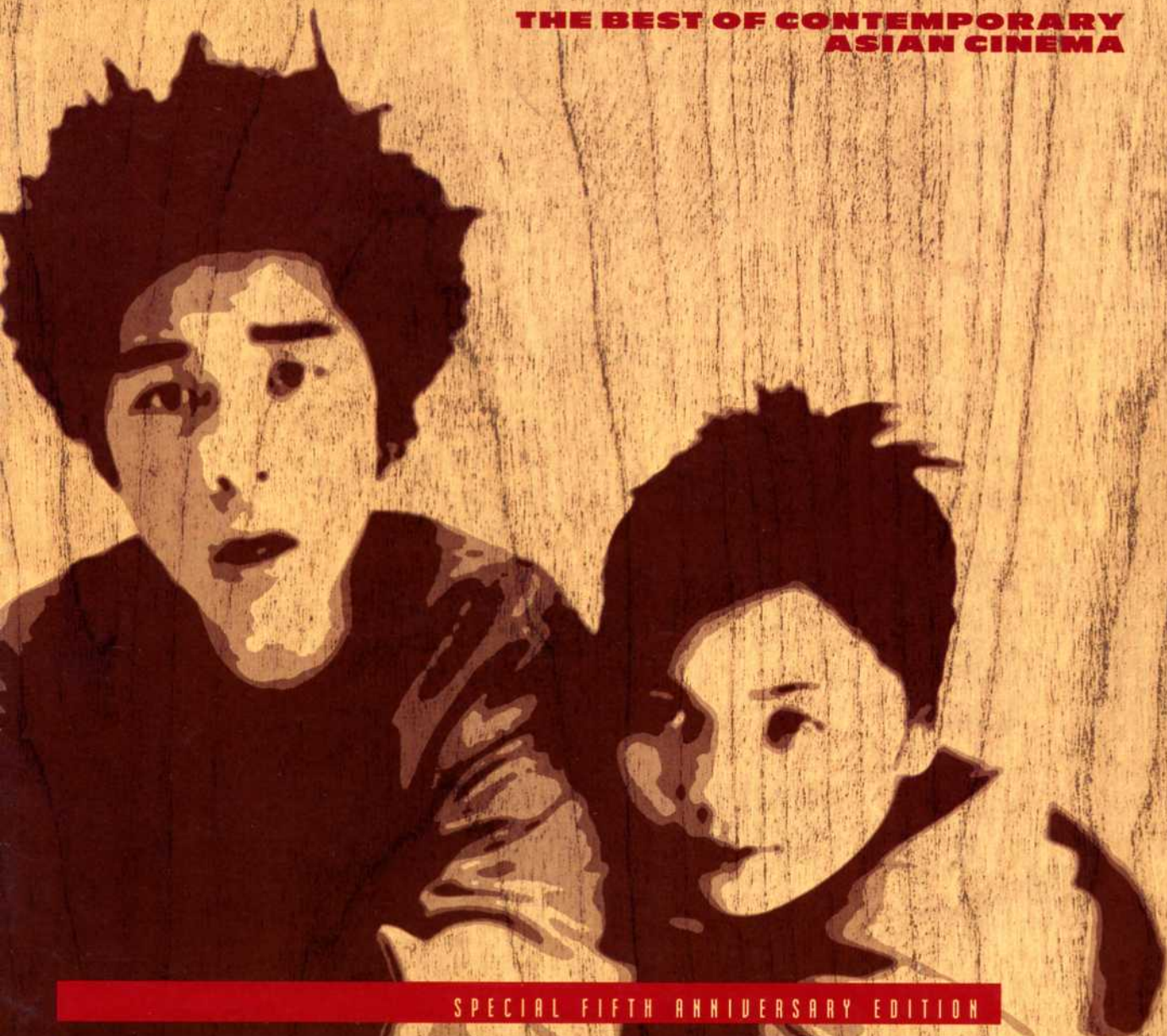




THE BEST OF CONTEMPORARY ASIAN CINEMA



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SPECIAL FIFTH ANNIVERSARY EDITION

TORONTO REEL ASIAN INTERNATIONAL FILM FESTIVAL

THE VARSITY [55 BLOOR STREET WEST]
INNIS TOWN HALL [2 SUSSEX AVENUE]
THE ROYAL [606 COLLEGE STREET]
ROM THEATRE [100 QUEEN'S PARK]

toronto **reel Asian**
international film festival



NOVEMBER 15-25, 2001



WELCOME

It is my great pleasure to welcome you to the Toronto Reel Asian International Film Festival. 2001 has been an exciting and unpredictable one for the Festival. We turned five this year, a tremendous achievement for a small, community-based Festival with limited funding. To celebrate, we are throwing a huge party at Revival on November 23, organized by Alok Sharma and featuring DJ Serious, Aki, Dee Jay Nav, and John Kumahara. I hope to see you all there.

We have also expanded our programming from four days to ten days, to make room for all the outstanding submissions we received. Highlights of the first weekend include the Toronto premiere of Timothy Linh Bui's *Green Dragon*, the highly anticipated follow-up to *Three Seasons*, produced by Tim Bui and directed by his brother, Tony Bui; special screenings of Trinh T. Minh-ha's digital feature, *The Fourth Dimension*, and DJ Qbert's *Wave Twisters*, based on his album of the same name; a special retrospective screening of the work of experimental filmmaker Midi Onodera; a spotlight on the new Japanese cinema, with a special presentation of fabulous newcomer Ryuichi Honda's award-winning first feature, *Tokyo Shameless Paradise/Good-bye Blues*.

The second weekend focuses on Hong Kong and features new films by independent filmmakers Vincent Chui and Kenneth Bi, a documentary by esteemed filmmaker Christine Choy, and the much anticipated anthology film, *Heroes in Love*, directed by four of the leading stars in the Hong Kong entertainment industry: Wing Shya, Nicholas Tse, Stephen Fung, and CG Goo-bi. In addition to the film screenings, we are also presenting a seminar on International Co-productions, sponsored by Telefilm. Complete programme details are in listed chronologically by screening date in this catalogue. I urge you to check out our events — you won't be disappointed.

A warm thank you to everyone involved in putting the Festival together this year. A special thank-you to the programming committee: Nobu Adilman, Claman Chu, Tina Hahn, Carolynne Hew, and Keith Lock. Their tireless work made this Festival possible. Additional thank-yous to Elizabeth Kerr, who coordinated the Hong Kong segment of the programme with Andrew Sun; to Thy Phu our fabulous new Festival coordinator, Claman Chu our stylish graphic designer, Damian Tran our website guru, Jennifer Chan, our tireless and gracious publicist, and finally our dedicated volunteers who have worked silently behind the scenes to support our efforts. Kudos to you all.

ENJOY THE FESTIVAL!

THANK YOU

ALEX SOSA
CHARLIE CHO
DOREEN UHINI
JENNIFER YAP
LES SAUNDERS
MONICA CHANG
ROSANNA URE
TAMMY CHAN

ANDREW SUN
CHI-HUI WANG
EDDIE CHEUNG
JOSEPH WAN
LESLIE YIP
NEIL ADAMSON
ROY MITCHELL
TANI MIKI

ANDREW YUI
CHRIS GEHMAN
ELISON CHU
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TOMO IWASHINA

BEN KIM
COLIN GEDDES
IKEDA HIROYUKI
KEN FONG
MARGARET WAGNER
RAYMOND HUI
SCOTT FERGUSON
TRACEY DOYLE

CAMILLE GUEYMARO
DEIRDRE LOGUE
JAMES HEARD
KYOKO SATO
MARK SLONE
AITA TSANG
SOKES YOON
VICKY RILEY-KEYES

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A MESSAGE FROM OUR HONG KONG SPOTLIGHT SPONSOR

Hong Kong, "Asia's Hollywood", is one of the world's largest film exporters and a major film producer in the world. In terms of per capita production, Hong Kong ranks first not only in Asia but also globally, capturing a considerable share of the film markets of South Korea, Taiwan and Southeast Asia. With the support from the Hong Kong Special Administrative Region (HKSAR) Government and the talented film professionals, Hong Kong productions have recently received international recognition throughout the world, especially in international film festivals.

As official representative of the HKSAR Government, Hong Kong Economic and Trade Office (Canada) is pleased to co-sponsor the 5th Toronto Reel Asian International Film Festival - Hong Kong Weekend (November 24-25), featuring four recent Hong Kong-produced films that reflect the versatility of the city's film industry. The selection of these high quality and independent films reflect modern-day Hong Kong life as well as the thinking and feelings of the Hong Kong people.

In addition to the screening of the recent productions, we are also proud to co-organize the first industry seminar "An Introduction to the International Co-production: Canada, Hong Kong and Accessing Asia" which brings together Hong Kong and Canadian film producers to discuss issues on producing, funding and marketing international co-productions in the two places.

It is our hope that through such a meaningful event, we share with our Canadian friends the colourful and vibrant cultural life of Hong Kong.

Rosanna Ure
Director, Hong Kong Economic & Trade Office (Canada)

toronto
reelAsian
international film festival

EXECUTIVE DIRECTOR	CAROLINE SIN
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CATALOGUE EDITOR	CAROLINE SIN
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HONG
KONG

THURSDAY NOVEMBER 15 / 7 PM / THE URSITY 8

GREEN DRAGON

USA
2001
35 MM
COLOUR
109 MIN

DIRECTOR:
PRINT SOURCE:

OPENING NIGHT GALA SCREENING
TIMOTHY LINH BUI
SILVER NITRATE RELEASING, 12268 VENTURA BLVD, STUDIO CITY, CA 91604
T. 818-762-9559 F. 818-762-9177
JIM@SILVERNITRATE.NET

THE TORONTO STAR

SAN

KOREAN RESTAURANT & BAR

TORONTO PREMIERE / DIRECTOR IN ATTENDANCE

"As a child my mother would tell me stories of her first days in America. Of how she feared the moonlight 'cause it only brought her sorrow. I wanted to understand that sorrow. Thus is the genesis of *Green Dragon*. After *Three Seasons*, a film to share a humanity of Vietnam few knew about, Tony and I decided we wanted to tell a story from a chapter of the Vietnam War that had been forgotten. A chapter that begins with the end. After all the destruction and lives lost, emerging from the smoke were a people left without a country and a new country unsure how to embrace them." - Timothy Linh Bui

In 1975 refugee camps were set up across the deserts of the United States to house an exodus of over 100,000 Vietnamese immigrants before and immediately after the fall of Saigon. They were considered the first wave and would represent the beginning of a new generation of Americans.

Green Dragon, a delicately shot and beautifully rendered film, poignantly portrays the loss and betrayal shared by this first wave. With humour and compassion, the film portrays the stories of a group of refugees interned at Camp Pendleton and uncertain about their fate. The central character, Tai, is a good man slowly decaying from feelings of guilt over having left his sister back in Vietnam. His nephew, Minh, a young child yearning for his mother, searches daily for her without success. Other characters face similar kinds of devastation and conflict. A young woman uses her body to seduce a husband whom she does not love but stays with in the hope that he can help her establish a new life in America. An older man yearns to go back to Vietnam even as his wife and children remain determined to stay in the US. Another man hatches numerous business venture ideas to make money and a new life as an American entrepreneur. Together, they face the devastating loss of their country and the consequences of beginning again in a country they do not know.

One of the only films about the Vietnamese war told from the point of view of the refugees, *Green Dragon* skillfully weaves a myriad of stories into a beautiful and haunting mosaic that is at once sorrowful and, at the same time, poignantly hopeful about an uncertain future. A film not to be missed.

Timothy Linh Bui was born in Saigon, Vietnam and came to the United States at the age of five. He grew up in Silicon Valley (Sunnyvale, CA) where he watched thousands of movies from his parent's video store and became inspired to create his own. Timothy co-produced and co-wrote *Three Seasons*, a triple award winner at the 1999 Sundance Film Festival. *Green Dragon* is his directorial debut. It was an official selection at the 2001 Sundance Film Festival in the Dramatic Competition and was honoured recently as the recipient of the 2001 Humanitas Prize.



followed by THE OPENING NIGHT GALA PARTY / 10 PM

THE BOHEMIAN

128 Pears Ave., one block north of Davenport,
just west of Avenue Road

Catered by San Korean Restaurant

Free with Opening Night invitation or ticket
\$5 at the door

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LADIES WITH AN ATTITUDE

Boys step aside. The next generation of female directors flex their muscles in this eclectic lineup that travels the spectrum from hilarious and seriously kick-ass to haunting and, at times, devastating. The dynamic collision of styles, narratives and subject matter suggests that the collective voice of female Asian Canadian and American talent is strong and growing more powerful every day. Get out of the way.

TAKE ONE
FILM & TELEVISION IN CANADA

GIRL MEETS BOY

CANADIAN PREMIERE

D. GRACE LEE / USA / 1999 / 35MM / COLOUR / 2 MIN
PRINT SOURCE: 4616 GREENWOOD PL #7, LA, CA 90027 / GALEE@UCLA.EDU

Girl meets boy, girl beats boy.

Grace Lee is currently completing an MFA at UCLA's School of Theater, Film and Television and developing The Grace Lee Project, a documentary about people named Grace Lee.

HOLLYWOOD ROLE MODELS

TORONTO PREMIERE

D. JULIA COWING / USA / VIDEO / COLOUR & BW / 2001 / 5 MIN
PRINT SOURCE: JULIA@INDIGOFORREST.COM

A performative tongue-in-cheek deconstruction on the representation of Asian women in Hollywood and its unintentionally hilarious effects on one woman.

Julia Cowing left a secure corporate job to pursue an MFA in photography at the School of Visual Arts in Michigan, where she focused on race-based interests and issues of identity.

BOXED

D. VANESSA LAM / CANADA / 2001 / VIDEO / BW / 2 MIN
PRINT SOURCE: FIVE FINGERS PROJECT, 416-685-0145 / ONEFLYINGFROG@HOTMAIL.COM

An elegant performance video that uses rear screen projection to evoke a girl's attempts to connect with the world.

Vanessa Lam is currently developing The Five Fingers, a collection of personal short stories experienced through sight and sound.

THE RIDE HOME

CANADIAN PREMIERE

D. GRACE LEE / USA / 2000 / 16 MM / COLOUR / 9 MIN
PRINT SOURCE: 4616 GREENWOOD PL #7, LA, CA 90027 / GALEE@UCLA.EDU

A young woman tries to help her father overcome a family tragedy that has forever changed the course of their lives.

BREAKBABIES

D. NICOLE CHUNG / CANADA / 2000 / VIDEO / COLOUR / 5 MIN
PRINT SOURCE: U-TAPE 416-351-3117

Two twenty-something Asian lesbians contemplate playful fantasies of child birth with unexpected and fuzzy results.

Nicole Chung grew up in Scarborough and spent her early twenties studying film and contemporary art after an aborted attempt at calculus and physics.

SILHOUETTE

CANADIAN PREMIERE

D. YA-NAN CHOU / USA / 2001 / 16 MM / COLOUR / 4 MIN
PRINT SOURCE: YA-NAN CHOU, 5923 WHITE OAK AVE, ENCINO, CA 91316

A wry look at the brisk pace of fashion, *Silhouette* offers witty commentary and a cover girl, whose simple piece of fabric dares to imagine a personal style of animation.

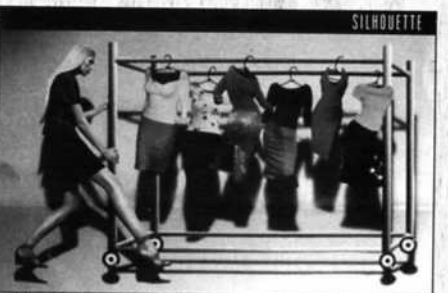
Ya-nan Chou was born in Taiwan and graduated with an MFA in Experimental Animation from the California Institute of the Arts.

THREE SISTERS ON MOON LAKE

D. JULIA KWAN / CANADA / 2001 / 35 MM / COLOUR / 21 MIN
PRINT SOURCE: BUZZTAKI COMMUNICATIONS, 1110 YONGE ST., STE. 201, TORONTO, ON M4W 2L6 / 416-920-3800

Three young Chinese-Canadian sisters discover a dead rat, poisoned by their mother, in the basement. This discovery sets the girls off on a path into a rich, interior life inhabited by Moon sisters and Rat Goddesses. One night, the eldest sister overhears a snippet of her parents' conversation, which leads to devastating results.

Julia Kwan is currently in development with Telefilm and BC Film on her feature debut, *Karena and Eve*, which was recently awarded the Charles Israel Screenwriting Prize at the Writers' Guild of Canada's Top Ten Awards.



RICE-CAPADES

Humour and intensity drive this quirky caravan of short films emanating from the United States, Canada and Asia. Wildly unique characters brush up against each other in unusual situations to either create order out of the void or further complicate the underlying chaos. Either way, the Rice-Capades has arrived and you won't want to blink.

BLUE HAVEN

CANADIAN PREMIERE

D. JULIAN CAUTHERLEY / USA / 2001 / 35 MM / 17 MIN

PRINT SOURCE: JULIAN CAUTHERLEY, 1616 HILLCREST AVE, GLENDALE, CA 91202 / CAUTHERLEY@HOTMAIL.COM

Henry and Fakie live a joyous simple life combing the city for a Blue Haven pool to skate. If only Fakie could find the forty grand he needs to bankroll his sex change. Luckily Fate intrudes to lend a helping hand but neither Henry nor Fakie anticipate that every weird accident is usually followed up by increasingly weird accidents. Born in Hong Kong, Julian Cautherley graduated from USC's Peter Stark Producing Program after brief detours in marketing and advertising. Blue Haven is his second short film.

SUMMER EXERCISE

NORTH AMERICAN PREMIERE

D. EDMOND PANG HO CHEUNG / HONG KONG 1999 / 35 MM / COLOUR / 12 MIN

CANTONESE WITH ENGLISH SUBTITLES

PRINT SOURCE: C/O SUBI LIANG, UNIT 7E, KING SING MANSION, 187-191 WANCHAI ROAD, WANCHAI, HONG KONG / SUBILIANG@HOTMAIL.COM

Incomplete summer homework sends a video game-inspired kid's imagination into panic mode as he contemplates the consequences of his inaction. After considering suicide he does what any normal kid would do: he gets an exacto knife and waits patiently in the bushes for his teacher.

Ho Cheung Pang worked as a karaoke waiter after secondary school, before moving into multi-media and then into scriptwriting, directing and television and radio announcing. His first novel, Full Time Hit Man was recently adapted by Johnny To into a feature film.

F[X]

CANADIAN PREMIERE

D. MATTHEW J. ABAYA / 2001 / USA / VIDEO / COLOUR / 14 MIN

PRINT SOURCE: MATTHEW J. ABAYA, 168 MIRADA DRIVE, DALY CITY, CA 94015 / MUTANTCLOWN@AOL.COM

A killer clown and a flesh eating madman duke it out all over town.

Mathew J. Abaya is a member of the CineGang network of Filipin@ American filmmakers and the Kearny Street workshop.

I PIE [A LOVE STORY]

D. NOBU ADILMAN / CANADA / 2001 / 16 MM / B&W / 5 MIN

PRINT SOURCE: NOBU2000@HOME.COM

One man's endless passion for baking pies is put under the microscope and examined for your viewing pleasure. Nobu Adilman's films have screened at festivals in North America and the UK. He is currently working with his brother Mio on their next film titled Perm, a treatment on relationships and Asian dudes with tightly knitted hair.

PARTIAL SELVES

WORLD PREMIERE

D. GLORIA KIM / CANADA / 2000 / VIDEO / COLOUR AND B&W / 10 MIN

PRINT SOURCE: GLORYOUS@HOTMAIL.COM

Toronto writer/dominatrix Louise Bak's spiritual and sexual self are eloquently explored in this experimental short documentary.

Gloria Kim is a Toronto-based filmmaker and journalist. Her films have screened at Reel Asian and Inside Out Lesbian and Gay Film and Video Festival.

THE MILKMAN

D. KEN TAKAHASHI / CANADA / 2001 / 16 MM / COLOUR / 8 MIN

PRINT SOURCE: TAKAHASHI PICTURES / KEN@ISTOP.COM

This unique and touching story brings together two unlikely individuals: a middle-aged, obese, gay milkman and a horny, teenaged, skinny boy. Both come to share love at its most basic level; a love that both nourishes and sustains life.

Ken Takahashi is a student at the University of Ottawa. He has a B.A. in Philosophy and is finishing his Honours B.A. in Psychology. The Milkman is his second short film.



REACH OUT AND TOUCH ME

From the quietly elegant to the seriously warped, this eclectic programme of short films from around the globe touches on questions of home, memory and history with assurance, grace and humour, proving contrary to popular belief, that you can go home again ... sort of.

GREEN TEA ICE CREAM

WORLD PREMIERE

D. RITA PUGLISI / CANADA / 2001 / VIDEO / COLOUR / 15 MIN
 PRINT SOURCE: FUNGIAL PRODUCTIONS / RITA@FUNGIAL.NET

Three grown Korean children reminisce at a memorial dinner for their father, who loved to make homemade ice cream, much to their collective chagrin. This film has a gooly, dopey humour that sneaks up on you after a while. Just like real green tea ice cream, this film's subtle, cool and leaves a sweet lingering aftertaste. Rita Puglisi is a long time student of film. Green Tea Ice Cream is based on the short story by Carolyn Son and is her most recent work.



FADED RAINBOW

CANADIAN PREMIERE

D. GILBERT KWONG / CANADA/HONG KONG / 2000 / VIDEO / COLOUR / 24 MIN
 PRINT SOURCE: GILBERTKWONG@HOTMAIL.COM

Set in Hong Kong, *Faded Rainbow* takes a small incident out of a young woman's life and crafts it into a stylish and touching film. While riding on a bus, a young woman, Mand, remembers an incident that happened with her best friend in highschool, Fay. Without falling into the trap of being trite or cute, writer/director Gilbert Kwong skillfully observes the exact moment when the two girls' friendship faces changes wrought by the approaching forces of adulthood.

Canadian filmmaker Gilbert Kwong has shown his work at numerous festivals, where they have won several awards.



HOME

CANADIAN PREMIERE

D. MATTHEW J. ABAYA / USA / 2001 / VIDEO / COLOUR / 5 MIN
 PRINT SOURCE: I DON'T CARE PRODUCTIONS / MUTANTCLOWN@AOL.COM

Home is based on the Hong Kong zombie film sub-genre as well as a filmmaker Matthew Abaya's seriously warped imagination. If a long dead Ching Dynasty dude, who may be a previous incarnation of yourself, ever appears with a yellow paper inscribed with Chinese characters stuck on his forehead, do not, repeat do not, detach the paper.

Mathew J. Abaya is a member of the CineGang network of Filipin@ American filmmakers and the Kearny Street workshop.



THE BRIDGE MAN

CANADIAN PREMIERE

D. NORIKO TAKAHASHI / USA / 2000 / 16 MM / COLOUR / 6 MIN
 PRINT SOURCE: NORIKOTK@AATHLINK.NET

An elegant and moving film made with utmost simplicity. Starting with still photos before gradually moving to full motion, an elderly American man remembers his beloved Japanese wife. *The Bridge Man* is a wordless film that speaks volumes about how cultures are flowing, permeable and how ideals can still remain inviolate. A native of Osaka, Japan, Noriko Takahashi studied film production and editing at NYU, where she produced and directed *The Bridge Man*, her first 16 mm film.

98.599

TORONTO PREMIERE

D. THOMAS MOON / USA / 2000 / 16 MM / COLOUR / 14 MIN
 PRINT SOURCE: FEENOMA PRODUCTION / MOONK@QHEBOX.COM

98.599 explores the cult, among certain Asian highschool kids, of getting perfect math scores. Kam is a smart but somewhat lost young man. He and his best friend, Joy, sit beside each other in math and cheat together on tests. Their math teacher, Mr. Roth, is a slimy Rice King who is said to favour Asian girl students. Nasty rumours fly around the school that Joy will do anything to get good grades. When Kam ends up writing a perfect math test, Joy goes to see Mr. Roth to discuss her marks. *98.599* just won't do.

Born in Seoul and raised in Queens, New York, Thomas Moon studied film and video at Third World Newsreel and Columbia University, where some of his student shorts were recognized as faculty selects at the school's annual film festival.



TAKASHI ITO SPOTLIGHT

Takashi Ito, a leading experimental filmmaker in Japan, came to international prominence with *Spacy*, a film that Takashi Ito produced for his university graduation in 1981. Since then, he has been selected for numerous Retrospectives, including screenings at Cermon-Ferrand Short Film Festival and the Rotterdam Film Festival. The present programme presents a selection of Ito's work, from early pieces characterized by their surrealistic visual expressions (such as an extraordinary sense of speed and unfolding three dimensional spectacles, and traces of light that move energetically) to his later work, which has become increasingly complex (combining photographic and bulb shots, incorporating them into a work that is based on actual shooting, and so on). These developments and changes allow us to see the history and characteristics of Ito's production and affords us a rewarding glimpse into the stunning world of experimental film in Japan.

CURATED BY HIROYUKI IKEDA, TOKYO IMAGE FORUM
PRINT SOURCE, TOKYO IMAGE FORUM / INFO@IMAGEFORUM.CO.JP

Presented with the assistance of the Japan-Canada Fund, a gift to the Canada Council for the Arts from the government of Japan. Sponsored by the Japan Foundation.

SPACY

Based on 700 photos of a university gym, *Spacy* creates a series of dizzying visual movements that break into one multiply-layered space after another.

BOX

Box consists of (frame) shots of landscape photos that are pasted on each side of a cube. The box looks as though it is rotating, but in reality, turns only by 90 degrees.

THUNDER

The first of a group Ito's "animation of lights" films, *Thunder* is an accumulation of long-exposure shorts of penlights, flashlights and figures projected along the hallways of university buildings.

DRILL

A photograph of the entrance to the company-dome becomes gradually distorted. The scene evolves to generate dramatic movements.

GRIM

Shot in Ito's home, *Grim* actualizes in film the idea that various objects in a room can float around in mid air and start to stick to each other.

WALL

An elaboration of an idea that Ito worked on as a 15-second commercial for an interior design company. In a frame of a hand-held photograph, a gigantic brick warehouse repeats half-rotations violently.

THE MOON

Based on the mystical and ominous scenes that, illuminated by a moon light, appeared in his childhood dreams.

ZONE


About a faceless man (whom Ito called "a reconstruction of my ego") who is obsessed with a delusion, *Zone* uses a series of photographs that are related to his memory or come from his previous works as his primary material. The violent destruction in this film proclaims a departure from Ito's past. Since this film was made, human characters have become an important factor in his films.

APPARATUS M

Produced for the exhibition of artist, Yasumasa Morimura, who dressed up as Marilyn Monroe. *Apparatus M* treats visually the images that emerge from notions such as disguise, ostentation, sex and death.

MONOCHROME HEAD

The first of Ito's films to be based on real shots. *Monochrome Head* illustrates the delusive fear of death of a man who struggles to shoot a film. Filled with memorable characters who symbolize insanity: a girl who swings a baseball bat around, a masked man who skips around holding a shovel.

 The Japan Foundation


LE CONSEIL DES ARTS
DU CANADA
DEPUIS 1957

THE CANADA COUNCIL
FOR THE ARTS
SINCE 1957



SATURDAY NOVEMBER 17 / 7 PM / INNIS TOWN HALL

PORNOSTAR

JAPAN
1998
35 MM
COLOUR
98 MIN

DIRECTOR: TOSHIKI TOYODA
PRINT SOURCE: LITTLE MORE CO. 3-3-24 MINAMI-ROYAMA, MINATOKU, TOKYO 107-0062, JAPAN
T. 81-3-3401-1042 F. 81-3-3401-1052
LITTLEMORE@NET.EMAIL.NE.JP



LE CONSEIL DES ARTS
DU CANADA
DEPUIS 1937

THE CANADA COUNCIL
FOR THE ARTS
SINCE 1937

Presented with the assistance of the Japan-Canada Fund, a gift to the Canada Council for the Arts from the government of Japan. Programmed with the assistance of Paul Lee.

PORNOSTAR is not a porno film at all.
PORNOSTAR has no fuck scenes.
PORNOSTAR is our chaotic planet (PORNO-STAR).
PORNOSTAR is a picaresque fantasy of a salvation on the chaotic planet.
PORNOSTAR is the film of youth.
It is Tokyo's apocalypse.
— Toshiaki Toyoda

Pornostar depicts the Tokyo of today: skateboards, graffiti, and juvenile gangs. Arano hangs around town in a green parka and black and white Converse sneakers. He has a constant blank, grim look on his face and does not speak much. His favorite pastimes are burning matches and stabbing people.....a real slacker. Arano does not like to kill people because he dislikes them, but because death seems to be a good way out. Life is shit, everything sucks, and they might as well be dead. Then Arano meets Kamiyo, the handsome businessman with long, dark hair and designer suits. Opposites attract, and they become drawn to each other. The cinematography conveys beautifully Arano's perspectives on life. The camera works slowly, with long sweeping and static takes. The dialogue is sparse, as well as the sound effects, but one song keeps coming back again and again.

Born in 1969 in Osaka, Japan, Toyoda entered the film industry as a screenwriter for *Checkmate (Ote)*, a film directed by Sakamoto Junji in 1991. After some scriptwriting credits, including *Billiken* (1996, directed by Sakamoto Junji), Toyoda began to cross over into writing for the stage and comics. *Pornostar* is his directorial debut.



SATURDAY NOVEMBER 17 / 9 PM / INNIS TOWN HALL

TOKYO SHAMELESS PARADISE/GOOD-BYE BLUES

JAPAN
2001
16 MM
COLOUR
80 MIN

DIRECTOR: RYUICHI HONDA
PRINT SOURCE: PLANET • 1
T. 86-6-6312-8231
PLANET1@M11.ALPHA-NET.NE.JP

TORONTO PREMIERE / DIRECTOR RYUICHI HONDA AND LEAD ACTOR HIROSHI YAMAMOTO IN ATTENDANCE

Presented with the assistance of the Japan-Canada Fund, a gift to the Canada Council for the Arts from the government of Japan.

A nervous newcomer to a gang is forced to make a drug delivery. The Donkeys are a Sixties cover band desperate for cash and willing to commit crime to get it. Tetsu Kurokawa aka The Reckless Shooter is a twenty-five year old hitman working for a deranged Yakuza leader and part-time pornographer. When forced to dismember a victim by his boss to get rid of the evidence, Tetsu is struck with the distinct feeling that he is working outside his job description. Eventually he realizes that all he really wants to do is chase pretty girls and sing golden oldies in a pop band. It just so happens that The Donkeys are looking for a lead singer. Somewhere in between all that bags of highly coveted drugs go missing and body parts start popping up all over the outskirts of Tokyo. Seems like the nervous newcomer screwed up the delivery.

Ryuichi Honda's directorial debut *Tokyo Shameless Paradise/Good-bye Blues* is a rollicking ode to the Sixties replete with music numbers and flower power murals. Lushly shot, hilariously acted and groovy to the core *Tokyo Shameless Paradise/Good-bye Blues* is an episode of *The Monkees* meets *Beyond The Valley Of The Dolls* meets *Get Carter* (the Michael Caine version). It's just that good.

Director's Statement: I have yearned for the 1960's very much, and I made this film to express straightforwardly my attachment to the era. I love all the music, fashion, film sets, cars, and props like sunglasses and cigarette lighters in the film. It is one of my most satisfying films, where I explored my 1960s hobby. However, I would be happy if you could peek through and feel even a little how young men live in their youth.

Ryuichi Honda was born in Japan in 1974 and studied at the Osaka University of Image Arts and the Nihon University Graduate School, majoring in Visual Art. *Tokyo Shameless Paradise/Good-bye Blues* was completed as his graduation project.



toronto
reel ASIAN
International Film Festival



SUNDAY NOVEMBER 18 / 2 PM / INNIS TOWN HALL

THE FOURTH DIMENSION

USA
2001
VIDEO
COLOUR
86 MIN

DIRECTOR: TRINH T. MINH-HA
PRINT SOURCE: MOONGIFT FILMS, 35 ALAMO AVE, BERKELEY, CA 94708
T./F. 510-527-2584



IMAGES FESTIVAL | INDEPENDENT film and video

"The image, coming alive in time as it frames time, is there where the actual and virtual meet."
— Trinh T. Minh-ha

Acclaimed filmmaker and multi-disciplinary artist Trinh T. Minh-ha ventures into the digital realm with her stunning new feature, *The Fourth Dimension*, an incisive and insightful examination of Japan through its art, culture, and social rituals. As is the case with Trinh's previous films, her new video is a multi-layered work that addresses issues around its central theme: the experience of time, the impossibility of truly "seeing," and the impact of video on image-making. A country and a culture are shown speeding into the future while simultaneously embracing the rituals of the past.

In her first foray into digital video, Minh-ha deconstructs the role of ritual in mediating between the past and the present. She explains, "Shown in their widespread functions and manifestations, including more evident loci such as festivals, religious rite and theatrical performance, 'rituals' involve not only the regularity in the structure of everyday life, but also the dynamic agents in the world of meaning." With its lush imagery, Minh-ha's Japan is viewed through mobile frames, with doors and windows sliding shut, revealing new vistas as it blocks out the old light. Set to the rhythms of the kodo drum and the tempo of the Bullet, *The Fourth Dimension* quietly explores the ways in which digital video imaging frame and re-frame how Japan, ritual, and time are seen.

The recipient of numerous prestigious awards and grants (including fellowships from the National Endowment for the Arts, the Guggenheim Foundation and the American Film Institute), Vietnamese American director Trinh T. Minh-ha has consistently challenged audience's assumptions about representation, especially of otherness, in film. Her work has shown widely in North America, Africa, Europe as well as Asia, with twenty-four retrospectives world-wide.



SUNDAY NOVEMBER 18 / 4 PM / INNIS TOWN HALL

SPOTLIGHT ON MIDI ONODERA

SELECTED FILMS:

THE BIRD THAT CHIRPED ON BATHURST / 3 MIN
IDIOT'S DELIGHT / 5 MIN
MADE IN JAPAN / 2.5 MIN
THE DISPLACED VIEW / 52 MIN - EXCERPT

TEN CENTS A DANCE / 30 MIN
SKIN DEEP / 85 MIN - EXCERPT
BASEMENT GIRL / 12 MIN
SLIGHTSEEN / 3 MIN



Widely regarded as one of Canada's premiere experimental filmmakers and notorious for touching on difficult subjects, Midi Onodera has stirred up more than her share of controversy over the years. *Ten Cents a Dance* was almost not completed because of queasiness on the part of the NFB around its explicitly sexual content. Several years later, *Skin Deep* came under protest by pockets of the transgendered community who felt the depiction of Chris reinforced negative stereotypes about transgendered people.

These kinds of protests are not unfamiliar to artists working on the margins, creating art about people who have been ignored and telling stories that have been suppressed. Often their viewing is fraught with anxiety for those communities, many of whom have much invested in what is said about them and how they are depicted. The expectations can and have been great, and the fallout is often complicated but, at the same time, energizing, generating debate and opening up new vistas for both filmmaker and audience.

And yet Onodera's work is not all about controversy, or even about her sexuality or her race, although they inform her work in both overt and covert ways. In recent years, her work has started to move away from the identity politics that informed of her earlier work, and toward more formal experimentation. But here too, she breaks new ground, incorporating high and low technology into her work and playing with the various possibilities these technologies afford.

This Spotlight will feature a discussion with Midi Onodera and will focus on the development of her work, the specific social and artistic contexts out of which it arose, and, more generally, about the development of Japanese Canadian artistic practice. The discussion will augmented by a screening of a selection of Midi's work divided roughly into "periods" that are arranged by chronology and by subject matter.



FELLAS THAT WERE IN THE MOOD

From the fertile and, at times, sexually charged and violence-obsessed imaginations of Asian North America comes a program of short films that moves through yearning, boredom, desire, frustration and, ultimately, sweet release ... in ways you never thought possible.

RICE PAPER

a slanted point of view

GINSENG DREAMS

D. CARY LIN / USA / 2000 / 16 MM / COLOUR / 15 MIN

CANADIAN PREMIERE

Moody and provocative, *Ginseng Dreams* takes us into the mind of Tsing who journeys through a criminal underworld occupied by disaffected young men immobilized by their inaction, but at the same time, yearning for something else, the prospects of which seem to lie just beyond the Chinese New Year.

New York-based filmmaker Cary Lin is currently nominated for a DGA East Coast Best Asian Student Director Award. *Ginseng Dreams* has already won awards for cinematography, experimental form, editing, and sound design.

ALL AMATEUR ECSTASY

D. GREG PAK / USA / 2001 / VIDEO / COLOUR / 201

PRINT SOURCE: GREG PAK, GREG@GREGPAK.COM

Three women experience the most earth-shattering climaxes of their lives.

Greg Pak is the award-winning writer and director of short films such as *Asian Pride Porn* and *Fighting Grandpa*. He has won awards for his screenplays and is currently developing a DV feature.

SEX, LOVE & KUNG FU

D. KIP FULBECK / USA / 2000 / VIDEO / COLOUR / 7 MIN

PRINT SOURCE: VIDEO DATA BANK, 112 S. MICHIGAN AVE., CHICAGO, IL 60603

Beavis and Butthead meet Bruce Lee in this sly and hilarious commentary on the representation of Asian American men in the media. Scenes from Kung Fu movies play out on the screen as two guys provide a stream of unedited commentary.

A performance and video artist from a Cantonese, English, Irish and Welsh background, Kip Fulbeck is constantly questions where hapas belong in a country that ignores multiraciality.

CHOPSTICK, BLOODY CHOPSTICK

D. WAYNE YUNG / CANADA / 2001 / VIDEO / COLOUR / 14 MIN

PRINT SOURCE: UTAPE, T. 416-351-1317 / F. 416-315-1509 / CHRISAK@UTAPE.ORG

Homo slasher flick meets experimental identity tape in this collaboration between Shawn Durr (*Fucked in the Face*, 2000) and Wayne Yung (*The Queen's Cantonese*, 1998). A neurotic gay man describes his messy failed romances to his mute Asian boyfriend. But what's with all the dead white guys, turning up everywhere? An amusing and surreal montage of mysterious disappearances, archival Chinese footage, and lots of chopsticks.

Wayne Yung is a video artist, writer, activist and performer who has been based in Vancouver since 1994. His work has often explored issues of race and sexuality from a queer Chinese Canadian point of view.

KEONG

D. MUN CHEE YONG / USA / 2001 / VIDEO / B&W / 5 MIN

WORLD PREMIERE

PRINT SOURCE: MUN CHEE YONG, 5050 ROMAINE STREET, #11 LA, CA 90029

Keong doesn't talk much, to anyone. His only friends are his goldfish and his television, which is fine with him — until one day a pretty girl and two bullies walk into his life. A disarming film, *Keong* cobbles an old-fashioned love story out of unlikely circumstances.

Born in Singapore in 1969, Mun Chee studied at the London School of Economics before returning to work in television in Singapore. She is currently pursuing a Masters degree in film production at the University of Southern California.

TAKE-OUT

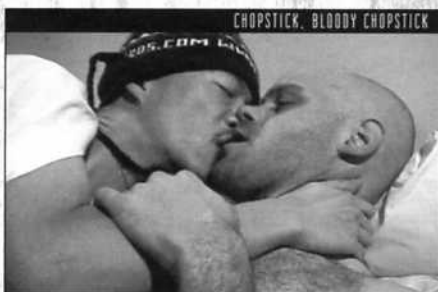
D. JEFFREY LEI / USA / 1998 / 16 MM / 20 MIN

CANADIAN PREMIERE

PRINT SOURCE: JEFFREY LEI, 112 PEDRIA ST., DALY CITY CA 94014

A bitter and sexually-repressed Chinese waiter is driven to the edge by America's obsessions with Chinese food. Tired of being identified only with food, he decides to take out his frustrations instead of his deliveries. Asian male angst becomes the special of the day when he is eventually driven to homicide by chopstick.

Jeffrey Lei is currently doing stand-up comedy in the Bay Area and seeking producers to fund his current project, a feature mockumentary entitled *Dick Ho, Asian Male Porn Star*.



SUNDAY NOVEMBER 18 / 9 PM / INNIS TOWN HALL

DRIFT

CANADA/US
2001
DIGITAL VIDEO
COLOUR
86 MIN

DIRECTOR: QUENTIN LEE
PRINT SOURCE: MARGIN FILMS, 8306 WILSHIRE BLVD, PMB 225, BEVERLY HILLS, CA 90211
DRIFT@MARGINFILMS.COM

insideOUT

TORONTO PREMIERE

Filmmaker and enfant terrible of the Queer cinema scene Quentin Lee delivers a provocative and probing examination of the idea of "what if" in his new digital feature, *Drift*. Ryan, a screenwriter, attends a party with his long-time boyfriend, Joel, only to find that he "clicks" instantly and deeply with a young writer and student named Leo. Their sudden and visceral bond underscores Ryan's sense of confusion about his life and his relationship, inspiring him to break up with Joel and, à la *Sliding Doors*, into three very different scenarios. The decisions that Ryan faces – is his lover really the love of his life or is there someone else? Is he settling or unappreciative of what he has? Can anyone truly understand and see him? – are both common and deeply philosophical. Inventive, cerebral, and deeply moving, *Drift's* exploration of the different paths that one man's quest for understanding and insight might have taken will leave you wondering about the "what-ifs" in your own life.

Director's Statement: "I wrote the script after breaking up a three-year relationship that has meant a lot to me. The script was a way to alleviate that pain and angst ... *Drift*, like *Flow*, is in the genre of works that I love like James Joyce's *A Portrait of the Artist as a Young Man* — the very self-reflexive genre about an artist's identity and about the process of creating art ... *Drift* is sort of an unofficial sequel to *Flow* in my own queer trilogy, a sort of more personal trilogy somewhat exploring sexuality and connection."

Originally from Hong Kong, Quentin Lee emigrated to Montreal at fifteen, went to college at UC Berkeley, then to graduate school at Yale and UCLA. He first achieved notoriety after his first short video, To Ride a Cow, was banned from entering Japan. His first feature film, Shopping for Fangs, co-directed with Justin Lin, was screened at Reel Asian in 1997 and hailed as an important exploration of "Generasian X" identity politics. Quentin Lee currently divides his time between Vancouver and LA



TUESDAY NOVEMBER 20 / 7 PM / INNIS TOWN HALL

OBACHAN'S GARDEN

CANADA
2001
FILM & VIDEO
COLOUR
94 MIN

DIRECTOR: LINDA OHAMA
PRINT SOURCE: NFB
800-267-7710 (CANADA)
800-542-2164 (USA)
514-283-9439 (INTERNATIONAL)



LE CONSEIL DES ARTS
DU CANADA
DEPUIS 1957

THE CANADA COUNCIL
FOR THE ARTS
SINCE 1957

Presented with the assistance of the Japan-Canada Fund, a gift to the Canada Council for the Arts from the government of Japan.

In 1923, Asayo Murakami left Hiroshima and settled in a fishing village in Steveston, BC. Her family has memories of a happy woman who sang, danced and nurtured a colorful flower garden, but underneath, the memory of what she left in Japan haunted her deeply.

Delicately peeling back the layers of her grandmother's life, documentary filmmaker Linda Ohama discovers a painful, buried past. In poignant interviews, Asayo, now 103 years old, recalls life in Japan, her arrival in Canada as a "picture bride," her determination to marry a man of her choice, the bombing of Hiroshima and the forced relocation of her family during World War II.

Beautifully rendered dramatic sequences are merged with an exquisite collection of memories, feelings, images and voices. Culminating in an emotional reunion with a long-lost daughter, this film is an intensely personal reflection of Japanese-Canadian history and a testament to one woman's incredible endurance and spirit.

Winner of the Audience Award for Most Popular Canadian Film at the Vancouver International Film Festival.

Linda Ohama has been working since the early 1970s as an exhibiting visual artist, art educator and more recently, as an award winning documentary filmmaker. Obaachan's Garden is her first feature-length documentary.



TUESDAY NOVEMBER 20 / 7 - 10 PM / CBC BROADCAST CENTRE

SEMINAR

AN INTRODUCTION TO THE INTERNATIONAL CO-PRODUCTION: CANADA, HONG KONG, AND ACCESSING ASIA

CBC Broadcast Centre, Conference Centre, 25 John Street

To Register, please e-mail register@reelasian.com with your name and telephone number, or call the Reel Asian office at 416-703-9333. Seating is limited.

SEMINAR IS FREE. PRE-REGISTRATION REQUIRED

What is an international co-production? What advantages can be gained through co-production? How do I go about access funding in Canada? Are there additional sources of funding that I can access internationally? What kinds of international markets exist for my film?

This seminar, aimed at producers and independent filmmakers, will focus on all aspects of producing, funding and marketing international co-productions (films with two separate national production bases). Four expert panelists will speak to the audience and to each other about their experiences and areas of expertise. The discussion will be augmented by questions from the audience, as they pertain to the subjects being discussed. The session will be followed by a general Q&A that will address specific questions not raised earlier in the panel discussion.

Presented by Telefilm Canada, Reel Asian Film Festival and the Hong Kong Economic & Trade Office (Canada).

With generous support from the Canadian Film and Television Production Association, the CBC and the Hong Kong Trade Development Council.

PANELISTS

Karen Franklin, Director of Operations, Telefilm Canada (Toronto)

Karen Franklin oversees the management of TV, Feature Film and New Media Funds at Telefilm Canada. She has extensive experience in the financing of Canadian television and feature film productions, including project development and distribution.

Shan Tam, Producer, *Lunch with Charles*

Born in Hong Kong and living in Canada, Shan Tam has been active in the film and TV industry on both sides of the Pacific Ocean for nearly 20 years. She is active in promoting co-productions between Asian and North America. She is currently developing a number of other projects including a feature co-production with China and a telefeature with CBC.

Rosanna Ure, Director, Hong Kong Economic & Trade Office (Canada)

Rosanna Ure obtained her Bachelor of Arts from the University of Western Ontario in Canada and her Master of Social Work from the University of Hong Kong. She joined the Hong Kong Government as an Administrative Officer in 1983. She is currently the Director of Hong Kong Economic and Trade Office in Canada.

Simon Chung, Independent Producer and Filmmaker

Simon Chung is an independent filmmaker and a graduate of Toronto's York University, where he majored in film production. His work has screened internationally and won him several awards both in Hong Kong and overseas. He is currently working for the Hong Kong independent film distributor, Ying E Chi.

Telefilm Canada



CBCtelevision

HONG KONG



MODERATOR

Stephen Ellis (Chair, CFTPA)

Producer-Distributor Stephen Ellis is President of the Board of Directors of the CFTPA (the Canadian Film & Television Production Association) and president of Ellis Entertainment. He has executive produced over 100 hours of award-winning television through subsidiary Ellis Vision.

SPECIAL SCREENING: WEDNESDAY NOVEMBER 21 / 7 PM / INHIS TOWN HALL

LUNCH WITH CHARLES

CANADA/HONG KONG
2000
35 MM
COLOUR
109 MIN

DIRECTOR:
PRINT SOURCE:

MICHAEL PARKER
HOLIDAY PICTURES LTD
1634 EAST 13TH AVENUE, VANCOUVER BC V5N 2B8
T. 604-657-5878 F. 604-873-6632
HOLIDAYPICTURES@CS.COM

Two confused couples try to reconnect in this winning, roady-trippy romance rife with misunderstanding and failed connections. *Natasha (Bif Naked)* is a free spirit who feels increasingly smothered by her earnest boyfriend *Matthew (Nicholas Lea)*, who has given up a travel-writing career to be with her. *Tong (Sean Lau)* is an aspiring singer/songwriter in Hong Kong who, after three years apart, follows his ambitious and increasingly frustrated wife (*Theresa Lee*) to Canada in an attempt to save their marriage. By accident, the couples switch partners and find themselves taking the scenic route towards self-discovery. An Official Selection of the Shanghai International Film Festival and Local Heroes International Film Festival.

Michael Parker cut his teeth as production manager on several Asian productions shot in Canada. He is co-owner with his wife (*Shan Tam*) of Holiday Pictures and Maple Ridge Films. He is currently developing the feature adventure-comedy *Heaven and Hell* and the China-Canada co-production *Mah Bing Kee*.



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reelAsian
INTERNATIONAL FILM FESTIVAL



23



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eye eye Weekly 471 Adelaide St. W., Toronto, ON M5V 1T1 416.504.4339



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COMING SOON

for more info: www.alphagirls.ca

Alphagirls is an interactive performance art DVD, testing the accepted limits of DVD technology and notions of linearity from a feminist perspective.

Directed by award-winning filmmaker Midi Onodera, Alpha Girls showcases the original works of celebrated Canadian performance artists Kinga Araya, Louise Liliefeldt and Tanya Mars.

Three distinct but related performance art pieces explore the poetics of motion, the pros and cons of cloning and the relationship between the human body and endurance.

Produced with the Assistance of:



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

torontodartscouncil
An arm's length body of the City of Toronto



The Canada Council for the Arts
Le Conseil des Arts du Canada
Millennium Fund Fonds du nouveau millénaire



CANADIAN
INDEPENDENT
FILM AND VIDEO
FUND
FONDS
CANADIEN
DU FILM
ET DE LA VIDÉO

WAVE TWISTERS

USA
2000
VIDEO/ANIMATION
COLOUR
50 MIN

DIRECTOR: MICHAEL "SYD" GARON AND ERIC HENRY
PRINT SOURCE: THUDRUMBLE LTD., PO BOX 280092, SAN FRANCISCO, CA 94128-0092
WWW.WAVETWISTERS-THEMOVIE.COM

eye

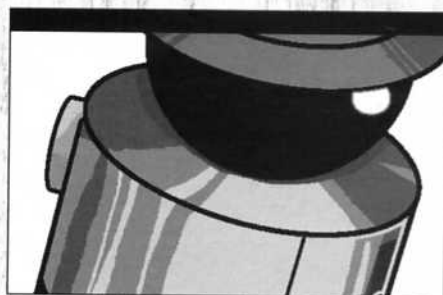
DJ Qbert bring his vision to the big screen in the film, *Wave Twisters*, an eye-popping, hip-hopping animated sci-fi/kung-fu epic synched skratz for skratz with his turntable masterpiece of the same name. *Wave Twisters* follows the adventures of the Inner Space Dental Commander whose destiny it is to revive the "Lost Arts": the four pillars of the hip-hop culture – breaking and MC'ing, rapping, graffiti, and most importantly skratzing. Together with his posse (Rubbish, Honey, and B-Boy Grandpa), the Dental Commander battles his way through an increasingly surreal collection of villains that includes an elite corps of turntable warriors, played by member of the Invisibl Skratch Piktz: Qbert, Yofafrog, and D-Styles plus DJ Flare. Their electrifying performances blaze a path of destruction which stands between the Dental Commander and his nemesis, Lord Ook, the evil mastermind behind the plot to suppress and control the Lost Arts throughout Inner Space.

Wave Twisters gives visual expression to Qbert's narrative while pioneering the concept of visual skratzing. Sampling from a wide variety of techniques (from traditional cell animation to 3D to live action to photo collage), *Wave Twisters* defines a unique visual style analogous to the supercharged cutting and skratzing of a turntable DJ. *Wave Twisters* catapults the bar on the correspondence between sound and image, taking the Fantasia concept to the next, dizzying level.

Richard Quitevis, better known as DJ Qbert to fans throughout the world, has attracted attention since 1985 when audiences realized his skills on the turntables were formidable. Through years of creating, practice, and dedication, he developed the art of using the turntable as a musical instrument by inventing styles and creating unique systems of skratzing. He is widely regarded as the greatest DJ/turntablist in the world and has been featured in numerous publications, including *Details*, *XXL*, *Spin*, *Jazziz*, and *URB*.

Syd Garon (born Michael Garon) attended the University of Miami film school from 1987-91 while working as a DJ at the college station. He spent the next several years as a club DJ (the only skratzing he did involved his ass) and projected film loops and visuals in Miami nightclubs. He then went on to work in the film business eventually made several underground films for the festival circuit. His works have been shown around the world.

Eric Henry is a San Francisco-based computer artist and teacher and has been creating experimental digital motion pictures independently since 1991. His work has screened at the Institute of Contemporary Art in London, the Metropolitan Museum of Art in New York City, the Museum of Contemporary Art in Chicago, and other venues in the United States, Europe and Japan.



followed by
THE REEL ASIAN FILM FESTIVAL DJ/DANCE PARTY

REVIVAL CLUB

783 College Street (corner of Shaw)
\$10 in advance, \$15 at the door

Featuring DJs

Aki (Movement/Una Mas)
Dee Jay Nav (Shifting Gears/Movement)
DJ Serious (Uproc/Soulpower)
John Kumahara (Uproc)

Advance tickets available at

Play De Record, Cosmos Records, Rotate This, and Vice.

SATURDAY NOVEMBER 24 / 7 PM / ROM THEATRE

LEAVING SORROWFULLY

HONG KONG
2001
VIDEO
COLOUR
90 MIN

DIRECTOR:
PRINT SOURCE:

IN CANTONESE WITH ENGLISH SUBTITLES
VINCENT CHIU
YING E CHI LTD, GPO BOX 72052, KOWLOON CENTRAL POST OFFICE
KOWLOON, HONG KONG
T. 852-2836-6282 YINGECHI@NETNAVIGATOR.COM

HONG
KONG



Programmed with the assistance of Andrew Sun.

December 1996: a posh, high-priced housing estate goes on sale in a low-price neighbourhood and attracts a long queue of offers. On the other side of the border, the Provisional Legislative Council, which contradicts the Basic Law, meets for the first time in Shenzhen. For most people in Hong Kong, it's just another day. For three global thirty-somethings, however — Ray, who lives in San Francisco and is getting ready to graduate from college; Alex, a pastor whose church is sought after by developers; and Chris, a journalist who still bears the scars of the June 4 massacre — that day in December sets in motion a chain of complicated situations that change their lives in ways they never imagined. The first Hong Kong film to deal with the moral fall-out in the aftermath of the Asian Financial Crisis, *Leaving Sorrowfully* turns a probing eye on the effects of the global money village on a disparate group of people who unwittingly become entangled in the pressures and instability of a money-mad society.

Vincent Chiu graduated from the Communications Arts Department of Loyola Marymount University, Los Angeles before leaving to work at the Hong Kong Broadcast Television Company. He has been working in the independent field since 1990. In 1997 he founded Ying E Chi, a Hong Kong independent film collective that works to promote and distribute independent Hong Kong films



SATURDAY NOVEMBER 24 / 9 PM / ROM THEATRE

HA HA SHANGHAI

HONG KONG
2001
VIDEO
COLOUR
80 MIN

DIRECTOR:
PRINT SOURCE:

CHRISTINE CHOY
FILMMAKER'S LIBRARY, 124 EAST 40TH STREET, NEW YORK NY 10016
T. 212-808-4980 F. 212-808-4983
INFO@FILMMAKERS.COM

Programmed with the assistance of Andrew Sun.

In 1992 filmmaker Christine Choy returned to Shanghai for the first time in over thirty years to track down the title of her family's house and locate an old schoolmate. What she found was not the answers she was looking for, but rather a surreal quest akin to going down the rabbit hole with Franz Kafka as tour guide.

Her mother, she discovered, had abandoned the family's house on leaving China for the US in the early 1960s. Christine went searching for it at innumerable city housing authorities and agencies, only to find that the house had never been registered with the city, and that the government had taken over the property when her mother left. Trying to take it back from the city, she was told, would "shame the city and therefore the country" and would be considered traitorous.

During her attempts to maneuver through the bureaucratic nightmare she finds herself in, Christine finally manages to locate her old girlfriend, after several baffling interviews with her estranged relatives and after visiting innumerable fortune tellers. She also finds, at the same time, a Shanghai still haunted by the ghosts of the Cultural Revolution, unable to let go of the past in spite of the superficial trappings of modernity.

Christine Choy is a vanguard filmmaker in the Asian American community. She has completed 45 films since 1972 and is the founder of Third World Newsreel. She has received numerous awards, including the Peabody and an Academy Award nomination, and fellowships, including the Rockefeller, the Guggenheim, and the Mellon.

SUNDAY NOVEMBER 25 / 5:30 PM / ROM THEATRE

A SMALL MIRACLE

HONG KONG
2001
VIDEO
COLOUR
80 MIN

DIRECTOR:
PRINT SOURCE:

CANTONESE WITH ENGLISH SUBTITLES
KENNETH BI
188 TOWER 1, 7 LINK ROAD, HAPPY VALLEY, HONG KONG
T. 852-9400-3222 F. 309-214-5785
INFO@KENBIADLI.COM

HONG
KONG



NORTH AMERICAN PREMIERE

Programmed with the assistance of Andrew Sun.

Ah Man is a salary man, a hard working accountant, who deserves a raise but doesn't get one. One day, he is sent a parcel full of ecstasy pills from an unknown source. His fear for the potential danger of possessing illegal drugs is quickly replaced by the prospect of making a small fortune. A lifetime of doing the right thing has only made him feel smaller and smaller... and it all comes to a head the night he gets robbed by a young gangster (Sam Lee, previously seen in Fruit Chan's *Made in Hong Kong* and *The Longest Summer*). To regain his battered self-esteem, Ah Man throws caution to the wind and strikes a deal with the robber to sell his drugs through him. Suddenly his life gets better... before it gets much, much worse. *A Small Miracle* screened at the Ying E Chi Film Festival and is slated to have its European premiere in competition at the Deauville Asian Film Festival in France

Kenneth Bi graduated with an Honours degree in Theatre/Film from Brock University. Since then he has written, acted, and directed in numerous theatre and film productions in both Canada and Hong Kong. In 1992 he won a Special Merit Award in Toronto for his CBC-Radio Drama, Rice Krinkles. Bi is currently writing an as-yet untitled Chinese-Japanese feature film to be helmed by the internationally acclaimed Japanese director, Masato Harada.



SUNDAY NOVEMBER 25 / 7:30 PM / ROM THEATRE

HEROES IN LOVE

HONG KONG
2001
35 MM
COLOUR
91 MIN

DIRECTORS:
PRINT SOURCE:

CANTONESE WITH ENGLISH SUBTITLES
WING SHYA, NICHOLAS TSE, STEPHEN FUNG, AND GC GOO-BI
EMG LTD., 28/F EMPEROR GROUP CENTRE, 288 HENNESSEY ROAD,
WAN CHAI, HONG KONG T. 852-2835-6688 F. 852-2835-8707
FITTONOV@EMPERORGROUP.COM.HK

followed by **THE CLOSING NIGHT PARTY** / 9 PM

WISH
2 Charles Street East
Refreshments provided
Cash bar

Programmed with the assistance of Andrew Sun.

A groundbreaking anthology film, *Heroes in Love* is comprised of three films that are shot in modern Hong Kong and focus on the universal language of love.

KIDNAP

DIRECTOR: WING SHYA

Joe, a young Chinese girl trying to come to terms with her sexual orientation in a society that does not accept homosexuality, watches as the object of her affection, an anonymous stranger, passes by each day. Finally, in a desperate bid for intimate communication, Joe kidnaps the unnamed girl and holds her prisoner in a cramped back-street apartment. Slowly, a relationship develops between captor and captive, one that further challenges Joe's notions of her own identity.

Wing Shya is a renowned Hong Kong-based photographer and creative designer who has worked in the film industry as stills photographer on the films of Wong Kar-wai.

MY BELOVED

DIRECTORS: STEPHEN FUNG AND NICHOLAS TSE

Robin is a loner and a social misfit who is obsessed with guns and maintains a videotape library of news footage depicting armed robberies. His gun, a beloved Baretta which he caresses like a woman, is his primary source of passion and affection, much to the disappointment of his girlfriend. One night his gun starts to talk to him in a soft, feminine voice, demanding that he prove his love. Inspired to demonstrate his devotion, Robin sets out onto the mean streets on a potentially deadly mission.

Neither Stephen Fung nor Nicholas Tse are strangers to gunplay. Fung had a leading role in Gen-Y Cops and Tse in Tsui Hark's Time and Tide. The young directors conceived the short film between them.

OH, G!

DIRECTOR: GC GOO-BI

Two young lovers, Charlene and Lawrence, meet through an ICG chat room. Lawrence lives in a messy apartment filled with Japanese toys and shops in sleazy arcades for video games when he is not getting drunk with his buddies. Charlene is an innocent searching for romance. Their touching entanglement is played out against the backdrop of the neon-world of urban malls and 24-hour convenience stores inhabited by modern Hong Kong youth.

GC Goo-bi is one of Hong Kong's most popular deejays and hosts the show "GC Goo-bi Family" on the local Commercial Radio Station. She has also appeared as an actress in several TV series.



SCHEDULE AT A GLANCE

THURSDAY NOVEMBER 15

OPENING NIGHT PRESENTATION
Green Dragon (P. 05)
TIMOTHY LIHH BOI / USA / 7 PM / VARSITY THEATRE

FRIDAY NOVEMBER 16

Ladies With An Attitude SHORT FILMS (P. 07)
7 PM / INNIS TOWN HALL

Rice-Capades SHORT FILMS (P. 09)
9 PM / INNIS TOWN HALL

SATURDAY NOVEMBER 17

Reach Out And Touch Me SHORT FILMS (P. 11)
2 PM / INNIS TOWN HALL

Takashi Ito Spotlight (P. 13)
JAPAN / 4 PM / INNIS TOWN HALL

Pornostar (P. 15)
TOSHIKIKI TOYODA / JAPAN / 7 PM / INNIS TOWN HALL

Tokyo Shameless Paradise/Good-bye Blues (P. 15)
RYUICHI HONDA / JAPAN / 9 PM / INNIS TOWN HALL

SUNDAY NOVEMBER 18

The Fourth Dimension (P. 17)
TATSA T. MING-BA / USA / 2 PM / INNIS TOWN HALL

Spotlight on Midi Onodera (P. 17)
CANADA / 4 PM / INNIS TOWN HALL

Fellas That Were In The Mood SHORT FILMS (P. 19)
7:30 PM / INNIS TOWN HALL

Drift (P. 21)
QUENTIN LEE / CANADA / 9 PM / INNIS TOWN HALL

TUESDAY NOVEMBER 20

Obaachan's Garden (P. 21)
LINDA OKUMA / CANADA / 7 PM / INNIS TOWN HALL

Seminar (P. 23)
AN INTRODUCTION TO THE INTERNATIONAL CO-PRODUCTION
7 PM / CBC BROADCAST CENTRE
PRE-REGISTRATION REQUIRED

WEDNESDAY NOVEMBER 21

Lunch with Charles (P. 23)
MICHAEL PARKER / CANADA-HONG KONG
7 PM / INNIS TOWN HALL

FRIDAY NOVEMBER 23

Wave Twisters (P. 25)
MICHAEL "SYD" GARON-ERIC HENRY / USA
7:30 PM / THE ROYAL

SATURDAY NOVEMBER 24

Leaving Sorrowfully (P. 27)
VINCENT CHIU / HONG KONG / 7 PM / ROM THEATRE

Ha Ha Shanghai (P. 27)
CHRISTINE CHOY / HONG KONG / 9 PM / ROM THEATRE

SUNDAY NOVEMBER 25

A Small Miracle (P. 29)
KENNETH BI / HONG KONG / 5:30 PM / ROM THEATRE

CLOSING NIGHT PRESENTATION
Heroes in Love (P. 29)
WING SHYA-NICHOLAS TSE-STEPHEN FUNG-CG GOO-BI
HONG KONG / 7:30 PM / ROM THEATRE

VENUES

THE VARSITY
55 Bloor Street West, at Bay and Bloor

INNIS TOWN HALL
2 Sussex Avenue, U of T, at Bloor and St. George

THE ROYAL
606 College Street, at Clinton

ROM (ROYAL ONTARIO MUSEUM) THEATRE
100 Queen's Park, at University and Bloor

CBC BROADCAST CENTRE
25 John Street, between Front and Wellington

PARTIES

OPENING NIGHT GALA / 10 PM
The Bohemian
124 PEARSON AVENUE
ONE BLOCK NORTH OF DAVENPORT ROAD
JUST WEST OF AVENUE ROAD

CLOSING NIGHT GALA / 9 PM
Wish
2 CHARLES STREET EAST AT YONGE

DJ DANCE PARTY
Revival Club
FEATURING: AKI, DEE JAY HAO, DJ SERIOUS, JOHN KUMARAAA
783 COLLEGE STREET AT SHAW
\$10 IN ADVANCE / \$15 AT THE DOOR
ADVANCE TICKETS AVAILABLE AT:
PLAY-DE RECORD / COSMOS RECORDS / ROTATE THIS / WICE

WWW.REELASIAN.COM / INFO@REELASIAN.COM / 416.703.9333

TICKETING INFORMATION

SAME DAY TICKETS

General Admission: \$8 (available at the box office 1/2 hour prior to screening)
Opening Night Presentation including Gala: \$12.50

ADVANCE TICKETS AND PASSES

Festival Pass: \$40 (good for all screenings excluding opening night presentation)
Book of 5 Tickets: \$25 (good for any 5 screenings excluding opening night presentation)
Opening Night Presentation including Gala: \$12.50

AVAILABLE NOVEMBER 1 AT:

Reel Asian Festival Office: 10 AM - 4PM (80 Spadina Avenue, Suite 205)
Pages Books and Magazines (256 Queen St. W., at John)

