--

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And we searched all around the world. And of course, he ended up being in the exact place that the book told us he would be. He was living in Singapore. We could have saved a lot of money. So anyway, yeah, when someone's perfect for the role--I think when you watch the movie, all that bullshit argument goes out the window.

TIFFANY SIU: Yeah. And originally, Henry, you were a host on BBC.

HENRY GOLDING: That's right.

TIFFANY SIU: And you weren't acting.

HENRY GOLDING: No.

TIFFANY SIU: So did it take some convincing for you to, like, audition for this role?

HENRY GOLDING: It took a lot of convincing. I'd been a presenter for travel shows and news channels for a good seven, eight years. So I was kind of stuck in that mindset of being stout and kind of put into this category of, "This is your lane. Stick to it because you're not going to be great at anything else." Some of our problems is that we limit ourselves. And the auditions came around.

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Those huge sort of noise in Singapore and Malaysia, so much excitement for this movie that Jon was attached to it. Warner Brothers had bought these rights. They had such faith in this book. And a couple of emails came through. It was like, "Oh, do you want to audition for this role?" And I was like, "I'm not an actor. I'm not right for this. There's somebody out there who deserves this, who's worked hard, who's gonna represent this community or represent actors in general for this really pivotal role." And it wasn't until a mutual friend, Steve Jang, here in San Francisco put us together.

JON M. CHU: He was our mutual friend on Facebook. I was cyberstalking him.

HENRY GOLDING: Yeah. Jon went through my Instagram. He went pretty deep.

[laughter]

Slid into my DMs pretty much.

JON M. CHU: Trying not to like anything too fast so he couldn't see how deep I was.

HENRY GOLDING: Now we're married, so--

[laughter]

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We're not. But he got in touch. And we had this amazing hour-long conversation. He was in L.A., I was in Singapore. And we spoke about what it meant to have grown up in our different Asian environments, here in Los Altos...

JON M. CHU: Los Altos. It's okay.

HENRY GOLDING: Here in San Francisco, and myself, in Malaysia and the East Coast. And he was like, "I've got two questions, you know, Can you act? And will you read for me?" And at this point, I was like, everything is pointing towards this moment. And it's ridiculous if I do not just switch that mindset and throw myself into this. It's crazy if I don't. And then we went onto the audition process. And now my life has completely done a 180. And I think it's gonna be doing some somersaults very soon.

TIFFANY SIU: Very cool.

JON M. CHU: And what I love about Henry, too, is--my big brother. I'm the youngest of five. So my big brother, he's like 6' 2", good looking, athletic, all the opposite of me.

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And so I showed him the movie. And when Henry comes out in his white suit at Tyersall Park, and it's like this beautiful shot through the bushes, and he's coming out, my brother starts crying, which I've never seen him cry. He's not that type. He's like, you have no idea all the years I've felt so different than anyone else and not seen as this symbol. So Henry represents this to so many, at least, for Asian men I know, and myself included, to see someone that is an aspiration, an inspiration, and everything in between, a total gentleman, someone from, like, another era, a movie star from another era. And you could be in any ethnicity. It doesn't matter. Like, Henry has this star quality that makes you want to be a better man. And I think that that's--

[laughter]

Will you marry me, is what I'm saying?

HENRY GOLDING: Yes.

[laughter]

**00:16:15**

TIFFANY SIU: Yeah, so in the film, Peik Lin has a wonderful line, like, "Damn, Rachel, it's like the Asian Bachelor." If you're a fan of The "Bachelor--"

HENRY GOLDING: Peik Lin has many amazing lines.

TIFFANY SIU: Yeah.

HENRY GOLDING: She has the best lines, and a lot that didn't make the cut.

JON M. CHU: They were too dirty, for sure.

[laughter]

TIFFANY SIU: So with the cast, it's pretty international. You have English, American, Malaysian. So Henry, you're both Malaysian and English. What was the experience like working in Great Britain, different or similar to like Asian-Americans in Hollywood or Malaysians in Asia?

HENRY GOLDING: Yeah, in the U.K., when you're labeled as Asian, you're South Asian. Nothing wrong with that. It's just that that, for some crazy reason, it's you're either of Pakistani or Indian descent. And that's Asian in the U.K. So I was always sort of Chinese or something weird like that.

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But over in America, when you're Asian, you're of East Asian descent. And so for myself, it's really interesting to have had the group of such international sort of people who, like I said, were swapping these stories of how they struggled in their different areas in comedy, in the sort of the acting and the arts. Michelle Yeoh, for instance, had a completely different story to tell. She grew up in Malaysia, a fellow Malaysian. But she was in the Hong Kong industry for the longest time. And there's no lack of representation there because it is a Chinese market. And it's the Chinese demographic. So Jon always brings up, like, when they were first talking, she was like, "I don't what you guys are talking about. Cinema is great for us." But that's because it's so different. But on sort of Western media, representation is a big problem.

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So that was sort of an exchange of learning for us. So I think we all grew such a broader perspective. And I think that's something that the film really promotes is the fact that you can be of any Asian descent, any different ethnicity to the one that you've been adopted in a particular country, be able to be proud of it, be able to speak your thoughts, be able to make your own mind up of who you want to be, where you want to go. And so, hopefully, this just triggers more conversation, it triggers more avenue for expression.

TIFFANY SIU: So I don't know if everyone in the audience knows, but Jon's father is the famous Chef Chu. And his restaurant is a landmark in Silicon Valley.

HENRY GOLDING: Who knows Chef Chu here in the Los Angeles?

AUDIENCE: Yeah!

TIFFANY SIU: A lot of hands here. So the question is, what were your parents like? Were they very traditional? Did they expect you to take over the family business?

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What did they think when you went to USC to study film?

JON M. CHU: They're both traditional and very not-traditional. We were in a Chinese restaurant. They came to the States not knowing a word of English and started this business. And 50 years later, it's still there. And they always--they actually never let us work in the restaurant though. They always said, "Do everything we couldn't do. So they put us into drums, saxo, violin, piano, guitar. I was in, like, tap dance classes. We took etiquette classes. My mom really thought we were gonna be like the Kennedys. So she dressed us--

[laughter]

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She dressed us the same. We took ballroom dance classes. We went to shows in the city every weekend, whether it was opera season, ballet season, or musical season. So we had a very different upbringing in that way. But my father was very traditionally Chinese too. Didn't want us to drink soda at dim sum table and things like that. So I had these two different things. My mom was like, "Go pursue your passions. Just be happy." And my dad--and my mom, also, at the same time--would be like, "But family first. And sacrifice yourself for family." So I'm like, "What the hell? I don't know what to do. I'm so stuck." And that's actually a big theme in this movie of an Asian-American going to Asia for the first time and going through this culture identity. I remember being scared going to school that I would smell like Chinese food or that my food that my parents packed me, the dumplings that they packed me would smell up the room.

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And one day, on Chinese New Year, my parents came and did a presentation for our second grade class. And they brought the lion dancers. And they brought red envelopes for all the kids and chocolate gold cup. And I became like the most popular kid in school. And it was the first time I was like, "Oh, I'm proud to be this." And then we went to the restaurant every time after, like, sports games or whatever. Everyone wanted the food. It was to their hearts through the food, really. And so to do a movie about it, which I also never did a movie about my own culture. I was always, if you're the only Asian in the room, you don't want to just do the Asian thing 'cause I feel like everyone then marks you as that. And it's a silly thing, but it's a reality that you feel. At a certain point, I think online, when everyone was reacting to the white washed out movement and all that stuff, it made me realize that, "Oh, no, I earned this spot. I don't have to apologize for my spot. I can explore these things as an artist, as a filmmaker the way every other artist gets to do that".

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And look, people are showing up for it. So it's a very empowering feeling when you see the result. And this was not guaranteed to have people come out to see the support on the other end. So it means a lot.

TIFFANY SIU: So we have one more question.

JON M. CHU: Oh, and we had our press tour at the restaurant yesterday. So it comes full circle.

HENRY GOLDING: It was amazing because his dad went out to the car and brought out family photos, from the car, that they had.

JON M. CHU: They took them off the wall, put them in the trunk so they could show the reporters. They took my awards. They put them on the tables of the restaurant.

HENRY GOLDING: These were awards when he was, like, seven years old.

[laughter]

JON M. CHU: It's true.

HENRY GOLDING: So cute, so cute.

JON M. CHU: This is 100% true.

TIFFANY SIU: So if we organize a Google family dinner at the restaurant, is your dad going to pull out your awards again?

HENRY GOLDING: You have to.

JON M. CHU: Guaranteed. I told him not to for many times. And they don't care.

TIFFANY SIU: All right, we might have to organize that later.

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So we're going to do one more question here. And then we're going to open it up to the audience. So if you guys have any questions, please line up at the mic. So similar question for you, Henry, kind of about your upbringing, your career, and how your family--because you kind of had a shift in career, I think. I read online you're a trained hairdresser?

HENRY GOLDING: Yeah, I was a hairstylist for a long time.

TIFFANY SIU: And then you became a presenter on BBC. And now you're an actor. So how did your family, you know, think about this transition in careers?

HENRY GOLDING: They've always been very open. And if you consider, back in their day, mixed race couples weren't overly accepted. So for them, they've always had a very open mind about most things.

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So for what they taught us, it was mainly, you know, be good to others, try to sort of promote kind of well-being in terms of helping others, and don't do anything stupid, and be safe. Those were the rules. So when I told them one day, "Oh, I wanted to be a chef." They're like, "Okay, great. Do the chef thing." I did the chef thing for about a week, gave up. And then I became a hairdresser. And they're like, "Amazing. Go do that. Follow your passion." And so I was a hairstylist for four or five years as soon as I finished school.

JON M. CHU: Is it true that all the old ladies would want to make appointments with you so you could--

HENRY GOLDING: I had to do so many perms--

[laughter]

My hands were, like, bleeding.



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But then I was like, "I'm leaving the U.K. I'm gonna move back to Malaysia and Singapore. I want to find myself there. And I want to get into this amazing industry. And they were like, "Absolutely, just be good. Be good to people. And just stay safe." And that was them sending me off. So having this sort of movie just really drill home the aspect of family and the aspect of identity, it's been warming because you look on to yourself. It almost--it sparks something within all of us. We're never--we're always sort of going forwards. We never consider the traditions of family or traditions of culture. Sometimes it's nice to look bac, and appreciate all of that.

JON M. CHU: And as of, like, yesterday, his parents weren't coming to the premiere.

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And we're like, "Dude, you got to get them to the premiere. I don't think they understand what this is. You got to force them. Your job is to get them there." And so now, they're gonna show up. So I think they're in for a whirlwind of a day.

HENRY GOLDING: Yeah, it's going to be pretty crazy.

TIFFANY SIU: So very proud. Okay, why don't we move to audience questions? First one, Connie.

CONNIE: Sounds good. Hey, I'm Connie. Ever since Constance Wu started becoming like a thing, I'm thinking about going by Constance 'cause I feel like it's a cooler name now. So you can tell her that. But I was wondering, Jon, you kind of touched on this earlier. But I was wondering, for both of you, how is it shifting from a environment where not everyone was Asian and everyone's from diverse backgrounds to moving to a team where most of the cast and crew were Asian? Were there any things you expected or didn't expect?

JON M. CHU: I mean, I've made movies overseas before, in London for "Now You See Me." It's always a little cultural shock as a person just going over there and living there for nine months or so.

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This one was our most global crew. I think they were also--during Ramadan, so they were fasting at the same time. So I was learning about our crew. It's like a circus. So you have these very intimate moments with people you don't know yet. And it's very quick. But we became a family. We knew that they couldn't eat till whatever time. So everyone, we had to pace them. And then other people were bringing things to the table that you didn't know, styles, and things that--since we're shooting in Singapore, in Malaysia, about Singapore, being educated about, hey, you know, wealth here isn't about size. Even though we know that you think Vegas, and big columns, and big doors, Singapore is a small island. So a \$20 million place looks like a small apartment. But actually, it's worth a lot. Things like that, cultural things that I had learn--not just from our crew, from our cast. What I love about making movies--everyone asks me, "What's that one movie you're going to make that will make you--that's when you know you made it?"

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I don't have that movie. Movies are something that feels like an exercise for me. I need to do it. It's like breathing. And this was another one of those ones that sort of transitioned me into a different part of my life, where I got to learn a lot from them. So hopefully, you feel that in the movie when you watch. You get to go through the same journey that I did, in a way.

PERSON: I wanted to start by saying that this is a really important movie for our people. This is one of the first movies to start humanizing Asians in North America. I say North America 'cause I'm

Canadian. On that note, like, I'd love to hear more about casting decisions of the movie. Henry, you mentioned that this film allows you to own your Asian heritage. And everyone in this room is really happy about that. I don't mean to take away from that at all. Like, I grew up also in a mixed household.

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But I do want to hear your and Jon's thoughts, that there is discussion within our community that the main male lead is not a complete representation of what Asian men look like, and casting a lead with mixed Western and Asian features might perpetrate stereotypes of how really "Asian-looking" men still can't be romantic leads, even in movies that representation Asians.

JON M. CHU: Well, I think one thing--and I've had a lot of discussions about this. I think, one, it's great to have a discussion. What a privilege to actually have a discussion about casting Asians as leads, A. And what I found was it's--one, we found the perfect person to play this role. It's a very specific movie about Singapore with a person from Singapore, and was living this life, and has a British accent, and was all those things. That aside, I don't blame people--at first, I was angry at people for saying these things. "Is Barack Obama not Black enough?" "Is Halle Berry not Black enough?"

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Like, "Why do other people get the okay, and we don't?" But I actually--I blame the system itself. I blame that when you've been hit in the face 20 times, and then someone comes over and tries to give you five, and you duck and jab them in the abdomen, whose fault is that? It's not the person who's been victimized over and over again. I know that feeling. I've been there. It's whatever this environment that we've created. And it's a shame that one movie is supposed to define everybody's experience. That's just an unfair idea. So I have no ill will about it. And I think it's a very healthy discussion that we should have, and it's nice to have. There's other discussions, like, can you hire a Japanese person to play a Chinese person and vice versa? And Meryl Streep can play any ethnicity, so why do we have to say that this is whatever?

[laughter]

I don't know. So I think it's just a discussion that we have to make the decision on our own for.

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And my hope is that this movie--it's a book. So it has very defined characters. And we cast accordingly. We saw so many--thousands of people all around the world. And there are people that I could not hire that were great for roles but not in this movie because we just don't have them. We only have a certain amount. So I hope that this actually gives more movies opportunities to get out there because I think it's the bigger picture. What's the Bruce Lee line about when there's a finger pointing to the moon, don't focus on the finger, focus on the enormity of this moon that we're headed towards. And I think we want other filmmakers and other writers to be telling great stories so we can broaden this out, and there's not just one character we're looking on and be like, "Well, why doesn't that represent everybody?" So that's what we hope.

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And that's why, when I see you guys, when I meet the journalists that we have met in the past, where we go to YouTube, and see all the YouTubers, and all these creators, it gives me a lot of hope because they are writing the stories, and coming up with the things, and having the expertise to expand this dialogue. And yes, let's have the dialogue. Let's go. This is great. But at the same time, let's focus on the bigger destination that we're headed towards.

PERSON: Terrific. Thank you very much.

JON M. CHU: Thank you.

TIFFANY SIU: Thanks. Next.

PERSON: Hi. So I think you started touching on some of this a little bit when you talked about, we can't represent all of Asian-America in this one film. I do want to have do you expand a little bit more on that. So it's clear that the film holds important significance. And it's really momentous for the Asian community. There are, of course, criticisms around the film not actually being representative enough of the vast diversity that exists in Asian America today. Some have said, you know, it perpetuates model minority in some ways, which is a damaging stereotype for the Asian community.

**00:31:43**

And some have said, like you said, this is one step closer to where we want to be and where we want to go. So just want to hear a little bit more about your thoughts on that and how you might respond to some of those ideas.

JON M. CHU: Well, my first thing is watch the movie and then maybe make a opinion about it. Most of the people have not watched the movie. Maybe they read the book, which has very specific things. But that's not the movie. And then when we watch the movie, then let's have a conversation. And listen, this is the point of movies is to have a conversation. When I watched "Joy Luck Club," my dad got us all into a van, we didn't know what movie we were watching, forced us to go into this theater at the earliest showing, 10:00 in the morning.

TIFFANY SIU: Matinee.

JON M. CHU: Save the money. It's all on discount.

[laughter]

TIFFANY SIU: Matinee.

JON M. CHU: We went to dim sum afterwards. And we loved it so much. We were quoting things from it 'cause we're like, oh, that's like our auntie. I'm not your auntie. Like, she said certain things that were like--

[laughter]

And we had like a three-hour conversation.

**00:32:42**

And that's with the power of movies. And, you know, obviously, that didn't open up everything for all Asians at that point. It was a success. And I think, for us, it gave us this light. But hopefully, this starts conversation that can create other work, like I sort of said before, that will create the platform that we need. This is, again, not just a movie. We keep saying, this is a movement. And maybe that's a little self-serving 'cause we have a movie that we're releasing. But the reality is, that's where we are. That's what Hollywood is going to be watching that opening weekend. If people don't show up that opening weekend, it's going to be many years before the others. We're going to still fight for it. Don't get me wrong. But it's just--this could be a really nice jolt to get us jumpstarted. There's four projects, at least, in Hollywood right now that are ready, on the line, and they have not green-lit, waiting to see how this one does, and a lot more stars other than this guy and other than this guy to actually get out there to the world.

**00:33:41**

HENRY GOLDING: What I just want to add on to that also is that, you know, a lot of people are concentrating on the Asian-American view. There's a lot more Asians out there in the world, who don't live in America, who face the same exact challenges, voices in the Philippines, Indonesia, Vietnam, Thailand. But people seem to be thinking that the only Western Asians are American. So it's the voices like Michelle's, like myself, like, Ronnie Chieng is from Malaysia, as well, Johor. Jing is from Shanghai. Those are tales that should be told in other movies. It's what Jon said. It is unfair to have the weight of the world, the weight of Asians in general on this one particular movie. It's like having the world balanced on a pin.

**00:34:34**

There's so much to tell and so many unique, culturally-significant stories to expand people's horizons, expand beyond that of just being American Asian, being American Filipino, American Thai. It's starting. We're opening. We're cracking that door open. We're hoping that, not only filmmakers, but reporters, reviewers, people in all sorts of industries step up and be proud of writing stories no matter what Asian ethnicity, even if it's not Asian American. So we need to look at the broader picture. And, you know, there's no label for just being Asian. There's so many subcategories. And, you know, why can't we just have the love that you see in the movie? You know, that is the true translation of everything we're trying to do--is that story of coming together, fighting adversity, and we fight it together.

**00:35:33**

That's the only way we're going to win.

PERSON: Thank you.

TIFFANY SIU: Okay, we have one more last audience question.

KAT: Thank you. Hi, I'm Kat. Jon, I'm a fellow Bay Area native.

JON M. CHU: Yeah, yeah.

KAT: I have to tell you, I watched "Never Say Never" twice in theater.

JON M. CHU: Nice! Belieber, Belieber, I see you.

KAT: Thank you. In growing up, I was told by my family to pursue a medical position. When I got to college, they're like, "Pursue a tech position." But I've always had creative interests. And for both of you, what advice do you have for someone--especially with my background, our heritage, to really just break out of that sort of internal pressure to really pursue those endeavors? And specifically, for Henry, do you feel like, in your next role, do you feel pressure to choose a character that breaks the common Asian stereotypes?

JON M. CHU: Constance, who was with us yesterday. She had to go back to shoot her show, said something great when someone asked a very similar questions.

**00:36:27**

She said, "You don't have to listen to your parents."

[laughter]

KAT: I'll tell my mom that.

JON M. CHU: And I guess that's as simple as that. I know it's hard. And you have to figure out how to do that. But the reality is, we're in--yeah, I mean, that's growing up. That's saying, "Yeah, we're good enough." And you don't have to have the baggage that your parents may have from another era and another time. Men, women, young people, whatever class, whatever, it doesn't matter--we can determine our own destiny. And now, if you're a creator, if you're a writer, if you're a director, my advice is always, if you're a director, you've got to direct. If you're a writer, you've got to write. There's no excuse. Nobody has to give you permission to do that. You can borrow a phone camera from somebody. You can edit on your phone. You can get it on online and get it to people. If you're a storyteller, you tell stories.

**00:37:26**

And that's just innately in you, and you do it. It's like being an entrepreneur. You can't train someone. They're either starting a business or they're not. You can't aspire to be an entrepreneur.

HENRY GOLDING: For myself, you were talking about my next roles and things like that. And for me, it was--it's really, you know, being an Asian lead in a particularly Asian movie, I'm super proud of that. But my real goal was the normalization of being a different face in this big sort of industry of Hollywood and normalizing the fact it's an Asian lead, that it's not a particular role that's written for an Asian character. My next film is called "A Simple Favor." I play Blake Lively's husband, Anna Kendrick's love interest. And my name is Sean Townsend.

[laughter]

So there's no--it's not necessary to explain my ethnicity.

**00:38:25**

That's where we need to get to. We need to normalize this fact that we have all these beautiful Asian faces on screen and not have to explain where they've come from or what they're doing there. And so that's the level that we want too. So for me, I just want to be a leading man in these amazing movies, and spread inspiration so that people who think that they're not good enough that they--because they were born somewhere else, that they don't belong in the country that they are in now. So I think I'm going to be trekking away at that. But that doesn't mean that I'm not going to be taking Asian roles. My third movie, I was playing an Asian in that. And I was playing a gay Asian in that. And I'm super proud of that. And it doesn't matter the sexuality, it doesn't matter the race. I just want to be a spokesperson or a role model for people who felt like they didn't have that choice or that they can't aspire to be something great.

KAT: Preach. Thank you.

[laughter]

**00:39:25**

TIFFANY SIU: Thank you.

[applause]

So that's all we have for today. If you guys haven't seen the film, I highly encourage it. I saw it last night, loved it. So be sure to go out opening weekend, and support the film.

JON M. CHU: Please do.

TIFFANY SIU: I'm sure you guys would appreciate that. Tell your friends. Tell your family. It's a great movie. And with that, I know you guys have a packed schedule and need to be on your way. So thank you so much for visiting Google.

HENRY GOLDING: Thank you guys for coming.

JON M. CHU: We appreciate that.

HENRY GOLDING: Thank you. Thank you.

**00:39:57**

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[mellow music]