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THE 6TH ANNUAL

toronto

reelAsian

international film festival

NOVEMBER 27 — DECEMBER 1 2002

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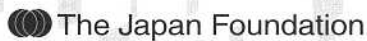
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**EXECUTIVE DIRECTOR  
SALLY LEE**

**WELCOME** to the 6<sup>th</sup> Toronto Reel Asian International Film Festival. The staff and screening committee have created an action-packed schedule of screenings, panels and special events to bring together a Reel Asian community that will gather over the course of the festival's five days to fête the best in contemporary Asian independent cinema.

From the subcultural to the sublime, the selected works combine to showcase the ever-widening ground covered by Asian film- and video-makers from all over the world. This year, audiences may find themselves stumbling across an exquisite corpse in a Thai village or meeting a hilarious posse of Filipino-Canadian aunts at a wake. Check out a new breed of woman, holding her own in the Vegas drag-racing scene; or roll your eyeballs while secretly cringing with self-recognition at a charming group of art-damaged 20-somethings in San Francisco. It is even possible to journey to a Korean island where sorrows are left behind, or share in the story of another in the Caribbean where they are brought to bear.

It is the special privilege of Reel Asian to be able to introduce new faces to the public. Romeo Candido, whose debut feature *Lolo's Child* opens the festival, is a unique homegrown talent, and we are pleased to be hosting his Toronto premiere. Our International Spotlight on Thailand includes a number of features as well as short films and videos that have never been screened for local audiences. We are particularly excited to be hosting the Toronto premiere of *Mysterious Object at Noon* by the acclaimed director Apichatpong Weerasethakul in a special co-presentation with *Pleasure Dome*. Closing out the 2002 edition of the festival is the Canadian premiere of *Flower Island*, the award-winning debut feature by Korean director and Reel Asian regular Ilgon Song, who has already been acknowledged by the press in his home country as a "junior master." Speaking of which, we are also especially delighted to introduce Max Chan, the 16-year-old director of *All American Meal* to Reel Asian audiences. Mr. Chan is the youngest-ever artist to have work screened at Reel Asian, and his video will screen as part of our Bent programme of shorts.

We also have the opportunity to turn audiences on to older works and established artists in the spirit of revival and rediscovery. We are certain that contemporary audiences will find *The Offering*, made in 1966 by David Secter (director of the Canadian classic *Winter Kept Us Warm*), a fascinating viewing experience. And we are especially pleased to place this year's Artist Spotlight on Mary Stephen, a hidden Canadian gem who has been working with French master Eric Rohmer as his editor and composer for two decades while making her own work. Ms. Stephen will be in attendance at the festival and will discuss her films with writer and film critic Cameron Bailey (please see programme guide for details). She will also participate in an intergenerational Lazy Susan Round Table, also including emerging artists, that will be moderated by film- and videomaker Richard Fung.

For everyone here at Reel Asian, the primary joy in putting the festival together is the idea that we are introducing new sights, sounds and ideas to festival-goers. I invite you to join our Reel Asian community and take in as many films and events as possible.

**ARTISTIC DIRECTOR  
JANE KIM**

**WELCOME** to the 6<sup>th</sup> year of celebrating independent Asian film and video at the Toronto Reel Asian International Film Festival. One of the greatest things about this festival is the range of cultures, continents and generations represented in the work we screen. We are able to honour the accomplishments of established Asian North American filmmakers such as Mary Stephen (Canada/France) and Robert Nakamura (USA), and also recognize debut feature filmmakers like Toronto's own Romeo Candido and Mingmongkol Sonakul from Thailand.

Reel Asian is continually establishing its importance in the international film community and this is reflected in the record number of submissions we received this year from all over the world. *Pyongyang Robogirl*, a Finnish film shot in North Korea, surreal fantasy films from Japan and Thai features and shorts are all part of this year's selection. We are proud to present 50 films and videos, many with premiere status (3 World premieres, 6 North American premieres, 20 Canadian premieres, and 10 Toronto premieres!) and a number of award-winning films such as *Mysterious Object at Noon*, *Flower Island* and *Barrier Device*. Thanks to co-Artistic Director, Nobu Adilman, and the dedicated screening committee who helped programme an incredible festival.

Chalida Uabumrungjit, Project Director of the Thai Film Foundation and co-programmer of *Thai Tales*, has been especially helpful with our Spotlight on Thailand. I'd like to also thank Keiko Watanabe from the Yubari International Adventure Fantastic Film Festival and Helmut Krutseh from CineAsia in Germany for helping us present *The View From Yubari*. These programmes could not have happened without their generous assistance.

This year, we are proud to introduce the first TSV award. What better way to celebrate the spirit of independent filmmaking than to present one emerging artist with a TSV membership and use of their equipment and facilities. Congratulations to Ruthann Lee, director of *Ohm-ma* on being the first-ever recipient of the Reel Asian Trinity Square Video Emerging Artist Award. Also, Wallace Street Studios is back again with the gift of a studio space package to be presented to a deserving Toronto film-filmmaker. This year, the gift goes to Romeo Candido, director of our opening night presentation, *Lolo's Child*. Thank you to TSV and Wallace Studios for their generous and inspiring support of Reel Asian filmmakers.

Along with showcasing films, this year's Reel Asian includes a special spotlight on live music. Check out three super bands at our rock show, *Lock 'n' Loll at Lee's*. And if that's not enough, there'll be wicked DJ's spinning at all of our parties. It's a great week in Toronto. Let's celebrate.

Enjoy the festival!



## MESSAGE FROM OLIVIA CHOW



**Olivia Chow**

**City of Toronto**  
City Councillor  
Downtown

**鄒至蕙**  
多倫多市議員

Welcome to the 6<sup>th</sup> Annual Toronto Reel Asian International Film Festival!

Reel Asian has established itself as the premiere film festival in Toronto featuring independent Asian film and video talent from all over the world. One of the best things about Toronto is its rich cultural diversity. As a festival celebrating the achievements of people from different Asian communities, Reel Asian is a showcase for the best and brightest our city has to offer.

I hope you will enjoy this year's line-up of films, videos and documentaries carefully chosen by Reel Asian's organizers and programmers. I know that filmgoers will gain new insights into Asian cultures over the course of this brilliant festival.

Enjoy Reel Asian 2002!

Olivia Chow

**Bob Gallagher**  
Executive Assistant

**Helen Kennedy**  
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**Matthew Lee**  
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## WEDNESDAYS



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## **Artists in attendance not announced in Programme Guide:**

- David Secter – *The Offering* (Saturday, November 30<sup>th</sup> 12PM)  
along with lead actor Ratch Wallace & several dancers from the film.
- Sabrina Nurse – *Half Breed Posse* (Sweet and Sour Apple Pie,  
Sunday, December 1, 2PM)
- Steve Yamane – *Night In Tunisia* (San Francisco Treat, w/Scumrock,  
Friday, November 29, 9PM)

## **LINE-UP CHANGE FOR 'LOCK 'N LOLL AT LEE'S**

The Pacific Ocean are unable to come up to Toronto from NYC, but Reel Asian is excited to announce that **The Beethoven Frieze** are taking their place and will join **The Bicycles** and **The Flashing Lights** on the bill. The Beethoven Frieze have quickly secured a prominent position within Toronto's thriving music scene. The band has established their sound in the local art scene with early appearances at various visual arts and independent music festivals.

## **CLOSING NIGHT PARTY**

Sunday Dec. 1

Victory Café

581 Markham – S. of Bloor – just around the corner from the Bloor Cinema  
following the 9 p.m. screening of **Flower Island**

## **PRIZE DRAW**

Leave your email address or business card in the ballot box at any screening or event and enter to **win VIP passes to Reel Asian 2003**, along with several other fabulous prizes generously donated by **AVIS, Seville Pictures, Alliance Atlantis, Plexi Films, the ROM**, and others. Winners will be announced at the Closing Night Party.



OPENING NIGHT PRESENTATION  
BLOOR CINEMA / 7 PM / WEDNESDAY NOVEMBER 27



**TORONTO PREMIERE  
DIRECTOR IN ATTENDANCE**

**ROMEO CANDIDO**  
CANADA  
2001  
SUPER16  
COLOUR  
82 MIN

## LOLO'S CHILD

Amidst a mountain of food, jokes, prayers, joints, songs and Filipino Elvis impersonations, *Lolo's Child* questions, criticizes and celebrates the intricate underbelly of the Filipino-Canadian community. Junior (Romeo Candido) returns home as his father's health rapidly deteriorates, resulting in his death. While striving to put to rest painful memories of his father's physically abusive behaviour, Junior is bombarded by his past: old friends, an ex-girlfriend (with an abusive new boyfriend) and his deeply religious mother. Junior stumbles toward enlightenment by following his heart, which has its centre firmly rooted in the world of music — his place of devotion is his recording studio. While seeking out the melodies and nuances of his conflicting thoughts and memories, Junior reminisces with his homeboys from the old neighbourhood about the good ol' days and jokes around with his extended Filipino family and community, an assortment of eccentric and humorous characters who have a massive appetite for life, giving advice and of course, whole cooked suckling pig. As the day of his father's funeral creeps nearer, Junior summons all his courage and forces himself to express his feelings in the only way he knows how — honestly and creatively.

Romeo Candido's debut feature film (the first of its kind for a Filipino-Canadian) breaks cinematic ground by unravelling a powerful and complex narrative in what can be described as an experimental musical-dramedy. Behind the camera as director, editor and composer, Candido plays like a cinematic DJ, fusing his emotional storyline with densely layered music and editing, striking major and minor chords (literally and figuratively) by expressing the ethereal and intangible feelings of its main characters without losing the story's focus. By doing so, he also avoids the pitfalls of the music-video feature and creates something fresh and substantial.

*Romeo Candido, director of Lolo's Child, is a Canadian-born director, musician, composer and writer. In 1996, he was commissioned by OISE to write a book that addressed the problem of domestic violence. Ugly Flower was the result, and the response at a Toronto reading of the book was overwhelming. The book became a one-man show that toured Canada for a year. It then became the screenplay for Lolo's Child. In December 1998, aided by various national and provincial funding agencies, it was shot in Toronto. Lolo's Child and its director continue to enjoy success on the festival circuit. In August at Cinemanila 2002, Lolo's Child was awarded the Ishmael Bernal Award for Innovative Cinema, and on November 27<sup>th</sup> it will make its hometown debut at the 2002 Toronto Reel Asian International Film Festival.*

PROGRAMME NOTES BY NOBU ADILMAN

*followed by*

**THE OPENING NIGHT GALA PARTY**

**UNA MAS / 10 PM**

422 Adelaide Street West, at Spadina

with **DJs Serious & Kola** (UPROC/SOULPOWER)  
and live visual environment by mixmotion

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INNIS TOWN HALL / 7 PM / THURSDAY NOVEMBER 28



CLOCKWISE FROM TOP LEFT: NUTS, PUMPKIN-HEAD, RUN! YAMAZAKI! RUN!, WINDOW-SUZUKI

## THE VIEW FROM YUBARI

The Japan Foundation

This programme was originally curated by and screened at the Yubari International Adventure Fantastic Film Festival in Japan, a festival known for introducing audiences to some of the wildest independently-made films from around the world. The four films in THE VIEW FROM YUBARI showcase the work of emerging filmmakers from Japan who reveal to us their surreal fantasies and extreme views of life and death.

PROGRAMME NOTES BY YUBARI INTERNATIONAL ADVENTURE FANTASTIC FILM FESTIVAL. CO-PRESENTER: THE JAPAN FOUNDATION

**RUN! YAMAZAKI! RUN! NORTH AMERICAN PREMIERE**  
**NAOKO JOHNNORI / JAPAN / 2001 / 16MM / B&W ANIMATION / 18 MIN**

Yamazaki (54), an office manager, is not good at his job. He often pictures his own death and spends his day-to-day life obsessing about it. One day a ghost shows up and chases Yamazaki until he goes crazy not knowing if he's running to hell or to his freedom.

*Naoko Johnnori was born in Ishikawa prefecture, in 1978. Run! Yamazaki! Run! was her graduation thesis for the film programme at Nihon University in 2000.*

**NUTS NORTH AMERICAN PREMIERE**  
**YUKU CHIKIRA, TOMOKAZU, SHU KAGEYAMA / JAPAN / 2001 / VIDEO / COLOUR / 9 MIN / ENGLISH SUBTITLES**

The protagonist, Nattu, has been living on her own and in her own world. This is the story of her very first adventure to the outside world where, surprisingly, she gets to meet other people.

*Chikira, Tomokazu and Kageyama worked as actors and directors at Suzunari in Shimokitazawa, Tokyo, and continued their collaboration with Nuts.*

**WINDOW-SUZUKI NORTH AMERICAN PREMIERE**  
**TETSUYA KITAMOTO / JAPAN / 2001 / VIDEO / COLOUR / 10 MIN / ENGLISH SUBTITLES**

"I've believed that one receives 'ill will' when one least expects it. This movie describes how 'ill will' can seep into one's thoughts and come to an end in 13 minutes and 22 seconds."

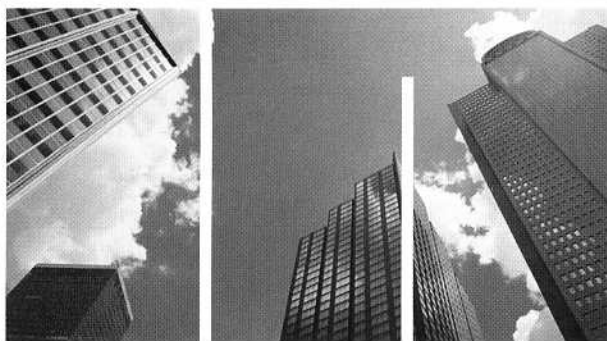
*Tetsuya Kitamoto was born in Tokyo in 1977. After completing his high school diploma, Kitamoto moved to England and studied film.*

**PUMPKIN-HEAD NORTH AMERICAN PREMIERE**  
**KAZUTAKA KODAKA / JAPAN / 2001 / VIDEO / COLOUR / 40 MIN / ENGLISH SUBTITLES**

"If you're into at least one of the following, dance, music, black humour, the military or B movies, it's worthwhile to check out this flick. The main theme of my film is doing my best at silly stuff."

*Kazutaka Kodaka was born in Tokyo in 1979. He enrolled in the film studies programme at Nihon University in 1997. Along with making independent movies, he has worked as a producer and DJ.*





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INNIS TOWN HALL / 9 PM / THURSDAY NOVEMBER 28

THAI SPOTLIGHT



CLOCKWISE FROM TOP LEFT: *PINK HOUSE*, *DRAWING BOOK*, *FOR SHIW PING 28/12/97*, *THE TREE*, *COLORBLIND*

followed by

**LOCK 'N' LOLL AT LEE'S**

(ROCK SHOW)

**LEE'S PALACE / 9 PM**

529 Bloor St. W., at Bathurst

**The Pacific Ocean**

(ex-Versus, ex-Containe)

with **The Bicycles**

& an appearance by

**The Flashing Lights**

The Pacific Ocean are a NYC trio whose pop leanings have veered toward the theoretical to produce some of the most strangely beautiful music. Toronto band, The Bicycles, have upped the ante on the pop scene with the addition of a string quartet. And local heroes, The Flashing Lights, have been busy putting the Roll back into Rock over the course of 3 CDs and numerous live shows.

**CO-PRESENTER:**  
**EXCLAIM!**



## THAI TALES

"When we first organized a short-film festival in 1997, short films were known as 'student films' and were seen only by fellow students. We only had 30 entries in the first competition and the majority came from the film school. However, things changed rapidly in the second year, when the number of entries nearly tripled. Now, there are around 150 films made every year. These days the types of film productions at work in Thailand range from large, highly professional casts and crews to a lone filmmaker with a DV camera. The subject matter varies widely as well. Short films have become an outlet for filmmakers to explore personal subjects and critique the world we live in in ways that are not seen on TV or in commercial cinema. Nonetheless, independent filmmakers in Thailand face financial struggles, both in production and distribution, since there is no government support or private funding for short filmmaking. As a result, most films are made with ultra-low budgets or no budgets at all. Despite these seemingly insurmountable difficulties, everybody talks about making short films...the future looks bright indeed."

**PROGRAMME NOTES BY CHALIDA UABUMRUNGJIT. SPONSOR: THAI FILM FOUNDATION**

### THE TREE CANADIAN PREMIERE

**WASAN REAWKLANG / THAILAND / 2002 / VIDEO / COLOUR / 10 MIN**

A tree lives with fear. He does everything to survive. But death waits for all in the end. Wasan Reawklang currently studies art at Silpakorn University. His film won the 2<sup>nd</sup> place Pestonji Award in the 5<sup>th</sup> Thai Short Film and Video Festival.

### FOR SHIW PING 28/12/97 WORLD PREMIERE

**THUNSKA PANSITTIVORAKUL / THAILAND / 2000 / VIDEO / COLOUR / 4 MIN**

One early morning after a walk, I was wearily turning the key in my house when I stared at the door, from which someone had promised to take me away. I thought of the sea that someone promised to take me to. I saw myself... I'm still here with all the meaningless promises.

Thunskas Pansittivorakul currently studies at the department of art education, education faculty, Chulalongkorn University. He works at the Thai Film Foundation and is also a columnist for many film magazines.

### COLORBLIND CANADIAN PREMIERE

**BANJONG PISANTHANAKUN / THAILAND / 2002 / VIDEO / COLOUR / 13 MIN**

Tum lives in suffering. But after finding a red rose placed at his apartment door day after day, his attitude and the way he sees the world slowly begin to change. He realizes that society does not create inequality but rather, he creates it himself.

Banjong Pisanthanakun graduated with a major in film studies from Chulalongkorn University, 1999. He was a film critic for Starpics Magazine (a popular entertainment magazine in Thailand). Currently, he is working on his second film script.

### DEEP INSIDE NORTH AMERICAN PREMIERE

**CHUMPOL THONGTHAB / THAILAND / VIDEO / COLOUR / 23 MIN**

Different people in different places. The same people in different places. Different people in the same place.

Chumpol Thongtab graduated with an English degree from Khonken University. He worked as an English teacher before making his first short film, Ring. Deep Inside is his second film.

### PINK HOUSE CANADIAN PREMIERE

**SUWAN HAUNGSIRISAKUL / 35MM & VIDEO / COLOUR / 17 MIN**

Jack has to collect 10,000 bottle caps to get enough money to earn one day of his mother's time. Suwan Haungsirisakul graduated from the film programme at Rangsit University. Pink House won best Student Film 2001 and was also a finalist at the Kyoto International Student Film Festival.

### DRAWING BOOK CANADIAN PREMIERE

**PAKPOOM IN-MAI / THAILAND / 2002 / 16MM / B&W / 13 MIN**

The silent reaction to violence in a drawing made by a boy after witnessing a killing. Pakpoom In-mai graduated in Film from King Mongkut Institute of Technology. Drawing Book won best cinematography and 2<sup>nd</sup> place prize for Best Student Film in the Thai Short Film and Video Festival. He works in television production and is currently an assistant director.

### MOTORCYCLE

**ADITYA ASSARAT / THAILAND / 2000 / 16MM / COLOUR / 14 MIN**

In a remote village in northeast Thailand, the only phone begins to ring. It is a call from the city that Grandfather Koon's son has been killed in a motorcycle crash. Somehow, Koon must bring the body back home.

Aditya Assarat is from Bangkok, Thailand. He is a graduate of the USC Film School in Los Angeles. His graduation film, Motorcycle, has screened at over 40 film festivals around the world including the New York Film Festival, Sundance Film Festival and Clermont-Ferrand Film Festival. It has also won 10 awards including best film at the Chicago and San Francisco International Film Festivals. He is currently working on a new short film entitled Waiting and the script for his first feature film.





INNIS TOWN HALL / 7 PM / FRIDAY NOVEMBER 29



IMAGES FESTIVAL

CLOCKWISE FROM TOP LEFT: 100% HUMAN HAIR, CONTROLLING ANIMALS — THE CHINKEES, MIWON: AWAKENED WARRIOR, JUDDI RACER, THE ALL AMERICAN MEAL, RECOVERED CASSETTE

## BENT

Get lost in the hypnotic rush of fast cars, curious cuisine and outrageous explorations in a selection of progressively racy and raucous shorts from here and abroad.

PROGRAMME NOTES BY COLIN GEDDES. CO-PRESENTER: IMAGES FESTIVAL

### PROFILES IN SCIENCE CANADIAN PREMIERE

**WES KIM / USA / 2002 / VIDEO / COLOUR / 5 MIN**

Dim the lights in science class for a lost educational film. Plagued by technical problems and his layabout son, Dr. Chung, an unsung pioneer in the field of time-lapse photography, makes a breakthrough in his study of "Chungian Motion."

*Wes Kim lives in Seattle, Washington, where he works as the moderator of the Seattle Asian-American Filmmaking Mailing List. Profiles in Science is his first film.*

### PYONGYANG ROBOGIRL CANADIAN PREMIERE

**JOUNI HOKKANEN & SIMOJUKKA RUIPPO / FINLAND / 2001 / 35MM / COLOUR / 3 MIN**

Tear down the traffic lights and make way for the doll-like beauties that direct the flow of cars in Pyongyang, the capital of North Korea. Swivel, pivot and point in synchronized motion to a techno beat in the workers' paradise.

### 100% HUMAN HAIR CANADIAN PREMIERE

**ANN KANEKO / USA / 2002 / VIDEO / COLOUR / 17 MIN**

Can Mr. Kim keep his wig shop open? There are bills to pay and nobody's buying his wigs. But his granddaughter has a plan! Approximately 400 wigs appear in this ode to the American dream, karaoke-style with songs composed by Jonathan Segel of Camper Van Beethoven.

*Ann Kaneko graduated from UCLA. She has made several shorts and a feature-length documentary, Overstay, about migrant workers in Japan.*

### JUDDI RACER CANADIAN PREMIERE

**JAMES CHO & JUDDI LIN / USA / 2002 / VIDEO / COLOUR / 8 MIN**

She's an Asian hotrod hellcat! Revved-up motors provide an escape from the monotony of suburban life for Juddi, queen of Las Vegas's illegal auto-racing scene. A tale of speed and triumph in a male-dominated recreational sport.

*James Cho was born in Seoul, Korea, and immigrated with his parents to Las Vegas, then later moved to California.*

*Juddi Lin lives in Las Vegas and plans to open her own auto-repair shop.*

### TRICK OR TREAT CANADIAN PREMIERE

**ALICE WU / USA / 2002 / VIDEO / COLOUR / 15 MIN**

A romantic candlelit dinner between two Taiwanese immigrants in New York City is disrupted by a visitor in a rubber mask. How can they appease this wee hobgoblin?

*Alice Wu is a second-generation Asian-American based in New York. She is presently at work on her first feature.*

### THE ALL AMERICAN MEAL CANADIAN PREMIERE

**DIRECTOR IN ATTENDANCE**

**MAX CHAN / USA / 2002 / VIDEO / COLOUR / 8 MIN**

Max and his two friends will eat anything. The teenage trio roams the aisles of the local Asian supermarket and fill their cart with odd and unusual foodstuffs for a surreal smorgasbord. Close your eyes, pinch your nose and get ready for the ultimate taste test.

*Max Chan was born in the Year of the Ox and is a Grade 10 student in Seattle, Washington. In his newest film, Chan Can Cook, he demonstrates how to make Chinese chicken salad. All-American Meal is his first film. DIRECTOR IN ATTENDANCE*

### HER TORONTO PREMIERE

**KAI LING HSUEH / CANADA / VIDEO / COLOUR / 10 MIN**

Memories overlap with fantasy. Isolated and closeted desires give way to a shadow-play of secret passion.

*Kai Ling Hsueh was born in Taiwan and moved to Vancouver in 1997. She is a media student at the Emily Carr Institute of Art and Design. Her work explores women's issues, race and sexuality.*

### RECOVERED CASSETTE WORLD PREMIERE DIRECTOR IN ATTENDANCE

**MATTHEW BENNETT / CANADA / VIDEO / COLOUR / 5 MIN**

Where it came from we don't quite know. Maybe it fell out of a ripped garbage bag being thrown into a dump truck? Or jammed in a broken VCR brought in for repairs? Is this found footage a document of the future or the past? Research has shed no light as to the tape's origins or those poor souls trapped in its reels.

*Matthew Bennett has produced a number of music videos for Detroit-based electronic bands. None of them will ever play on television. He is currently working on two features.*

### CONTROLLING ANIMALS — THE CHINKEES CANADIAN PREMIERE

**SUNG H. KIM / USA / 2001 / VIDEO / 2 MIN**

Ladies and gentlemen, put your hands together for San Fran's pride and joy, The Chinkées!

*Sung H. Kim has directed several shorts and music videos and is finishing his first feature.*

### MIWON: AWAKENED WARRIOR CANADIAN PREMIERE

**SUSAN HAN / USA / 2001 / VIDEO / 22 MIN**

She's the ultimate white-bread teen queen, but when Kirsten Thompson's parents reveal that she is adopted and... gasp (!)... Korean, her idyllic life is turned upside down. Abandoned by her best friends and scorned by her boyfriend, she settles into her new skin with a raging fury!

*Susan Han graduated from UCLA with a degree in English and has worked as director of development for Sam Raimi's Renaissance Pictures. Currently she is working on several projects, including a documentary and a feature about dysfunctional women.*

SAN FRANCISCO TREAT  
INNIS TOWN HALL / 9 PM / FRIDAY NOVEMBER 29



**TORONTO PREMIERE**  
**SCUMROCK**  
**JON MORITSUGU**  
USA  
2002  
VIDEO  
COLOUR  
79 MIN

**CANADIAN PREMIERE**  
**NIGHT IN TUNISIA**  
**STEVE YAMANE**  
USA  
2002  
16MM  
B&W  
8 MIN

ABOVE AND TOP RIGHT: *SCUMROCK*. BOTTOM RIGHT: *NIGHT IN TUNISIA*

## SCUMROCK

"A sprawling epic about rock-n-roll winners and losers, pretentious art-obsessed kids, back-stabbers and people getting old and freaking out...wall-to-wall rock and noise soundtrack...yeah, this movie is fucked up and great." Talking about his most recent feature film in an interview with punk-rock bible *Maximum Rock N Roll*, Jon Moritsugu isn't going to win any points for modesty, but his description of *Scumrock* is pretty much dead on.

The film follows one character, Miles, as he tries to get his cinematic masterpiece off the ground, and another, Roxxy, as she tries to get her band together for a gig at a major local club. Those familiar with Moritsugu's previous work will know that he regards anything slick or glamorous with the same kind of distaste others reserve for shit to be scraped off of the bottom of your shoe, and this attitude translates to his use of lo-fi analog video. Post-punk, post-digital, post-cool, *Scumrock* is an antidote to the faux 'edginess' that has been marketed to a generation of Sundance/MTV wannabes.

Played by the adorable Kyp Malone (think auteur as teddy bear), Miles learns the hard way that it takes more than semiotics seminars and a high-falutin' cinematographer to be happy. The multitalented Amy Davis (who also co-wrote the script and served as DOP) delivers a note-perfect performance as Roxxy, who starts off Joan-Jett tough, but finds out the hard way that rock 'n' roll is indeed a vicious game. Music by Davis and Moritsugu's band, Toni Ann, is included on the soundtrack, which also features west-coast punk-rock legends J-Church (look out for Lance Hahn in a cameo!) and the wonderfully named (and sounding) Casiotone for the Painfully Alone.

Jon Moritsugu's films have screened at various festivals around the world including Cannes, Sundance and Toronto. Besides making films, Moritsugu corrupts minds and turns them onto cool underground films by teaching a low-budget film production class at San Francisco State University.

### SELECTED FILMOGRAPHY

*Crack* 1998 / 45 SEC; *Fame Whore* 1997 / 73 MIN; *Mod Fuck Explosion* 1994 / 71 MIN;  
*Terminal* 1993 / 57 MIN; *Hippy Porn* 1991 / 94 MIN; *My Degeneration* 1989 / 70 MIN;  
*Sleazy Rider* 1988 / 23 MIN; *Braindead* 1987 / 1 MIN; *Der Elvis* 1987 / 23 MIN;  
*Mommy Mommy Where's My Brain* 1986 / 10 MIN

## NIGHT IN TUNISIA

Grainy black-and-white footage, optical printing and time-lapse photography are all used to capture the eclectic, off-hand cool of a San Francisco neighbourhood that has managed to escape the kind of myth-making the nearby Haight-Ashbury has not. But somehow, DJ Q-Bert, Jackie Chan and Mothra have all found their way to the Richmond district of San Francisco. An insider's valentine to a neighbourhood too cool to be commodified. The awesome soundtrack features the filmmaker's own music, along with that of Dizzy Gillespie and the Kinks. Right on!

Steve Yamane studied filmmaking at San Francisco State University. While not working on film productions, Yamane spends the rest of his time playing guitar.

**PROGRAMME NOTES BY SALLY LEE. CO-PRESENTER: EXCLAIM!**

followed by

### REEL ASIAN PARTY 2002

S.P.I.N. Gallery / 11 pm  
156 Bathurst Street, at Queen  
with I Am Robot And Proud & DJ Shingo





SPECIAL PRESENTATION  
INNIS TOWN HALL / 12 PM / SATURDAY NOVEMBER 30



**FIRST THEATRICAL SCREENING  
IN 36 YEARS**

**DAVID SECTER**  
CANADA  
1966  
35MM  
B&W  
90 MIN

## THE OFFERING

The Reel Asian International Film Festival is proud to present a special screening of David Sectar's *The Offering*, 36 years after its initial release, with a newly struck print.

Circa 1966, there were few independent productions being made in Toronto. As bad as it was for all Canadian actors, even more profound was the lack of dramatic roles for Asian-Canadians. Taking a Western perspective on the confrontation between Asians and Western values, and a clash of cultures during the mid-'60s, *The Offering* presented the diverse and talented Asian-Canadian acting community the opportunity to be involved in a major filmmaking endeavour by an internationally recognized up-and-coming talent. A main player in the film is also the city of Toronto. Long before large sound stages were built and production crews lined our streets, *The Offering* had the ability to film in locations such as Pearson International airport, inside City Hall and the Royal Alexandra Theatre, which today are extremely difficult venues to access.

*The Offering* takes its title and adapts elements from the classical Chinese opera *The Offering of the Pearl on the Rainbow Bridge*, which tells the story of the Goddess of the Sea, who defies the Jade Emperor of the Heavens to marry a mortal. In David Sectar's 1966 rendition, Gordon, a young Canadian theatre stagehand, becomes infatuated with Mei-Lin, a dancer from the Peking Chinese Dance Troupe, who are on the last leg of an international tour, stopping in Toronto for a stint at the Royal Alexandra Theatre. Both characters are drawn to each other but cannot avoid the physical and ideological distance wedged between them. Blissfully defiant of the constrictions placed on citizens living under a communist regime, Gordon seeks to establish a meaningful relationship with Mei-Lin, showering her with affection while she struggles to maintain her allegiance to her comrades and country. All the while, she is tempted to experience life as a Westerner. As the closing date for the dance troupe rapidly approaches, Gordon steps up the intensity and makes a play for Mei-Lin's heart. Expressing her appreciation for both worlds, Mei-Lin is torn between thoughts of defecting to Toronto and returning home, where her comrades believe she belongs. Dizzy from the political rhetoric tossed around the democracy-versus-communist debate, she must come up with her own reasons for coming or going.

*The Offering* was the second feature by producer/director David Sectar, whose first film was an eight-minute short, *Love With the Proper Guppy*, and first feature was *Winter Kept Us Warm*, an 80-minute all-student production shot at the University of Toronto. A commercial and critical success in Canada, WKUW won international acclaim at the Cannes Film Festival and holds the high distinction of being the first Canadian feature ever to be invited. He now lives in Long Beach, California.

PROGRAMME NOTES BY NOBU ADILMAN

### SELECTED FILMOGRAPHY

*Getting Together* (a.k.a. *Feelin' Up*, USA video title) 1976 / 110 MIN; *Winter Kept Us Warm* 1965 / 81 MIN

INNIS TOWN HALL / 2 & 4 PM / SATURDAY NOVEMBER 30

# DIRECTOR IN ATTENDANCE

## SELECTED FILMOGRAPHY

*In Transit - In Transition:*  
*Poem from South Africa and*  
*A Poetic Encounter in Hong Kong*  
1997/98 / VIDEO / 55 MIN  
*Justocoeur*  
1982 / 16MM / 90 MIN  
*A Very Easy Death*  
1976 / 16MM / 10 MIN  
*Pawaganak:*  
*The Great Canadian Puberty Rite*  
1975 / 16MM / 20 MIN  
*Labyrinthe*  
1974 / 16MM / 5 MIN  
*Independence*  
1974 / 16MM / 10 MIN



OMBRES DE SOIE (SHADES OF SILK)

## AN AFTERNOON WITH MARY STEPHEN

The contemplative, whimsical, subtle and inquisitive films that comprise Mary Stephen's oeuvre are a powerful collection that entertain and challenge, illuminate and provoke. Emigrating from Hong Kong to Canada at the age of 15, Stephen was productive, studying filmmaking at the Loyola College communication arts department and making four short films in two years. Eight years later she left again, this time headed to Paris in pursuit of a graduate film program and a love affair with the city she had always admired from afar. She dropped out of school in 1978 to make her first feature film and to begin a collaboration with notable French filmmaker Eric Rohmer, first as an assistant editor (under the woman who edited *Breathless*, Cécile Decugis), then, as it remains today, as his principal editor and co-composer. All the while continuing to make her own films, both narrative and documentary, Mary Stephen melds ideas with sensuality, tackling the world with passionate arms and an open mind. The Reel Asian International Film Festival is proud to honour the work and career of Canadian filmmaker Mary Stephen in this year's Artist Spotlight, screening two of her feature films: the 1978 fictional film *Ombres de soie* (*Shades of Silk*) and her most recent non-fiction film, *Vision from the Edge: Breyten Breytenbach Painting the Lines*. Stephen will also be in attendance during the festival to present her work in conversation with Cameron Bailey, sit on panels and enjoy the festival. We encourage everyone to enjoy it all with her.

**INNIS TOWN HALL / 2 PM / SATURDAY NOVEMBER 30**

IN CONVERSATION WITH MARY STEPHEN **FREE ADMISSION**

Toronto writer, editor, film programmer and critic Cameron Bailey talks with Mary Stephen about her work as a filmmaker, editor and composer.

**INNIS TOWN HALL / 4 PM / SATURDAY NOVEMBER 30**

OMBRES DE SOIE (SHADES OF SILK)

MARY STEPHEN / CANADA & FRANCE / 1978 / 16MM / COLOUR / 59 MIN

"The name will be erased little by little from our memory then it will disappear entirely." This quote from Margeurite Duras' screenplay for the film *Hiroshima mon amour* (directed by Alain Resnais) appears at the beginning of Mary Stephen's first feature film and succinctly describes her tale about two Chinese women, one of whom is aptly acted by Stephen, in Indochina in the 1930s who are trying to preserve their love and friendship despite the rapid pace in which their lives are moving apart. The meditative way in which Stephen films the tension existing between the two women, who cannot disclose their intimate associations in public, extracts only the purest melancholy balanced by the beauty of their surroundings and potential for life outside of each other.

VISION FROM THE EDGE: BREYTEN BREYTENBACH PAINTING THE LINES

MARY STEPHEN / CANADA & S. AFRICA / 1998 / 16MM / COLOUR / 56 MIN

What Mary Stephen has called an "impressionistic non-documentary", *Vision from the Edge* is a compelling work of art within various works of art made by South African painter/poet/anti-Apartheid activist Breyten Breytenbach. Stephen films Breytenbach while he prepares six hand-painted scrolls that will hang from the ceiling of the exhibition hall at the Frans Hals Museum in Haarlem, the Netherlands. She captures him as he recounts memories of South Africa, where he was born and from where he has been exiled since 1959. Throughout the process of conceiving the scrolls and the reading of his poetry, Breytenbach, rooted and playful, decodes the symbols and process of his work, providing a rich history from which to understand the construction of his thoughts and art.

Stephen brilliantly crafts a visually and verbally arresting film, with every shot carefully composed to capture the mood with which Breytenbach works.

PROGRAMME NOTES BY NOBU ADILMAN



INNIS TOWN HALL / 7 PM / SATURDAY NOVEMBER 30



CLOCKWISE FROM TOP LEFT: *I AM NOT WHAT YOU WANT*, *EL PASO VIETNAM*, *DISPOSABLE LEZ*, *BARRIER DEVICE*, *BRIDGE PASSAGE*

**insideout**  
Toronto Lesbian and Gay  
Film and Video Festival

## SEVEN FILMS ABOUT LOVE

People living on different continents may behave differently, but love is the universal link. Our protagonists may be from Hong Kong, VIETNAM, Japan or North America, but *LET ME START BY SAYING*, Love manages to break down *BARRIERS* and creates *BRIDGES*... Even if you think *I AM NOT WHAT YOU WANT*, I'm not *DISPOSABLE* like yesterday's *BANANA NUT BREAD*. Because we're in love!

PROGRAMME NOTES BY ALICE SHIH. CO-PRESENTER: INSIDE OUT

### EL PASO VIETNAM CANADIAN PREMIERE ADELE RAY / USA+VIETNAM / 2002 / 16 MM / COLOUR / 10 MIN

"I'm proud of being an American and I know she's proud of being a Vietnamese and yet, the nationality, ethnicity, the race or whatever you call it, didn't really come into the relationship at all. Love just happens." If you were a Parisian-Vietnamese single mother working in the U.S., would you marry an American GI who's on his way to the Vietnam War? That's the premise of *El Paso Vietnam*, a documentary of true love in extraordinary times and circumstances.

Adele Ray teaches digital moviemaking at New School University, as well as new information technologies at NYU's School for Continuing and Professional Education. She's currently completing her M.A. in media studies at New School in New York. Her works focus on the exploration of mixed Vietnamese and American family heritage.

### LET ME START BY SAYING CHRIS CHONG / CANADA / 2001 / 16 MM / B/W / 4 MIN

Using repeated aged footage at the beginning, then progressing to more deteriorated images, the film attempts to decipher why a queer man has developed love for a woman. An illusion created by the man's desperate need to be emotionally desired. "Usually the poetry of the memory is destroyed by confrontation with its origin." (A. Tarkovsky)

Chris Chong is an image-maker whose body of work has focused on issues of longing and desire. Let Me Start By Saying is his sixth short and earned him a Best Emerging Filmmaker award at the Images Festival of Independent Film & Video in 2001.

### BANANA NUT BREAD CANADIAN PREMIERE M. DAVID MELVIN / USA / 2000 / VIDEO / COLOUR / 8 MIN

How far would you go to prepare for a first date? Beauty in the eye of the beholder meets craving for one's lost heritage in this wickedly funny tale of secret admirers. In the world of this film, anyone can have his/her object of obsession, and stalkers are harmless and delightful. Prick up your ears for the Vietnamese-American pop-rock soundtrack.

Banana Nut Bread was awarded 2<sup>nd</sup> prize at the asianavenue.com Film Contest.

### BARRIER DEVICE TORONTO PREMIERE GRACE LEE / USA / 2002 / 35MM / COLOUR / 26 MIN

A barrier device is needed for protection, not only between lovers, but also between friends, co-workers and in this case, between a researcher and her subject. Sandra Oh delivers a poignant performance as a female-condom researcher who embarks on an emotional roller-coaster ride when she discovers one of her subjects was the cause of her own breakup.

A character-driven script, powerful cast and lucid directing raise a silent question: If you are genuine, is a barrier device really necessary?

Grace Lee recently graduated with an M.F.A. in film directing from the UCLA School of Theater, Film and Television. Barrier Device is her thesis film and won a Student Academy Award. She's currently working on The Grace Lee Project, a digital documentary on people who are named Grace Lee.

### DISPOSABLE LEZ TORONTO PREMIERE DESIREE LIM / JAPAN / 2000 / VIDEO / COLOUR / 7 MIN

With so many hilarious visual depictions of Getting Dumped, Lim has successfully relieved us from breakup pain! Moral of the story: Lesbians should be reused or recycled, not disposed like contact lenses.

Desiree Lim is a Malaysian-born Chinese currently living in Vancouver. She studied in Japan and worked as a producer and director for TV Asahi for six years. As a queer Asian woman independent filmmaker, she creates works that project a radical feminist voice, humorous and visual.

### BRIDGE PASSAGE DIRECTOR IN ATTENDANCE NICOLE CHUNG / CANADA / 2001 / VIDEO / COLOUR / 6 MIN

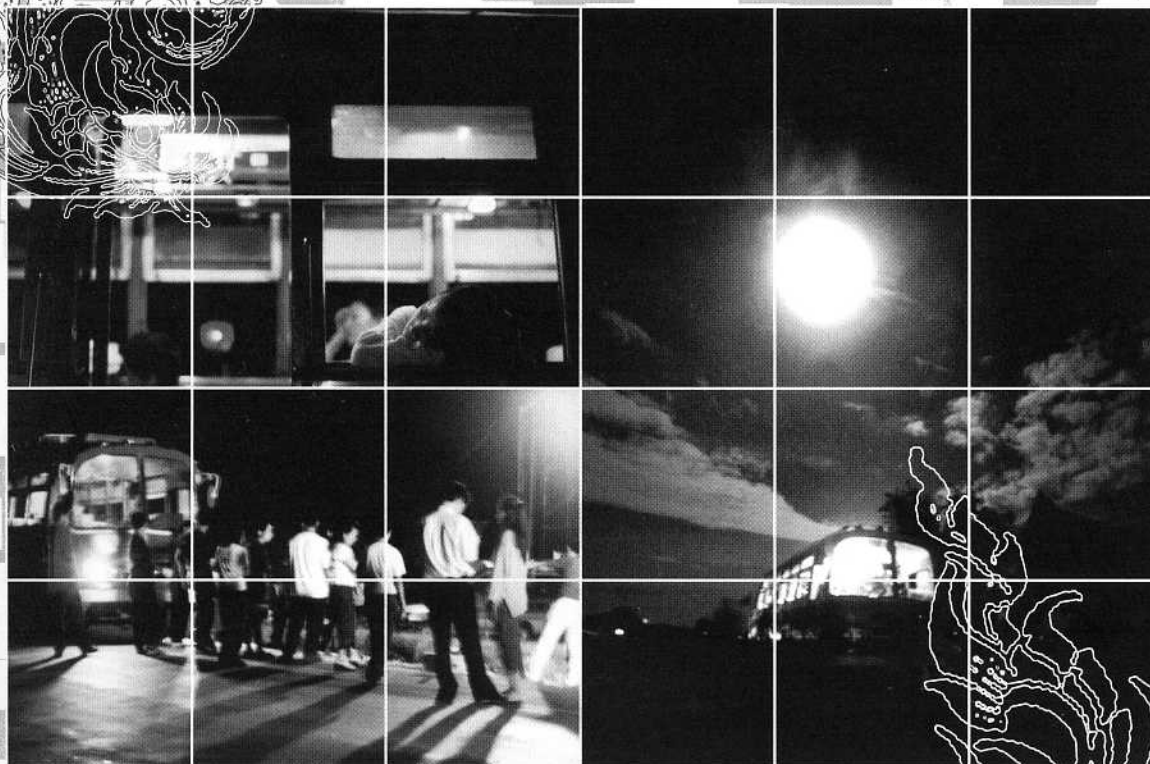
When love gets difficult, a bridge to her would be priceless. No need for any dialogue, Chung has painted the screen with visual poetry of conflicts, confusion, longing and reconciliation. Nicole Chung is a Toronto-based filmmaker who works as a non-union grip and electric on the side. Her previous shorts have been screened in festivals internationally as well as on WTN.

### I AM NOT WHAT YOU WANT KIT HUNG / HONG KONG / 2001 / VIDEO / COLOUR / 48 MIN

This romantic comedy challenges some taken-for-granted social values in the heterosexual-dominated world. Love grows naturally between these teenagers, and love is gender-blind. This production truthfully reflects the society of contemporary Hong Kong in a very pure and innocent way, with colloquial Cantonese, on-location shooting showcasing old-style hawkers and street snacks, plus a Canto-pop guitar soundtrack.

Kit Hung was born in HK and studied in the School of Design in the Hong Kong Polytechnic University. His first short [inv:s/b/e peop/e] won the distinguished award in the Hong Kong Independent Short Film and Video Awards. I Am Not What You Want is his second narrative short.

INNIS TOWN HALL / 9 PM / SATURDAY NOVEMBER 30



**TORONTO PREMIERE**

**MINGMONGKOL SONAKUL**  
THAILAND  
2002  
35MM  
COLOUR  
112 MIN

## **I-SAN SPECIAL (KUEN PRA CHAN TEM DOUENG)**

Filmmaking in Thailand is experiencing a growth spurt — not only in the number of films made, but also in quality and range. As commercial Thai films achieve box-office success (such as Nonzee Nimibutr's *Nang Nak*), an independent film community is rapidly developing and also finding its own audience. In 1997, two film events in Thailand were born: the Bangkok International Art Film Festival and the Thai Short Film and Video Festival. They kick-started an alternative scene and nurtured emerging filmmakers interested in breaking the conventional mould.

These independent films are getting noticed not only in Thailand, but also around the world, with some finding commercial success in the international market. This new Thai film community is building momentum towards a national cinema and we can be certain that we're just now seeing the beginning of a rapidly growing industry.

It is the diversity of culture, voice and experience that is creating an exciting and active film scene in Thailand. A handful of women directors have recently entered the Thai film industry with feature films of their own. Mingmongkol Sonakul is one of them, and her experimental low-budget feature, *I-San Special*, is a film that is not afraid of breaking the traditional storytelling format.

*I-San Special* is a bus that routinely travels to a small town in northeast Thailand. But one night under a full moon, this routine trip takes its passengers on an unexpectedly different journey. When the radio on the coach is turned off, the passengers become characters from a Thai TV soap opera and act out the story of a successful model whose stepmother cheats her out of an inheritance and reduces her to working at a hotel and helping a con-artist incriminate her manager. Mingmongkol juxtaposes the melodramatic world with a realistic one as the soap characters revert to normal passengers whenever the bus makes its various stops. This documentary-like feature that parallels a surreal world of high drama raises questions about reality and fiction in film.

Mingmongkol has a Bachelor's degree from the San Francisco Art Institute. She was a critic for two monthly magazines in Thailand that focused on independent cinema and an intern at the Museum of Modern Art in New York. Believing that independent film was possible in Thailand, she joined Firecracker Film. Mingmongkol serves on the board of directors for the Thai Film Foundation and supervises its website, [www.thaifilm.com](http://www.thaifilm.com).

**PROGRAMME NOTES BY JANE KIM**



PANEL DISCUSSION  
INNIS TOWN HALL / 12 PM / SUNDAY DECEMBER 1

# **FREE ADMISSION**

In this intergenerational panel spanning 4 decades, established and emerging Asian diasporic film and videomakers discuss what drives them to make work with or without Asian subject matter...

The Toronto Reel Asian International Film Festival presents a discussion with filmmakers Mary Stephen (CANADA/FRANCE), Romeo Candido (CANADA), Ho Tam (CANADA), Carolyn Wong (CANADA), Ruthann Lee (CANADA), Nicole Chung (CANADA), and Max Chan (USA).

Moderated by award-winning film and videomaker Richard Fung.

FROM LEFT: ROMEO CANDIDO, MARY STEPHEN

## **FROM OLD SCHOOL TO HIGH SCHOOL A LAZY SUSAN ROUND TABLE**

# ARTEXTE

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collection *Prendre Parole*

New publication

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edited by  
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& Monika Kin Gagnon

with contributions by

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Sharon Fernandez, Gaylene Gould,  
Richard William Hill, Ken Lum, Scott  
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13  
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INNIS TOWN HALL / 2 PM / SUNDAY DECEMBER 1



CLOCKWISE FROM TOP LEFT: DUAL, PATH, THE BOOKS OF JAMES, TOYO MIYATAKE: INFINITE SHADES OF GRAY, ISLANDS, PASSPORT

**hot docs**  
Canadian International Documentary Festival

## SWEET AND SOUR APPLE PIE

When East and West meet it's sweet, and sometimes sour too.

PROGRAMME NOTES BY KEITH LOCK. CO-PRESENTER: HOT DOCS

### DUAL CANADIAN PREMIERE

KC KIM / SOUTH KOREA / 2000 / VIDEO / COLOUR / 20 MIN

A Korean and an American man come together in an airport. Both men have memories of the same girl and may actually be the same person. *Dual* is about disconnection, of living in two worlds and inhabiting two minds. Their common link seems to be an erotic memory of the girl's red blouse. A mysterious, haunting and somehow perfect film.

KC Kim studied film studies in Chung-Ang graduate school in Korea and was in the graduate program of the Visual Arts Department in UC, San Diego. *Dual* is Kim's second film.

### MEMORY WORLD PREMIERE

HUIXIA LU / CHINA&USA / 2002 / 16MM / B&W / 5 MIN

A young woman reflects back on the stages of her life that culminate in her unhappy marriage. Huixia Lu, an M.F.A. candidate of Temple University, has won national and provincial TV awards in her native China. She has worked as a writer, director, correspondent, editor and cameraperson.

### PATH

NAN JAYAPHORN & WARATAP PASAYADAJ / USA / 2002 / 16MM / B&W / 4 MIN

Upon entering an abandoned house, a woman sees a vision of her life. The directors beautifully evoke a powerful mood of nostalgia through their use of strongly atmospheric black and white photography and, at times, super-imposed images.

Nan Jayaphorn was born in Thailand and earned an M.F.A. in acting/theatre from University of Idaho. Path is her first film collaboration.

Waratap Passayadaj was born in Thailand and is completing an M.F.A. in film from San Francisco Art Institute.

### ISLANDS DIRECTOR IN ATTENDANCE

RICHARD FUNG / CANADA / 2002 / VIDEO / COLOUR / 9 MIN

In 1956 Richard Fung's Uncle Clive travelled from Trinidad to Tobago to play a Japanese extra in John Huston's film *Heaven Knows Mister Allison*. At the time, he had never actually met a Japanese person. By taking his uncle's personal narrative and skilfully weaving it together with scenes from the movie, Fung reconfigures the Hollywood movie, reflecting it back from a completely new perspective.

Richard Fung is a Toronto-based videomaker and writer. His works have been widely screened. He is the co-author (with Monika Kin Gagnon) of 13 Conversations about Art and Cultural Race Politics (Montreal: Artex).

### HALF BREED POSSE TORONTO PREMIERE

SABRINA NURSE / CANADA / 2002 / VIDEO / COLOUR / 13 MIN

*Half Breed Posse* takes us into the minds of two young people as they talk about their lives in a racially changing world. The pair, both in their early 20s, talk about the Japanese-Canadian internment camps, being shut out by two communities, and their hopes for the future. As the film unspools, it's difficult not to be moved by their strength as individuals and their optimism. Sabrina Nurse is an writer, photographer, painter and filmmaker. *Half Breed Posse* is her first film.

### PASSPORT TORONTO PREMIERE

DON DELEON / USA / 2001 / VIDEO / COLOUR / 7 MIN

Maybe this sounds familiar. You're at an airport going through customs when someone standing behind you makes a racist remark — but you just can't think of anything to say. Filipino-American word artist Leah Taguba doesn't have that problem. Ms. Taguba pulls it together, throws it down, and doesn't back off. The key word here is passion. Warning: contains a scene of graphic violence involving a non-flame-retardant national symbol of a superpower.

Don Deleon is a writer/director based in L.A. He studied at the Hollywood Film Institute.

### TOYO MIYATAKE: INFINITE SHADES OF GRAY

ROBERT NAKAMURA / USA / 2001 / VIDEO / COLOUR / 28 MIN

Toyo Miyatake was one of the leading American Modernist art photographers during the 1920's and '30s. Based in L.A., Miyatake helped found the *Shakudoshu*, an influential group of painters, poets and photographers. Like many North Americans of Japanese descent, Miyatake was thrown into an internment camp after the bombing of Pearl Harbor. Although cameras were forbidden, Miyatake smuggled in a lens, constructed a camera out of scrap wood, and set about taking a series of stunning photographs of the Manzanar camp. Nakamura also interned at Manzanar; has created a documentary of amazing power, nuance and technical brilliance.

Robert Nakamura left a successful career in photojournalism and advertising to become one of the first to explore Japanese Americans in film. A graduate of Art Center College of Design and the UCLA Department of Film & Television, where he is currently a professor, Nakamura has garnered over 50 awards for his innovative and evocative films.

### THE BOOKS OF JAMES DIRECTOR IN ATTENDANCE

HO TAM / CANADA / 2002 / VIDEO / COLOUR / 16 MIN

Artist James Wentzy passed away, leaving behind a stack of notebooks and voice recordings. Director Ho Tam takes this material and creatively fashions it into a portrait of the man that is touching and eloquent. Using Wentzy's own words to tell his story, *Books of James* resonates with a warmth and humanity that is enhanced by a visual approach of utmost simplicity.

Ho Tam worked in advertising firms and community psychiatric facilities before turning to art. He works in a diverse mix of disciplines including painting, video, print and public art.

INNIS TOWN HALL / 4PM / SUNDAY DECEMBER 1



CLOCKWISE FROM TOP LEFT: SOPHIE, YIN YIN/JADE LOVE, SURPLUS, EDUCATED



## DIRTY LAUNDRY

The ties that bind. Can a family be judged as good or evil? As a whole, a family is intertwined for life, but as separate entities within this whole, we are bound by the stories of disgrace, abuse, redemption and recovery. How appropriate is a portrait of the happy family poised above the fireplace?

PROGRAMME NOTES BY CHRISTOPHER CHONG. CO-PRESENTER: WORLDWIDE SHORT FILM FESTIVAL

### SURPLUS CANADIAN PREMIERE

JOY DIETRICH / USA / 2000 / VIDEO / COLOUR / 22 MIN

Where does desperation lie? In the souls of the good or in the minds of the evil? *Surplus* tells the story of a Korean family in poverty, living in feigned happiness and falling towards the inevitability of choice. Through driving rhythm and emotive song, this first film by Dietrich is striking and unrelenting in its depiction of a desperate family with desperate means.

After graduating from Miami University of Oxford, Joy Dietrich spent five years in Geneva and Paris as a journalist. She currently is a freelance researcher at Vanity Fair, The New York Times, and Premiere magazine.

### OHM-MA DIRECTOR IN ATTENDANCE

RUTHANN LEE / CANADA / 2002 / VIDEO / COLOUR / 5 MIN

*Ohm-ma* begins as an exploration of Korean-queer identity that seamlessly moves into a personal video letter to the filmmaker's mother. Set in Toronto's Korea-town, Lee's first video work melds archival footage of her mother with her own contemporary environment. In doing so, Lee poetically, yet firmly, impresses on the audience her issues of love and identity with her mother and how the differences between them are not as great as one thinks.

Ruthann Lee is an M.A. candidate at the Ontario Institute for Studies in Education and she is active in the pursuit of social justice. *Ohm-ma* is her first video production.

### SOPHIE TORONTO PREMIERE

HELEN HAEYOUNG LEE / USA / 2002 / VIDEO / COLOUR / 29 MIN

While a young girl desperately plans an escape from her abusive father, she finds that it isn't as easy as she thinks. Especially since the portrait of her family is bound by more than love.

Helen Lee graduated from Brown University with a B.A. in international relations. During her graduate film studies at the University of Texas, she garnered many awards. Lee was most recently named a national winner of the 2002 Student Academy Awards competition in the U.S. for *Sophie*.

### EDUCATED CANADIAN PREMIERE DIRECTOR IN ATTENDANCE

GEORGIA LEE / USA / 2002 / 35MM / COLOUR / 11 MIN

In a fantastical manner, *Educated* intensifies the pressures felt by students in search of some idealized notion of success. The camera's flowing movements deliberately search through the students' trauma, investigating the defining moment of an end. *Educated* was inspired by a memoir written for *The Three Penny Review*, by Francie Lin, detailing the events of a young Taiwanese girl's suicide immediately after she failed her college entrance exams.

Georgia Lee graduated from Harvard University with a Bachelor's degree in biochemistry and is currently a consultant at McKinsey & Company in New York City. *Educated* is Lee's third short film and her first since coming under the tutelage of Martin Scorsese.

### YIN YIN/JADE LOVE DIRECTOR IN ATTENDANCE

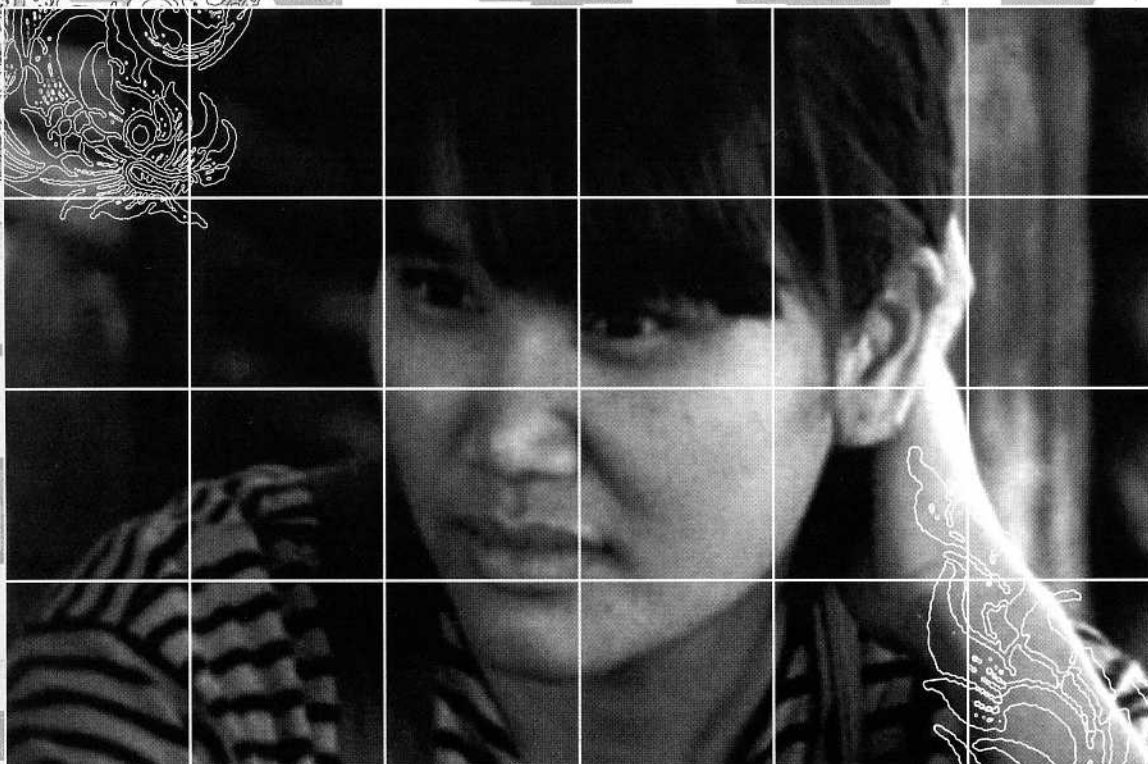
CAROLYN WONG / CANADA / 2002 / 35MM / COLOUR & B&W / 28 MIN

The private bedroom. A barren shed. A joyful garden. *Yin Yin/Jade Love* documents a granddaughter's discovery of her grandmother's tumultuous history after her death. Wong uncovers skeletons in the proverbial family closet, dense with collages of loss and regret, discovery and pride. 'Yin Yin' means 'father's mother' while 'Jade Love' is the English translation of the grandmother's name, Yuk Oy — a dichotomy representing the grandmother she once knew, and the woman that was later discovered.

Carolyn Wong is a Toronto-based cinematographer who has shot independent shorts, art videos, and half-hour dramas/comedies. She has also directed and shot several art videos for Bravo! and produced a few shorts that have toured the festival circuit. *Yin Yin/Jade Love* is her first foray into a longer format as director.



THAI SPOTLIGHT  
BLOOR CINEMA / 7 PM / SUNDAY DECEMBER 1



**TORONTO PREMIERE**

**APICHATPONG  
WEERASETHAKUL**  
THAILAND  
2000  
35MM  
B&W  
83 MIN

## MYSTERIOUS OBJECT AT NOON (DOKFA NAI ME UMAN)

The most fascinating thing about the Surrealist, exquisite corpse exercise is not the resulting creature, with its Frankensteinian hodge-podge of mismatched body parts. Rather, it is the folds in the paper, where one artist's designs meet up with and diverge from the brush strokes of another. While the entire creature is a sight to behold, those folds serve as the stitching that truly brings the animal to life. Apichatpong Weerasethakul's *Mysterious Object at Noon* brings those folds to the fore. Reminiscent of an exquisite corpse, the film follows the director as he travels from village to village in Thailand, asking the people he meets to build upon a story initiated in a previous village. He then films the completed story and intercuts the fiction with the documentation of the original storytellers. The collision between documentary and fiction, setup and improvisation, resonates with a spontaneous magic.

Incredibly complex, yet almost effortless to watch, the hybrid creature Apichatpong presents to us is one of the most unique storytelling experiments of recent years. The friction between the styles and stories reveals the very act of creation, drawing the audience into the process as the filmmaker weaves the stories into a dense web.

An accomplished maker of short film and video, Apichatpong is already amassing acclaim for his second feature, *Blissfully Yours*, which screened at this year's Toronto International Film Festival. Pleasure Dome and the Toronto Reel Asian International Film Festival are honoured to bring his incredible debut feature, *Mysterious Object at Noon*, to town for its long-overdue Toronto premiere.

*Mysterious Object at Noon* has won many awards at festivals around the world and was listed among the best films of 2000 by *Film Comment* and *The Village Voice*.

Apichatpong is considered one of the most prominent advocates of film art in Thailand. As a reaction to the commercial, mainstream film industry of Thailand, he started the independent production company 9/6 Cinema Factory, co-founded and programs the Bangkok Experimental Film Festival, and works with another film organization, Kick the Machine.

PROGRAMME NOTES BY PLEASURE DOME. CO-PRESENTED WITH PLEASURE DOME

### SELECTED FILMOGRAPHY

*Blissfully Yours* 2002 / 35MM / 125 MIN; *Masumi is a PC Operator/Fumiyo is a Designer* 2001 / 6 MIN EACH  
*Haunted Houses: Swan's Blood* 2001 / 12 MIN; *Boys at Noon* 2000 / 23 MIN; *Malee and the Boy* 1999 / 27 MIN;  
*Windows* 1999 / 17 MIN; *thirdworld* 1997 / 16MM / 17 MIN; *Like the Relentless Fury of the Pounding Waves* 1995 / 16MM / 30 MIN;  
*Kitchen and Bedroom* 1994 / 16MM / 15 MIN; **0116643225059** 1994 / 16MM / 5 MIN

**Pleasure Dome**

CLOSING NIGHT FEATURE  
BLOOR CINEMA / 9 PM / SUNDAY DECEMBER 1



**CANADIAN PREMIERE**

**ILGON SONG**  
SOUTH KOREA  
2001  
35MM  
COLOUR  
120 MIN

## FLOWER ISLAND

It is a privilege to present a debut feature film by Ilgon Song, a director whose earlier shorts have screened previously at Reel Asian. Song's earlier films, *Liver and Potato* (REEL ASIAN, 1998) and *The Picnic* (REEL ASIAN, 1999) received worldwide critical acclaim (including the Grand Jury Prize at the 52<sup>nd</sup> Cannes Film Festival) and laid the foundation for his award-winning reputation. *Flower Island* promises great things for the future of this young director and the future of cinema in Korea.

Three women, each wanting to ease her own pain and suffering, are brought together on a road trip in search of Flower Island, a mythical isle off the southern coast of Korea. Oknam, Hye-na and Yoo-jin begin their journey for this place that has a fairy-tale reputation for healing emotional wounds and bringing solace to those who need it.

*Flower Island*, shot with a lightweight digital camera, is an intimate portrait of characters in which events are told through expression rather than plot. The atmosphere and mood of this film are so visceral they emphasize the overall feeling of displacement. We're left to wonder if this collective illness is somehow inescapable. But as the women venture toward their destination and meet an assortment of characters (including members of The Uh Uh Boo Band, one of Korea's premiere art-rock bands) who assist them along the way, a powerful emotional connection is created and eases the pain they feel both as a group and individually. Song's feature debut is an intricate exploration of women whose search for hope leaves them with strength and self-discovery. *Flower Island* is an audacious modern fable that will move and delight its viewers.

Ilgon Song was born in 1971 in Seoul, Korea. After graduating from the Seoul Institute of Art, he continued his studies at the Polish National Film School in Lodz. The short films he created in Poland include the international award-winning *The Dream of the Clowns*, and *Liver and Potato*. In 1999, his short film *The Picnic* won the Grand Jury Prize at the 52<sup>nd</sup> Cannes Film Festival. *Flower Island* is Ilgon Song's feature debut film.

PROGRAMME NOTES BY JANE KIM. SPONSOR: ALL TV

### SELECTED FILMOGRAPHY

*Flush* 2001 / VIDEO / 1 MIN; *The Picnic* 1999 / 35MM / 18 MIN; *Liver And Potato* 1998 / 135MM / 20 MIN;  
*The Fishes* 1997 / VIDEO / 12 MIN; *The Dreams of the Clowns* 1996 / 35MM / 8 MIN;  
*Ophelia Audition* 1994 / 16MM / 48 MIN; *The Wall* 1993 / 16MM / 50 MIN





## THE BEST IN CONTEMPORARY ASIAN CINEMA

### SCHEDULE AT A GLANCE

#### WEDNESDAY NOVEMBER 27

7 PM / BLOOR CINEMA  
OPENING NIGHT PRESENTATION  
**LOLO'S CHILD** TORONTO PREMIERE  
ROMEO CANDIDO / CANADA

**OPENING NIGHT GALA PARTY**  
with DJs Serious & Kola (UPROC/SOULPOWER)  
& live visual environment by mixmotion  
**UNA MAS**  
422 Adelaide Street West, at Spadina

#### THURSDAY NOVEMBER 28

7 PM / INNIS TOWN HALL  
SHORTS PROGRAMME  
**THE VIEW FROM YUBARI**  
*Window-Suzuki* by Tetsuya Kitamoto, *Nuts* by Yuku Chikira,  
*Run! Yamazaki! Run!* by Naoko Johnori, *pumpkin-head* by  
Kazutaka Kodaka

9 PM / INNIS TOWN HALL  
THAI SPOTLIGHT SHORTS PROGRAMME  
**THAI TALES**  
*The Tree* by Wasan Reawklang, *For Shiw Ping* by Thunska  
Pansittivorakul, *Colorblind* by Banjong Pisanthanakun,  
*Deep Inside* by Chumpol Thongthab, *Pink House* by Suwan  
Haungsirisakul, *Drawing Book* by Pakpoom In-mai,  
*Motorcycle* by Aditya Assarat.

**LOCK 'N' LOLL AT LEE'S  
(ROCK SHOW)**  
with The Bicycles, The Pacific Ocean  
& an appearance by The Flashing Lights  
**LEE'S PALACE**  
529 Bloor Street West, at Bathurst

#### FRIDAY NOVEMBER 29

7 PM / INNIS TOWN HALL  
SHORTS PROGRAMME  
**BENT**  
*Profiles In Science* by Wes Kim, *Pyongyang Robogirl* by  
Jouni Hokkanen & Simojukka Ruippo, *100% Human Hair*  
by Ann Kaneko, *Juddi Racer* by James Cho & Juddi Lin,  
*Trick or Treat* by Alice Wu, *All American Meal* by Max Chan,  
*Her* by Kai Ling Hsueh, *Recovered Cassette* by  
Matthew Bennett, *Controlling Animals* by Sung H. Kim,  
*Miwon: Awakened Warrior* by Susan Han

9PM / INNIS TOWN HALL  
SAN FRANCISCO TREAT  
**SCUMROCK** TORONTO PREMIERE  
JON MORITSUGU / USA  
**NIGHT IN TUNISIA** CANADIAN PREMIERE  
STEVE YAMANE / USA

**2002 REEL ASIAN PARTY**  
with I Am Robot And Proud & DJ Shingo  
**S.P.I.N. GALLERY**  
156 Bathurst Street, at Queen

#### SATURDAY NOVEMBER 30

12 PM / INNIS TOWN HALL  
SPECIAL PRESENTATION  
**THE OFFERING**  
FIRST THEATRICAL SCREENING IN 36 YEARS  
DAVID SECTER / CANADA

ARTIST SPOTLIGHT  
**AN AFTERNOON WITH MARY STEPHEN**  
2 PM / INNIS TOWN HALL  
**IN CONVERSATION WITH  
MARY STEPHEN**  
FREE ADMISSION

4 PM / INNIS TOWN HALL  
ARTIST SPOTLIGHT  
**OMBRES DE SOIE  
& VISION FROM THE EDGE:  
BREYTEN BREYTENBACH  
PAINTING THE LINES**  
MARY STEPHEN / CANADA

7 PM / INNIS TOWN HALL  
SHORTS PROGRAMME  
**SEVEN FILMS ABOUT LOVE**  
*El Paso Vietnam* by Adele Ray, *Let Me Start By Saying*  
by Chris Chong, *Banana Nut Bread* by M. David Melvin,  
*Barrier Device* by Grace Lee, *Disposable Lez* by  
Desiree Lim, *Bridge Passage* by Nicole Chung,  
*I Am Not What You Want* by D. Kit Hung

9 PM / INNIS TOWN HALL  
THAI SPOTLIGHT  
**I-SAN SPECIAL** TORONTO PREMIERE  
MINGMONGKOL SONAKUL / THAILAND

#### SUNDAY DECEMBER 01

12 PM / INNIS TOWN HALL  
**FROM OLD SCHOOL TO  
HIGH SCHOOL:**  
**A LAZY SUSAN ROUND TABLE DISCUSSION**  
FREE ADMISSION

2 PM / INNIS TOWN HALL  
SHORTS PROGRAMME  
**SWEET AND SOUR APPLE PIE**  
*Dual* by K C Kim, *Memory* by Huixia Lu,  
*Path* by Nan Jayaphorn & Waratap Pasayadaj,  
*Islands* by Richard Fung, *Half Breed Posse* by  
Sabrina Nurse, *Passport* by Don DeLeon, *Toyo Miyatake*  
by Robert Nakamura, *The Books of James* by Ho Tam

4 PM / INNIS TOWN HALL  
SHORTS PROGRAMME  
**DIRTY LAUNDRY**  
*Surplus* by Joy Dietrich, *Ohm-ma* by Ruthann Lee,  
*Sophie* by Helen Lee, *Educated* by Georgia Lee,  
*Yin Yin/Jade Love* by Carolyn Wong

7 PM / BLOOR CINEMA  
THAI SPOTLIGHT  
**MYSTERIOUS OBJECT AT NOON**  
TORONTO PREMIERE  
APICHPONG WEERASETHAKUL / THAILAND

9 PM / BLOOR CINEMA  
CLOSING NIGHT PRESENTATION  
**FLOWER ISLAND** CANADIAN PREMIERE  
ILGON SONG / SOUTH KOREA

### SCREENING VENUES

**BLOOR CINEMA**  
506 BLOOR ST. WEST  
(JUST EAST OF BATHURST)

**INNIS TOWN HALL**  
2 SUSSEX AVE.  
(AT ST. GEORGE, SOUTH OF BLOOR)

### TICKETING INFORMATION

**SAME DAY TICKETS**  
(AVAILABLE AT THE BOX OFFICE  
1/2 HOUR PRIOR TO SCREENING)

GENERAL ADMISSION: \$8

OPENING NIGHT FILM AND PARTY: \$12.50  
(PARTY ONLY: \$12 AT THE DOOR)

LOCK 'N' LOLL AT LEE'S: \$8 AT THE DOOR  
(\$5 WITH REEL ASIAN TICKET OR STUB)

### ADVANCE TICKETING AND PASSES:

BOOK OF 5: \$30 (GOOD FOR ANY 5  
SCREENINGS EXCLUDING OPENING NIGHT)

FESTIVAL PASS: \$45 (GOOD FOR ALL  
SCREENINGS EXCLUDING OPENING NIGHT)

OPENING NIGHT FILM AND PARTY: \$12.50

### AVAILABLE NOVEMBER 12 AT:

REEL ASIAN OFFICE: 10 AM - 4 PM  
(80 SPADINA AVE., SUITE 507)

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international film festival

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