

november 23-26 2000

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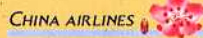
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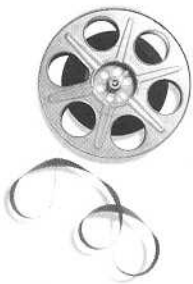
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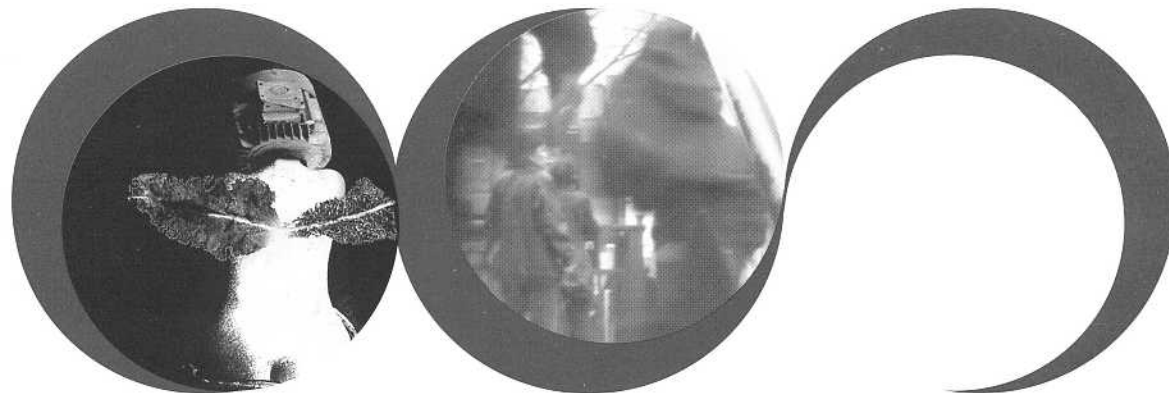
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WELCOME

Welcome to the fourth Toronto Reel Asian International Film Festival. 2000 marks several important milestones for Reel Asian. For the first time, we are both opening and closing with films by Canadian filmmakers. Our opening night presentation is the Toronto premiere of the brilliantly irreverent feature film, *Post Concussion*. Directed and produced by first-time filmmaker Daniel Yoon, who also stars in his film, *Post Concussion* has been thrilling audiences at festivals around the world with its offbeat humour and winning performances. Our closing night presentation, *Vile Bodies*, features the work of Toronto filmmakers Jane Kim, Richard Fung, Siu Ta, Gloria Kim and Helen Lee, whose short films close the festival with a series of beautiful, moving and sometimes funny images that will haunt you with their power and vitality.

We are also introducing a Diasporic Spotlight this year, featuring the cinema of Asian Australia. The Spotlight is curated by Annette Shun Wah — actor, director, producer, author and arts advocate, who so kindly and diligently worked with us to bring a selection of the best new and emerging Australian films and videos to Toronto. Most of the films in the shorts programme are North American or world premieres of work that is not widely, if at all, available to Canadian audiences. The Australian shorts are followed by a special screening of veteran filmmaker Clara Law's second Australian feature, *The Goddess of 1967*, a road movie that seamlessly incorporates elements as diverse as Japanese pop culture and the work of Roland Barthes into a stunning tour-de-force.

Our International Spotlight is curated by Teresa Huang of the Chinese Taipei Film Archive and features a selection of shorts and features by the emerging generation of Taiwanese filmmakers. The short films feature a wide range of subjects and styles that are held together by the filmmakers' desire to challenge and explore the conventions of filmmaking and film viewing through experimentation and technology. The first Taiwanese feature film, Tai Tai-lung's *So-called Friends* is a world premiere and features an award-winning script by co-director Lien Chin-hua. The second feature, *About July*, is directed by Wei Te-shen, who has won numerous awards for his work and is widely considered to be one of the most promising directors of his generation.

In addition to our International and Diasporic spotlights, we are also featuring an Artist Spotlight on the wild and wonderful work of Vancouver-based animator and filmmaker Ann Marie Fleming, curated by Toronto filmmaker Helen Lee; several shorts programmes featuring the new work of Asian North American filmmakers; a beautiful and meditative new feature film from Hong Kong director Kwok Wai-lung; a workshop on animation led by Ann Marie Fleming; a Director's Forum on the topic of Asian North American filmmaking; and, as always, a series of parties and receptions to celebrate the festival and our visiting filmmakers.

A warm thank you to the programming committee and guest curators, and to the many, many who helped put the festival together. Enjoy!

Caroline Sin, Executive Director

EXECUTIVE DIRECTOR Caroline Sin

FESTIVAL COORDINATOR Thé Tieu **CORPORATE DEVELOPMENT** Elizabeth Kerr

PUBLICITY Jennifer Chan **GRAPHIC DESIGN** claman **WEBSITE** Damian Tran and Thé Tieu **CATALOGUE EDITOR** Caroline Sin

PROGRAMME NOTES Keith Lock, Helen Lee, Tina Hahn, Teresa Huang, Annette Shun Wah, Caroline Sin

TELEVISION COMMERCIAL Tina Hahn **MUSIC FOR TV COMMERCIAL** Britt Besson

MUSIC FOR RADIO AD Martin Gwynn Jones and Peter Olsen

PROGRAMMING COMMITTEE Tammy Chan, Kwoi Gin, Tina Hahn, Keith Lock, Caroline Sin, Andrew Sun, HK

BOARD OF DIRECTORS Anita Lee, Helen Lee, Keith Lock, Kwoi Gin, Nobu Adilman, Carolynne Hew

ARTISTIC ADVISORY Richard Fung, Paul Lee, Bennett Lo, Jean Yoon

GUEST CURATORS Teresa Huang, Taiwan; Helen Lee, Canada; Annette Shun Wah, Australia

SPECIAL THANKS

Marc Glassman and Pages Books and Magazines, Steven Leung, Xiaoping Li, Chart Magazine, Cahoots Theatre Projects, Andrew Austin and Seville Pictures, Michael Malone and Trinity Square Video, Matt Fisher, Bill Malcolm, Robin Rhodes, Shelly Hong, Edward Chu, Alka Sharma, Germaine Wong, David Lee, Sandra Porter, Joseph Wan, Cecilia Cheong, Eddie Huang, June Chan, David Bowen, Jimmy Lam, Ken Wong, Cameron Heaps, Mike Acheson, Dermot Brennan, Joe Carubba, Bowie Li, Ronald LeBlanc, and to Leon, Sandy and Aaron.



Mel Lastman



Mayor
 City Hall, 2nd Floor
 100 Queen Street West
 Toronto, Ontario M5H 2N2
 Tel: (416) 395-6464
 Fax: (416) 395-6440
 mayor_lastman@city.toronto.on.ca

A Message from Mayor Mel Lastman

It is my pleasure to send greetings and warm wishes, on behalf of Toronto Council and the 2.4 million people of our great City, to everyone attending the fourth annual Toronto Reel Asian International Film Festival.

Toronto is the third largest entertainment centre in North America, and we are extremely fortunate to live in a city where people can experience and enjoy an incredible wealth of world-class entertainment and cultural events that enrich our lives.

This important and popular event attracts a diverse audience, and has grown to become the largest, most prominent and highly regarded Asian film festival in Canada. It promotes the integrity and diversity of Asian cinematic culture, and nurtures the excellence and exceptional talent of new and emerging artists.

I congratulate the organizers of this event, and thank you for the tremendous contribution the Film Festival makes to the economic growth and prosperity of our great city. Please accept my best wishes for an enjoyable event, and many years of continued success.

Cordially,

Mel Lastman
 Mayor

November 2000



I am delighted to extend my warmest greetings to everyone taking part in the 4th annual **Toronto Reel Asian International Film Festival**. This event is a great showcase for the best in independent Asian North American and Diasporic film and video, and a great opportunity for its growing audience to discover and appreciate the diversity and the originality of the works of many talented filmmakers. It is also a wonderful opportunity to celebrate the contributions to our heritage from people of all backgrounds that have made Canada a more culturally diverse and open society.

As Minister of Canadian Heritage, I am proud to support the **Toronto Reel Asian International Film Festival** in their efforts to promote the talent of new and emerging Asian artists from all parts of the world and to foster exchanges of cultural and artistic ideals between east and west. Thanks to your hard work and your commitment to the integrity and the diversity of Asian cinematic culture, you have helped to make this event the most prominent and highly regarded Asian film festival in Canada. Congratulations and best wishes to all for the success of this year's edition!

Sheila Copps



Steam Whistle Brewing
 Pleased to support this year's Reel Asian International Film Festival

Visit us at the Roundhouse
 255 Bremner Blvd



NOW AUDIENCE AWARD

For the film critic hiding in all of us. Reel Asian is pleased to announce its first Audience Award, sponsored by NOW Magazine. All shorts and features are eligible. Ballots available in the lobby of the Royal Theatre and Innis Town Hall. Please take a moment to make your selection!

POST CONCUSSION

OPENING NIGHT PRESENTATION

"Poignant and funny ... Likely to leave a lasting impression on all who see it. This film is turning heads everywhere" (*Westword*). "*Post Concussion* represents a new phase of Asian American comedic cinema – irreverent, organic and completely independent. Made by a first-time filmmaker with no formal training and who often functioned as the sole crew member, actor and editor, it embodies a do-it-yourself aesthetic and natural charm rarely seen since Wayne Wang's *Chan is Missing*, one that's as liberating as it is entertaining" (Jason Saunders, *Pacific Film Archive*).

Semi-autobiographical, *Post Concussion* tells the funny and hilariously offbeat tale of Matthew Kang, a corporate suit out of touch and in a dead-end relationship. After a brain-altering car accident that leaves him unable to continue his work, Matthew is forced to take stock of his life. With the help of a host of militantly positive new-age gurus and a sympathetic (former) East German Physics post-doctoral student, he embarks on an arduous yet rewarding journey to rediscover himself, regain his sense of humour, and find true love, all against the backdrop of the new-age movement in San Francisco.

Daniel Yoon was struck by a car several years ago while crossing the street in Berkeley, California. He sustained a serious head injury and, as a result, lost his girlfriend as well as his position as a management consultant to U.S. Fortune 1000 companies. During the long recovery, he taught himself the technical aspects of filmmaking from books and wrote several short and feature length screenplays, including *Post Concussion*. Because his condition only allowed him to film one or two days a week, it was difficult to retain a crew for the entire shoot. Out of necessity, he became the cinematographer and main camera operator, in addition to playing the leading role. After shooting, the film was then edited by Daniel, with a home computer set up at his parents' house in Toronto. *Post Concussion* has screened at numerous film festivals around the world and has recently been picked up for distribution.

THURSDAY NOVEMBER 23
8 PM, Royal Theatre

Dir. **Daniel Yoon**
1999, 16 mm, colour, 82 min
TORONTO PREMIERE
Director in attendance

Print Source:
Continuities Productions
41 Park Hill Road
Toronto, ON M6C 3N2
TEL: 416 787 3496
FAX: 416 787 4826

followed by the Opening Night Gala, 10 PM at the Coloured Stone, 205 Richmond St West @ Duncan





DO YOU LIKE IT HERE?

SHORT FILMS FROM DOWN UNDER

Curated by Annette Shun Wah

Although Australia has one of the longest established film industries in the world, it was only in the late 1980s and early 1990s that work by Asian Australian filmmakers emerged. These early directors were film school graduates, competing for meagre funds and limited opportunities to reach an audience. The number of independent filmmakers has increased dramatically in recent years, thanks to the popularity of short film festivals and the accessibility of digital technology. While the number of directors of Asian background remains small, I hope that this Australian Spotlight provides a snapshot of the work that is being produced. Most striking is the diversity of these directors' backgrounds, approaches and visions. — Annette Shun Wah

CANOODLE

When a Chinese guy and an Anglo-Australian girl go on a blind date, fate and food intervene to bring them together over a plate of noodles. A cross-cultural romantic comedy that really sucks. **Linden Goh** is a Chinese Australian screenwriter, director and actor. He is currently completing his third film, *My Old China*.

SE-TONG (BOY SERPENTINE)

A young boy stumbles upon a giant snake in the forest, and so begins an obsessive fascination. Serpents and dragons are powerful thematic symbols in this film about racial, sexual and religious prejudice. *Se-Tong (boy serpentine)* is **Heng Tang's** directorial debut. It won the Menzione Perla Sezione Award at the 1999 Venice International Film Festival.

DO YOU LIKE IT HERE?

"Do you like it here?" — a simple question, loaded with implication. **Mahmoud Yekta** is a very short filmmaker and a very short prose writer. He is a political refugee from Iran and is unbased in Australia.

DELIVERY DAY

Delivery Day is an insight into the world of Vietnamese Australian migrants, which explores both generations of the migrant experience through the eyes of a young girl. Written by actor Khoa Do, who at the age of two left Vietnam with his parents in a fishing boat, not knowing where their journey would lead. **Jane Manning** is a Sydney-based director, writer and researcher. *Delivery Day* is her second directorial effort.

DRIVING HOME

Having arrived in a new country, a young girl realises that their journey has just begun. This short but beautiful animation uses oil paints under camera. **Susan Kim** was born in Seoul, South Korea and immigrated to Australia in 1979. Her films portray the sense of isolation experienced by young immigrants as they attempt to gain acceptance in their new community.

SHADOW PLAY

In a playful world of shadows and light, a lonely prince learns the true nature of his games. This stop motion puppet animation was a finalist at the World Animation Celebration, USA, and Dendy Film Awards, Sydney.

NEW REALITY

Targeted by a gang of racist bullies, a young computer genius writes a program to change reality. *New Reality* was shot in 4 1/2 days entirely on DV for \$500, and then graded in After Effects for the 'film look.' **David Chai** is Chinese born in Brunei, and has lived in Australia for 15 years.

YANARI

The English title for this experimental computer animation is "Oh my passion! Oh my fire!" Drawing on images and sounds from the filmmaker's youth, *Yanari* portrays a forgotten side of Arab culture that has been overshadowed by war and destruction. **Maissa Alameddine** was born in Lebanon and immigrated to Australia in 1988. Her videos have screened in Germany, Lebanon, Canada and Australia.

WHITE/OUT

What is whiteness without dark marginal lines of definition? Literally nothing. *White/Out* is an experiment in exposing that tries to hide under its multiple and camouflaged layers. **Lisa Faddoul** is an Arab Australian who lives and works in Sydney. She is currently completing a Bachelor of Fine Arts at the College of Fine Arts, University of New South Wales.

FRIDAY, NOVEMBER 24
6:30 PM, Royal Theatre

Dir. **Linden Goh**, Australia
1999, video, colour, 2.5 min
NORTH AMERICAN PREMIERE

Dir. **Heng Tang**, Australia
1999, 35 mm, colour, 17 min
TORONTO PREMIERE

Dir. **Mahmoud Yekta**, Australia
1998, 16 mm, colour, 5.5 min
CANADIAN PREMIERE

Dir. **Jane Manning**, Australia
2000, video, colour, 26 min
WORLD PREMIERE

Dir. **Susan Kim**, Australia
1999, 16 mm, colour, 1.5 min
NORTH AMERICAN PREMIERE

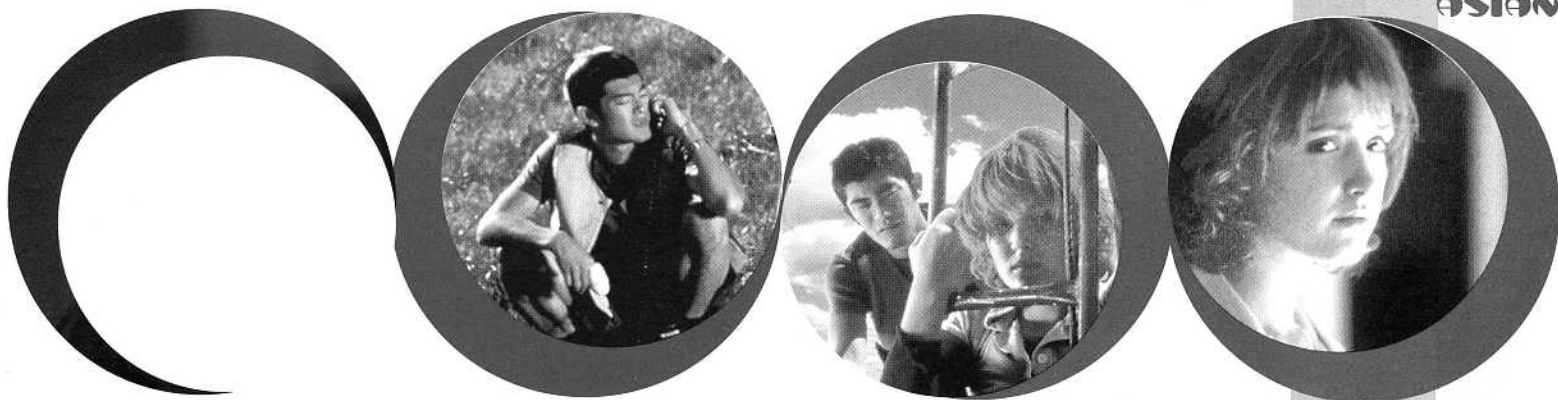
Dir. **Susan Kim**, Australia
1999, video, colour, 5 min
CANADIAN PREMIERE

Dir. **David Chai**, Australia
2000, video, colour, 15 min
WORLD PREMIERE

Director in attendance

Dir. **Maissa Alameddine**, Australia
1997, video, colour, 4 min
TORONTO PREMIERE

Dir. **Lisa Faddoul**, Australia
2000, video, colour, 5 min
NORTH AMERICAN PREMIERE



THE GODDESS OF 1967

Internationally acclaimed director Clara Law made the move from Hong Kong to Australia in 1994, while in mid-production of her first Australian feature film, *Floating Life*. She brought a fresh eye to the suburban landscape "down under." *The Goddess of 1967* is set in the harsh, desolate environment of the Australian outback, given a surreal bleached patina by cinematographer Dion Beebe. A Japanese man travels to Australia in search of his dream car, a 1967 Citroen DS (in French: Déesse, or "Goddess"). The car's owner is a 17-year-old blind girl, who persuades him to take her on a strange journey, which delves deep into her dark and disturbing past, and drives them both towards the unknown. From its first startling frame, *The Goddess of 1967* takes the audience on a bewildering, tumultuous exploration of obsession, desire and redemption. For her role as the blind girl, Rose Byrne was awarded Best Actress at the Venice International Film Festival 2000.

Clara Law was born in Macau and graduated from the University of Hong Kong with a degree in English Literature before moving to London to study directing and writing at the National Film and Television School. Her first Australian feature, *Floating Life* (1996), has won awards around the world. *The Goddess of 1967* is her second Australian feature.

FRIDAY, NOVEMBER 24
8 PM Royal Theatre

Dir. **Clara Law**, Australia
2000, 35 mm, colour, 118 min

Print Source:
Seville Pictures
2221 Yonge St, Ste 400
Toronto, ON M4S 2B4
TEL: 416 480 0453
FAX: 416 480 0501

AND SO AND SO

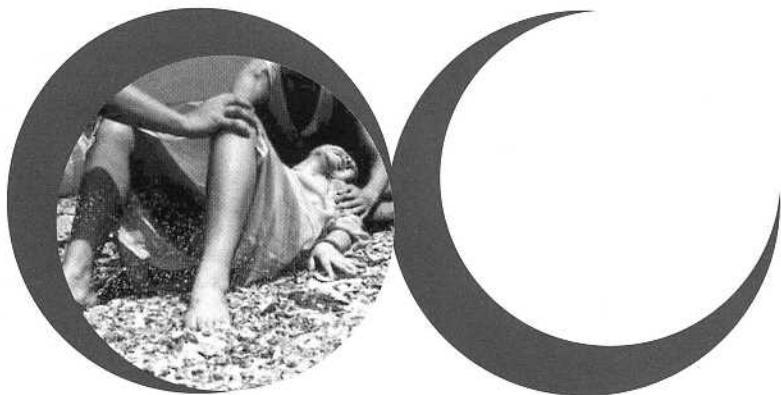
And So and So takes a look at life in Hong Kong from an outsider's point of view, exalting the mystery and surprise of ordinary life. This unusual film is composed of ten separate and bizarre stories which are by turns humorous, wistful, romantic and totally unexpected. The offhandedness of the title, *And So and So*, is deceptive. This is a highly skillfully crafted film. Director Kwok Wai-lung imparts each unusual story with a feeling of the strangeness of real life: Two teenagers revisit their old school and find a long forgotten friend ... Two brawlers swim ashore from the mainland and encounter a mysterious pregnant woman on a deserted island ... A Filipino woman, married to a Hong Kong man, speaks to her nanny in Tagalog and her husband in Cantonese ... A young kid falls in love with his teacher ... When the final story is told we understand the stories are arranged in a cycle that has allowed us to journey through love, death, sex, food, and childhood. This is a beautiful film with a great music soundtrack by Roger Lam. *And So and So* was produced by Simon Chung whose short films *Stanley Beloved*, *Life is Elsewhere* and *First Love and Other Pains* were screened at Reel Asian in 1998 and 1999.

Kwok Wai-lung is a Hong Kong-based filmmaker. His docudrama *In the Dumps* was screened at Reel Asian in 1998.

FRIDAY, NOVEMBER 24
10:15 PM Royal Theatre

Dir. **Kwok Wai-lun**, Hong Kong
2000, 35 mm, colour, 72 min
CANADIAN PREMIERE

Print Source:
Yin E Chi Ltd
366 Lockhart Road, Ste 901
Hong Kong
TEL: 852 2836 6282
FAX: 852 2836 6383



THE NEW DYNAMICS FROM TAIWAN

Curated by Teresa Huang, Chinese Taipei Film Archive

SATURDAY, NOVEMBER 25
4 PM, Innis Town Hall

Lush, beautiful, imagistic: this programme of experimental films, short documentaries and animations presents a selection of the most stunning, innovative work from the best of the emerging new generation of Taiwanese filmmakers. The films in this programme experiment boldly with filmmaking technique to further investigate the elements of film and the essence of human visual experience. **Teresa Huang** is the International Coordinator of the Chinese Taipei Film Archive and Director of the 8th Women Make Waves Film and Video Festival in Taipei.

A PIECE OF WORK FOR MYSELF

Dir. **Lin Tay-jou**, Taiwan
1999, video, colour, 12 min
TORONTO PREMIERE

Best Experimental Film of the 2nd Taipei Film Festival; 23rd Golden Harvest Award, Best Experimental Video
The director's intimate personal statements on film and his life. The video records images of his life being projected from film and processed by computer. **Lin Tay-jou** received an MSc degree in Film and TV production from the Scottish Film School, Napier University, UK.

THE PAST PERFECT

Dir. **Tsai Gi-ying**, Taiwan
1999, video, colour, 10 min
TORONTO PREMIERE

22nd Golden Harvest Award, Best Experimental Video
Poetic images of the director's memory of her friend, who died in a car accident, and her own experience in a foreign country. **Tsai Gi-ying** received an MFA of Art and Media Studies at the School of Visual and Performing Arts, Syracuse University.

MORE INTIMACY

Dir. **Wu Chun-hui**, Taiwan
1999, 16 mm, colour, 8 min
TORONTO PREMIERE

The film uses reproduction, repetition and the interformat of film to explore and investigate film's essential elements. Behind the illusion, these elements allow the viewer to discover the source of film: film itself as material, the mechanical movement, projection through light. **Wu Chun-hui** received his BFA in Filmmaking at the San Francisco Arts Institute. He has been working actively in theatre and on experimental films.

CEMETERY

Dir. **Wu Chun-hui**, Taiwan
1999, 16 mm, colour, 8 min
TORONTO PREMIERE

This film integrates two different directions of shot (left to right and right to left) in terms of frame by frame (1 to 1, 2 to 2, ... 48 to 48, and full shot to full shot). The film uses the direction of the camera movement to emulate and enhance human visual perception.

MIRAGE

Dir. **Wang Chun-hsiung**, Taiwan
1998, 16 mm, colour, 17 min
TORONTO PREMIERE

Human history provides us with successive civilizations. All of them progress along the same lines: rise, development, and prosperity, followed by decay and finally the fall. The whole of human civilization goes through this process. Everything turns into nothing but a mirage. **Wang Chun-hsiung** received his MFA in filmmaking from the San Francisco Arts Institute.

FACELESS

Dir. **Hsiao Shou-wen**, Taiwan
1998, 16 mm, colour, 5 min
TORONTO PREMIERE

This experimental film catches the various interactions of light and water. **Hsiao Shou-wen** received an MFA in Filmmaking from the San Francisco Arts Institute and is currently focusing on creative works and website design.

INTRUDE SANCTUARY

Dir. **Hsiao Shou-wen**, Taiwan
1999, 16 mm, colour, 12 min
TORONTO PREMIERE

The film is a real time documentary of 12 minutes on the Taipei metro. The director encourages the audience to pay attention to the delicate changes of light and shadow, the forming and the breaking of the symmetry of the composition.

THE END OF THE WORLD

Dir. **Lin Hao-po**, Taiwan
1999, 16 mm, colour, 13 min
TORONTO PREMIERE

Winner of the Best Animation of the 1st Taipei Film Awards and the 22nd Golden Harvest Award
This sci-fi clay animation is inspired by the debates around the building of a nuclear power plant in Taiwan. Using a giant as the source for power generating, the director chooses an allegorical approach to represent the dilemma human beings face. **Lin Hao-po** is currently studying at the Graduate Institute of Sound and Image Studies in Animation at the Taiwan National College of the Arts.

WOMEN

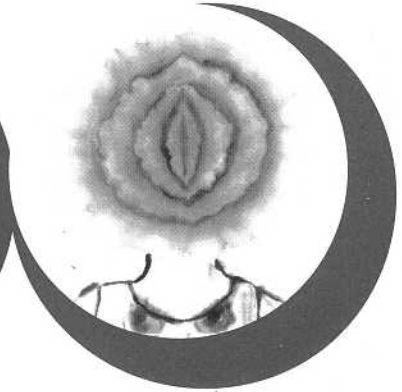
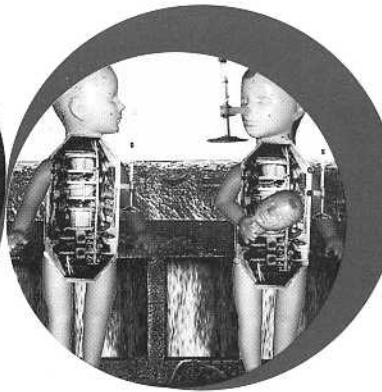
Dir. **Charlene Shih**, Taiwan
1999, 16 mm, colour, 5 min
TORONTO PREMIERE

Winner of the Best Animation of the 2nd Taipei Film Awards and the 23rd Golden Harvest Award
Shown at the New York International Short Film Festival. A delicate Chinese brush work of the female experiences of love, sex pregnancy and the loss of loved ones. **Charlene Shih** received her degree in Animation from the California Institute of the Arts.

SLOW RETURN

Dir. **Lin Chiao-fang**
1999, video, colour, 6 min
TORONTO PREMIERE

An intricate computer animation that uses delicate arrangements of images and experiments with rhythm to express the mechanized process of humans in an industrial environment. **Lin Chiao-fang** is currently studying at the Graduate Institute of Sound and Images Studies in Animation at the Taiwan National College of Arts.





DIRECTOR'S FORUM

ASIAN NORTH AMERICAN FILM: UNCHARTED TERRITORIES

A panel discussion on the future of Asian North American film. What work has already been done? What work still needs to be done? Or is the concept of an Asian North American cinema obsolete? Featuring filmmakers Richard Fung (Canada), Midi Onodera (Canada), Kevin Sun (USA) and Julie Cho (USA) speaking about their work: past, present, and future. Moderated by Anita Lee.

SATURDAY, NOVEMBER 25
12 PM, Innis Town Hall

SO-CALLED FRIENDS

Taiwan, 1999, the beginning of the year on a certain day, a drunk Taiwanese teenager parks his car along the highway by the seashore. When he wakes up, both he and his car, a Mercedes Benz, are abandoned in China, in an unknown small town in the South. The same day, a Taiwanese man loses his passport in Beijing and is forced to remain there until he is issued a replacement. A third Taiwanese man opens up a coffee shop in Beijing. There, a young student meets a Japanese girl studying Chinese. The lives of these characters are mysteriously and unexpectedly connected by a happy-go-lucky car thief trying to get to Taiwan. A lightly humorous film that follows the misadventures of Taiwanese people living in Beijing, *So-called Friends* gently probes the unexpected interweaving of relationships that ensue, that the characters themselves are not always aware of.

SATURDAY, NOVEMBER 25
7 PM, Royal Cinema

Dir. **Tai Tai-lung** and **Lien Chin-hua**, Taiwan
2000, 35 mm, colour, 80 min
WORLD PREMIERE
Filmmaker **Tai Tai-lung**
in attendance

Tai Tai-lung graduated from the New World College of Journalism in the department of Television Broadcasting. He then went on to complete a Master's Degree in Cinematography at the Beijing Film Academy. His 1994 film *Wingless Angel* won the Golden Harvest Award for Outstanding Short Film.

Print Source:
David Zhou
Central Motion Picture Corporation
TEL: 886 2 2371 5191 x274
FAX: 886 2 2331 0681
EMAIL: cmpc5@ms32.hinet.net

Lien Chin-hua graduated from Pintung Agricultural College, Taiwan, and later completed coursework at the Beijing Film Academy in Directing. He was part of the production team for the highly-acclaimed film *Super Citizen Ko*. *So-called Friends* is his original screenplay and was honoured with the 1998 GIO Outstanding Screenplay Award.

ABOUT JULY

"A simple, powerful film by the emerging new director who will become the next major director on the Taiwan scene" (Teresa Huang, Chinese Taipei Film Archive). A powerful work of realist cinema about a young man whose father commits suicide as a result of a large gambling debt he cannot repay. In financial straits because of his father and naively enamoured of the gangster lifestyle and its affectations, he goes to work for the gang in charge of the gambling den his father frequented. His ensuing experience leads to a bittersweet initiation that ends in a deliberate act of violence. A powerful drama with realistic images.

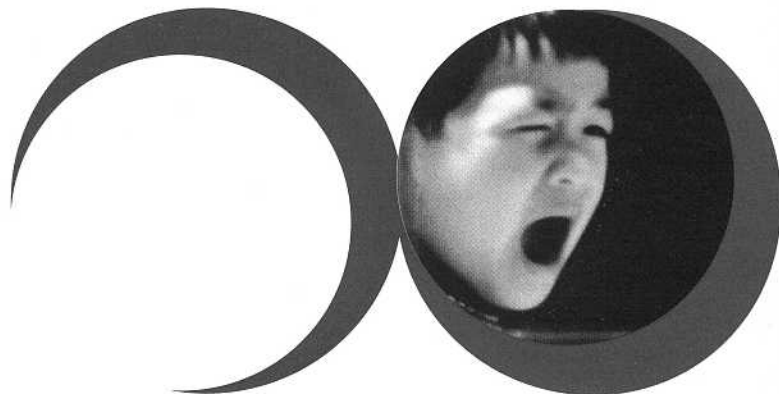
SATURDAY, NOVEMBER 25
9 PM, Royal Cinema

Dir. **Wei Te-shen**, Taiwan
1999, 16mm, colour, 72 min
TORONTO PREMIERE

A producer, programmer and director, **Wei Te-shen** is an emerging new director in Taiwan. He was the assistant director of Edward Yang's film *Maijong*. His individual works have won much acclaim and awards for best script and best short in Taiwan.

Print Source:
Wei Te-shen
TEL: 866 2 2945 7262
EMAIL: wei5816@ms33.hinet.net





FIRST PERSON PLURAL

Preceded by Bubblehead

SUNDAY, NOVEMBER 26
1 PM, Innis Town Hall

Dir. **Deann Borshay Liem**, USA
2000, video, colour, 60 min

Print Source:
NAATA

346 Ninth St, 2nd Floor
San Francisco, CA 94103
FAX: 415 863 7428

First Person Plural chronicles the journey of Deann Borshay Liem, who arrived as a little girl in San Francisco in 1966 to be adopted by Arnold and Alveen Borshay. After two years of sponsoring a child by sending \$15 a month to the Foster Parent's Plan, the couple had decided to adopt the girl they knew as Cha Jung Hee. In time, the girl, renamed Deann Borshay, adapted to her new life: she became a cheerleader, went to the prom, lived the all-American life.

As she grew older, however, long-forgotten memories of her life in Korea began to resurface, memories that didn't jell with the facts of her adoption. "I remember going up to my mother," says Borshay, "and telling her, "I'm not who you think I am. I'm not Cha Jung Hee. And I think I have a mother and brothers and sisters still in Korea." Eventually these feelings manifested themselves in the form of depression, and Borshay Liem knew she had to look into her past.

Long denied the truth about her roots and haunted by memories that came to her in dreams, Borshay Liem decided to take an emotionally perilous journey with her adoptive parents back to Korea in search of her biological roots and identity. The journey, recorded in *First Person Plural*, is an intensely personal and moving film that chronicles Borshay's efforts to reconcile her life as the adopted daughter of a loving American family with her previously unknown life in Korea.

Deann Borshay Liem served as Co-Executive Producer for Spencer Nakasako's Emmy Award-winning documentary *A.K.A Don Bonus* and Nakasako's *Kelly Loves Tony*, which screened at Reel Asian in 1998. *First Person Plural* is her directorial debut.

BUBBLEHEAD

A magical contrast between the playfulness of translucent bubbles and the empty promises of a busy family, *Bubblehead* is structured to emphasize the alienation of modern life. The film wanders like a daydream through the shifting, transitory point-of-view of a young boy surrounded by cardboard adults ... and one so ideal, she must be a dream.

Julie Cho is a recent MFA graduate of the UCLA film school. She has a Masters in Radio-Television-Film from Northwestern University. The story of *Bubblehead* is inspired by her real life dread of always being the last kid left waiting to go home from school.



Dir. **Julie Cho**, USA
1999, 16 mm, colour, 16 min
CANADIAN PREMIERE
Director in attendance

Print source:
Julie Cho
TEL: 310 825 1969
FAX: 626 396 1767

SCRAMBLED EGGS IN A BOX

REALLY SHORT FILMS FROM ASIAN NORTH AMERICA

SUNDAY, NOVEMBER 26
2:30 PM, Innis Town Hall

An eclectic collection of quirky, oddball films. Named after the new food product, Eggs in a Box, this programme of offbeat, absurdist films highlights the eccentric new work of Asian North American filmmakers whose Asia is not pagodas and lanterns but something much more intangible and, at times, hilarious.

JAPANESE COWBOY

Dir. **Michael Kang**, USA
2000, video, colour, 10 min
CANADIAN PREMIERE

"Only one thing I'm good at and that's lovin' ... Lots of ladies around, you just need confidence." This lighthearted look at a cross cultural cowboy also addresses themes of alienation as we watch him approach western women ... and be turned down by every one of them. Is there a secret to his "success"? **Michael Kang's** award-winning directorial debut, *A Waiter Tomorrow*, has toured film festivals and colleges internationally to much acclaim.

IN SEARCH OF THE RISING SUN

Dir. **Nobu Adilman**, Canada
1999, video, colour, 5 min
Director in attendance

A Japanese Canadian man is thrown into cross-cultural chaos when he is asked to audition for a film. **Nobu Adilman** has worked as a writer in series television and acted in a couple of films. This is his directorial debut.

SAMURAI SWING

Dir. **Mieko Ouchi**, Canada
1999, 35 mm, colour, 19 min
TORONTO PREMIERE
Director in attendance

Samurai Swing explores the journey that each of us takes to discover the thing that fulfills us, no matter how ridiculous or seemingly impossible. **Mieko Ouchi** is a professional actor who has successfully crossed over to assume a role behind the camera as a producer, writer and director.

TOURIST FOR A DAY

Dir. **Steven Bai**, USA
1999, video, colour, 3 min
CANADIAN PREMIERE

A young man finds vibrancy and community in a Chinatown he barely knows, just visits. His shifting perceptions are conveyed through blurred digital effects and layered soundscapes. **Steven Bai** is a graduate of NYU's School of Film and Television.

ASIAN PRIDE PORN

Dir. **Greg Pak**, USA
1999, video, colour, 3 min
CANADIAN PREMIERE

Esteemed Asian American playwright and critic **David Henry Hwang** introduces a new wave of erotic videos with images of "confident Asian American men and women." **Greg Pak** is currently raising money to make *Rio Chino*, his first feature.

EXCEPT YOU!

Dir. **Chan Lee**, USA
2000, video, colour, 10 min
CANADIAN PREMIERE

A disagreement over the counter becomes a war of stereotypes between a Korean storekeeper and a black customer as they rant in rage ... with exceptions. **Chan Lee** was born in Seoul, South Korea. He is currently finishing up his MFA at the Academy of Art College, Motion Picture and TV Department.

BASEMENT GIRL

Dir. **Midi Onodera**, Canada
2000, video, colour, 12 min
Director in attendance

Abandoned by her lover, a young woman finds comfort in mundane routines, a diet of junk food and the warmth of the television, which insulates her from the pain and betrayal of her ill-fated relationship. **Midi Onodera** is an award-winning Toronto-based filmmaker who has been directing, producing and writing films for seventeen years.

MINOR CRIME

Dir. **Nicole Chung**, Canada
2000, video, B/W, 2 min
Director in attendance

Des-X-girl has a weird day at the park. **Nicole Chung** is a Toronto-based filmmaker.

DO WOK A DO!

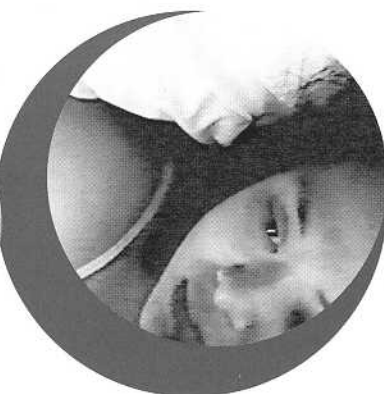
Dir. **Michelle Wong**, Canada
2000, video, colour, 14.5 min
TORONTO PREMIERE

Set in the 70s in small town northern Alberta, this beautifully shot and scripted film builds powerful silences around a lover's triangle that troubles a family, but not the sky-high dreams of a little girl. **Michelle Wong** was born in St. Paul, Alberta. She is a recipient of the Frank Beukert Award for Playwriting.

SHRIVELLY LIVES

Dir. **Kevin Sun**, USA
1999, 16mm, colour, 9 min
Director in attendance

A film that takes viewers to places never even contemplated ... even in a soap opera world. *Shrivelly Lives* is a black comedy about a lovestruck dreamer whose romantic fantasies get the better of him when an attractive woman walks into his life. **Kevin Sun** is a very part-time filmmaker who wants to create black comedies that somehow mix class consciousness, romance, a perverse sense of humor, a love for rock and roll, and an aversion towards cinematic pretensions.



WORKSHOP ON ANIMATION

led by Ann Marie Fleming

SUNDAY, NOVEMBER 26
2:30 PM, Charles Street Video
65 Bellwoods Ave, 2nd Floor

Pre-registration required. Please call the Reel Asian office at 703-9333 for details and to register.

THE WORLD ACCORDING TO ANN MARIE FLEMING

Curated by Helen Lee

SUNDAY, NOVEMBER 26
4:15 PM, Innis Town Hall

Armed with an optical printer and a huge poetic imagination, Vancouver filmmaker Ann Marie Fleming burst on the scene with *Waving* (1987), her stirring and evocative meditation on memory and her grandmother. The seminal *You Take Care Now* (1989) and simply brilliant *New Shoes: An Interview in Exactly 5 Minutes* (1990) set a new precedent. A fresh and original talent had arrived.

Filmmaker in attendance

Translating her highly personal and idiosyncratic vision to the screen, Ann Marie's filmmaking over the past dozen years charts an unusual, unpredictable course through an always changing landscape of charmed visuality, identities, mixed genres and tone (for instance, disarmingly offhanded treatments of sexual violence, moments of confrontation that stick like burrs, and a propensity for inappropriate laughter). And, always, a fondness for life's comic absurdities.

Shifting gears with *Pioneers of X-Ray Technology: A Film about Grandpa* (1991), Ann Marie started to delve into her Chinese ancestry and entertain considerations of ethnic uncertainties, though from a view askance. Works such as *Buckingham Palace* (1993) and *La Fabula Della Bella Familia Auf du World* (1993) mix sobriety with satire in equal measure with sly, not so subtle subversions on race, gender and the family. Also with the 90s came, notably, two feature films, *New Shoes* and *Automatic Writing* (Reel Asian 1997), and playful forays into stick-figure animation. Simple and bracing, these gentle tirades about the not always comfortable equation of female/artist are amply interspersed throughout this special retrospective screening. Welcome to the terribly wonderful world of AMF.

AMF's Tiresias (1998, 5 min 35 mm)

Pioneers of X-Ray Technology: A Film about Grandpa (1991, 15 min 16 mm)

Drumstix (1989, 2 min 16 mm)

La Fabula Della Bella Familia Auf du World (1993, 15 min 16 mm)

Hysterical: The Musical (2000, 2 min Digital Video)

Waving (1987, 6 min 16 mm)

So Far So (1992, 2 min 16 mm)

Buckingham Palace (1993, 7 min 35 mm)

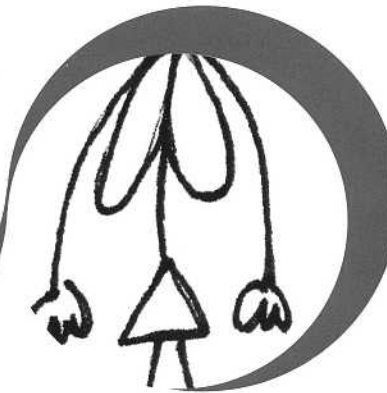
New Shoes: An Interview in Exactly 5 Minutes (1990, 5 min 16 mm)

My Boyfriend Gave Me Peaches (1994, 1.5 min 16 mm)

You Take Care Now (1989, 11 min 16 mm)

I Love My Work (1994, 1.5 min 16 mm)

Ann Marie Fleming was born in Okinawa, Japan, of Chinese and Australian parentage. She is a graduate of University of British Columbia (BA), Emily Carr College of Art & Design (BFA), Simon Fraser University (MFA), and the Canadian Film Centre. Fleming has been researching the life and times of her grandfather, the infamous vaudeville musician and acrobat, Long Tack Sam, and is working on a long-form animated film about a lipless female detective. She runs Global Mechanic, a high-end multi-media commercial house, with partner Bruce Alcock in Vancouver and is currently completing her 20th film.



VILE BODIES: 5 SHORT FILMS

CLOSING NIGHT PRESENTATION

SUNDAY, NOVEMBER 26
7 PM, Royal Theatre

Asian bodies we grow up hating, bodies that have been violated, infected, displaced, and bodies that have needs we cannot ignore. Featuring an outstanding roster of short films from the next generation of new and emerging filmmakers from Toronto, the closing night programme explores the intricate relations between biology and psychology, bodies and antibodies, politics and desire.

WIDE-EYED

Dir. **Jane Kim**, Canada
2000, 35 mm, colour, 9 min
WORLD PREMIERE
Director in attendance

A 16-year-old Korean Canadian girl is concerned about the way she looks. In an awkward attempt to meet the ideal Western standards of beauty, she obsesses about double eyelid surgery and taunts her young, tomboyish sister, Jean. As in her acclaimed film *Crickets*, Jane Kim once again skilfully draws us into the world of growing up Asian. **Jane Kim** graduated with a Journalism degree from Ryerson Polytechnic University in 1992. Her first film *Crickets* screened and won awards at numerous international festivals around the world. Jane is currently developing a feature entitled *Pussy Monster*.

Print Source: Jane Kim; TEL: 416 536 4529; EMAIL: janeroo@icon.net

SEA IN THE BLOOD

Dir. **Richard Fung**, Canada
2000, video, colour, 26 min
Director in attendance

Essayist and filmmaker Richard Fung has created a lyrical and touching personal documentary on living close to illness. Using old home movie footage from the fifties shot in Trinidad, England and Canada, he traces his family's encounter with thalassemia, a blood disease considered rare in Asians at the time. *Sea in the Blood* seamlessly meshes this with a trip Fung takes in 1977 from Europe to India during which he meets his partner, Tim. The death of his sister, Nan, from thalassemia occurs while he is away. The filmmaker examines his feelings about this loss and places it within the context of his partner Tim's life with HIV/AIDS. **Richard Fung** is a Trinidad-born, Toronto-based video artist and cultural critic. His tapes have been widely screened and collected internationally, and his essays have been published in many books and anthologies.

Print Source: Richard Fung; TEL: 416 534 2799; EMAIL: rfung@oise.utoronto.ca

URGE

Dir. **Siu Ta**, Canada
2000, 16 mm,
B/W with colour, 10 min
TORONTO PREMIERE
Director in attendance

In *Urge* a young Asian woman needs to pee really, really badly, but for a variety of reasons she cannot. With her urge increasing steadily, the woman visits a mansion populated with extremely svelte looking white folk. Director Siu Ta lets her simple premise build until it takes on a nightmarish quality. When it does come, the climatic finale is perfectly realized. *Urge* also works perfectly as a metaphor for racial or class embarrassment. Even if you're too cool for bathroom humour you should still see this film. **Siu Ta** comes from an acting background. She graduated from the University of Toronto with an Honours B.A. in Drama and History and spent two years at George Brown College in the theatre program. *Urge* is her first filmmaking attempt.

Print Source: CFMDC; 37 Hanna Ave, Ste 220, Toronto ON M6N 2E7; TEL: 416 588 0725; FAX: 416 588 7956
EMAIL: cfmdc@cfmdc.org; URL: www.cfmdc.org

A SOLITARY SILENCE

Dir. **Gloria Kim**, Canada
1999, 16 mm, B/W, 5 min
WORLD PREMIERE
Director in attendance

An imagistic and very moving black and white film, *A Solitary Silence* centers around a young woman, played by Marjorie Chan, who is reliving scenes of a traumatic yet emotionally ambiguous bodily violation. **Gloria Kim** is a Korean Canadian filmmaker based in Toronto. Her first documentary, *Enza Supermodel*, played at the 2000 Inside Out Lesbian and Gay Film and Video Festival.

Print Source: Gloria Kim; TEL: 416 603 4381; EMAIL: df075@freenet.toronto.on.ca

SUBROSA

Dir. **Helen Lee**, Canada
2000, 35 mm, colour, 22 min
Director in attendance

Subrosa traces a young woman's journey to Korea in search of the birth mother she's never known. Starting from an adoption agency's offices, *Subrosa's* unnamed heroine spirals us down through seedy bars, a love motel, and a stark US army camp town. Originally shot on a variety of digital video formats, *Subrosa's* street scenes are simply breathtaking. With *Subrosa*, director Helen Lee has managed to make a film that is realistic and surreal, beautiful and tragic, and overflowing with sensual imagery. **Helen Lee** is a Toronto-based filmmaker. Her previous films, *Prey*, *My Niagara*, and *Sally's Beauty Spot* have played widely at festivals and events domestically and abroad. She is currently working on her feature film debut.

Print Source: CFMDC; 37 Hanna Ave, Ste 220, Toronto ON M6N 2E7; TEL: 416 588 0725; FAX: 416 588 7956
EMAIL: cfmdc@cfmdc.org; URL: www.cfmdc.org

followed by the Closing Night Gala, 10 PM at Steam Whistle Brewing, 255 Bremner Blvd.



THURSDAY, NOV. 23

OPENING NIGHT PRESENTATION

8 PM, ROYAL THEATRE

Post Concussion by Daniel Yoon (Canada)*
Toronto Premiere

followed by the Opening Night Gala

FRIDAY, NOV. 24

6:30 PM, ROYAL THEATRE

Do You Like it Here? Short Films from Down Under (Australia)
Canoodle by Linden Goh, *Se-Tong (boy serpentine)* by Heng Tang,
Do You Like it Here? by Mahmoud Yekta,
Delivery Day by Jane Manning, *Driving Home* by Susan Kim,
Shadow Play by Susan Kim, *New Reality* by David Chai,*
Yanari by Maissa Alameddine, *White/Out* by Lisa Faddoul

8 PM, ROYAL THEATRE

The Goddess of 1967 by Clara Law (Australia)

10:15 PM, ROYAL THEATRE

And So and So by Kwok Wai-lun (Hong Kong)
Toronto Premiere

SATURDAY, NOV. 25

12 PM, INNIS TOWN HALL

Director's Forum

4 PM, INNIS TOWN HALL

The New Dynamics from Taiwan

Curated by Teresa Huang of the Chinese Taipei Film Archive
A Piece of Work for Myself by Lin Tay-jou,
The Past Perfect by Tsai Gi-ying, *More Intimacy* by Wu Chun-hui,
Cemetery by Wu Chun-hui, *Mirage* by Wang Chun-hsiung,
Faceless by Hsiao Shou-wen, *Intrude Sanctuary* by Hsiao Shou-wen,
The End of the World by Lin Hao-po, *Women* by Charlene Shih,
Slow Return by Lin Chiao-fang

* director in attendance

**ROYAL THEATRE
INNIS TOWN HALL**

606 College Street
2 Sussex Avenue

7 PM, ROYAL THEATRE

So-called Friends by Tai Tai-lung* and Lien Chin-hua (Taiwan)
World Premiere

9 PM, ROYAL THEATRE

About July by Wei Te-shen (Taiwan)
Toronto Premiere

SUNDAY, NOV. 26

1:00 PM, INNIS TOWN HALL

First Person Plural by Deann Borshay Liem (USA)
Preceded by *Bubblehead* by Julie Cho (USA)*

2:30 PM, INNIS TOWN HALL

Scrambled Eggs in a Box: Really Short Films from Asian North America
Japanese Cowboy by Michael Kang (USA)
In Search of the Rising Sun by Nobu Adilman (Canada)*
Samurai Swing by Mieko Ouchi (Canada)*
Tourist for a Day by Steven Bai (USA)
Asian Pride Porn by Greg Pak (USA), *Except You* by Chan Lee (USA)
Basement Girl by Midi Onodera (Canada)*
Minor Crime by Nicole Chung (Canada)*
Do Wok a Do by Michelle Wong (Canada)
Shrivelly Lives by Kevin Sun (USA)*

2:30 PM, CHARLES ST VIDEO, 65 BELLWOODS AVE, 2ND FLOOR

Workshop on Animation led by Ann Marie Fleming

4:15 PM, INNIS TOWN HALL

*The World According to Ann Marie Fleming** Curated by Helen Lee

CLOSING NIGHT PRESENTATION

7 PM, ROYAL THEATRE

Vile Bodies: 5 Short Films (Canada)
Wide-Eyed by Jane Kim,* *Sea in the Blood* by Richard Fung,
Urge by Siu Ta, *A Solitary Silence* by Gloria Kim, *Subrosa* by Helen Lee

followed by the Closing Night Gala

OPENING NIGHT GALA

THURSDAY, NOV. 23

10 PM at The Coloured Stone, 205 Richmond St W

CLOSING NIGHT GALA

SUNDAY, NOV. 26

10 PM at Steam Whistle Brewing, 255 Bremner Blvd

TICKETING INFORMATION

Advance coupon books (\$25 for 5 tickets) and Festival Passes (\$30) on sale November 6
at Pages Bookstore (256 Queen St W) and at the Reel Asian office (80 Spadina Ave, Ste 205).

Advance tickets for the Opening Night Gala Screening (\$10) are also available
at the Reel Asian office until November 22.

Same day tickets available 30 minutes prior to each screening. General admission \$8; Opening presentation including gala \$10.

For more information and complete programme details, please visit the Reel Asian website at www.reelasian.com.